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Teaching Anglo-Saxon Literature through Film Adaptations: Case of 2nd Year EFL Students at the University of Tlemcen

Dissertation Submitted to the Department of Foreign Languages as a Partial Fulfilment of the 'Magister' Degree in Didactics of Literary and Civilisation Texts

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DEDICATIONS

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

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ABSTRACT

With the speedy development of technology, it becomes a necessity for English language teachers to think about new effective ways to create a better foreign language teaching and learning environment. As a result, the use of multimedia as instructional tools has become increasingly popular in the foreign language teaching field and, particularly, in the teaching of literature. One of the most promising multimedia technologies which has gained momentum in literature teaching is film adaptations. However, at the University of Tlemcen, a certain reluctance is witnessed vis-à-vis the use of such a visual material. Accordingly, the aim of this research is to provide evidences that demonstrate the suitability of film adaptations for the teaching of literature. Furthermore, the motive behind such research is, hopefully, to provide a threshold for a larger use of this kind of materials. For the sake of reaching such aim, a case study is conducted at the University of Tlemcen involving second year EFL students and literature teachers. Relying on three different instruments, not least students' questionnaire, tests and teachers' interview, this empirical study attempts to disclose the actual status of adaptations in situ, canvassing the informants' opinion and gauging the pedagogical assets that films might offer. The findings that the present research unveiled denote that film adaptations are to a considerable extent beneficial to the teaching of literature. Admittedly, it is shown that adaptations offer a rewarding learning atmosphere and, most importantly, promote students' understanding of literary texts' content. Besides, such materials are positively perceived by students due to the fact that the striking majority of them are audio-visual learners prone to watch rather than to read. In the light of such results, it is revealed that film adaptations seem worth to be used as an instructional tool in literature courses. Yet, for a fruitful use, it is suggested that, both, teachers and students take into account a couple of issues, notably, the selection of the adaptation, the, the use of captions, teachers' and students' role in addition to the use of tasks.

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List of Acronyms

BBC: British Broadcasting Corporation

CL: Cooperative Learning

EFL: English as Foreign Language

FL: Foreign Language

LCD: Liquid Crystal Display

LMD: Licence-Master-Doctorate

TBI: Task Based Instruction

General Introduction

GENERAL INTRODUCTION

The incorporation of Anglo-Saxon literature in the Algerian higher education system aims at making students linguistically competent and building their cultural knowledge. In fact literature is considered as an authentic source of veritable language exposure and genuine tool for cultural enrichment. Beside the myriad of gains literature can generate, the way it is taught, the tools and materials used to teach it have been subjects of continuous debate.

In today's increasingly technological era, foreign language courses have begun to integrate approaches that rely on visual and auditory learning, since it has become assumed that students are different in terms of learning capacities, styles and strategies to acquire knowledge. Researchers have come to agree that language learning is not a passive process but depends on the learner's interest, habits and attitude. However, it seems unmanageable for the traditional way of teaching to cover these issues without integrating multimedia in their courses.

Scholars and researchers who have investigated the role of multimedia in English as a foreign language teaching hold, firmly, that teaching with multimedia makes the English class more rewarding than with the traditional tools and materials. Compared to the traditional teaching methods wherein students are usually passively spoon fed with large load of textual information, a great deal of surveys and researches affirm that multimedia has shown its potential in creating a suitable learning environment and in being appropriate to learners' style, needs and interest. Hence, promoting the teaching/learning process,

As far as the teaching of literature is concerned, film in general and film adaptation of literary works in particular, is one of the multimedia technologies that has been a subject of debate among a plethora of specialists. In this vein, the projection of film adaptations as a means to teach literature seems to attract many

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teachers due to the variety of benefits it can offer. Literary works adapted to film are considered as a tidy material that literature teachers can use to support their lectures and facilitate the explanation of the literary devices of a novel, a short story or a play. In addition, films as a tool for instruction are to be largely welcomed by students due to the fact that they are accustomed with and ongoingly surrounded by a myriad of audio-visual technologies outside the classroom.

In spite of the aforementioned benefits that literature can offer to the foreign language learning process and literature teaching, former surveys and observations have shown that understanding the content embedded in literary texts is far to be met among a considerable number of FL students in the Algerian and local context. In addition, the majority of students are not able to appreciate and interpret the social, cultural and historical aspects of literature. As for the use of film adaptations to teach literature, it can be observed that they are rarely used in literature classrooms. Besides, such a use is known to be merely a proper initiative of the teachers and not a conventional constituent of the literature teaching programme.

Additionally, although reading is an inseparable and omnipresent process in the learning of literature, university students tend to be not prone to read. Admittedly, in a globalisation era when technology is actually influencing our society, nowadays students are visually oriented manifesting a decreasing interest in the traditional written texts. On the other hand, they show an increasing appeal for the visual texts which offer them a sensorial experience. Consequently, if students are to be asked whether they prefer watching a movie or reading a book, most of them would probably respond watching a film. Furthermore, if asked whether they favour learning literature via literary texts or film adaptations, their answer would be likely film adaptations. With this lack of interest in reading overlapped by attractiveness by viewing, students become susceptible to develop a negative attitude towards literature that, in the majority of time, hinders their motivation and, above all, hampers their performance.

The consideration of the aforesaid issues results in the main research question of this research work formulated as follows: To what extent is the use of film adaptations relevant to the teaching of literature?

Therefore, the research work will explore the following research questions:

1-Does the use of film adaptations meet second year EFL students' requirements to learn literature?

2-Does the use of films in teaching literature enhance students' comprehension of the literary texts' content?

3- How do EFL learners' perceive learning literature through film adaptations?

Accordingly, the following hypotheses will be tested through the research:

1- The use of film adaptations may fit to a considerable extent the student's requirements since they may promote their motivation, generate positive attitudes and encourage them to read the literary texts. In addition, filmed version of literature can provide students with an authentic language exposure and foster their cultural knowledge necessary for any language learning process. Adding to this, adaptations may create a suitable and enjoyable learning context

2- Film may enhance students' comprehension since it can help in contextualising the content of the work due to its visuality and in enhancing their memorisation of the story events. Besides, film adaptation may support and correct students' understanding of the literary elements such as characterisations, themes and plots

3- EFL learners may positively perceive the use of film adaptations in literary courses due to the fact that they may feel themselves at ease while watching such audio-visual means more than with reading the original copy of the literary text. Additionally, a positive perception may be on the

grounds that film adaptations are audiovisual materials that are in accordance with students' learning style.

Consisting of theoretical, methodological and empirical parts, this research work has as endeavour to deal with different elements deemed to cover the needs of the present inquiry. Firstly, the study starts by the opening chapter devoted to the theoretical background of the research. This chapter is related to the didactics of literature and the use of the seventh art in language and literature teaching. It deals with the prominent approaches used in the teaching of literary texts, it provides a review of the literature regarding the use of movies in EFL situation in addition to the relationship of film adaptations to literature

Secondly, this research work, via the second chapter, presents a description of the methodological ground underlying the study, encompassing a detailed description of the research approaches, the sample population and the research instruments, notably, students' questionnaire, tests and teachers' interview.

Consecutively, this study comes to a climax in the third chapter which is consecrated to the collection and analysis of data. Bearing on the empirical phase of the investigation, this chapter is concerned with the qualitative and quantitative stratification of data gathered from the research instruments, in addition to highlighting their significance vis-à-vis the research hypotheses.

At last but not least, on the grounds of the findings brought out by the third chapter, a set of pedagogical recommendations and suggestions with regard to the use of film adaptations in the teaching of literature are proposed in the fourth and last chapter. Eventually, a teaching frame for using the visual versions of literature is suggested in this concluding chapter.

Chapter One

Review of Literature

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Review of Literature

1-1-Introduction

The opening chapter of this research is devoted to different issues related to the teaching of literature. In fact, after defining literature, an overview about literature in English foreign language classrooms controversy and the different approaches to the teaching of literature are provided in this chapter. Besides, this chapter touches on the role of multimedia and its theoretical ground in EFL teaching. The last part of this chapter is consecrated to the relevance of films to literature teaching with a focus on film adaptations, their relationship to literature and their controversy among literature critics.

1-2-Literature Defined

The first task of any EFL teacher or learner involved in literature teaching or learning may undertake foremost, is the attempt to understand and define literature. Literature means different things to different people and no single definition is conventionally settled.

Etymologically speaking, the word "literature" comes from the Latin word *littera*, which means in the English language "letter". *Litteratura* in Latin, like "literature" in English has as its utmost sense "**those writings which constitute the elements of liberal learning**" (Young, 2000:7). The term literature refers to various meaning depending on the person who uses it. Literature can refer to any artistic work or **"a creative writing of recognized artistic value"** (wordweb dictionary). The encyclopedic dictionary converges into the very simplest definition considering literature as **"writings that are valued as works of art, especially fiction, drama and poetry"** (1994:527). However for the sake of defining literature, a review of how various scholars account for literature is of a paramount utility.

It is a truism that literature by its virtues is explained via a welter of definitions. Jakobson(1980) puts a stress on the literary language , not least the linguistic deviance used in literary texts by saying that literature is a sort of writing which represents an **"organized violence committed on ordinary speech"** (cited in Eagleton 1996:2). Moreover, Eagleton (1996) argues that literature is what a particular group of people at a particular point in time says. It is what a particular group says that reflects its ideology, culture, behaviour and beliefs connected with the power-structure and power-relations of the society they live in. Hence literature is considered as those writings that carry people's voice, expressing their emotional as well as their intellectual pleasure. In addition to its artistic aspect, literature holds a social role shown in the different walks of life.

1-2-1-Literature and Society

In fact, the role of literature in society is multifaceted. It can be explained as a means of entertainment, education and recreation. Diyanni (2002) considers that literature **"transports us to the world created by imagination … evokes our emotions of love, sorrow, joy, and pity, and thus enhances our appreciation and understanding of life"** (2002: 2-7).   Furthermore, beside the entertaining aspect of literature, Horace, the famous Roman lyric poet said to have influenced English poetry, claimed that the role of literature is to teach and educate. In this respect, Kramsh and Kramsh (2000) assert that "**literature has symbolic prestige, artistic and cultural meaning, entertainment and educational value"** (2000: 553)**.**

In other terms, literature either prose, poetry or drama can educate the readers and aid them in understanding the world around them. İn addition, similarly to other forms of art, it entertains and provides the one who reads it with pleasure and promotes his/her imagination, emotions and reflections.

As for the study of literature as a recreation of human life and a reflection of otherness culture , Young (2000) states that **"literature is mimesis; that is, the imitation or representation of reality or the human experience of reality"** (2000:9). Stated differently, literature is the imitative representation of nature and human

behaviour in a form of artistic work. This imitative and representative notion or in other words the mimetic function of literature draws its legitimacy on the Aristotelian school of thought. This latter regards literature as an an artistic imitation of real life and human action, which magnifies or dignifies this action.

In the same vein, as a representation of reality, Young(2000) adds that a work of literature is a product made by a writer. The word "poet" comes from the Greek verb *poieo*, "to make." Likewise "fiction" is derived from the Latin *fingo*, "to fashion", "to feign," or "to form." All of these terms suggest that verbal creation is at the core of literature made to imitate or feign some aspects of the human life experience.

1-2-3-Literary Elements

The chief attributes or the literary elements whereby a literary work can appeal to the learners' feelings and emotions are ; plot, characters, diction, themes and point of view etc. To a considerable extent, **"the categories devised by Aristotle in the *Poetics* to analyze tragedy are applicable, *mutatis mutandis*, to all the genres of literature"** (Young 2000:11).

The first element is plot (*mythos*) i.e, arrangement of incidents. The second element is characterization (*ethos*), which determines how individuals act in the story. Diction (*lexis*) or language is the next element; it is closely related to thought (*dianoia*) or themes or ideas that emerge in the discourse. The final two elements, he adds , spectacle (*opsis*) and music (*melopoiia*) or song are, originally, specific features of ancient Greek tragedy.

 In addition to these elements. literary works comprises setting which refers to the geographical and temporal location, in addition to point of view which can be first person, third person or omniscient point of view.

In short, one may say that literature is a human artistic manifestation that reflects the man's social environment via the use of language specific to a group of people and to a given period of time. Moreover, it sheds light on their beliefs, ideology and culture. Initially made to entertain and delight, or to be a means used by the author to convey his/her message, literature, on the other hand, has found

itself embarked in another vessel destined to convey a deal of multifaceted knowledge to other people remote in place and time. Clearly stated, literature has been used as a teaching material for foreign language learners. Yet, this newly assigned role has been a subject of conflicting controversy.

1-3- Literature, a Controversial Issue in EFL Classrooms

The use of literature in the EFL classroom has ceaselessly been a subject of controversy and heated debate in the field of language teaching. In fact, integrating literature in English language teaching has been likened to a continuous swinging of pendulum among a great deal of scholars and researchers. On one hand those who vividly advocate the use of literature in EFL classrooms and on the other hand those who staunchly disapprove literary texts as a source and tool for language teaching and learning. These couple of contrasting views constitute the pros and the cons, in other words the core of the controversy held in the teaching language domain. Consequently, it is of paramount importance to disclose both views in order to have an objective and a keen view of the issue.

1-3-1- Proponents Literature Arguments

As for the pros, it is claimed that literature is worth to be incorporated and utilised due to the welter of benefits it offers, notably linguistic, motivational and cultural benefits. In this respect, Mackay (1982) summarizes the various merits of literature use , she argues that:

> **Literature can be useful in developing linguistic knowledge both on a usage and use knowledge level…to the extent that the students enjoy reading literature, it may increase their motivation to interact with a text and thus, ultimately increase their reading proficiency. It may also enhance students' understanding of a foreign culture and perhaps spur their own creation of imaginative work.** (1982:531)

Actually, the merits of literature are multifaceted and putting forward the reasons for which such an authentic material can be incorporated in foreign language curriculum seems to be a quite arguable task.

1-3-1-1-Literature as a Linguistic Model

One of the main favourable arguments for literature is being a linguistic model, this idea is supported by Parkinson and Reid (2000) claiming that literature provides EFL learners with a sample of exemplary writing, linguistic diversity ; a wide range of vocabulary, dialogues and prose susceptible to expand learners' linguistic competence.

In the same vein, Elliot (1990) approves the role of literature in enhancing learners' linguistic knowledge. She argues that reading literature can pave the road to the mastery of language, inasmuch as literature is a potpourri of words and expressions used in a broadest range of contexts. Literature, then, furnishes learners with a rich source of authentic language through a wide range of authentic registers.

1-3-1-2-Literature as a Source of Cultural Enrichment

Another argument pleads in favour of the use of literary texts is being an authentic material[1] which is a source of cultural enrichment.Carter and J. McRae (1996) points out that literary texts contain 'culturally-rooted language' that promotes the process of interpretation and encourages an enjoyable interaction and negotiation of its meanings.

Similarly, Adler (1972) joins Carter and McRae (1996) putting forward the essential role of literature in learners' cultural enrichment .In fact, literature is as a window opened to other people cultures encompassing their traditions, customs, beliefs and behaviour which aids learners in building cultural awareness needed to understand the social and cultural aspects of the target language.

1-3-1-3-Literature as a Motivating Material

In a similar line of inquiry, literature is an authentic material which is likely to motivate a learner more than any contrived artificial teaching textbook. This is due to the myriad of subjects and themes which may provoke the interest of the learner . (Duff and Maley 1990). Likewise Khatib et al. (2011) highlight the impetus literature brings to motivation on the part of students. They add, **"literature is a voyage of discovery since it abounds with a welter of new experiences all of which are applicable and apropos to the real world situations"** (2011:215).Thus, literary texts are very motivating due to their authenticity and the meaningful context they provide.

In a nutshell, following these arguments, it sounds undeniable that literature is an authentic source of language exposure which helps the learner to use the target language accurately in different contexts. Besides, literature is a way to stimulate learners' motivation leading them to establish an interaction with the literary work yielding the improvement of their linguistic knowledge, reading proficiency and creativity as well. Furthermore, literature, as a cultural artifact, is a valuable source to gain insight into the target culture.

1-3-2- Cons Literature Arguments

The swinging of the pendulum which has ever characterized the field of language teaching did not make literature in EFL an exception, and witnessed the raise of couple of arguments against the use of literature in language classrooms.

Skeptical about the benefits of teaching literature in EFL classrooms, Littlewood (1986) depreciates its role as a source for language learning and teaching. Clarifying his view Littlewood(1986) pinpoints that "**there is at present a high degree of uncertainty about the role of literature in a foreign language course.**" (1986:177).

The reasons for such opposition are versatile. The most eminent is related to the complexity of literature, either in terms of form or content. This idea is embraced by Or (1995) who convincingly affirms that there is a general perception that

"literature is bewilderingly complex and inaccessible for the foreign language learner" (cited in Khatib, 2011:214). Literary texts are considered to be linguistically unsuitable as a model for teaching/learning a foreign language. They are laden with unfamiliar vocabulary and complex syntax structure (MaKay1982). Such complexity may pose embarrassing obstacles for the EFL learner in comprehending the literary texts.

Similarly, Maley (1989) associates the drawbacks of using literature with the unfamiliarity learners have with certain literary genres and conventions that may increase the complexity of literature. He goes further by saying that the lack of knowledge about literary concepts and the cultural contexts makes the texts much demanding to be perceived.

Admittedly, literary texts comprise creative use of language that learners are not accustomed with. This can be encountered in poetry and prose wherein the language used often deviates from the conventions and grammar rules governing usual texts and discourses. In addition, since the learner is remote from the social context in which the literary work arises, he/she is often bound to make greater efforts to interpret it and decipher the meaning it conveys. Besides, literature may appear strange to foreign learners because it is highly culturally biased; thus, it would be difficult for them to grasp the conceptual notions that literature embodies (Savvidou 2004). All these issues can be detrimental to the failure of the process of language learning,

Recapitulating the aforementioned counter-arguments, one may say that literature is often remote from learners, either, geographically, historically, culturally, socially or linguistically. Thus, EFL learners are bound to face consequent difficulties and therefore prevent them from appreciating the literary works they are supposed to learn.

The implementation of literature in the EFL context has been far to be a unanimous issue. Being enthusiastically praised and welcomed by some or tepidly disvalued and unwished by others, it is irrefutable that literature as an authentic material carries a welter of merits, notably, source of motivation, language enrichment

and cultural awareness. These merits make its incorporation overwhelm, and by far, overstep the motives of controversy. Still, how literature should be taught in EFL classrooms and how to get gains from the potential it provides have been the essence of interest among applied linguists and didacticians.

1-4-Approaches to Teaching Literature

On the ground of what is stated earlier in this chapter, literature is considered as a significant component of educational institutions and foreign language curriculums either as a subject of study or as a source of authentic materials. For foreign language teaching purposes, any literary work can be approached in a variety of ways. For this reason, a keen understanding of the different approaches to be used in the teaching of literature is of an utmost importance in order to determine the appropriate way to teach such an authentic material.

A general classification of approaches to teaching literature is provided by Maley (1989) who differentiates between literature as a cultural artefact and the use of literature as a resource for language learning. He suggests two approaches to the teaching literature; critical and stylistic approach.

1-4-1- Critical Approach

As for the critical approach to literary texts, the focus is chiefly on what Maley calls **"the literariness of the texts we study"** (1989:10). He considers that this approach aids in leading learners to achieve a reasonable level of language proficiency and familiarity with literary terms and conventions.

According to Maley (1989) such an approach focuses on the literariness of the texts or in other words the literary elements of the text such as plot, characterization, setting and theme. Maley (1989) goes further by stating that to be used in the EFL classroom, the critical literary approach demands a considerable amount of linguistic predisposition. In addition, in his view, this approach might better serve language learning and teaching purposes. However it is largely dependent on the learners'

linguistic competence in the target language. This approach, adds Maley (1989), may generate greater motivation and awareness of language functions during their interaction and engagement with the text.

1-4-2- Stylistic Approach

As far as the stylistic approach is concerned, this latter aims mainly at undertaking textual discoveries and interpretations by describing and analysing the language of a literary text. Maley (1989) states that in this approach the focus is on literature as a text. According to him, this approach works closely in accordance with what EFL teachers need for their language classes. Such an approach is considered as relevant to the teaching literature due to the fact that it highlights the stylistic and aesthetic value of literature. Additionally, it provides access to the meaning by exploring the language and form of the literary text with a focus on the meaning embedded in the text.

1-5- Models of Teaching Literature in EFL Context

Another framework that teachers may adopt in teaching literary texts is provided by Carter and Long (1991) . They suggest three main models likely to fit in an EFL literature teaching namely, the cultural model, the language based model and the personal growth model. Later, Savvidou (2004) advocated an integrated approach to literature teaching.

1-5-1-The Cultural Model

Within this model, the focus is on language as a cultural artefact, requiring learners to investigate a literary text from social, political, literary and historical perspectives. Additionally, according to Carter and Long (1991), this model lays a paramount stress on the history of literary movements, the different genres, biographical facts about authors and various issues such as geography, custom, politics and art. Within this model, literary texts are considered as a product and a

vehicle to learn about the target culture. Carter and Long examine the functions of this approach by saying that:

> **Teaching literature within a cultural model enables the students to understand and appreciate cultures and ideologies different from their own and space and to come to perceive traditions of thought, feeling and artistic form of within heritage literature of such cultures endows.** (1991: 2)

Accordingly, this model represents the possibility literature offers the learners' to reach the understanding and appreciation of different cultures and ideologies together. In other words, the utilization of the cultural model in literature teaching aspires to promote the students' cultural awareness of the target language culture and thoughts. Thus, this model considers literature as a window opened on other cultures that aids in developing a sense of empathy and tolerance towards otherness

1-5-2-The Language Based Model

As its name denotes, this model mainly considers literature as a tool for language development and awareness. In other words, within this model the aesthetic aspect of literature is put forward via the linguistic and discoursal quality of literature (Lazar 1993).

In addition, this model basically focuses on the study of the language used in the literary text. It stresses on the fact that literature is actually an instrument to teach specific vocabulary and structures. Moreover, such model is used to illustrate certain kinds of linguistic patterns, such as literal and figurative language. In fact, it aims to **"help students find ways into the text in a methodological way"** (Carter and Long 1991:2*). In other terms, it seeks to instill into students the notion of exploring and examining the literary language and to make them acquainted with the rhetoric aspect of the literary work, therefore, enhancing their literary competence. Another motive for using such an approach is to further the students' language skills. Teachers may use the text to assign a variety of vocabulary and grammar activities. Students, then,

will be provided with the opportunity to enrich their vocabulary repertoire and to develop their language proficiency.

One may arrive to a consensus that this model is based on the idea that literature provides a rich repertoire of contextualized linguistic features. In addition, it can be systematically practiced through a wide range of activities with no regard for the reader-text interaction.

1-5-3.The Personal Growth Model

The last model suggested by Carter and Long (1991) is the personal growth model. Within this model the personal experience of the learner is considered as the main focus. It stresses the need to engage the students with literature.

In contrast to the previous models, such a model makes the learners deal not only with new words or solely work out on the linguistic features, but appreciate the literary experience which is associated with the learners' own real-life experience. In addition, the personal growth model leads students to be engaged with the reading of literary texts. This idea is overtly supported by Carter and Long (1991) when they point out that the personal growth model enables the students to **"achieve an engagement with the reading of literary text…and helping them to grow as individuals"** (1991:3). In other terms, such a model aims at giving an impetus to the students' personal pleasure in reading literature. Being engaged in reading a literary text, the student is actively concerned with its content. This active interaction, therefore, yields in creating a rewarding literary experience.

Furthermore, this model views literature as beneficial for encouraging the students to draw on their own personal experiences, feelings and emotions. Students, hence, are no more passive recipient of predetermined and ready-made interpretations. On the contrary, they become active participants both intellectually and emotionally as they are continuously motivated to reveal their point of views and thoughts. Additionally, this model emphasises the pedagogical responsibility of the teacher in selecting the texts not merely for their stylistic features, but also in

considering the appropriateness of these texts in order to meet students' interest and expectations.

Accordingly, the personal growth model has the potentiality to meet the aims of the language based and cultural models, notably, furthering language learning and cultural awareness, and to raise personal development through placing a priority on the learner's own response and reaction to the text.

1-5-4- An Integrated approach to Teaching Literature

Based on the aforementioned models, Savvidou (2004) further argues for an integrated model which would pay off linguistically, methodologically and motivationally. Firstly, linguistically, by using a wide range of authentic texts, learners are introduced to a myriad of forms and structures of English language. Secondly, methodologically, literary discourse raises reader's awareness of the processes of reading (the use of schema[2], reading strategies, intensive and extensive reading). And, lastly, motivationally, literary texts assign a priority to the enjoyment of reading. She suggests an integrated approach to the teaching of literature wherein the above-mentioned approaches are reconciled in a systematic one considering that there is a significant overlap between them. Thus Savvidou's integrated approach to the teaching of literature stresses the fact that literature in EFL classroom can make the learning experience to a great extent more pleasurable and stimulating than any classroom instruction based on mere acquisition of the linguistic component of the text. This approach, therefore, contributes to students' personal development; it enhances their cultural awareness and develops their language skills.

Accordingly, for the sake of making the experience literature learning more enjoyable and more pleasurable, scholars and researchers have suggested the use of technology and multimedia in EFL classrooms. One of the popular multimedia materials is movies and in the literature teaching context, many specialists suggested film adaptations of literary works to be used as an instructional tool in literature classes. Yet, before tackling and understanding the different issues related to such

kind of film, it sounds necessary to understand the main aspect of such a material which is the multimedia aspect.

1.6.Multimedia in English Classrooms

The present century is the age of globalization[3], telecommunication and technology. Omnipresent, technology is around everything we do. Computer, being the chief embodiment of the technological evolution, has become the key elements of our daily life. One of the most pervasive aspects of computing is multimedia. Being a promising and widespread technology of our time, multimedia has the potential to revolutionize the way language is taught and learnt. Thus, it deserves a significant account which is coming presently in this chapter.

1.6.1.Definition of Multimedia

The term multimedia has been defined in a welter of ways. Our purpose, however, is not to go into the details of different multimedia definitions ,otherwise we will find ourselves bewildered within confusing technical issues, but to explain the essence of such a term in order to fit the context of the present research. One of these definitions is provided by Reddi (2003) who explains multimedia as

> **an integration of multiple media elements (audio, video, graphics, texts, animation etc.) into one synergetic and symbiotic whole that results in more benefits for the end user than any one of media elements can provide individually** (2003:03)[4].

In the same vein, Mayer (2001) defines multimedia learning as a learning environment wherein more than one media format can be utilised to aid in creating mental presentations that meaningfully complect verbal and pictorial communication, thereby promoting learning. Lu et al (1999) relate multimedia with the teaching context, they consider multimedia as an integrated media, which consists of various media forms used to explain, query, select, link and present information to meet students' requirements. In other words, it is the access to textual, auditory (sound and

speech), and visual (images, videos and animations) elements as part of the teaching and learning process. To fit the context of this research, we opt for the definition provided by Greenlaw (1999) who defines multimedia as information in the form of graphics, audio, video, or movies.

Being all these definitions synthesised in one, the term multimedia refers to the system which permits a transmission and a display that combine different media components simultaneously. Such a display and presentation of these media and elements are commonly controlled by a computer system using a delivery hardware i.e., computer screen, audio speaker, slide projector (for PowerPoint presentations) LCD screen or television.

It is commonly said that a picture is worth than thousand words, multimedia, *de facto*, can offer via audio-visual materials such as movies, videos and other multimedia materials a quasi limitless range of pictures and images in combination with a quasi boundless assortment of sounds and speeches . Consequently, multimedia extends potential assets to be used in educational contexts and renders us interested in looking for what is it potential value if such a technology is to be used in EFL classrooms.

1.6.2. Rationale for Using Multimedia in EFL Classrooms

The advent of technology and multimedia and their bloom in our society, have spurred much interest in a myriad of researches in a variety of fields. Such researches have investigated the relevance of multimedia looking for evidences to demonstrate the benefits of including it in the teaching and learning process.

Language teaching is one area in which the application of technology has been encouraged during the last decades. A plethora of specialists, scholars and researchers such as Brown (1994) and Chanier (1996) have acknowledged the merits multimedia in the educational context and have supported its use and integration in the foreign language classroom. They suggest the utilisation of multimedia technology such as films, videos, and computers in order to achieve the educational objectives. The reason behind such support is found on the premise that multimedia is the promising

technology of the time and has the potential to revolutionise the way we learn and communicate (Wetherbe 1988).

The reviewing of some the most important principles of multimedia learning and what researchers have said about its contribution to the learning process, leads us to Mayer (2005). He describes the main principle behind multimedia learning by stating that people learn better from words and pictures than from words alone. In this context, words refer to the written and spoken text such as narration, and pictures refer to still images, animation and video.

Researches inform us that the use of words and pictures simultaneously permits the brain to process and store more information in learner's memory (Sweller, 2005). Mayer (2005) goes further and extends Sweller's point by pinpointing that learners will generally remember 10 percent of what they read,20 percent of what they hear 30 percent of what they see and 50 percent of what they hear and see.

Shahrina (2010) states that multimedia can promote learners' understanding . In addition to presenting multiple media (image, sound and text), multimedia can also prompt the learner to analyse information, perform tasks, refine thinking and build understanding. In as much as comprehension and memory are intertwined functions of the human brain, the aforementioned views lead us to consider multimedia as an aid for better retention of information that, accordingly, helps in building a better comprehension and therefore a better learning process.

Another argument in favour of the use of multimedia is brought by Warschauer (2000), he considers that **"multimedia applied in teaching can create a relaxing and non-threatening learning environment in which learners' motivation and self-esteem can be promoted and learners' anxiety can be reduced"** (2000: 287). Stated differently, multimedia contributes in creating an appropriate learning environment free from any kind of threat that may hinder students' learning or performance. This fact is supported by Yang(2008), he says that using multimedia for ELT **"is helpful in context creation, as well as in eliciting motivation from the students for the purpose of changing the traditional "cramming" teaching method "** (2008:137).

Therefore, multimedia enables students to participate actively during the learning process and makes the class lively and interesting, thanks to the vivid pictures and dulcet sounds, which to a large extent provide learners with a genuine learning environment and nurture their interest in learning the English language.

One may say that Multimedia bears a considerable pedagogical value and gives a multitude of reasons that push teachers to use it in EFL classrooms. This is due to the wide range of benefits it offers, notably, creating appropriate learning context, raising students' interest enhancing their understanding and increasing their memory capacities. All these benefits constitute a substantial rationale for the use of multimedia in EFL teaching/learning process. Nevertheless, for a better utilisation of it as a pedagogical tool, it is all-important to understand and to be aware of the theoretical ground underlying multimedia use in English language classes.

1.6.3. Constrcutivism, the Theoretical Basis Underlying Multimedia in ELT

The theoretical basis of multimedia-based teaching and learning stands upon the constructive theory. This theory is said to be a fundamental basis of any teaching and learning process not least the English language pedagogy. A brief review of such theory is of a paramount importance to understand the significance of multimedia to EFL classes.

It is a common knowledge that the traditional way of teaching and learning consists of teacher-centred environment, 'chalk and talk' method and the use of textual instructional material. Basically, it is the teacher who has the entire control of teaching process, considered as the sole source of knowledge. This latter is conveyed to the students through lectures in a classroom environment, wherein students passively listen to the lecture playing a little part in their learning. On the other hand, **"The essential core of constructivism is that learners actively construct their own knowledge and meaning from their experiences."** (Attwell and Hughes 2010:15)

Arguably, the constructivist learning encourage a learning process through which students have the opportunity to learn individually or collaboratively in order to become actively engaged in the quest of knowledge and information.

Until recently, constructivism has been considered as a learning theory which emphasises the learner's active engagement while learning and has demonstrated that it can have a significant impact on learning in a classroom environment. With regard to multimedia technology in an instructional context **"much of the research into pedagogy for using technology for learning advocates a move toward constructivist approaches"** Attwell and Hughes (2010:16). Constructivism can be discussed from two perspectives, cognitive constructivism and social constructivism.

As for the cognitive constructivism, Piaget (1980) (cited in Taber 2006).advocates a constructivist view of learning with the stress on learners' cognitive development. He considers the acquisition of knowledge as a natural process and mental construction. In other words, learning refers to restructuring and reorganizing the experience; a student accommodates and reconstructs the current information assimilated on the basis of the already existing information

As far as social constructivism is concerned, Fosnot (1996) maintains that the process of learning is based on interaction and collaboration either among the students or between the students and the teachers. It is generally said among teachers that students resist being active learners and contenting themselves to be spoon fed with knowledge by the teacher. Resolving such a problem may be through offering a constructivist environment . Wilson (1995) defines a constructivist learning environment as **"a place where learners may work together and support each other as they use a variety of tools and information resources in their pursuit of learning goals and problem-solving activities"**(Wilson 1995:25). In this sense, the function of the education system revolves around the need to create an environment wherein students can reconstruct their knowledge collaboratively through using appropriate tools that enable them to meet their needs and achieve their goals.

In the light of the aforementioned principles of constructivism, it has been demonstrated that such a theory can have a significant impact on learning in a classroom environment. Accordingly, multimedia can serve as a vehicle for constructivism and its principles. According to Chomsky (1990), multimedia can reinforce the constructivist principles of student-centered learning environments in a

setting where students are more involved and motivated. This environment empowers students and enables them to become active learners. Besides, it promotes peer collaboration and helps students to link what they see with what they know

In brief, multimedia technologies are considerable promoter of constructivism tenets. Furthermore, it renders students able to become motivated, active and reflective. All these gains are prone to amplify the effectiveness of the teaching and learning process.

1-7-Film as an Instructional Tool

Nowadays, one of the most popular and widely used multimedia materials is Film. Known as, moving picture, motion picture, or movie, film is defined by the word web dictionary as: **"sequence of photographs projected onto a screen with sufficient rapidity as to create the illusion of motion and continuity"** or **"a form of entertainment that enacts a story by a sequence of images giving the illusion of continuous movement"**. Movies are generally sorted by different genres: Action, comedy, crime,romance, historical, fantasy and educational short film movies, in addition to   contemporary films, classical films, film adaptations, and documentaries (Champoux 1999) .

In 1922, the famous American inventor Thomas Edison said that "**the motion picture is destined to revolutionize our educational system and that in a few years it will supplant...the use of textbooks**" (cited in Cuban, 1986: 9). Since almost a century later, film is still at the centre of interest among people *in vivo* and *ex vivo*. In other words, beside being subject of discussion and debates among cinematic specialists and critics, film has been the target of attention among scholars and researchers in other fields, not least the EFL teaching and learning sphere. Regarding its role in the educational context, the benefits gained from film use are based on well-grounded and intertwined educational principles.

1-7-1-Film and Learning Styles

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

Students learn in different ways, by seeing and hearing; reflecting and acting; memorizing and visualizing (Felder1995). This variety in how learners acquire, retain and retrieve information is conjointly referred to learning styles. A learning style is defined as the characteristics, strengths and preferences in the way people receive and process information (Felder & Silverman 1988). Brown (2000) classifies learners as visual learners who prefer learning through pictures, charts or any visual information presentation, as auditory learners who prefer listening to lectures and audio materials and as kinesthetic learners, those who favour physical activity and body movement.

Arguably, the suitability of film as a teaching tool lies in the fact that it is ubiquitously present in nowadays generation's daily life making them, therefore, prone to be audio visual learners. Kuzma and Haney (2001) posit

> **We teach and live in a culture dominated by film, television, and other visual media. Our students, namely the MTV generation, spend a major portion of their time in front of the television, at the computer, or in a movie theater. Consequently, they are geared to audiovisual rather than written forms of expression and communication"** (2001: 34).

This viewpoint is supported by Frey and Fisher (2008) putting a stress on film's use in literature teaching. They consider that the present generation of students or, using Prensky's words (2001), 'digital natives' are to a great extent exposed to a myriad of media that are developed as speedily as their interests shift to them. They suggest investing in students' fascination by all what is seen and heard by using film as a teaching tool, they assert

With students who no longer possess the inclination for traditional subjects and material, the literature teacher is faced with a challenge of keeping up with, and taking advantage of, students' fascination with more visually-stimulating media by expanding there choices for literary texts. After all, the primary literacy of the twenty-first century is visual. (2008: 5)

Accordingly, it seems that movies possess a solid argument that justifies its use in educational context, not least in the teaching of literature. The importance of keeping pace with the development of technology and necessity to match present time students' learning style might encourage teachers to assign a more than entertaining role to such visual media. Such suitability leads us to tackle the second argument that pleads for film in class notably being a motivating material.

1-7-2-Film and Motivation

It is a common knowledge that motivation is of paramount importance in determining the failure or success of the language learning process. Prior to reviewing the relationship between film and students' motivation, an explanation of this latter imposes itself.

In fact motivation in foreign language learning is **"the extent to which the individual works or strives to learn the language because of a desire to do so and the satisfaction experienced in this activity"** Gardner (1985:10). It can be explained also as the internal drive that leads a person to do things in order to achieve his /her goals (Harmer, 2007).

In discussing motivation, a clear distinction is made between extrinsic and intrinsic motivation. As for extrinsic motivation, it refers to a motivation caused by a number of outside elements such as the need to pass exam, the hope for reward or possibility for future travel (Harmer, 2001). Put simply, it is a motivation that is derived from external influence. Being pushed by such motivation, student looks for approval and external signs of worth (Sansone & Smith, 2000) .However, intrinsic motivation is derived from inside. **"A person might be motivated by the enjoyment**

of the learning process itself " (Harmer 2001:51). Thus, being intrinsically motivated refers to a desire to engage in the learning activity for its own sake.

The aforementioned scholars and most of researchers and specialists have come to consider that intrinsic or integrative motivation is a key to academic success. Commonly, educators consider intrinsic motivation to be more desirable and to result in better learning outcomes than extrinsic motivation (Deci et al. 1999)

Traditionally, schools have relied heavily on extrinsically motivated behaviour, standardized tests and exams which have been given high authority, are often used to drive student performance. In this respect, films are considered by specialists and researchers as a medium that can further boost students' motivation. King (2002) notes that films are able to enhance students' motivation by making the class more interesting. In other words, they are helpful in creating a highly motivating atmosphere for classroom learning.

Similarly, Stephens (2001) asserts that as a multimedia material, films can create an engaging learning environment contributing to high level of involvement and motivation. Furthermore, according to Allan (1985), films actually are a genuine stimulus to get students involved in classroom discussion bringing out different opinions within the group. Besides, Champoux (2007) advocates the use of films since they permit to cut the routine of the traditional teaching especially when it concerns audio-visual learners. In this regard, Tileston (2005), a specialist in brain study, deriding the traditional way of teaching, she contends:

> **It is unrealistic to believe that students who are constantly stimulated by the multimedia world will sit for hours each day passively listening to lectures, taking notes, and preparing for a pencil and-paper exam without dropping out mentally (2005:16).**

Admittedly, the motivating effect of films is chiefly grounded on their accordance to students' learning style and their appeal to them. Tileston (2005) pinpoints "**because most students are familiar with and enjoy the motion picture, it is an excellent motivator"** (2005:333).

According to the aforementioned arguments, the monotony pervaded by the classical classroom can be lessened by the utilisation of films and, therefore, permitting such media-oriented students to benefits from a more enjoyable learning process appropriate to their preferences.

1-7-3-Film and Students' Attitude

The other salient parameter related to the status of films in the EFL context is student's attitudes. This latter, according to McGroarty(1996), has a cognitive and affective components; it regards beliefs, emotional reactions and behavioural tendencies related to the object of the attitudes. In the same line of thought, Crystal (1997) considers such an affective factor as **"the feelings people have about their own language or the languages of others"** (1997: 215). Furthermore, Baker (1992) argues that attitude is **"a disposition to respond favourably or unfavourably to an object, person, institution, or event"**(1992: 11).

In other words, attitudes refer to a disposition and inclination to react positively or negatively to a given subject. It is, in short, the construct that explains the way of thinking about and behaving with a given language.

In the context of language learning, students' attitude differs from one student to another. More precisely, regarding literature as one of the essential components of EFL program, the nature of students' attitude towards such a learning subject has been the core of various researches and studies.

1-7-3-1-Students' Attitude towards Literature

When getting involved in discussing students' attitudes toward literature, it seems axiomatic to include the process of reading that has always held an integral role in the learning of literature. In this vein Hall (2005) asserts that **"it will be difficult to think of literature without considering reading"** (2005:83). Davis et al (1992) and Tseng (2010) carried out a survey of undergraduates' attitudes towards the study of literature. Their study brought out that the willingness to read in the target language and the preferred learning style are to a great extent entwined with students' attitudes

towards EFL literature. Those students who are prone to read target language books inside and outside the classroom observed a positive attitude.

On the other hand, many language and literature teachers are more and disquieted that their students have limited reading skills (Smith 2010).In fact a great deal of scholars have left us to know that, for students, reading or keeping a **"challenging book by their bedsides"** (Brown 2009:9) is no more an actuality. Grabe and Stoller(2002) claim that **"most students read little in either the L1 or the L2, and they do not enjoy reading"** (2002: 89). To describe students reading reluctance, Gilbert and Gubar sorrowfully note that

> **What was a powerful culture of print seems to be disintegrating as one-time readers…even this assessment seems too optimistic: most of my students have never been "one time readers" in any serious sense; they do read school assignment or informational texts related to their hobbies or interests. But by and large, they experience "stories " through film and television** (Gilbert and Gubar cited in Brown 2009:9)

Decidedly, such a refraining from reading and shift to the new media is, manifestly, one of the reasons that makes students run out from literature and affects negatively their attitudes towards it. In the other side of the fence, **"young students are usually predisposed to dislike recommended literature, believing it to be boring and difficult** " (Ruubel 2012:218) and belongs to an environment spatially and temporally remote from them (Belver 1989)

By the same token, Brown (2004) states that for many EFL students, the term English literature would mean difficult books which are seldom read remaining on library shelves. Arguably, present EFL students have a certain reluctance vis-à-vis literature due to the fact that it inexorably relies on the reading process; encompassing decoding it unfamiliar language and remote culture. Arguably, such a negative attitude is drawn from the incompatibility of the textual material to their learning style. In this, Malchow (2001) claims:

As careful observers of our students, we must also acknowledge that our students are more likely to spend their narrative choices on film rather than literature: television and film are the preferred narrative media of the moment. (2001:1)

Avowedly, such students orientation and inclination towards visual media rather than prints constitute an affective barrier toward literature learning that invite the application of innovative tools and materials. (Baker1993) asserts that attitudes do not remain static; they can be changed by using appropriate materials and teaching techniques. In this vein Clary (1991) consider that since today's young people are media oriented and since film is of a great appeal to them, educators are asked to use it in order to motivate unenthusiastic readers and reduce their negative attitude

In a nutshell, learning styles, motivation and attitudes are considerably connected. Inasmuch as movies are concordant with students' learning style, students' motivation can be boosted and therefore, negative attitude can be driven positive and favourable.

1-7-4-Film and Culture

It is a common knowledge that language and culture are inextricably intertwined. The public of scholars and specialists have long recognized that the process of learning a foreign language necessitates a keen knowledge of its culture. In fact, language learners need to possess a certain awareness of the cultural aspects embedded in the target language that, in its turn, is deemed to help them in understanding the language itself ,and then, using it appropriately.

Bates and Plog (1988) define culture as a **"system of shared beliefs, values, customs, behaviours and artifacts that the members of a society use to cope with this world and with one another"** (1988 citd in Fassbender 2008:7). According to Kramsh (1993) the cultural awareness of a target language is of a considerable assistance to the achievement of EFL student's language proficiency. In Kramsch's view, a language cannot be learnt isolated from an understanding of the cultural

context in which it is used. In other words, students' cultural awareness is decisive for their success as FL learners and speakers.

As for the way teachers can import the target culture into the literature classroom providing students with an enriching and enjoyable experience, a great deal of researchers like Voller and Widdows (1999) have come to agree on the use of audio-visual materials, not least the motion picture, as a tool for cultural exploration in literature classroom. In this regard, Belver (1989) argues that students' unfamiliarity with a foreign culture makes movies incorporation particularly significant in literature classrooms. Herron et.al (1995) likewise, advocate the implementation of films on the grounds that they are powerful means which can aid in **"depicting the foreign language culture more effectively than other instructional materials"** (Herron et.al 1995:18). Arguably, such an effective cultural representation chiefly lies in the concrete visual link offered by the screen between the language used and the portrayed society.

Motion pictures offer students a chance to witness behaviours that are not obvious in texts. Additionally, they are comprehensive ways to capsulise a rich array of information about daily life, dress patterns, transportation in addition to more complex cultural elements such as values, attitudes, social roles and institutions. Accordingly, Chan and Herrero (2010) say

> **Learning languages through film can increase language learners' intercultural understanding, as well as helping them to become aware of the similarities and differences between cultures, such as everyday life, education, traditions, social customs, religious beliefs, and events of national importance** (2010:11)

In fact, most movies can allow for rewarding learning experiences on the language and cultures of the native speakers which students might probably miss in a traditional classroom. In addition, according to (Champoux, 2007) movies can be taken as a kind of alternative for field trips and other real visits to a country in which the target language is used. Numberless studies showed and still show that students

can achieve plain gains in overall cultural knowledge after watching videos from the target culture in the classroom. Kramsch, (1993) pinpoints the merits of films as follows:

- Movies offer a cultural knowledge that has to be learned across different contexts.

- Movies invite learners to reinterpret, reorganize, and reconstruct prior knowledge in light of the new, to recognize the traces of prior texts and events as they appear in new contexts.

- Films are an accessible authentic material that portrays social reality through a society in dialogue with itself.

Relating what have been said to literature teaching, films can work as springboard for culture discussions, as a mirror of the target culture or as a means of cultural understanding. As such, what has seemed quaint, queer and unfamiliar becomes thoroughgoing and acceptable. Using them in classroom setting, films are not merely to get students closer to the versatility of target language culture, but to comprehend the language and the message conveyed as well

1-7-5-Film and Comprehension

The other premise that links films and language learning encompassing literature study is being a facilitator in comprehending texts' content. In fact, being audio-visual students and reluctant readers lacking cultural knowledge would undoubtedly affect the understanding of the course material and specifically literary texts. Thus, scholars and teachers have suggested films to get the better of such learning inconvenient.

Learning FL in general and literature in particular entails the understanding of the course material or the literary texts to be read. Reading comprehension is a complex process that has been understood and explained in various ways. Robinson (1966) explains the process of reading comprehension in terms of components it implies. According to him, reading comprehension includes:

- Understanding the literal meaning of a writer;

- Understanding the implied meaning of a writer;

- Integration of information and ideas of a writer with the reader's information and related experiences. (Robinson1966 cited in Pettit and Cockrie 1974:64)

Moreover, comprehending a text can be explained as **"the process of simultaneously extracting and constructing meaning through interaction and involvement with written language"** (Pardo 2004: 272).

Accordingly, a common definition of comprehension might be the process wherein readers build meaning by interacting with text through the combination of prior knowledge and previous experience, text information and readers' stance they take in relationship to the text.

To turn to movies, foreign language teaching/learning sphere has stressed the significance of providing input which is interesting, relevant and comprehensible. The latter has been acknowledged to be the main feature of films.

Several authors suggest such visual technology for the sake of enhancing students' comprehension opportunities. In this respect, Chan and Herrero (2010) assert that **"learning through film is one of the best ways to improve comprehension skills"** (2010:11). They advocate the use of film on the grounds that it helps in exploring the non-verbal elements of a textual material.

Champoux (1999) puts a stress on the combination of both audibility and visuality that make film a comprehensive tool for language learning. Such combination, he maintains, supports learners' grasp of the verbal message and makes misunderstood information as well as abstract concepts easier to be made out while viewing the video material. In this sense, film is

> **an excellent medium for giving meaning to theories and concepts. The visual and auditory effects of great films can convey a message better than printed or spoken words** (Champoux, 1999: 211).

In other terms, motion picture is capable of contextualising the verbal text in a visible and audible representation that leads to discover other perspectives for comprehension. Put simply, a combination of images and sounds can provide large perception of the deep-seated meaning that, otherwise, does not lend itself easily from a textual exploration.

Researchers like Coniam (2001) has come to agree that audio visual materials are to a great extent more authentic and suitable for supporting students than the other materials, be it audio or textual. He posits **"video is more authentic than audio in terms of displaying the context, discourse, paralinguistic features, and culture that should be relevant to comprehension** (Coniam 2001 cited in Suvrov 2011 : 2)

As far as the merits of movies in teaching literature are concerned, **"English instructors have often used film to support student comprehension of literary texts"** (Malchow2001:1). Likewise, Bellver (1989) sides with the proponents of the incorporation of visual aids into the teaching of literature. She bases her viewpoint on the fact that the silver screen can add a dimension to learning by elucidating meaning and contexts and by deepening students' understanding of literature as an independent art form. Moreover she classifies movies according to their relation to the literary text studied into three categories: textual, contextual, and intertextual.

-Textual aids are those supplementary materials which exemplify the fictional aspect of the text.

-Contextual materials include those items adverting the concrete milieu wherein the fictional reality only figuratively takes place.

-Intertextual materials refer to the materials resulting from a transposition of one system of signs into another, i.e film adaptations

In recapitulating what different scholars said regarding the advantages of movies that can be associated to students' comprehension, Suvrov (2011: 2) mentions what follows

- Seeing the situation and the participants increases situational and interactional authenticity which may aid comprehension

- Body language, facial expressions, and gestures of the speaker can provide additional information

- Visual elements can activate the viewer background knowledge

All in all, movies have more than one attribute that allow them to share an educational function with the other kinds of materials. As it is shown above, film draws their utility from varied reasons, notably, being a motivational material that suits learners preferences which , therefore, positively changes their attitudes, being a source of cultural enrichment and at last but of course not least, a material that due to its audio and visual aspects can be a facilitator for comprehension.

1-8-Film Adaptations and Literature

After reviewing the pedagogical role of movies, herein, the light is spot on one of the most popular cinematic genre, namely, the film adaptation. This latter is said to have   a close relationship with literature that makes such a genre of films in the midst of debates among the public of critics and scholars

1-8-1-Film Adaptations Defined

Literature and cinema are arts that utilise different ways of transmission. The first is based on the written mode while the second relies on the visual mode. Yet, the meeting ground wherein both arts converge is the issue of adaptation.

Any complete account of film adaptations must start with the definition of the term adaptation. The Oxford English Dictionary states that to adapt is to **"make suitable for a new use or purpose, to alter or modify, adjust one thing to another or, to become adjusted to new conditions."** Besides, according to Baresay (2006), adaptation involves the process of altering one entity into another and the change inherent in this process. It is also to express **"a work in one medium that derives its impulse as well as varying number of its elements from a work in different medium"** (Konigsberg 1998:6). Put differently, adaptation is any endeavour

originating in one medium having been translated into other medium using specific instruments that result in a new creation.

When referring to film adaptation, it can be defined as the translation of written texts from a literary source such as novels, short stories and plays into the cinematic sign system. Van Vugt (2011) considers film adaptation as types of derivative work that, whether, adheres to the source material or differently interprets concepts derived from the original work. In this vein Belton (2003) argues that film adaptation **"offers an opportunity for filmmakers to reread a narrative from another age through the lens of their own time and to project onto that narrative their own sense of the world"** (2003:195). In short, film adaptation involves the translation of the literary work from the print to the screen with the necessary inherent changes that are implied by the process. It offers also more than a simple appropriation of writers' work, but different interpretations that offer another reading of the original literary text through another perspective.

In fact, literature has been oft a source of inspiration for producers and film makers. As an anterior source of reference, and lending itself to the process of cinematic adaptation, literature holds an ascendant relationship vis-à-vis the seventh art. Yet, film adaptations and literary cannons share some common aspects and diverge on others.

1-8-2-Comparison between Literature and Cinema

Much has been said about literature and cinema. Although both are *ab initio* distinct arts that leave us to think that there is no room for any kind of analogy, comparing them seems to be a reasonable endeavour that allows us to discuss their fascinating relationship.

The comparison between film and literature has yielded two stances. As for the first, a considerable number of critics have claimed that film shares a close relationship with prose fiction, particularly the novel (Nikoleishvili 2007). On the other hand, others consider that books and movies are as far apart as cave painting and a song (Mayer 2002).

1-8-2-1-Similarities between Literature and Cinema

One of the prominent points of comparison is associated to their narrative aspect. In fact literature and cinema are "**narrative arts, and consequently, a pretext to tell stories from the first oral transmissions"** (Martínez 2005:57). Albeit the literary language and the cinematographic language are distinct, they have convergence zones. They, literature and film, have a common goal, notably, telling stories. Beja (1979) cited in Nikoleishvili (2007) stressing on novels and films, considers novels and films as two forms of a single art, the art of narrative literature.

Both medium use languages to provide a source of emotions and feelings. Rosenblatt (1985 cited in Many and Wiseman 1992) considers literature as an experience that provides a versatility of emotions to be lived. In this respect, cinema is considered as a source of an amalgam of senses. While watching a film "**we are focused on a screen ... and we feel, we hear, we see in an all-encompassing tangle of emotions and senses which no other art form demands."** (Stern 1968:646). Put another way, emotions that literary texts provide the reader with, are more or less similarly satisfied via the visual version of the literary work as well.

Film can also be likened to literature (novels, short stories and plays) since both can be seen as a medium of entertainment and escape by the reader or the viewer. Accordingly, Boyum (1985) states that people read or watch for the same motives, *viz*, to get **"the opportunity to identify with other human beings for awhile and vicariously participate in their lives"** (1985:39). Hence, film provides vivid images of characters that **"can affect the viewer in a more comprehensive and permanent way"**(Capar 2012:206).

In fact, any human emotion can be brought on by cinema. Like literary texts, films are designed to attract the audience by the story, to identify strongly with, or to develop empathy towards the central characters. Hence, providing the viewers with a sense of escape and a virtual experience from another world via the spectacle of film

Beside being a source of emotional response, literature through the power of words conveys images of time and place initially left to readers' imagination. As

Joseph Conrad (1897) said **"My task ... is by the power of the written word, to make you hear, to make you feel - it is before all, to make you see"** (cited in McFarlane 1996:3). Likewise, the pioneer of cinematic adaptations D. W. Griffith (1899) said that **"the task I'm trying to achieve above all is to make you see"[5]** (cited in McFarlane 1996:4). According to these most quoted words with regard to literature and film, the task of these latter sounds to be similar in spite of their different system of communication, both convey images to the reader and the viewer. Moreover the stress on the visual element in Conrad's words, seemingly, means that the role of cinema and literature are alike, in other words, **"making the unseen visible"** (Flavin 2004:5).

Admittedly, **"cinema agglutinates space and time, image and word"** (Martinez 2005:57). It uses words and transforms them to make the viewer see tangible images of the text's spaciotemporal setting. Someway, "**the cinema stories are seen with opened eyes and in literature with closed ones".** (Martínez 2005:58)

In the same line of thought, the French film theorist Astruc (1999), chiefly concerned with getting cinema recognized as a legitimate form of art in its own, argued that film can transform reality in a similar manner to a writer's pen. All the same, in lieu of ink, the filmmaker uses lighting, framing, color, etc. Analogically, he declares that **"the filmmaker/author writes with his camera as a writer writes with his pen"[6]** (1999:161).

Accordingly, film and literature can have a similar narrative structure and the same emotional effect, but they display their text in different manners and through a different language form.

1-8-2-2-Differences between Cinema and Literature

On the other hand scholars have mentioned some differences between the two media .Yet such divergence between film and literature seems not to be as much as their points of convergence

As it has been said before, literature relies on the written word and film lies in the vivid image, this fact constitutes the main divergence. Bluestone (1945) argued

that" **the perception of the visual image and the concept of the mental image lies the root difference between the two media"** (cited in McFarlane1996:4). According to him such discrepancy makes the perception and appreciation of film and literary work different. In addition MacFarlane (1996) argues that the extent and freedom of imagination is more confined with regard to film than to literature.

Nikoleishvili (2007) compares between reading a literary work and watching a film by arguing that while reading a book a reader can create a picture of the events in his/her mind , and imagine what the characters look like. Reader's imagination is free, even within the limits determined by the author's descriptions.

But then, a film imposes a visual image on the viewer restricting his/her imagination largeness. In the same respect, Beja (1979) asserts that **"it is impossible for us to overcome the visual image; that is all there is, it is right in front of us, and we cannot make it any different"** (1979:64). In other words, a film can only show us a ready made picture that makes **"the eye can only see what can be seen by the eye, a limitation not shared by the mind's eye"** (1979: 65).

In the light of what has been already mentioned, literature and cinema have much in common. To reflect this comparison one may use McFarlane's words who says that "**literature and film might be seen, if not as siblings, at least as first cousins, sometimes bickering but at heart having a good deal of common heritage"** (2007: 28). Such similarity, to a certain extent, may reduce literature authority and abridge the prejudice called the **"hierarchy of artistic prestige"** (Martinez 2005:59) over cinema and gives it its fair share.

1-8-3-Film Adaptations, a Controversial Matter

The discussion of the relationship between film and literature inevitably leads us to be involved in the consideration of the issue of adaptation. This latter has been a topic of controversy among the academic circle.

Debates on cinematographic adaptations of literary works have been for many years prevailed by the issue of fidelity to the original source and by the assumptions

that prioritise the literary texts over their screened versions. In fact, adaptation by its nature implies necessary modifications, additions or omissions that may result in something of utmost importance to be left out. Such alteration, scholars argue, makes film adaptations in an unfavourable position.

According to Whelehan (2006) adaptations were considered by majority of critics as inferior to the originals, as minor, subsidiary or secondary products. Besides, Hutchoen (2006) sees the filmed versions of literature as materials that lack **"the symbolic richness of the books and missing their spirit"** (2006: XII).

Virginia Woo1f (cited in Boyum 1985:6) staunchly reduced the process of adaptation to the "unnatural and disastrous" . Moreover, she likened books to a prey and unfortunate victims of parasite movies. Likewise, considering film adaptations as destructive to literature, Miller, focusing on adapting novels, stands against adaptations claiming that **"most novels are irreversibly damaged by being dramatized"** (cited in Baresay 2006:23)

Other opponents of such process go further by lamenting the adaptation for displaying what novels originally do not, according to them **"to visualize the character, destroys the very subtlety with which the novel creates this particular character in the first place"**(Giddings et al.1990:81) .

Accordingly, the main criticism is the perception problems caused by the visuality of film adaptations. An example of such a problem, is given by Chatman (1980) when he says that the process of adapting literary works "**narrows down the open-ended characters,objects or landscapes, created by the book and reconstructed in the reader´s imagination, to concrete and definite images"**(1980:118).

Arguably, while the textual description of the characteristics of the characters and places is open to varied interpretations possibilities in readers' imagination, the visuality of the film circumscribes these possibilities. Adaptations were, therefore, considered as destructing the subtlety of the printed word that makes the reader interact with the internal world of the literary work.

In the other side of the fence, the adaptation of literature classics benefits from a certain tolerance among critics. Hutcheon (2006) argues that adaptation can give a

second breathe to the book. Film adaptations, she maintains, do not "**leave it dying or dead, nor it is paler than the adapted work. It may, on the contrary, keep the prior work alive, giving it an afterlife it would never have had otherwise**" (2006:176). Suchlike, Boyum (1985) sees adaptations as a promising tool able to introduce the literary cannons to the masses. She supports her arguments by quoting Stephen Bush who said that "**It is the business of the moving picture to make [classic novels] known to all**" (Bush cited in Boyum1985: 4). Accordingly, this claim is supported by Giddings et al. (1990) who say that surveys shows that many people purchase the printed literary work as a result of viewing its adaptation.

Such claims may be legitimate if we take into account the current modern culture when people are attracted by movies rather than by books. Besides, these arguments denote the educational potential of adaptations. Whelehan (2006) asserts that film adaptations are capable of enhancing the interest for reading literature. She adds that writers with a more or less accessibility such as Virginia Woolf, obtained a larger readership circle after the adaptation of her own *Mrs. Dalloway* (1997) and *The Hours* (2002).

The educational asset of literature to film materials is also praised by Spack (1985). He regards stories which have been made into films of considerable gains since "**the films provide students with a visual interpretation of the stories and present the costumes, scenery, and sounds of the works**" (1985:710). Though considered as an entertainment or reward tool, adaptations can serve practical pedagogical purposes in the literary classroom. According to Bousted and Ozturk (2004) students could easily relate themselves to the narration in the text. Besides, since film adaptations and literary texts are both creations of the same work, adaptations can offer various examples of literary interpretations.

Arguably, adaptations by its visuality can offer vivid visual context for students who are unacquainted with literary terms and concepts. Thus, screened literature sounds to be a bridge between the ornate language of Dickens, Conrad and Austen's era and the modern world of nowadays students.

1-9-Conclusion

This chapter was devoted to the theoretical ground of this research work. An overview about literature in EFL classrooms was provided encompassing the controversy held among scholars and how literature can be approached. Furthermore, this first chapter highlighted the relevance of film as a multimedia technology to the EFL teaching and learning process. It has been shown that movies are in accord with a number of key issues in EFL learning, notably, learning styles, motivation, attitudes, comprehension and culture. Besides, some issues related to film adaptations mainly the relationship between cinema and literature and some critics' viewpoints regarding the educational value of such cinematic genre were foregrounded in this chapter.

After dealing with the theoretical ground of this research, the usefulness of film adaptations in the teaching of literature will be the concern of the empirical part of the present research work. Nevertheless, before being involved in such endevour, it is of utmost importance to spot light on the methodological basis of this study. In fact, the researcher will account for issues like categorization of the research, sample population, research instruments and research approaches. All these methodological matters will be explained in details throughout the next chapter.

Notes to Chapter One

[1] - Authentic materials: They are texts, either written or spoken "**designed for native speakers: they are real texts designed not for language students, but for the speakers of the language in question**"(Harmer 1991:146). In similar vein, Nunan (1989) about authentic materials posits that **"A rule of thumb for authentic here is any material which has not been specifically produced for the purposes of language teaching"** (1989: 54)

 - Beside written and spoken authentic materials, Fassbender(2008) adds the authentic video materials which are videos in the target language originally produced for native speakers audience rather than foreign language classroom.

[2] - A schema refers to one "chunk" of knowledge. It consists of subordinate parts called nodes (Anderson and Pearson 1984). Schemata are accepted as interwoven mental structures representing readers' background knowledge. They permit the reader to relate the new information from the text into their preexisting schemata (Brown 2000).

[3] - Considered as a "buzz-term", globalization has been defined in various ways. One of the concise definition related to such a phenomenon is provided by Giddens (1990) who defines Globalisation as **"the intensification of worldwide social relations which links distant localities in such a way that local happenings are shaped by events occurring many miles and vice versa."** (1990:64). Stated differently, it is the unification and democratisation of the world's culture through **"rapid proliferation of communication and information technologies, and the impacts of free-market forces on local, regional and national economies"**. (Encyclopedia Encarta 2003) **.** Thus, globalisation is a world-wide process that connects world's nations at multiple levels encompassing the political, the economic the cultural and educational level. Put simply, globalization is people's integration in a cosmopolitan context

[4] - Reddi 2003 page 03 cited in the Turkish Online Journal of Distance Education-

TOJDE 2005 6(1). Retrieved on 5 -05-2012, 22:00:14from

http://tojde.anadolu.edu.tr/tojde17/reviews/intmultimedia.htm

[5]- Taken from Conrad, J (1945:5). *The Nigger of Narcissus. London: Dent and Sons*

[6]-Alexandre Astruc , a French journalist and director born on July 13th 1923. Coining the term *la camera-stylo* and using such analogy, he claimed the autonomy and creativity of cinema.

Chapter Two

Situational Analysis and Research Design

Chapter Two

Situational Analysis and Research Design

2-1-Introduction

The purpose of the present research is to examine the actual status that film adaptations can hold in university literature classrooms. Besides, the intent is to show that using film adaptations as an instruction tool is bound to improve students' comprehension increase their motivation and interest for learning Anglo-Saxon literature. For the sake of reaching this purpose, an empirical study was undertaken using methods and procedures for collecting the necessary data that can fit the purpose of this research work. Accordingly, this chapter is devoted to the description of the research instruments used in this research, it describes the profile of the informants and it accounts for the categorization of the present study. In addition, this chapter provides a general description of the literature teaching/learning situation.

2-2- General Description of the English Language Teaching/Learning Situation

The present research is concerned with second year EFL students in the section of English in the department of foreign language at the University of Tlemcen. For the sake of contextualising our research, a general description of the English language teaching and learning situation is of a considerable necessity.

The University of Abou Bakr Belkaid, Tlemcen was founded in the early seventies (1973-74) comprising different faculties and departments. Circa fifteen years after, the University of Tlemcen witnessed the birth of the foreign languages department encompassing two sections, not least, the section of French in 1987 and the section of English language in 1988 representing the important parts of the faculty of letters and languages. Here and now, this department comprises four sections, notably, French, English, Spanish and Translation.

As far as the section of English is concerned, it offers undergraduate studies for those students who opt for a specialisation in English language after successfully completed their secondary schooling. After the wane of the classical system which left its room for the implementation of the LMD system for the sake of keeping pace with Globalization demand, graduation in the foreign language department and specifically in the section of English entails three years of studies that grant the obtention of the English Language 'Licence' Degree, further, Master degree after two years of study and eventually, by the end of three years, after the getting the licence and the master degree, this system offers the opportunity to be entitled of the Doctorate degree.

Putting a focus on the 'Licence', the basic objective of the three years of graduation is to lead EFL students to reach an acceptable level of language proficiency by developing their four skills, notably, the speaking, listening, writing and reading skill. Furthermore, this graduation targets students' acquaintance with the different Anglo-Saxon literatures and civilisations with a special focus on those of America and Britain

To achieve these objectives, EFL students are enrolled in a curriculum which consists of several modules. In the first year, they deal with modules related to the study and practice of language like grammar, phonetics, linguistics, oral and written production, discourse comprehension, initiation to literature studies, Anglo-Saxon civilisation and culture, research methodology, and ICT. As for the second year, African civilisation and psychology are added to the modules to be studied.

 By the end of the first two years, and after developing certain preferences, students have the opportunity to choose the specialism they will be engaged with in their third year. They have the choice between two options; "Language studies" or "Anglo-Saxon literature and civilisation studies". At this level, students are supposed to submit an extended essay also called "Memoir" in the end of the third year to acquire the Licence Degree. This latter opens the door to further studies, not least, master studies and then doctorate studies, hence, a gate toward the

professional world , for instance , the field of teaching, journalism or tourism in accordance with the market demand.

In few words, the English section of the foreign languages department is the setting wherein an amalgam of modular courses are taught under the umbrella of the LMD system for the sake of ushering students to get the hang of the different aspects of the "language of Shakespeare". Furthermore, the department prepare future teachers and researchers who will be able, in their turn, to contribute to the development of the EFL teaching process.

2-3- General Description of the Literature Teaching/Learning Situation

After presenting a general overview of English language teaching/learning situation in the section of English in the department of foreign language at the University of Tlemcen. The focus of this section is on the literature teaching and learning process taking into account the teachers, time allocation, the syllabus, the coefficients and the materials used to teach literature.

Since the foundation of the section of English till the present day, literature has held an indispensable place in the EFL teaching. After the transition from the classical system to the LMD system, literature as a subject of study is taught starting from the first year under the name of literature studies. In the first year of the graduation, literature program consists of an initiation to the American and British literature encompassing its different genres and trends in order to acquire the necessary knowledge that can permit them to deal with the details of such a subject in the following year. In the second year, Anglo-Saxon[1] literature course is concerned with the study of different literary genres notably poetry, prose and drama of different American and British writers from different periods and eras.

After these two years wherein the students are supposed to become more acquainted with literature, they will have the opportunity to carry on their third year of graduation being specialised in literature and civilisation. Embarking on literature

and civilization studies, different modules related to the Anglo-Saxon literature and civilization are offered.

2-3-1- Teachers of Literature

Undisputedly, in order to account for the literature teaching/learning situation, one may get a glance at the teachers of literature within the section of English. Accordingly, it is important to spot light on their number, qualification and teaching experience. These considerations are represented in the table below

Teacher	Title	Teaching experience
Teacher 1	Senior lecturer	23 years
Teacher 2	Senior lecturer	15 years
Teacher 3	Assistant lecturer	14 years
Teacher 4	Assistant lecturer	07 years
Teacher 5	Assistant lecturer	05 years
Teacher 6	Assistant lecturer	02 years

Table2.1.Literature Teachers and their Teaching Experience. (Source: Department of foreign language, Tlemcen University).

As shown above, the number of the teachers of English literature seems to be quiet small vis-à-vis the huge number of students[2]. In fact, compared to the other subjects of study, literature teachers are restrained in their number. Nevertheless, as a remediation to this situation, the department has recently initiated a new Magister project entitled "Didactics of Literary and Civilization Texts" wherein ten (10) candidates have received training on literature and civilization pedagogy.

2-3-2- Time Allocation

The other important issue to be accounted for while describing the literature teaching/learning situation is the issue of time allocation. In this respect, the time allotted to literature in the university EFL program is one hour and a half per week for first and second year students. Yet, it is worth to be noted that ninety minutes per week seem to be far from being enough for a module that concerns the study of both, American and British literature and deals with a myriad of elements that literature study comprises.

2-3-3- Literature Syllabus

After an introductory course on literature during their first year, the students reedit their experience with literature in the second year. At this level a rich syllabus is offered to appreciate a variety of universal canons of several genres and different well-known eras

Below is a general description of the literature syllabus content destined to second year EFL students.

- **British Literature :**
  -The rise of the novel.
  -Romanticism (poetry and the novel).
  -The Victorian Age (poetry, the novel and drama).
  -The Modern Age (poetry, the novel and drama).
- **American Literature :**
  -The Colonial Period :1650-1765.
  -The Rise of a National Literature.
    a)(1765-1865)
    b)1865-1915
    c)1915-1945(poetry, drama and prose.)
    d)After 1945(poetry-drama and prose)

2-3-4- Literature Teaching Materials

In addition to the issues already mentioned while depicting the literature teaching/learning situation. The issue of materials used to teach such a subject is of equal importance. In this regard, literary texts are the teaching material used to teach literature. In other words, literature is taught by the use of authentic literary texts such as novels, short stories and poems to be read and discussed in the classroom. However, even though the literature syllabus seems very copious in terms of content offering the students the opportunity to taste major masterpieces in both literatures, the common practice, on the spot, reveals that the target literary texts are rarely read and studied in their entirety. In lieu, teachers due to time constraints frequently recourse to some selected chapters of the whole literary work. Beside the use of authentic texts, audiovisual materials mainly videos and films are also used by literature teachers as a personal initiative. However, though the university curriculum is characterised by a considerable flexibility, providing only general guidelines for the modular courses and permitting teachers to convene and decide about the adequate teaching methodology and materials to be used (Benmoussat 2003), it sounds necessary to note that teachers, for various reasons, show a certain reluctance vis-a-vis audio visual materials remaining seldom used.

2-3-5- Literature's Coefficient and Credit

Beside time allocation and material used in the teaching of literature, coefficient and credit attributed to literature are other issues included in describing the current literature teaching/learning situation. In fact, as it is the case with the other modules , The coefficient and credit attributed to literature module for first and second year students is determined to two (02). Compared to grammar, phonetics, linguistics and discourse comprehension with a coefficient and credit of three (03), and oral production and written production which benefit from a coefficient of (04), it may be considered that literature does not have the lion share of the coefficient attribution. The following table illustrates at best the different

modular courses and their coefficients and credits offered by the English Language Department for the second year EFL students.

Subjects	Coefficients	Credits
Grammar	3	3
Phonetics	3	3
Oral production	4	4
Written production	4	4
Discourse comprehension (Written and Oral)	3	3
Anglo-Saxon literature	**2**	**2**
African civilization	2	2
Research methodology	2	2
General psychology	1	1
ICT (Information and Communication Technology.	1	1
Total	30	30

Table 2.2. Official Curriculum of Second Year EFL students

(Source: Department of Foreign Languages).

Admittedly, the coefficient and the credit attributed to literature are relatively low. Consequently, such a coefficient may result in a lack of students' motivation to and interest in learning literature especially those who are extrinsically motivated devoting their uttermost efforts to the modules of higher coefficient.

2-4-Research Design and Methods

For the sake of investigating the aforementioned research questions and to confirm or reject the hypotheses stated earlier, this research stands upon a case study design. Besides, the researcher relies on three different research tools for data collection, namely, students' questionnaire, teachers' questionnaire and tests. Moreover, this chapter presents the approaches used to analyse the data gathered from such instruments i.e, the quantitative and qualitative approach.

2-4-1-Categorization of the Research

The present research is conducted under the umbrella of the case study method. The choice for such a design is supported by the fact that case study is a type of research that focalises on analysing phenomenon within its natural setting. Besides, using the case study attention is devoted to contextual conditions   wherein a phenomenon occurs.

Yin (2003) defines case study as a story about something unique, special, or interesting. A case study can be about individuals, organizations, processes, programs, institutions, and even events. Besides, **"the case studies have to describe what happened when, to whom, and with what consequences in each case"** (Neale et al 2006:3). The case study provides us with conclusions behind the result by seizing what happened in a given context to bring attention to a particular challenge or difficulty in a project.

 Additionally, Case studies are appropriate to be used when a researcher has original contributions he wants to share and reveal. Therefore, case studies are usually used to provide context with data proposing a more complete image of what

occurs during the research and why. In this respect, Isaac and Michael (1981:48) pinpoint the specificity of case studies by asserting that they are **" in-depth investigation of a given social unit resulting in a complete, well organised picture of that unit"**. In the same line of thought, Yin (1984:23) quoted in Nuan(1992:76) argues that

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

Accordingly, this implies that case study is an approach to research that furnishes the investigator with a clear and comprehensive diagnosis of a given phenomenon within its natural circumstance. This process is realised and sustained with different sources of datum.

The case study is reliant on different sources of information and various techniques for data collection. Yin (2003) lists a number of chief sources of information: documents, archival, interviews, records and observations. Besides, the process for conducting a case study research follows the same general process as it is followed for other research notably, to develop instruments, collect data, analyze data, and disseminate findings. In the same line of inquiry , Adelman et al (1976) argue that

> **Case study research may be initiated in one of two ways. In the first of these, an issue or hypothesis is proposed, and an instance drawn from that class and studied in its own right rather than an example of class.** (Quoted in Nunan1992:75)

This leads us to assert that case study is based on a hypothesis proposed to be studied in a specific context and with a specific item of information that is typical of a class or group. In other words such type of research, using Adelman (1976) terms, is an" instance in action". It entails that the researcher selects a given item of a

particular group or phenomenon from a whole class or organisation, and puts it under study in order to investigate how this item operates in its natural context. Put simply, Case study deals with a well determined phenomena or contexts and investigates them via the selection of a particular group of people and using multiple tools in order to obtain the reasons and the results that yield different decisions and conclusions

2-5-The Informants

The informants involved in this research are EFL students in the faculty of letters and languages, department of foreign languages, section of English at the University of Tlemcen. In addition, a number of EFL teachers notably literature teachers are also the informants of this research which are going to be described in what follows.

2-5-1-Learners' Profile

The population targeted by the present study are second year EFL students. They attend EFL classes under the umbrella of the LMD system to acquire the "Licence" degree by the end of third year. Afterwards, they will have the opportunity to go further in their studies by joining the Master and then the Doctorate classes.

To attain the objectives of the research, and for feasibility considerations, the study concentrated its attention on a sample population. This latter is defined as being **"the group of participants or informants whom the researcher actually examines in his empirical investigation and the population is that group of people whom the study is about"**(Dorney 2007:96)

The sample population under study consists of fifty (50) students, thirty six (36) girls and fourteen (14)boys aged between nineteen (19) and twenty four (24) years old. This number of students was selected randomly for the sake of obtaining reliable data.

In the same vein of describing learners' profile, it is significant to mention that the choice of such a population and such level i.e., the second year, is based on the reason that second year EFL students (see 2.3) study different genres in literature courses, hence it goes hand in hand with the essence of the research notably the use of the film adaptations to teach literature. In addition, the use of this sample of population is based on the fact that they are supposed to have developed the necessary listening skill in order to be taught via films. Accordingly, within the context of this research, the researcher can test the efficiency of films in literature courses.

2-5-2- Teachers' Profile

The informants teachers involved in this study are four (4). Their teaching experience varies between two years (2) and nineteen (19) years. All of them hold a magister degree and carrying out a doctoral research.

The first holds a magister degree in sociolinguistics, her field of interest is the dialect in literature. In addition, this informant is undertaking a doctoral research. She teaches English language at the preparatory school of economic sciences. Besides, she teaches literature and especially British literature at the university since 2008.

The second is an assistant lecturer; she started teaching at the university since 1994. She is specialised in American and British literature. In addition, she also teaches research methodology. Similarly to the other informants, this teacher is also undertaking a doctoral research.

The third is assistant lecturer holding a magister degree in sociolinguistics and involved in a doctorate research. Experienced of two years (02), she teaches literature and discourse comprehension. Additionally, she has been a tutor in distance education centre during five years. It is worth noting that she teaches literature to the whole promotion of second year students during the present semesters.

The fourth is a specialised teacher in literature. Having been university teacher for seven years (07), she is in charge of different modules of literature, notably, American, African, British literature and literary theories and more specialised in women writers throughout the world. Likewise, this teacher is preparing a Doctorate thesis

In fact, these teachers are perceived as models by their students. In addition they constitute a perfect amalgam of experience, dynamic and knowledge. Moreover one may say that literature is their domain of predilection.

2-6-Instruments for Data Collection

As it is sated early in this chapter (see 2.4), the approach adopted in this research entails the reliance on different tools to collect the requisite information. In order to reach this end, the researcher resorted to three (03) research instruments. The diversification of instruments or in other terms the use of multiple methods of data collection (triangulation) has as a goal to attain a considerable degree of validity and reliability of the data to be collected, in addition to lead to a significant credibility of the research to be undertaken. Moreover, triangulation is used to compare data and to decide whether they corroborate (Creswell 2006). This means establishing or strengthening with evidence or facts, thus validating the research findings and achieving their trustworthiness.

Making use of a single method of collecting data will probably not provide a complete image of the situation under investigation. Relying on various research instruments in gathering information may add essential insights and help in obtaining realistic and representative picture of the target situation (Bacha, 2004).

In fact **"the most frequently used methods are questionnaires; interviews; observation and informal consultations with sponsors, learners and others".** (Benyelles, 2009:26).Accordingly, among these different instruments, a combination of three of them was used in this empirical study, mainly, students' questionnaires, teachers' interviews and tests. All these tools were used to ascertain

the analysis of the data to be collected. The description and the aim of the three instruments are as follows.

2-6-1- Students' Questionnaire

Questionnaire is one of the research instruments used in this research that the researcher and the informants students rallied in. **"A retrospective in that students have time to reflect on what they usually do in a situation"** is the definition provided by Chamot et al (1989:71) to account for students' questionnaire.

Such a tool is used in this research work due to the myriad of advantages its offers. Richards (2001) sums up the positive aspects of questionnaire use as follows:

- The information collected is standardised and therefore easy to be analysed

- Data can be quickly gathered from a wide number of respondents.

- The use of such an instrument takes into consideration the ethical issue of research; it preserves the anonymity of the respondents, therefore, it may allow them to respond without any discomfort and embarrassment resulting in reliable and valid answers

The purpose of using such a tool by the researcher is to gather information about different elements related to the use of film adaptations in the teaching and learning of literature. More incisively, via the questionnaire, the researcher sought to get an insight of their motivation and attitude vis-à-vis literature learning and the difficulties they encounter while studying literature. Additionally, through a set of direct and simple questions, the researcher looked for answers as data to disclose their learning styles and preferences. In this respect, Jordan (1997) states that questionnaire has been considered as the most common tool used to collect such sort of data, a tool that permits students to express their areas of difficulties and "**helps us to draw a profile of the learners' needs, lacks, wants, learning styles and strategies"** Jordan (1997:33). Furthermore, how second year students perceive studying literature by means of film adaptations has been also the target of the utilisation of the questionnaire.

This latter was handed over to the selected sample of students. It consists of fifteen (15) questions, a combination of close-ended, open-ended and mixed questions in order to obtain a combination of qualitative and quantitative data. Close-ended questions are said to be utile since they enable the researcher to classify the answer into different categories. Thus, facilitating the analysis of the data collected through the questionnaire. Such kind of questions is useful also since it facilitates the process of answering the questions by crossing the appropriate box. In other words, close-ended questions make the respondents task easier by choosing one or more of the answers proposed instead of thinking about the answer especially for those who have difficulties in expressing their ideas and having a low language proficiency.

As for open-ended questions, it provides the respondent with the opportunity to express his or her point of view freely. In considering the positive aspects of such kind of questions, Patton (2000) argues that they allow to treat any topic and to obtain various data. In addition, they permit the respondents to express their opinion without any restraint.

The third type of questions used in the design of the questionnaire is mixed questions. These latter are a combination of closed and opened questions. Via this kind of questions, students have to choose one of the suggested answers, and then support their choice by giving explanation and reasons for such answer. Accordingly, the students' questionnaire used in this research comprises open questions used as a support to the close questions as a way to permit the informants to give further explanations and personal argumentations to the multiple choices they have.

Seven close-ended questions, seven mixed questions and one open-ended question are the fifteen questions of the students' questionnaire, yet a description of it and the aim behind each of its questions are of an utmost necessity for a better understanding of its use in this research study.

2-6-1-1- The Description of the Questionnaire

As it has just stated, the questionnaire consists of fifteen (15) questions(See appendix A), these questions are described as follows:

Question1 to 4: Student's motivation and attitudes

Question 1: is about students' motivation. The aim of this question to know the reason that has motivated them to learn English

Question 2 and 3: are about students' attitude toward literature. The aim behind this question is to know how they perceive literature.

Question 4: deals with students motivation to study literature. This question seeks to know what are the motives that push them to learn literature

Question 5: Student's difficulties in literature learning

This question inquires the difficulties students encounter while learning literature.

Question 6 to 8: Students' reading habit and learning style

These questions are about students' reading habit and their learning style. The purpose is to know their preferences in terms of the learning styles and learning materials.

Question 9: Students exposure to film adaptation in literature course

The aim behind this question is to know the frequency of film adaptation use in literature courses

Question 10 to 12: Advantages of film adaptation in literature course

They are concerned with the contributions of film adaptation to literature learning.

Question 13 and 14: Student's perception of film adaptations in literature course

These questions are concerned with students' perception of the use of film adaptations.

Question 15: General suggestions and comments

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

2-6-2- Teachers' Interview

By far the most used method in classroom research is the interview of the informants participating in the process of data collection. Interviews are a systematic way of talking and listening to people and are another way added to questionnaires to collect data from the participants through formal conversations. Kvale (1996) regards interviews as **"an interchange of views between two or more people on a topic of mutual interest"**(1996:14). Such a tool was handed over to a number of literature teachers in the department of English at the University of Tlemcen in order to get their insight regarding the use of film adaptations to teach literature.

Among the different types of interviews, the researcher adopted the structured interview since it is **"feasible for smaller groups and allows more consistency across responses to be obtained"** (Richards 2001:61).

In spite of the fact that collecting data through structured interview can be time consuming and can not be used at a large scale, this tool was used for the interesting assets it comprises. Such kind of interviews permit to:

- Eliminate misunderstanding or misinterpretation of words or questions

-Provide the interviewer with the opportunity to probe or ask follow-up questions.

-Provide information useful to validate information obtained from other data sources. (Kvale 1996)

The researcher has used such an instrument due to its potential to reveal the necessary information about the usefulness of films in the teaching of literature and the way it must be used. Opting for a structured interview, this latter consists of twenty-three (23) questions with the possibility for further explanations and precisions. In this way it permitted the researcher to probe the questions when additional explanations were needed.

To abridge, one may say that this instrument helped the researcher to obtain data to all the questions designed without missing any detail. Furthermore, it helped in collecting precise answers that helped the researcher to attain the purpose awaited

2-6-2-1-Description of Teachers' Interview

Teachers' interview consists of twenty three (23) questions (see appendix B) which can be depicted as follows:

Question 1: Teachers' profile

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

Questions 2 and 3: literature teaching objectives and the literary elements taught

These two questions aim at knowing the objectives behind teaching literature and the literary elements teachers focus on.

Question 4: Students perception of literature from teachers' perspective

It deals with student's perception of literature. This question targets the degree of interest and motivation students devote to literature.

Question 5 and 6: Students' difficulties from teachers' perspective

They are about students' difficulties. They aim at divulging the difficulties encountered by students in learning literature

Question 7 and 8: Teachers use of film adaptations

These questions have as a target to investigate the use of film adaptations among literature teachers.

Question 9 to 11: Film adaptation suitability in literature classroom

The purpose behind these questions is to inquire about the suitability of film adaption in terms of learners' preferences, motivation and learning context creation.

Question 12: Film adaptation in lessening students' understanding difficulties.

This question investigates the ability of film adaptations in facilitating the comprehension of the literary text content

Questions 13 to 15: Teachers' way of using film adaptations

These questions draw a bead on the use of films adaptations in literature course. They have as an aim obtaining point of views regarding how such materials should be used.

Question 16 to 18: Teachers' viewpoint regarding the disadvantages of film adaptation

The shortcomings that may result from using film adaptations are targeted by these questions.

Questions 19 to 21: Film adaptation and literature teaching

Such questions are concerned with film adaptations and teaching objectives. It aims to know the extent to which films adaptations can reach the objectives of the literature course.

<u>Questions 22 and 23:</u> Teachers standpoint and suggestions vis-à-vis the introduction of film adaptation in literature syllabus

The aim behind these two last questions is to obtain teachers' point of view regarding introducing the filmed versions of literature in the syllabus and their suggestions for future use of such materials.

2-6-3-Test

Test is another tool of data gathering used in this research. The purpose of using such a tool is to assess the degree of achievement not least the degree of students' comprehension of the content of the literary works.

It is mostly agreed that test is one of the main data gathering devices; it is among the useful tools of educational research in providing data for experimental studies in education. Cronbach (1970) defines a test as a systematic procedure for observing and comparing persons' behaviour and describing it with the aid of a numerical scale or a category system. It assesses variety of human abilities and potentials achievements. In the same respect of defining test, this latter can be viewed as **"a method of measuring a person's ability or knowledge in a given area"** (Brown, 1994:252).

Generally speaking, in the EFL context, tests measure students' language proficiency. In the context of this research, they are used to measure their understanding; using Brown's words, their knowledge in a given area, in other words their comprehension of a literary text. Test possesses various qualities that drove the researcher to use it as a research tool such as validity reliability and objectivity.

<u>Validity</u>: It is **"the degree to which a test measures what it claims...to be measured"** (Brown 1996:231). In our context, the subject under measurement is the students' comprehension of the novel.

Reliability: It means that a test is reliable to the extent that it measures accurately and consistently, from one time to another. Stated differently, reliability means that if a test is to be repeated, the results or the scores will be similar.

Objectivity: A test should yield a clear score value for each performance being independent of the personal judgment of the scorer.
All the qualities already mentioned render tests worth to be used in the empirical part of our research.

Before accounting for the purpose behind making use of tests, it is worth noting that during this investigation, a film projection was planned with the kind collaboration of the second year literature teacher in an extra session. The movie in question was the film adaptation directed by Robert Halmi (1997) of the novel *"The adventures of Robinson Crusoe"* written by Daniel Defoe.

Two tests were administered while carrying out this research. A pre-test and a post-test (see appendix C and D). In fact these tests are two comprehension tests handed over the sample population, one before the film projection and one after. These tests consist of 14 questions related to the novel and to the course. The questions of these tests are the same in both pre and post-tests. Moreover, the tests questions are simple comprehension questions related to the novel and precisely to the characterisation, the plot and the themes .The purpose of such use of tests is to evidence that being exposed to the adaptation film of the novel, they can improve and achieve a considerable progression of their understanding of the whole story of the novel. Simply put, the two tests aim at measuring the potential progress in terms of the global comprehension of the novel.

Alongside what is explained above, a description of the test is of a paramount importance for a keen understanding of it use for the data collection process.

2-6-3-1- The Description of the Tests

Likewise, following the same line of description done with the two other research tools. The tests used consist of fourteen (14) questions (see appendix C and D) which can be drawn as follows:

Question 1: is about the narrator of the novel. It targets the identification of the novel narrator

Question 2: is about the setting. It is an open question that asks students to localise the story in terms place and time.

Question 3: it deals with the general idea of the novel. This question seeks to asses the general students' grasp of the story.

Question 4: is about the main characters of the novel: the purpose of this question is to evaluate their ability to describe the main characters.

Question 5 to 13; are about the main events of the story. These questions intend to evaluate their understanding and memorization of the development of some events of the story. Starting from the shipwreck, Crusoe's survival in the island, his discovery of the island's native people ,the rescue of Friday ,Crusoe and Friday relationship and ending with the denouement of the story; Crusoe' return to his country.

Question 14: it is concerned with the main themes. This last question gauges their general understanding of the main themes of the novel.

2-6-3-2- Scoring of Tests' Answers

After administering the tests, the teacher has as another task which is to grade students' answers to the tests.   The pretest and posttest are scored out of twenty according to the scoring scale set by the researcher (see appendix E).

Since the questions of the tests are open- ended questions and close-ended questions (yes/no questions and multiple choice questions), the answers yielded are both qualitative and quantitative answers. If the student responds correctly to a multiple choice or a yes/no question he/she is given a full mark according to the scoring scale. However, open-ended questions which results in qualitative answers are evaluated in terms of content and form. In other words, the half of the points is attributed to the content and the other half is for the form.

2-7- Methods of Data Analysis

After the phase of data gathering, the ultimate stage of the empirical part of this research is the data analysis. This latter was conducted by adopting two type of analysis; quantitative and qualitative approach to data analysis. The choice of this couple of approaches is on the ground that **"using more than one type of analysis is believed to provide more reliable research findings since the latter are not compressed into single dimension of measurement"**(Hamzaoui 2006:130). Accordingly, the methods adopted in conducting this research are mixed methods research involved in analyzing quantitative and qualitative data.

2-7-1-Qualitative Research Method

Qualitative research method is a widely used method in human sciences researches. It stresses on discovering and understanding the experiences, perspectives, and thoughts of participants. In other words, qualitative research

> **Consists of a set of interpretive material practices that make the world visible. These practices transform the world. They turn the world into a series of representations (…) qualitative research involves an interpretive, naturalistic approach to the world. This means that qualitative researchers study things in their natural settings, attempting to make sense of, or interpret, phenomena in terms of the meanings people bring to them.** (Denzin & Lincoln 2005:3)

Understandably, Qualitative research requires collecting information about personal experiences to be described and analyzed in their natural context. In the same line of thought, Merriam (1998) qualifies qualitative research as understanding the meaning people have constructed in which the researcher is the primary instrument for data collection and analysis. It commonly involves fieldwork as primarily employing an inductive research strategy focusing on meaning and understanding.

Hand in hand with the concern of the present investigation, qualitative research seeks to provide understanding of human experience, perceptions, motivations and behaviors based on a description, observation and making use of a realistic interpretation of the subject and its contextual setting

2-7-2-Quantitative Research Method

This approach is an inquiry into an identified problem, measured with numbers, and analyzed using statistical techniques for the analysis of data. Quantitative data includes closed-ended information such as that found on attitude, behavior, or performance instruments. Besides, **"The analysis consists of statistically analyzing scores collected on instruments, checklists, or public documents to answer research questions or to test hypotheses"** (Creswell 2006:7).

The use of such a method aims at maximizing objectivity and generality of findings. According to (Burns & Grove 1987) this research approach is an objective and formal systematic process in which statistical data findings are used to describe, test, and examine cause and effect relationships, using a deductive process of knowledge attainment (Duffy 1985).

Consequently, the analysis of the data collected was conducted via both approaches. The data collected by the three research instruments namely questionnaires, interviews and tests were analyzed qualitatively and quantitatively

since they yielded statistical and textual data, this was due to the nature of the instruments and the question they comprise.

2-8-Conclusion

In this chapter, the researcher gave a description of he methodological ground of the research. After briefly describing the English language and literature teaching/learning situations, the researcher, within this chapter, restated the research questions and hypothesis of the current investigation. Besides, he described the research design and methods used during this research, encompassing the categorization of the research, sample population, research instruments used to collect data. By the end of the chapter, both, qualitative and quantitative approaches to analyse the results were explained. Accordingly, the use of different instruments resulted in a considerable amount of information that is going to be analysed and discussed in the following chapter.

Notes to Chapter Two

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[1] Anglo-Saxon Literature refers to the title of the modular course that students deal with in their second year. As its name denotes, the course in question aims at embarking students on a varied literary experience that offers them the opportunity to deal with the major masterpieces written in English by American and British writers.

[2-] The total number of students enrolled in the English section during the present academic year (2012-2013) is estimated to 1118 students. Yet, compared to the preceding years, a manifest rise in terms of student who attends English Language courses is witnessed. In fact, the number of students in the academic year 2010-2011 was of 444 students. As for 2011-2012 the number was, increasingly, estimated to 839 students.

As for the total number of second year students, it touches 340 students, 101 of male gender and 239 of female gender (Source: Department of foreign languages, University of Tlemcen).

Chapter Three

Data Collection and Analysis

Chapter Three

Data Collection and Analysis

3-1-Introduction

Previously in the second chapter, the researcher has provided a general description of English and literature teaching / learning situation at the University of Tlemcen. Besides, the profile of the informants, the research instruments used for data collection in this research and the methods of data analysis were the main concern of the previous chapter. Consecutively, this chapter is consecrated to the qualitative and quantitative analysis of the results obtained from the questionnaires and tests handed out to the selected sample population in addition to the interviews administered to the literature teachers. The aim is to reach conclusions that may confirm the research hypotheses of the present study and further to get the necessary findings to be used to suggest some propositions related to the use of film adaptations in the teaching of literature

3-2- Data Analysis

The data collected via the empirical phase of this research are based on the informants point of views involved in the teaching and learning process. An interview was carried on with literature teachers in addition to questionnaires and tests that were submitted to second year students. These aforementioned instruments yielded both qualitative and quantitative data.

3-2-1- Students' Questionnaire

As a reminder, the questionnaire designed (see appendix A) is addressed to the sample population under study. The questionnaires were distributed to fifty (50) second year students during the first semester of the academic year (2012-2013). They are fourteen (14) boys and thirty six (36) girls aged between nineteen (19) and twenty four (24).

As it is mentioned in the preceding chapter (see 2-6-1-1) this questionnaire consists of fifteen (15) questions organized in terms of aims as a way to alleviate the process of the collection and the analysis of the data gathered

3-2-1-1-Results of Students' Questionnaire

The questions disjointedly ensued in what follows:

Question 1 to 4: Student's motivation and attitudes.

Question 1:

The first question having as an aim to gauge students' motivation for learning English revealed that twenty (20) students learn English for academic purposes, whereas twenty four (24) respondents affirmed that they chose learning English because they like this language. Besides, the minority choice is held by two (2) students who have as a motive behind their study of English language, to be like Anglo-Saxon people. As for the fourth choice, four (4) students bring out two other reasons to learn English notably, to communicate with their American and British cyber friends, in addition to learning English to become a teacher. The following table shows the frequencies related to students' motivation.

Students' motives	Absolute Frequency	Relative Frequency
For academic purposes	20	40%
To be like British and American people	2	4%
Because they like English	24	48%
Other	4	8%

Table3.1. Students' Learning English Motivation

Question 2:

Aiming at knowing how students' under investigation perceive literature, the second question divulged that the majority of the informants like literature. This

majority is represented by thirty (30) students who answered positively. The remaining choices were shared out by twenty students standing for a mitigated minority, nine (09) answered that they do not like literature while eleven (11) are neutral vis-à-vis the module of literature. Statistically the answers are presented as follows:
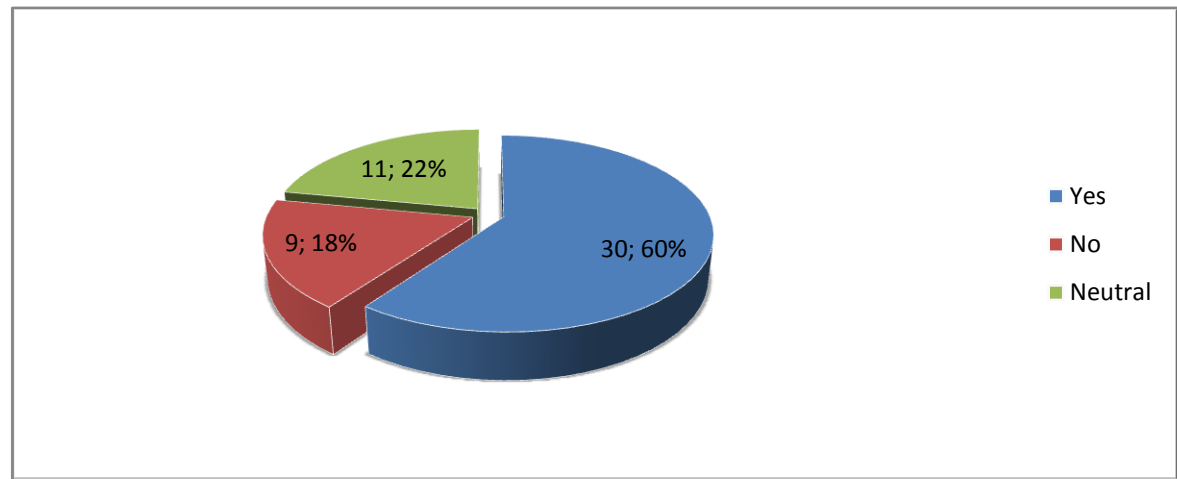
Figure 3.1.Students' Attitude towards Literature

As for the second part of the question, being asked to say why they do not like literature and why students are neutral toward literature, the informants stated various reasons summarised in the fact that they are not prone to read, they lack the necessary culture to understand it or finding literature lectures not interesting because the way it is taught.

Question 3

The aim behind this question is to know how students consider literature course. At this stage of investigation, it is revealed that twenty five out of fifty informants standing for 50% of the respondents consider literature course as an enjoyable course. Those who consider literature class as interesting are estimated to thirteen (13) students representing 26%of the global number of the informants. The remainder, twelve (12) students corresponding to 24% of the totality of the respondents look at literature course as a boring course.
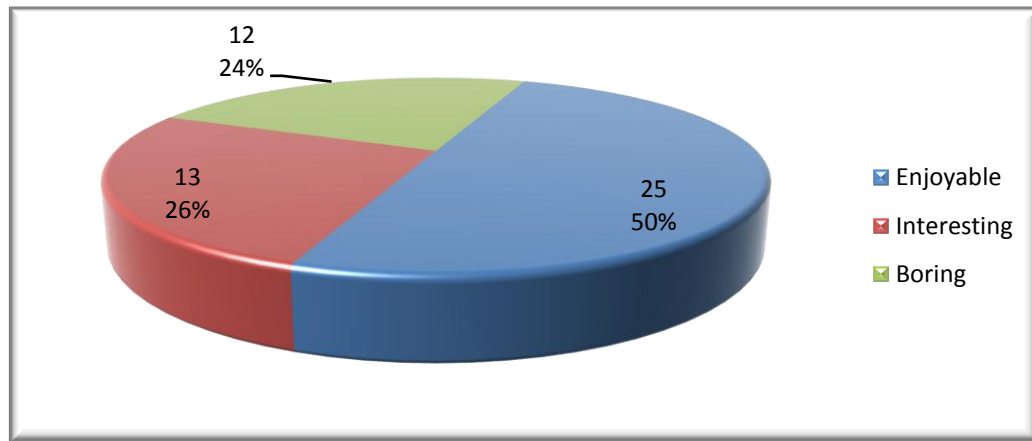
Figure3.2.Students' Attitude toward Literature course

Question 4

Seeking to know what are the motives that push them to attend literature courses, sixteen (16) students (32%) answered this question by ticking off the first choice stating that learning more about English language motivates them to learn literature. According to the answers, seventeen (17)) informants (34%) are motivated by learning literature since it helps them to know more about the target culture. As for those who have as a motive behind studying literature , obtaining good mark, they are estimated to thirteen (13) representing 26%. Three (03) respondents (06%) have no motive for studying literature. At last, one respondents mentioned his/her personal reason that motivates him/her to study literature. He/she says that literature is motivating since it permits to read different literary works and interesting stories. The table below shows numerically students motives behind learning literature.

Students' motives	Absolute Frequency	Relative Frequency
Learn more about English language	16	32%
Learn more about the target culture	17	34%
Obliged, just to obtain a good mark	13	26%
None	03	06%
Other	01	02%

Table3.2. Students motivation to study literature

Question 5

This question inquires the difficulties second year students encounter while dealing with literary texts. Thirty four students (34) admitted that they find difficulties in studying literature, while the remainder constituted of sixteen (16) declared that they face no problem with such module . Concerning the majority, the questionnaire revealed that they face a number of difficulties. Ten (10) students informed us that their main problem is in understanding the language used in literary texts. The second and third choice i.e. difficulties in understanding the global story of the work and difficulties in connecting the work to its context was equitably assumed by eighteen (18) informants. Difficulties in imagining the events of the story was the answer of the weak minority of five (05) students. Yet, one (01) respondents gave his/her answer independently from the propositions provided in the questionnaire by saying that he/she find difficulties since literary texts such as novels require long time to be understood. These results are presented in the following figure.
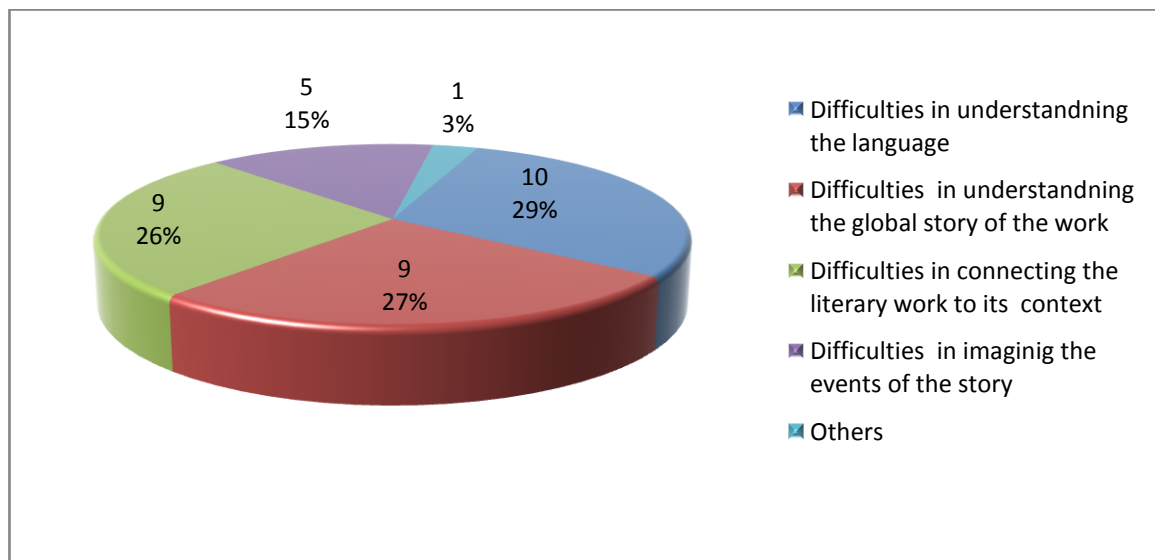
Figure 3.3.Students' Difficulties in Learning Literature

Questions 6 to 8: Students' reading habit and learning style.

Question 6

The purpose of this question is to know to what extent the informants are prone to read books especially literary works. Resultantly, twenty nine 29 assert that they read no book a month however, nineteen (19) of fifty (50) respondents claim that they read one book per month. In addition, only two students said that they usually read two books per month.

	One book	Two Books	None
N° of students	19	02	29

Table3.3 Students' Reading Habit

As far as the reasons behind such a refraining from reading, multiple and various reasons were provided. The answers that were given by their majority are the lack of time for reading, reading requires lot of efforts, difficulties in understanding and hating the reading process.

Question 7

Concerning their learning style, the investigation shown that the striking majority of respondents are audiovisual learners since forty five (45) students (90%) affirmed that they prefer learning by both seeing and hearing.
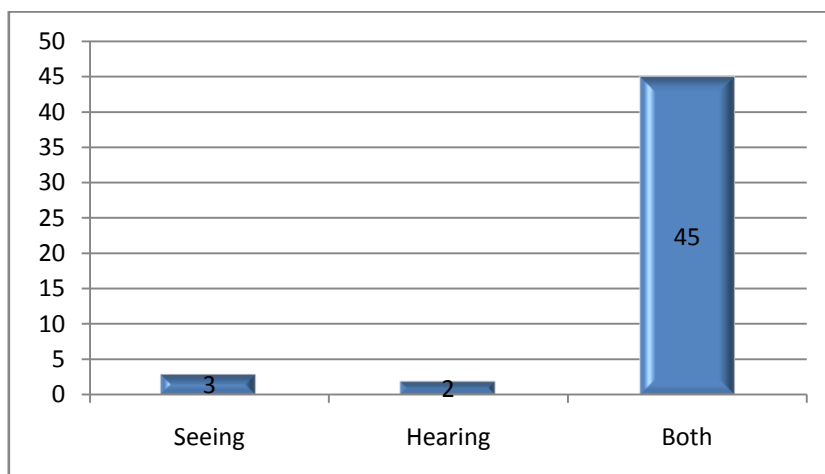
Figure3.4. Students' Learning Style.

Question 8

Once they were asked whether they prefer learning literature individually, in pair or in group, the striking majority standing for forty six (46) students expressed their wish to learn literature in group. However, the rest of the informants prefer learning in pair. The answers to this question are statistically interpreted in the table beneath.

Learning preferences	Absolute Frequency	Relative Frequency
Individually	00	00%
In pair	46	92%
In group	04	08%

Table 3.4. Students' Learning Preferences

Question 9

At this stage of investigation, informants were asked to mention whether they have already experienced a projection of a film adaptation during their studies. Twenty one (21) positive answers were provided by the informants. All of them attended such a projection once except six (6) students who had such experience twice. As for the thirteen (13) remaining informants they never watch a film adaptation in the literary course they usually attend.
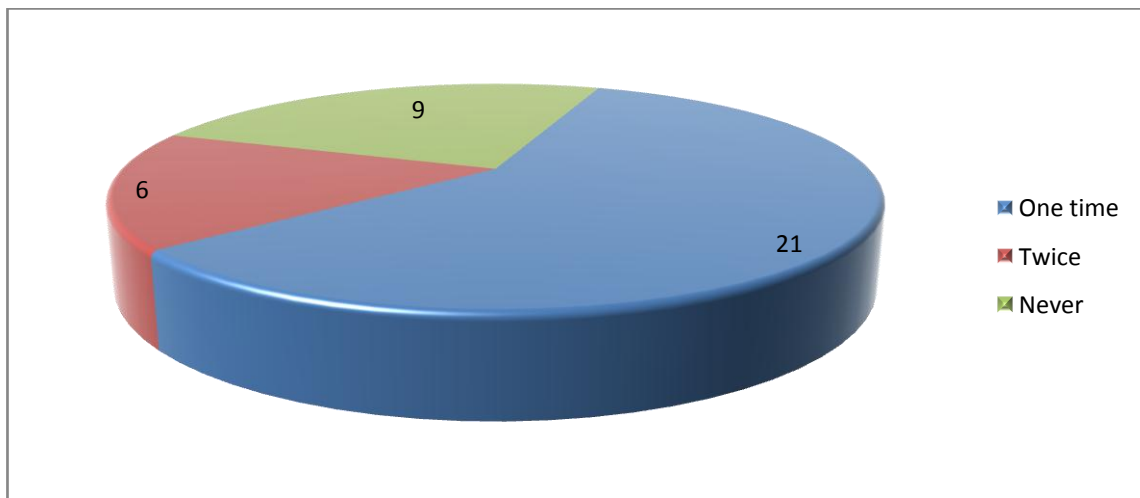
Figure.3.5. Students' Exposure to Film Adaptations in Literature Course

Questions 10 to 12: The advantages of film adaptation in literature course.

Question 10

At this juncture, twenty (20) students answered positively this question. They revealed that that their experience with film adaptations make them curious to know the events which are not shown in the movie and pushed them to look for the hard copy of the work. Among these twenty students, three (03) students said that they started reading Jane Austens' Pride and Prejudice after watching its screen version last year. As for the thirty (30) remaining respondents who answered negatively this question, they prefer the visual versions of literary works since they are less effort demanding.

Question 11 and 12: Students' comprehension and film adaptations.

Question11

By this question, the empirical part of this research witnessed the first case of unanimity. 100% of the respondents answered positively when they were asked whether film adaptations facilitate their understanding of literary texts. The most dominant reasons are epitomised in the fact that actions of characters , images of the setting and spoken dialogues provide them with contexts to understand the plot events and things that they do not understand from the written words.

Question 12

This question tackles the issue of correcting and reshaping the comprehension. Thirty five (35) students affirmed that they often understand the story, the personality of the characters, the way they speak or to imagine the way they are dressed in an incorrect way but this understanding is corrected and reshaped as soon they are watching the adaptation. Some of them illustrated their answers by mentioning how they refined their understanding of Crusoe's personality after the film projection of the adapted version of *Robinson Crusoe*. Whereas two (2)

respondents negated this fact. Concerning the remainder (13) they abstained from answering since they never experienced studying a literature via films.

Question 13 and 14: Student's perception of film adaptations in literature course

As a result of these two questions, twenty (20) students think that learning literature via film adaptations is more interesting, seventeen (17) consider that it is more motivating and thirteen (13) is the number of students who view learning via films adaptations more enjoyable.

Furthermore, drawing a bead on students' perception of film adaptations, the prominent majority, 96% of the subjects under investigation answered expressing their want to study literature via film adaptations. They supported their choice by saying that film adaptations are motivating, exciting and interesting materials compared with books which are considered as boring and beyond their linguistic competence. They added that such materials help them in imagining the events, clarifying the ambiguous points of the story of a given novel or play and memorizing it. Furthermore, the forty eight (48) respondents affirmed that adaptation aids them in acquiring cultural knowledge about British and American people and knowing more about their society. However, Two (2) informants made the exception being opposed to the use of film adaptations in literature course. The first considers that films are not as efficient as books in terms of acquiring language. In the same respect, the second says that he/she will enjoy literature more if he/she studies it with the original versions since it permits to learn more about the style of the writer.
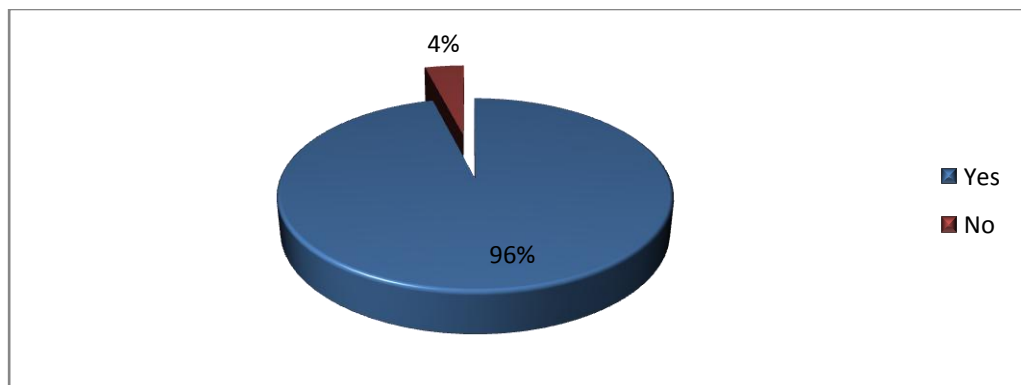
Figure3.6. Students' Perception of the Use of Film Adaptations.

<u>Question 15: Students' point of view and suggestions.</u>

To close the questionnaire, the subjects under investigation were asked to freely add their own suggestions and personal point of view vis-à-vis learning via film adaptations. The answers of the striking majority representing 92% standing for (48) forty eight students met together at the point that film adaptations are of considerable benefits for them. A great deal of students said that such a material can enhance the teaching of literature in general and novels in particular. Moreover, they considered that films facilitate the understanding process, motivate them, raise their interest and lead them to have a positive attitude toward literature. Besides, they asserted that movies make them living inside the story sharing empathy with the characters. These respondents in favour of the use of films mentioned in their answers that such materials is appropriate for them demanding their use in the literature courses on a regular basis.

Nevertheless, four remaining students manifested their doubt regarding the use of film adaptations. This perplexity is due to the fact that such movies are not completely loyal to the original version of the text. Besides, this minority showed a fervent fidelity to the book.

3-2-1-2- Summary of the Results

The collected data, from the students' questionnaire show via the quality of the answers that the majority of respondents who participated in this investigation were considerably interested by the research topic, since they demonstrated certain attention to provide the researcher with valid data.

The information collected revealed that the majority of the informants encounter some difficulties in studying literature mainly in understanding the global story of the literary work in addition to difficulties in connecting it to its themes and context. The questionnaires showed also that the informants are audio-visual learners par excellence, yet, they are not frequently exposed to film adaptation at university .It

is also noticed that they positively perceive film adaptations and assert that such authentic materials make learning more interesting and facilitate their understanding. Eventually, with the exception of little number of informants, the striking majority showed their pretty approval of film as a material for literature study

One may say that students' questionnaire removed the veil from valuable qualitative and quantitative information. These findings were gathered, counted and presented by the researcher for the purpose of being interpreted, scrutinised and discussed in the last part of this chapter.

3-2-2-Teachers' Interview

As a reminder, the interview designed (see appendix B) was addressed to the informants teachers of this investigation. The interviews were undertaken with four (4) literature teachers during the end of the first semester of the academic year (2012-2013).

As it is mentioned in the preceding chapter (see.2.6.2.1) this interview consists of twenty three (23) questions organized in terms of aims as a way to unveil the potential data regarding the use of film adaptations in the teaching of literature. It is significant to add that throughout the progression of the interviews and beside these twenty three questions, the researcher was in disposal to probe the informants' answers leading to additional questions and further arguments.

3-2-2-1-Results of Teachers' Interview

The interview's questions disjointedly yielded what follows:

Question one: Teachers' profile.

The first question of this interview seeks information about teachers' qualification and literature teaching experience; as a result the following profiles following were unveiled.

The first teacher holds a magister degree in sociolinguistics specialised in dialects in literature. She teaches English language at the Preparatory School of

Economic Sciences. Besides, she teaches literature and especially British literature at the university since 2008.

The second teacher is an assistant lecturer. She started teaching at the university since 1994. She is specialised in American and British literature. In addition, she also teaches research methodology

As for the third interviewee, she is assistant lecturer holding a magister degree in sociolinguistics. Experienced of two years (02), she teaches literature and discourse comprehension. Besides, she has been a tutor in distance education centre during five years. It is worth noting that she teaches literature to the whole promotion of second year students during the present semesters.

At last, the fourth informant is a specialised teacher in literature. Having been university teacher for seven years (07), she is in charge of different modules of literature, notably, American, African, British literature and literary theories. She is more specialised in women writers throughout the world.

Beside the aforesaid information, all the informants interviewed by the researcher are undertaking a doctoral research. These teachers are perceived as models by their students. They constitute a perfect amalgam of experience, dynamic and knowledge. Moreover one may say that literature is their domain of predilection.

Questions 2 and 3: Literature teaching objectives and the literary elements taught in literature course.

Question 2

Intending to know what are the general objectives behind the teaching of literature, the four informants provided us with somewhat same answers. Three teachers respectively mentioned that the main objective is to lead students to a better command of the English language. The fourth interviewee stated that she aims at leading students to gain a literary background or knowledge related to the different authors and literary streams, in addition to make them like reading literature.

Alongside with the objectives already stated, another one is revealed by one of the informants notably acquiring a cultural knowledge about the countries of the target literature.

Question 3

Seeking to know what are the elements teachers focus on while teaching literature, one of the teachers stated that the focus is on the two aspects of the literary work notably, the content and the form. This refers to the themes and the ideas the author conveys in addition to the stylistic aspect of the text. However, two other informants seem to focus mainly on the understanding of the global story embedded in a novel, play or short story including the understanding of the plot and students empathy toward the characters. As for the fourth respondent, she sated that she emphasises mainly on the beauty of the language used in poems by analysing the structure of sentences, figures of speech and the style of the writer.

Question 4: Students' attitude towards literature from teachers' perspective.

Once asked about student's attitude and interest towards the module of literature, the four teachers mentioned that literature course is still a centre of interest for many students. Nevertheless, the informants also underlined the fact that there are always other students who have negative attitude towards literature due to some reasons such as finding difficulties in dealing with the complexity of the literary language, being not prone to read literary texts or simply because they prefer scientific fields. One of the informants added that liking literature or disliking it is just a matter of taste

Questions 5 and 6: Students' difficulties from teachers' perspective.

Question 5

The target of this question is to unveil the difficulties students encounter while studying literature. Unanimously, the four subjects of this interview asserted that the chief difficulty is in terms of understanding the language used in such literary genre.

Additionally, being not bookish is considered as a difficulty that hinders students learning by the four informants. Moreover, one teacher believe that reading long novels for example encompassing old language and remote culture constitutes a certain difficulty and prevents students from being attracted by literature. Accordingly, one of the respondents puts forward the lack of cultural knowledge necessary to understand literary texts as a serious difficulty that students tend to encounter

Question 6

This question draws a bead on students' understanding of literary texts. Resultantly, different and various answers were provided. Beside teacher one who mainly deals with poetry since she teaches first year students, the second informant considers students' understanding as average maintaining that it is difficult for them to spot the deep meaning from their reading of the different literary genres, this necessitates, according to her, a certain guidance from the teacher. As for teacher 3, she stated that the lack of language proficiency leads to difficulties in understanding the texts' content, yet she statistically considers that that their understanding goes beyond 60%. Regarding the fourth informants, she ties in students' understanding of the works of literature with the cultural load that a novel , short story, play or poem comprises and with their background knowledge .

Questions 7 and 8: Teachers use of film adaptations.

At this stage of investigation, the researcher came to ask about the use of film adaptations in the teaching of literature. The informants were asked to mention whether they have already used film adaptations in their courses. As a result, it is brought out that they use them rarely as it is the case of teacher2. As far as teacher 1and3, it is reported that they used them once. Concerning the fourth respondents, she usually uses them twice per year.

When they were asked about the reason(s) that forestall a larger use of this kind of material, teachers 1, 2 and 3 mentioned the time constraint as one of this

reasons. In addition, the first respondent added the fact that not all syllabus content is available in a form of an adaptation and also the fact that she concentrates on the language, the one on the page which can not be get from the movie as other causes for the rare use of film adaptations. The lack of materials or the logistic requirements is the reason stated by the fourth interviewee, this answer is maintained by the third informants when she says that it is due to the technical facilities that they do not have, according to her, the teacher is obliged to bring the speakers, the computer etc. Such lack makes the film use arduous. Accordingly, both informants call for rooms specially adapted to such end. By the eighth question, the interview with all the teachers divulged that the use of film adaptations is simply and merely their personal initiative.

Question 9, 10 and 11: Film adaptation suitability in literature classroom.

Question 9

At this stage of investigation, teachers' perspective regarding the suitability of film adaptations for students is the object of the current question. Indeed, via the answers, the four teachers came to a consensus by answering positively this question. This positive answer is accompanied by certain explanations, respectively, films are helpful in linking the traits of the characters with their face and behaviour in the movie, they attract students to the course especially in nowadays digital era when students are more likely to use the screen rather than a pen, students are accustomed to technology and they prefer watching a movie rather than reading a book.

Asked about students' reaction to the film projection, the interview led out via the respondents the positive students' reaction to the use of film adaptation. The informants asserted that their students were extremely satisfied, excited and motivated.

Question 10:

The four teachers reaffirm the fact that students are not enough bookish causing a lack of interest and motivation. The four teachers expressed their awareness of the ability to overcome such a problem via films. Furthermore, the teachers

supported their positive answers by saying that films can attract students, enhance their curiosity and push them to read the original version in order to find out the differences between the two versions and motivate them to attend the lectures. An example of the rise of student's interest and motivation is given by teacher 4 when she related her experience with the students who were influenced by the adaptation of Jane Austen's *"Pride and Prejudice"* in the choice of the topic of their extended essay.

Question 11

Unanimously, this question was answered positively by all the interviewees. In fact, they fully agreed that film adaptations can help in creating suitable learning context on the ground that they can break the routine of the usual or traditional way of teaching literature ushering students to a more relaxing and enjoyable setting in addition to captivating their interest. On other hand, teacher four gave a different argument than the others, in the sense that films can provide a setting to deal with the cultural the linguistic aspect of the literary work studied in addition to developing students' listening skill and understanding the real context of the text .

Question 12: Film adaptation in lessening students' understanding difficulties.

At this stage of the investigation, again, the informants were unanimous regarding the merits of film adaptations especially in overcoming student's difficulties in the understanding of the literary texts. All of them answered positively this question. Furthermore, it is mentioned that films can aid in memorising the content thanks to the visual scenes, they help in showing concretely what is shown in the written text, they provide a support for the students' own understanding of the story by opening doors to other ways on understanding and provide them with the necessary knowledge about the era wherein the target work emerged. Teacher four went further when she asserted that film adaptations are necessary since it can lead at least to 50% of understanding and knowledge acquisition.

Beside being attractive materials, positive facets of their use were put forward by the respondents notably teacher 3 when she qualified the use of films in literature course as a good human experience. She argued that students can have a certain freedom and feeling of ease during film projection. Additionally, she stated that some introvert students started to be more engaged in the session that follows the film projection she experienced. As for the fourth respondents, she evoked the potential enhancement of students' literary imagination and the authentic exposure to spoken language capable on improving their aural oral skills.

Questions 13 to 15: Teachers' way of using of film adaptations.

Whether film adaptations are to be used before or after dealing with the originals in class is the intent of the thirteenth question which afforded interesting answers. The first, second and third informants prefer using films after explaining and discussing the book. According to the first teacher, and after trying both situations , she came to reason out that it is better to use film adaptations after discussing the literary work , this results in a better understanding in terms of details, while the second favour ,likewise, using them after the discussion but because of another reason ,notably, to avoid students reliance on the film adaptations at the expense of the book itself

Concerning the fourth respondent, she opted for using them before discussing literary text. Yet, she added that usually she provides students with the information about the era, the context and the writer before watching the movie, then after the projection she opens the discussion with students taking into account the discrepancies between the film and the original text.

Question14

Upholding the query about the use of film adaptations in literature classes, by the fourteenth question, three out of four informants asserted that it is better to use them during the scheduled session and not in extra sessions. Teacher 4 goes further when she adds other considerations on which the plan of film projection is

dependant. She mentioned that it depends on the groups of student, on the availability of materials and on the length of the movie. In this vein she said that if a film is of one hour and a half, it is possible to schedule it within the time table but if it is a four hours film like *"North and South"* of Elizabeth Gaskell it is impossible to schedule it in one time session.

Question15

In the same line of questioning about the best use of the works of literature adapted to films, the informants via the fifteenth question were asked to express their viewpoint regarding using them integrally or segmentally. Three teachers favour the use of the integral film for an entire understanding rather than using solely chosen passages. This is not the case with teacher one, she sees this issue from another lens, she views using a chosen passage(s) as a better way to deal with the time constraint and to go straightforward to the passages or scenes that are interesting and useful for the analysis instead of wasting time with useless details that are often included in film adaptations.

For the sake of going thoroughly in this question, the researcher profited from the nature of the interview, being a direct face-to-face questioning, by probing this question and asking the informants about the selection criteria of the film adaptation to be used. Teacher one bases her selection on the usefulness of the passages to the analysis of the literary work. Whereas the remaining informants set as a criteria, the faithfulness of the adaptation. In this regard teacher 4 added the fact that the adaptations which are to a greater extent loyal to the original text are those of BBC productions and BBC & Hollywood joint productions, but she put a caution vis-à-vis Hollywood adaptations since they contain a great deal of modifications . Nevertheless, this informant considers using Holywoodian adaptations workable but only by taking into account and revealing these changes to the students. Beside all these clarification the fourth informants also stated that the film adaptations to be used should be in accordance with the syllabus.

<u>Question 16 to 18: Teachers' viewpoint regarding the disadvantages of film adaptation.</u>

On the other hand, some shortcomings of using film adaptations were aroused by the informants. According to teacher 2 and 4 the use of such a means may lead to a reliance of students on the film refraining from reading the original version of the literary work. Despite being aware of this risk, teacher1 stated that generally students are not enough bookish therefore such a refrain is normal compared to the easiness of watching a movie.

<u>Question 17</u>

Teacher two and four agree with the fact that film adaptation may bias students' understanding of the story, whereas teacher one, though she agrees with the existence of such a problem, she considers that the benefits of films such as representing the characters and settings visually get the upper hand on the issue of the bias. Besides, she considers also that literature is open to different interpretation and film adaptation is one of them, therefore the differences between the two version is not problematic .As for teacher three, she considers that adaptations give another version of the story rather than a biased understanding, nevertheless, she acknowledges this risk if the student relies exclusively on the filmed versions. To avoid such a problem teachers one, two and four call for disclosing these differences between the two versions to students without discarding the reading of the paginal copy of the literary text.

<u>Question 18</u>

Informants two, three and four answered positively this question, they all agree that the visual aspect of the film can facilitate to a certain extent the difficulties in grasping the spoken language since even if they do not get the total meaning, they can get an idea about a given dialogue or conversation between characters thanks to the setting and the gestures of actors. However according to them the language barrier is the same , be it while reading or while watching as it is stated by teacher

four when she said that if students do have problems with the written language, such problems are kept with the oral form as well especially with accents. As for teacher one, she categorically answered by saying that students will understand nothing without subtitles.

Questions 19, 20, and 21: Film adaptation relevance to the teaching of literature.

In addition to the preceding questions they were asked to answer, the teachers were questioned about the extent of film adaptations relevance to the study of literature. In this respect, it is revealed that the informants consider that the use of film adaptations fit the teaching and learning of literature merely to a certain extent. Stated differently, the four informants agreed that film adaptations are an interesting tool that may overcome the students' lack of reading, can motivate them and complement their understanding. However, such materials can not play the role held by the written text in the analysis of the linguistic and stylistic aspect of the literary work. Accordingly, one the informants claimed that film adaptations should go hand in hand with the book and should not replace it, she asserts that it is important to read the book and to see its filmed version since viewing the film helps in memorizing the story and reading the book aids in getting the subtle details. A very significant argument regarding the limit of film adaptation is given by teacher two when she said that the filmmaker can not get the symbolic meaning of the writer's words through the cinematic techniques.

Moreover, it is brought out by teachers 2 and3 that sometimes film adaptations are not efficient when it comes to some complex themes and plot as well especially when the plot of the adaptation is modified

All the informants believe in reading as the best way to achieve the objectives of their courses. In spite of this, they acknowledged the merits of film adaptations in achieving their objectives. As far as teacher 1 is concerned, she said that she used film adaptations because of her students reading insufficiency, as a result, a better feedback and better results in the exam were reached. Besides, teacher two, three and four stated that the reading and watching must be complementary or as an aid. In

this vein, teacher four said that after using books alone, she started to use film adaptation; she came to conclude that they are complementary.

Question 21:

Without dissent, all teachers responded positively to this question. They added that student's appreciation of literature can be enhanced due to the qualities of films being source of motivation and interest. Additionally, teacher four gave an example of a student whose love for literature has been enhanced by means of film adaptation ensuing satisfactory results in the exam.

Questions 22 and 23: Teachers standpoint and suggestions vis-à-vis the introduction of film adaptation in literature syllabus

Question 22

Arriving at canvassing their opinion vis-à-vis the introduction of film adaptations in the teaching of literature, *nemine contradicente*, all the literature teachers who informed this inquiry showed their total accord for a future larger use of cinematic literature.

Question 23:

As sa final step, the four teachers were asked to add their own comments, remarks and suggestions regarding the topic of the present research, they restated their belief that film adaptations are very utile and beneficial for a better understanding of literary works and for enhancing the teaching of literature in general as well. Besides, a couple of suggestions were advised which are summarised as follows.

- Avoid using unfaithful adaptations
- Cut the inappropriate and useless scenes to avoid cultural choc
- Using of film adaptations not only for novels and short stories but for plays as well

- Make students aware of the fact film adaptations are used only as an aid and not to exclusively rely on them since literature is not a visual but a written art.

3-2-2-2- Summary of the Results

The gathered data, from the teachers' interview, revealed that the majority of respondents seemed to be keen with the topic research; this could be noticed throughout the quality and variety of answers they provided the research with.

According to the findings resulted from this interview, the informants showed a considerable acceptability toward a potential larger use of film adaptations in the teaching of literature; they acknowledged the several benefits of this means being a motivating materials suitable for students' learning style and preferences, a source of cultural enrichment and able to create an appropriate learning atmosphere. Moreover, according to the four informants of the interview, film adaptations help in a better understanding of the literary texts mainly the understanding elements such as characters, plot and themes. This is due to the fact films provide a concrete context encompassing visual setting, scenes, dialogues and actors' body gestures able to support students understanding.

However, the respondents expressed their doubt vis-à-vis the usefulness of film adaptation in dealing with stylistic aspect of literature; all what is concerned with the style of the writer. Besides, the investigation with the teachers brought out the risk of leading students to a refrain from reading and relying merely on adaptations. These were the shortcoming of the use of such material without neglecting the fact that the changes and modification that are often found in film adaptations may bias the students' comprehension. All the advantages and disadvantages of the use of film adaptations led the informant to consider it to a certain extent suitable for the teaching of literature.

Additionally, the interview divulged that screened literature can help in the achievement of the literature teaching objectives yet; films should be used only as an

aid in parallel with the texts. Furthermore, all teachers agreed that film adaptation can help in rising student's literary appreciation.

After dealing with different facets of film adaptations and their use in the teaching of literature, the interview informed us that the totality of the informants call for a lager use of such means in the near future. Additionally, they advised some recommendations such as using film adaptations for all genres and insisting on the fact that they must be used only as an additional tool not as a substitute.

In brief, the interview served to put into evidence different opinions and views that are going to be weighed up , interpreted and discussed by the end of this chapter in conjunction with the other research tools used in this research which are the students' questionnaire and tests .

3-2-3- Tests

As it is mentioned the preceding chapter the researcher resorted to the use of tests for the sake of assessing the students' comprehension of Daniel Defoe's novel "Robinson Crusoe" (see 2.6.3) and its improvement after watching the film adaptation of that novel. It sounds utile to remind that a pre-test and post-test consist respectively of the same comprehension questions used to gauge the degree of improvement in terms of understanding between the two tests, in other words, before and after watching the film. Accordingly, both, pre-test and post test yielded the following results.

3-2-3-1-Pre-test Results

After discussing the novel of "Robinson Crusoe" in class and before watching its adaptation, the students under investigation were asked to answer the pre-test according to what they have done with their teacher. Resultantly, Students' scores ranged from 00 to 15 (see appendix F). Furthermore, this test revealed that only few of the informants obtained a good score. Stated differently, only eight (08) out of fifty students (50) represented in 16% managed to obtain the average.

Quantitatively speaking, statistical techniques namely central tendency encompassing the mode[1], mean[2] and median[3] are used in order to summarise the scores obtained during the pre-test. This endeavour yielded what follows:

Central Tendency		
Mode	Mean	Median
05	05.83	05.75

Table3.5: Central Tendency of Pre-Test Students' Scores

Through the use of central tendency, the overall statistical distribution of the scores achieved by the tested students revealed that the most frequent score attained by the end of this test was five (05) As for the score five point seventy five (05.75), it represents the central point of the scores, while the average of the resultant scores was estimated to five point eighty three (05.83).

3-2-3-1-1- Summary of the Pre-Test

The purpose of this first test was to gauge students' general understanding of the novel "Robinson Crusoe" relying on the discussion they had during the lecture. As a result, the tests divulged that they did not achieve a satisfactory score. Except eight (08) students, all the students under test obtained low scores. Going further, five (05) was revealed as the most frequent score attained and five point eighty three (5.83) was the average of the overall scores. In addition, the scores 10.25 , 11.5, 11.75, 12.5 ,14 and 15 are considerably far from the average of the total score. As a matter of fact, the fifty (50) respondents showed a low achievement in this test reflecting their weak general understanding of the novel.

Whether the students under testing would improve their understanding after watching the film adaptation of *"Robinson Crusoe"* is what we are going to come upon with the post-test.

3-2-3-2-Post-test Results

After watching the film adaptation of the novel *"Robinson Crusoe"*, similarly, the students under testing were invited to take part of the post-test. The correction of student's test papers ensued different results compared with the previous test. (See appendix F)

Students' scores of this test ranged from 04.50 to 17,50. What is more, this test brought out that majority of the students attained an excellent score, while solely seven (07) out of fifty students (50) representing 14% of the total number of the participants did not succeed to get the average.

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

Central Tendency		
Mode	Mean	Median
10-12	11.69	11.37

Table3.6: Central Tendency of Post-Test Students' Scores

Statistically viewed, the distribution of the scores achieved by the students revealed that the most frequent scores attained in this test were ten (10)and twelve (12). Eleven point thirty seven (11.37) represents the midpoint of the scores. As for the average of the overall scores obtained, it reached eleven point sixty nine (11.69).

3-2-3-2-1- Summary of the Post-Test Results

In fact, this second test had as an objective to assess students general understanding of the novel previously cited after they watched its adaptation. Consequently, it is observed that the results were to a considerable extent satisfactory. Besides, 84% of the participants standing for forty two (42) students succeeded to obtain the average, their scores varied between ten (10) and seventeen and half (17.5), while only seven (7) students representing 14% of the participants did

not reach the average. In this vein, the overall average of the scores attained is considered to eleven point sixty nine (11.69).

In order to come up and reveal the progression in terms of the general understanding of the novel, a comparison between the results of both tests imposes itself. This is what is going to be illustrated in the next section of this empirical chapter.

3-2-3-3-Comparaison between the Pre-Test and the Post-Test Results

First, the comparison is in terms of the scores obtained by the fifty (50) tested students in both tests in order to know the points gained by each student between the first and second test. Secondly, the overall means or averages of the scores previously obtained by the end of each test are compared.

As it is shown in the table (see appendix F), students' scores witnessed a considerable ascension. Except one isolated case of loss (students n°32), all the participants improved their scores. As a result, the students gain that varied between one (01) to eleven (11) points yielded a gain average of five point ninety eight (5.98). Concerning the scores averages of both tests, they were also objects of increase, from five point eighty three (5.83) to eleven point sixty nine (11.69). Such a result is evinced in the following graph.
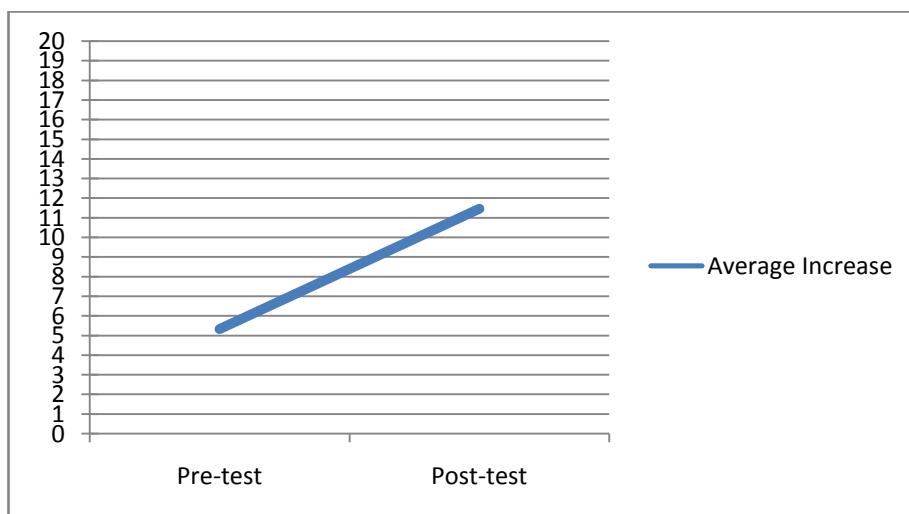
Figure 3.7: Scores Average Progression

Having all these statistical data, it sounds possible to reveal the margin of improvement in terms of the understanding of the novel achieved by the students after they watched the film adaptation. To reach this end the researcher opted for the deduction of the pre-test mean from the post-test mean.

$P = \bar{X}_2 - \bar{X}_1$

$\bar{X}_2$ stands for the mean of the post-test

$\bar{X}_1$ stands for the mean of the pre-test

P= 11.69-05.83

P= 05.86

Considering that the pre-test mean and post-test mean represent the extent of students achievement in each tests , the mean resulted from their deduction i.e. 5.86 represents the average of the achievement. Resultantly, we can say that the progress achieved by the end of the post test is approximatively six (06) points.

3-2-3-4-Summary of the Tests Results

In recapitulation of the gathered results from the tests, one may say that the students under investigation showed a weak performance in the pre-test. The data showed that tested students managed to get an average of five point out of thirty two (5.32) in the pre-test .This could be due to the fact that either they found it to a certain extent difficult or they did not have the necessary understanding of the novel. Conversely, in the post-test, precisely after the film projection, the situation changed completely. All students except one succeeded to improve their score; this is expressed by the post-test average score estimated to eleven point sixty nine (11,69). Moreover, the statistical analysis of the findings resulted in a progression amount of approximatively six (06) points.

What can be deduced from the aforementioned results is that the film adaptation of *"Robinson Crusoe"* was of considerable help in improving students'

understanding of the general story of the novel, hence, contributing in achieving an acceptable performance in the second test. This is what is going to be discussed jointly with the findings collected from the other research instruments in the following and last section of this chapter.

3-3- Discussion and Interpretation of the Main Results

At this stage of the investigation, we arrive at the core of this chapter, not least, the discussion and analysis of the data gathered from the three research instruments used during this research. Besides, the aim behind such an endeavour is to come up with conclusions that permit the researcher to confirm or disconfirm the research hypotheses already stated in the previous chapter.

The quest for proving the suitability of film adaptations in the teaching of literature commences with the examination of the first hypothesis. Actually, we hypothesised that film adaptations may fit to a considerable extent the student's requirements for learning literature since it may overcome their lack of reading, they provide them with an authentic language exposure and a cultural enrichment, In addition to creating an appropriate learning context and rising students' motivation, interest and literary appreciation. In this respect, it was revealed that twenty students out of fifty learn English only to get a degree which denotes that they are extrinsically motivated. This open the door to the interpretation that there is a need to propose new materials which can enhance their motivation. As far as literature is concerned, the students' questionnaire, revealed that sixty per cent of the students manifest positive attitude toward literature as a subject of study and literature as a course. Nevertheless, it would not be wiser to neglect the other camp, the camp of those who are not vividly fan of literature. They are twenty who either do not like literature or neutral toward it, they are twelve who consider literature course as boring; they are thirteen who attend literature courses only because they are obliged in addition to those who have no motive. In the same vein, the informants teachers of this research acknowledged the existence of students who have negative attitude toward literature

because of the difficulties in dealing with the complexity of the literary language, being not prone to read long literary works such as novels encompassing old language and remote culture. These reasons , according to the teachers, prevent students from being attracted by literature.

This situation denotes that there is room for introducing other materials for the sake of motivating and interesting students in literature. Accordingly, it would be advisable to use film adaptation since it may be the material that provides what literary texts nowadays is unfortunately no more providing for a considerable portion of students, i.e. an impetus for their motivation and interest.

Such an impetus is proved to be possible throughout this investigation. According to the experience they had with the film adaptation of Daniel Defoe's *"Robinson Crusoe"* the totality of the students asserted that the study of such a genre with its adaptation is more interesting, motivating and enjoyable. This argument is also supported by the teachers when they unanimously acknowledged the capacity of film adaptations in creating suitable learning context on the ground that they can break the routine of the formal way of teaching literature ushering students to a more relaxing and enjoyable setting capable of enhancing their interest and motivating them to attend the lectures. Besides, one of teachers considered the use film adaptations as a "good human experience" permitting students to have a certain freedom and feeling of ease during film projection, leading them to be more engaged.

On the other hand, films can provide a setting wherein the cultural and the linguistic aspect of the literary text are satisfied and a potential enhancement of students' literary imagination is offered. In addition they offer an authentic exposure to spoken language capable of improving their aural oral skills.

As for enhancing their literary appreciation, relying on teachers' and students' answers, film adaptations can definitely raise such essential parameter in the learning of literature. The essence of this issue is stated by students' saying that the more they

are attracted more they love the lectures of literature. By the same token, teachers' interview revealed that film projections foster students love for literature.

What could be deduced is that the use of film adaptation can install a suitable learning environment able to raise students' interest and motivation therefore, encourages and pushes them to attend the lectures, to profit from the linguistic and cultural aspect of literature proposed in an attractive way leading them to higher degree of appreciation.

Regarding the possibility to overcome the non- bookishness of the students, it seems likely to be feasible with film adaptations. The proof was given by the four teachers when they expressed their awareness of their ability to overcome such a problem. They said during the interview that films can attract students, awaken their curiosity and push them to read the original version. Likewise, even if they are not of great number, some students when asked why they prefer learning via film adaptations they replied because they push them to go back to the original text in order to find what are things that were missed or modified in the filmed version. Besides, a considerable number of the students who informed this research prefer learning through film adaptations since they facilitate for them the understanding process. This latter leads us to discuss the second hypothesis.

The quest of showing the usefulness of film adaptations in the teaching of literature goes ahead with the examination of the second hypothesis. In fact, this second hypothesis is considered as the major argument that pleads for the legitimacy of film adaptation in the EFL literature classes. In this regard, we hypothesised that film adaptations may enhance students' comprehension since they help them to contextualize the content of the literary work and by their virtues; they enhance their capacity of memorisation which are useful in the process of understanding a literary work.

Before tackling the issue of the" power" of film adaptations in rising students' understanding, let us stop over on the difficulties students encounter while learning

literature. Via the students' questionnaire, the informants expressed the kinds of difficulties they face while involved in studying literature. Beside the habitual difficulty i.e. difficulty in understanding the language, the informants raised the fact that they have difficulties in understanding the global story or the global plot of the story, difficulties in connecting the work to its themes and context , difficulties in imagining the events of the story because of the lack of cultural background . From teachers' perspective, beside confirming that the main difficulty is in understanding the language, they added the non-bookishness to the difficulties that hinders their learning. This can be seen via students' answers claiming that they reading literature is not their cup of tea since it is much effort demanding and time consuming. Besides, one of the teachers questioned believes that reading long works such as novels encompassing old language and remote culture constitutes a certain difficulty and prevents students from being attracted by the literary work, in addition to the lack of cultural knowledge necessary to understand literary texts. All these difficulties, according to the teachers make students' understanding merely average

Accordingly, these difficulties provide us with evidences which invite the use of film adaptations since, as we have hypothesised, may facilitate and enhance students' understanding.

In order to check out the validity of such a hypothesis, designed to canvass students' opinion regarding the possibility to benefits from an easier understanding of the literary work the students questionnaire, the questionnaire revealed that the total informants, unanimously, agreed with the fact that films facilitate the comprehension and retention of elements such as characters, setting, plot and themes. This is in accord with what is mentioned in the first chapter regarding the capacity of audio-visual materials in enhancing the process of memorisation. This goes hand in hand also with one of the interviewed teachers asserted that film adaptations are a way that can render literature lectures never forgotten. From another stance, one can consider this fact relevant to students' literature requirements, since such material help students to acquire and store a load of knowledge and information about the

different literary works , therefore, the possibility to use this knowledge once they will embrace "Literature and Civilisation Studies" at the level of the third year

Besides, the entire number of informants asserted that this type of material corrects and reshapes their understanding since they found that they corrected their understanding of Robinson Crusoe after watching its film adaptation. In this vein the respondents said that when they study a novel, they interpret the events and imagine the characters in their own way, after watching the film, "the picture is clearer". Various examples were given by students' such as believing Friday as only a barbarian then discovering his affective aspects after watching the film

Thus, this information come to confirm the hypothesis that film adaptation can facilitate student's global understanding of the literary works. The same case of unanimity was held by the teachers. They confirmed what was said by the students considering that films can help in memorising the content thanks to the visual scenes, they help in displaying concretely with contexts what is shown in the written text, and in supporting students' own understanding of the story by opening doors to other ways of understanding with the necessary knowledge about the era wherein the events occurred. More than that, one of the teachers asserted that film adaptations can achieve 50% of understanding of a given work of literature. Accordingly, it seems quiet evident that film adaptations can overcome the aforementioned students' difficulties.

In addition to all these arguments that confirmed the positive effect of films on students understanding. A further argument or a fact goes hand in hand with the above arguments ,notably, the results of the pre-test and post-test. It was shown that such a material is of large contribution in enhancing students' understanding of elements such as setting, characters, plot and themes. Actually, the scores of the post-test were better or let us say tremendously better, knowing that 84% of the participants succeeded to obtain the average compared with only 16% in the pre-test. Besides, it was revealed that thanks to the film, students managed to improve their score by approximatively 6points, thus, they managed to have a better understanding

of the novel. Furthermore, this denotes that such a material helps in reshaping and correcting one's understanding.

Carrying on the quest of putting forward the merits of film adaptations in the teaching of literature, we arrive at the examination of the third and last hypothesis. The present research has as a hypothesis that EFL learners may positively perceive the use of films in literary courses. This can be due to the fact that they may feel themselves at ease and motivated while watching such audio-visual means more than with reading the hard copy of the literary work.

Unsurprisingly, what is already mentioned leads us to anticipate and to confirm this hypothesis. Once students were asked whether they prefer learning by film, it is revealed that 96% of the respondents showed their positive perception vis-à-vis films demanding that they have to be used to learn literature. This positive perception was seen by the teachers when they asserted that their students were extremely satisfied and excited by such material.

As it is stated in the hypothesis, this positive perception is largely due to the appropriateness of film adaptations to students learning style and preferences. This is proved by the data obtained from students' answers. Hitherto, twenty one (21) students declared that the usually read at least one book per week, it is revealed that twenty nine (29) students do not have such reading habit, because, in their view, while reading they are obliged, for example, to use dictionary too often, therefore, they do not appreciate such a process. Film adaptation is in accordance with the learning style and preferences of the students also because 90% are audio-visual learners who are ongoingly exposed to audio visual media and internet in their daily life. This finding is positively checked by the interview with the teachers, they admitted that students are more likely to use the screen rather than a pen. Thus, they are largely acquainted with videos and multimedia means and prefer watching a movie rather than reading a book. Therefore, films go hand in hand with their learning styles, preferences and requirements for studying literature

This positive perception is expressed even if they did not frequently experience a literary course through film adaptation. The data obtained disclosed that thirty seven (37) answered that they attended a film projection only once. In this respect, it is worth noting that the only one film projection they attended was organised by the researcher with the kind help and cooperation of their teacher of literature. In other words, teachers avowed the rare use of the films in their literature classes. This is because of the time constraint. It is mentioned in the second chapter (see 2.3) that the time devoted to literature is restricted to one session a week, consequently, teachers refrain from using films since they are time consuming taking into account that the minimum duration of a film adaptation is one hour and a half. Furthermore, the absence of technical and logistical requirements is another reason that forecloses a large use of films .Hence, one may affirm that such projection and use of film adaptation is far to be a conventional practice among literature teachers.

While analysing the data gathered from the last question posed to the students, a desire for repeating learning via film adaptation emerged. Except four (04) students, all the remaining number of informants expressed their satisfaction from having such an experience. In addition, the majority of them demanded that film adaptations have to be an integral part of the lecture. Yet, other students proposed that studying literature will be more interesting if books and films are to be used together. It also significant to mention that in addition to the positive perception they have about film adaptations, the answers revealed the emotional effect of the film adaptation used during the research on the informants. This is very important to be mentioned since it is known that literature is all about emotions and teaching literature also needs to provoke students' emotions and feelings to embark in the literary journey of the author.

Eventually, the quest of giving the fair share to film adaptations in the teaching of literature comes to its end by considering their extent of utility in the educational context. In this regard, to avoid any exaggerated favoritism, it sounds to be wiser to mention the arguments that show the limits of such material. One of the

main shortcomings brought out in this investigation is the fact that such a means may lead to students' reliance on the film refraining from reading the original literary text. Besides, teachers and students considered that film adaptations can bias students' understanding because of the modifications undertaken on the original story. For this reason it seems necessary to underline this modification for a correct understanding of the literary work. At last, the chief limit of film adaptations utilisation is being not able to deal with the stylistic aspect of literature. As a matter of fact, it is undeniable to think that film with all its qualities is to be used as a substitute to books.

In spite of these shortcomings, all the teachers and the striking majority of the students who informed this investigation were plainly favourable for a large use of film adaptation in the near future. Besides, teachers also called for a larger use in a way to be used for all literary genres that have been adapted to film especially plays.

At this level of the research, after the three hypotheses have been confirmed and after weighting the positive and negative aspects of film adaptations in literature classes, one may say that the data obtained by the end of this research can be interpreted by concluding that the cinematic version of literary works is to considerable extent worth to be used by literature teachers. They are of substantial benefits in the sense that they are according to students' needs, learning style and preferences, they can establish an enjoyable environments potentially leading to raising students' interest. Eventually film adaptations can improve students' comprehension.

3-4-Conclusion

This third chapter was concerned with the empirical side of the present research. As first step, it dealt successively with the analysis and the discussion of the data gathered from the research instruments used in this investigation, notably, students' questionnaire, teachers' interview and tests.

Considerable findings were reached in terms of the suitability of film adaptations in the teaching literature encompassing students' and teachers' points of

views and recommendations. It has been come up that both students and teachers are aware of the paramount importance of the use of adaptations expressing a favourable standpoint vis-à-vis the introduction and a large use of such an audio-visual material in literature courses and syllabus.

Eventually, in the light of the data gathered throughout the current investigation, the last task of this research is to provide some suggestions and recommendations for the sake of a better benefit from the qualities of film adaptations and for an effective use of such materials. This is what is going to be proposed in the fourth and final chapter of this research work.

Notes to Chapter Three

1- Mode is the value of a set of data. It is the most frequently occurring value
   Eg: 2.3.6.9.2.3.2
The most frequently occurring value is 2

2- To calculate the mean, we must first sum all of the data values and then divide the result by the number of the values

3- Median is the middle value of the ordered data. That is, the data must be put in numerical order in order to find the media
   Eg: 11- 4- 9- 7- 10- 5- 6
      4 -5- 6- 7 - 9- 10- 11.   7 is the median

  (Source: www.mathcentre.ac.uk)

Chapter Four

Suggestions

and Recommendations

Chapter Four

Suggestions and Recommendations

4-1- Introduction

The previous chapter was devoted to the analysis and interpretation of the data collected regarding the suitability of film adaptations in the teaching of literature. The results obtained let on a certain welcome from both teachers and students towards such materials to be included in the literature teaching program. Taking into account these results, in this last chapter the researcher will attempt to provide some suggestions and recommendations that may represent a threshold for future use of adaptations in literature classrooms

4-2- An Appeal for the Use of Film Adaptations to Teach Literature

As a result of the data obtained from the empirical part of this study encompassing all the research instruments used, a couple of conclusions are subjects of ample consideration.

In fact, our chief recommendation is the implementation of film adaptations as an instructional tool in the English literature syllabus and to be used at a larger extent. Since, as it was shown in the previous chapter, film adaptations have a myriad of merits that are just readily to be profitable for the teaching of literature.

It is commonly acknowledged that literature and literature teaching/learning are closely tied to the reading process, and via this research (see chapter3), it was revealed that a considerable number of students are not prone to read. Such a fact, undoubtedly, leads to a lack of motivation vis-à-vis the module affecting students' achievement and performance. In the same line of thought, literature courses are based on the use of literary texts and taught to audio-visual students who prefer watching rather than reading, thus, as it was reported in this research, such a way of teaching is not totally suitable for such learners causing boredom and lack of interest among them.   Thus, it is of utmost importance to take into account the fact that

nowadays "screen generation", is more fascinated by film and television than by book. That having been said, film adaptation by its virtues seems to be the adequate material that fits such situation, overcome such difficulties and therefore to be recommended as an instructional material for literature teaching.

This appeal for introducing film adaptations in literature classes is based also on the assumption that any teaching/learning operation has to take into account the affective aspect of the students. Accordingly, the results of this investigation informed us that a more attractive, a more enjoyable and more interesting learning context can be offered to students thanks to the use of this kind of material. Furthermore, via its informants, the present research confirmed that films adapted from literature are source of authentic English language exposure and cultural enrichment par excellence; this goes hand in hand with the literature teaching objectives, notably, reaching a command of language and acquiring cultural knowledge missing in the students. *De Facto,* film adaptation by its virtues seems to be the adequate material to be used and therefore to be recommended as an instructional material for literature teaching.

The appeal for introducing film adaptations in literature classes is also on the grounds that the investigation revealed that students tend to encounter difficulties to understand the content of the literary works and need a facilitator that can help them to enhance their comprehension. Accordingly, the present inquiry showed that film adaptation improve students' understanding of the literary texts by providing them with a comprehensible representation of the setting, characters and plots events leading them to be vividly involved in the story. Again, for these reasons, film adaptation by its virtues seems to be the adequate material to be used and therefore to be recommended as an instructional material for literature teaching.

Furthermore, the striking majority of the informants, encompassing teachers and students, are in favour of the implementation of film adaptation in literature courses to teach the different genres which has been screened such as novel, play and short story and claimed for a larger and more regular use of such material. Arguably,

it may lead students to acquire a greater knowledge that help them once reaching their third year of graduation.

For all these reasons, this appeal is for all decision makers and teachers as well to reserve and assign an instructional and didactic role for film adaptations in the literature syllabus and schedule.

4-3-General Recommendations

Beside, the main recommendation of this chapter, the results yielded from the present investigation called forth other recommendations aspired to facilitate the use of film adaptations which are as follows.

Since time constraint was revealed as one of the problems that prevents teachers from using film adaptations, It is suggested that at least two more sessions of one hour and a half have to be allocated for literature course, in this way the teacher will have the necessary time flexibility to deal with the different literary works and will have the opportunity to use different teaching materials. In addition, to make a larger use of film adaptations at the level of the department of English, following teachers claims, it is recommended to improve the availability of the technical materials required for such use, i.e. shaded rooms for the projections equipped with PC's , video projectors, adequate loud speakers for a good sonority, and microphones for the teachers .

Concerning the didactic aspect of the research, the answers of the sample informant's subjects of investigation revealed that despite the various advantages of film adaptations, such material remain not as efficient to deal with the stylistic aspect as it is with the content area of literature. Hence, it is wiser to suggest a complementary use of both the paginal and filmed version of the literary work for an integral acquaintance with the genre taught. In addition, according to the findings gathered from the previous chapter, although film adaptations can decrease the students' understanding difficulties caused by their lack of language proficiency, it was revealed that such a problem is kept once exposed to the spoken form of the

adaptation. Therefore, it is recommended to scaffold their watching by having recourse to the use of subtitles.

Margan (2009) says **"The days of teaching literature based on the literary text alone are coming to an end" (2009:105).** Accordingly, we feel that it is high time to use an innovative way to teach literature which is epitomized in the use of film adaptations. Yet, a better use of film adaptation pass through taking into account a number of issues , for instance, the selection of the film, the role of the teacher and the learner. All these issues and others are going to be amply elucidated in the following sections of this chapter.

4-4- Film Adaptation Selection

In the teaching of literature for EFL students, texts selection is the foremost, important and, using Maley's words (1989), the most crucial task to be undertaken by one's teacher since the efficiency of the teaching /learning process is largely dependant on the right choice of the literary work (1989). Similarly, selecting the film adaptations to be used as an instructional material in literature courses is a decisive endeavour that determines the successfulness of the use of such material and prevents from hindering what a study of a novel, a short story or a play initially aims to. This task entails choosing the best and most appropriate from an increasingly large ray of varied adaptations. They are different in terms of the extent of fidelity, in terms of duration and in terms of quality. For these reasons and in order to make the film class fruitful, teachers are invited to painstakingly select the suitable adaptation that can help in meeting the outcome of the course.

As revealed by the investigation, one of the main teachers' recommendations is to select the appropriate kind of adaptations among all the available adaptations. Accordingly, different specialised WebPages and film production companies such as BBC or MIRAMAX offer a catalogue wherein teachers can find a non-exhaustive list of movies and, for the literary purpose, a list of film adaptations with the necessary information about the director, the actors casting, the duration and the date of

release of the film. Such catalogues are very useful in the sense that the teacher can select the film which fits the duration of the lecture and know the visual quality of the film. Also such a catalogue allows the teacher to find the film which accords with the canons to be dealt with in the syllabus, therefore, a well-rounded and homogeneous list of film adaptations can be affordable for the literature teachers.

4-4-1- The Faithful Adaptation

In addition to the aforementioned criteria, the principal criteria, according to the teachers informants, that have to be taken   into consideration for such a selection is the trait of being the most telling and the most closer to the original work. The kind of film adaptations that comprises such a feature is the faithful adaptations.

Apart from the displaced adaptation[1], the acculturated adaptation[2], The Hollywood-ized adaptation[3] and the other kinds of adaptations, the faithful adaptation, by a matter of logic, seems to be an appropriate kind of films to be used in teaching literature, since it strives to keep loyal to the major literary aspects of the original text, including setting, character, plot and theme (Bo 2008). Thus, fidelity[4] may fit the requirements of a literature course due to its similarities to the original printed text.

Many faithful adaptations were produced such as Pride and prejudice 1995, Gulliver's Travels 1996 or Oliver twist 2005. The shared aspect between these three adaptations, although it is not an easy task to translate a three hundred pages work to one hour and a half movie, is that the directors of these adaptations devoted a considerable care in respecting the original texts. In other words, **"the faithful adaptation takes the literary or historical experience and tries to translate it as close as possible into the filmic experience"** (Dean 2009:9)

In fact, such kind of adaptations can be" equivalents" to the original way of telling or presenting what happens in the original story. Besides, the intent of the faithful adaptations is to stay loyal to the intention of the writer and to convey the emotions that wanted to be expressed by the lines and the pages and to **"keep as**

close to the spirit of the original as possible" (Giannetti n.d cited in Machlow 2001:3).Even if finding some changes or omissions in terms of situations , plots or story ending is not to be discarded, the director or the movie maker of such adaptations would always make sure that they did not betray the essence of the aim and meaning. (Machlow 2001)

Faithful adaptations are of paramount utility to teach a very rich source of experiences, and language. Malchow (2001) asserts that they permit

> **to access the literary aspects of the original, as well as to examine the film's dramatic and cinematic elements... they offer students a unique perspective from which to examine the relationship between literature and film. As students start to identify the analogous relationships between verbal and visual/aural structures** (2001:4).

Hence, following the interviewed teachers and some specialists in film adaptations, it is recommended to use such adapted versions in order to foster student comprehension of the physical incarnation of characters, actions, and space by bringing them closer to the text and develop an akin understanding to that can be achieved via the original text.

4-4-2- Linguistic and Cultural Suitability

For the sake of an adequate selection of the appropriate film adaptation for literature courses, other helpful criteria are, preferably, to be taken into care account. Knowing that not all film adaptations are suitable for students in many respects, be it culturally or linguistically, teachers are invited to select the film that meets students' needs and expectations. Collie and Slater (1994) suggest that text selection of a literary text depends on **"each particular group of students, their needs, interests, cultural background and language level"** (1994: 6). Accordingly, since the choice of the film is predetermined by the literary text prescribed in the syllabus, by doing a simple juxtaposition, the teacher has mainly to select the adaptation according to the student's cultural background, the student's linguistic proficiency and the film

availability. Moreover, Voller and Widdows (1993) give other hints to make the appropriate selection:

- Avoiding film adaptations which are full of dialect

- Avoiding long slow-moving films.

- Avoiding films that required detailed background knowledge of a culture that students do not have.

- Selecting films which have a strong story line

- Selecting a film that contains clear drawn main characters.

Another aspect of students' cultural background that has to be taken into consideration in selecting the screen version to be used is its cultural appropriateness. The Teachers who informed this research stressed upon the vigilance in using film adaptations in order to avoid any cultural malaise. In this vein, literature teachers are invited to be cautious and avoid using adaptations which comprises exaggerated amount of scenes that are not accepted by the local culture, customs and education, such as films that display shocking themes, images, and language.

Otherwise, if the choice is limited, the teacher can use the "scissors" –cultural conservativism obliges—and cut the scenes which are not appropriate to students' moral standards. The purpose of cutting is not for the sake of censure but also in order to take out scenes which are not of a great importance such as long scenes of dancing and music or long silent scenes void from dialogues but without distorting the development of the plot events.

In addition to the aforementioned considerations related to the selection, the availability of the film is a very determinant factor. The selection has to be done in accordance with availability of the film at the video shops—before their wane—or in the web search engines since it is not always that all literary works of syllabus are either adapted to screen or easy to be downloaded. In this regard, teachers are invited also to master the techniques of tracking down and downloading films from the net. In doing so, only few mouse clicks remain to make the projection goes on.

In a nutshell, the following table sums up and adds some of the most important guidelines for film selection grouped around teacher, student and film to be used in selecting the film adaptation for the teaching of literature.

Criteria of Selection	
Teacher	-Personal evaluation of the film adaptation (he/she watches the film before the projection in order to spot the differences between the two media) -Objectives of the course
Students	-Level -Culture -Interest
Film adaptation	-Type of adaptation -Availability -Linguistic difficulty (dialects and accents) - Conformity with the syllabus -Length -Aesthetic quality -Popularity (according to cinema critics and worldwide audience)

Table4.1. Criteria for Film Adaptation Selection adapted from Thale (2008)

To abridge, selecting the suitable film adaptations revolve around different criteria that are to a considerable extent pre-requisite for a rewarding use in literature classrooms. Yet, using a film adaptation appropriately needs also to be in conjunction to its textual source.

4-5- Book and Film Adaptation, a Complementary Use

Throughout this investigation, the researcher aims at putting forward the merits of using film adaptations in the teaching of literature and to give them their

fair share within the EFL classes. Actually, the present research divulged via the findings gathered a multitude of arguments that ascertained the assumptions of the researcher that led him to call for the inclusion of such medium in the literature syllabus as a reliable instructional tool. Nevertheless, in any moment of the investigation or in any page of this work, the investigator intended to 'sell the literary book down the river' or implied that film adaptations are to substitute it neither. The aim is to arrive at making EFL students more interested, more attracted and therefore permitting them to take a maximum profit from what literature by its virtues is capable to offer.

In fact, literary works and their screen versions can not be other than complementary materials. The first are authentic texts full of original stories describing otherness life experiences, conveying myriad of messages and a potpourri of culture and ideology expressed via a genuine language of a dulcet style. The second are to a certain extent the second nature of the written masterpieces kept up with the contemporary time, the time wherein texts are aurally orally consumed.

They are, film adaptation and book, complementary since one can provide students with what the other might not. The first can provide the multitude of merits already stated and facilitate the comprehension of the source book due to the features of the audio-visual but can not present the stylistic beauty of the language as much as it is presented on the yellowish pages of the book. The second can provide the plethora of gains already mentioned and leads the students towards a better language command thanks to the study of its stylistic aspect but may not be as appropriate to their learning style and to be as appealing to their senses as it is the case with the magic of the screen.

Speaking about film adaptations and the works inspired from leads us always to a comparison based on one versus the other. According to Bo (2008), film is a photography that has the capacity to show the viewer an image of what is written in the book and therefore presenting it to the audience in a clearer and more concrete way than a word can do. However, on the other hand, a film can merely display what is on the surface while text using chosen words can touch abstract areas, not

least, the voice, the mood, the feelings and the thought of writer minutely expressed between the lines. As Bousted and Ozturk (2004) say "**the weaknesses of the film version drew us back into the text, and vice versa**" (2004:03). Thus, the reciprocal use of the book and its filmic adaptation is complementary

Stated differently, both texts are different mediums , each has its value. Bo (2008) asserts that no one should ever take the place of the other, but both should be used in teaching literature. He goes further by saying that watching a film is worthful since it can vividly show interactions, settings, people, and other elements in a much more realistic way than reading a text. "**for those who are unfamiliar with Jane Austen's ideas , reading the book could be a chore …but reading the book along with watching a film of her work suddenly contextualizes the words and meanings in the text**" (Bo 2008:61).

In the same line of thought, Gareis et al. (1997) consider that EFL students need to be asked to read works of literature and watch their adaptations as a part of their classes. In this respect , they argues that **"the two media are easily combined. In tandem they offer myriad opportunities for intensive, contextualized involvement and holistic learning."** (1997:50). As such, Teachers can draw advantages from both media's potential and satisfy the individual learning needs of their students.

Moreover, Students oft find the visual nature of film adaptations more accessible than literary works in print. When film and literature are used together in the classroom, students can transfer their enthusiasm for viewing film to their experience with reading literature. This transfer can enhance their skills as active readers and enable them to respond to a variety of literary works with more depth. One may say that for the sake of a better literature teaching and in order to capitalise on the educational potential of each medium, it is seemingly wiser to use them in tandem. Such a use would lead straight to making students understand and appreciate works of literature. Teachers are invited to make students understand that a film adaptation may not cover all the elements found in a text since it is another version and another interpretation of that text with its own artistic value. In addition,

it should not replace the original literary work as a legitimate source of literary texts to be studied since **"films are neither a substitute for the teacher nor for instruction, but real classroom aids when used properly"** (Ruusunen 2011:34). In short, teachers are invited to foster the notion of utilising both the print and visual texts.

4-6- Film adaptation Posterior to Literary Text

As mentioned in the previous section, literary works and their screen version have to be used in combination. However, whether the film adaptations have to be used before or after discussing the original version of the book is an issue of paramount importance susceptible to divergent views.

Schreiber (1949) is one of the advocators of using films adaptations prior to the discussion of any literary genre he argues that:

> **far from diminishing interest in the reading of good literature, the motion picture increases interest in class reading assignments, especially if the film is shown before the bulk of any particular work has been discussed.** (1949:29)

According to this proponent of film adaptations in literature classes considers that the anterior film projection helps students in establishing a clear image of the characters and the general framework of the story. Consequently, students start reading the paginal version with an aroused readiness and interest. Accordingly, due to such usage sequencing, students will find differences between the screen treatment and the original story. Resultantly, the analytical and critical thinking of the students is employed. Schreiber (1949) considers that these bidirectional differences are beneficial in the sense that they:

> **stimulate increased attention to the details of plot development. Experience has shown that, if either medium gains disfavour, it is the motion picture which comes in for the greatest share of criticism when film and book are prone to disagree.** (1949:29)

If we examine what is mentioned above, we will come to agree that the arguments advanced by Schreiber, though they are old-world, seem to a considerable extent plausible. They go hand in hand with the assumption that screen and book are to be used parallelly and such order of use can positively affect the students' analysis of the work. On the other hand, it may lead students to leave the book and to suffice themselves with what they acquired from the watching session, considering that the film is enough representatives to have a global acquaintance with the story. In addition, it may lead them to miss the analysis of the print version by which they can learn more about the rhetoric element of literature. This contradicts our assumption that adaptations should not substitute the actual literary work as an exclusive source material.

Accordingly, in the light of what has been just said, it would be advisable that the film projection session is to be after the discussion and to reading of the actual version. The main idea this research stands upon is the ability of film adaptation to facilitate the comprehension of literature works for students. In this regard the investigation revealed that in order to reach such aim, it is preferable to use the film after dealing with the book. This fact was supported by the informants teachers and by the tests' scores, therefore, projecting the adaptation after the session(s) of discussion seems to be more practical and effective. Besides, having a discussion of the literary work before the film projection permits to equip students with certain background knowledge about pertinent notions and unfamiliar concepts such as the literary trend the work under study belongs to, the historical and social context from which it arose, in addition to its main literary elements that students will use them to explore the story and round off their understanding. This fact was confirmed by one of the teachers who tried both uses, before and after dealing with the original text, asserting that the second use resulted in quiet satisfactory results.

Moreover, suggesting the projection of the film after reading and discussing the literary work is based on the research's findings. Such use permits students to complete their comprehension. In other words, a posterior film projection allows the student to assist and construct his/her understanding or the meaning of the original

version on his/her former understanding by accommodating the comprehension via the information previously gotten from the lecture prior to the film projection.

This chronological order of the film use, i.e. the film adaptation after the "parent" text is also recommended on the ground that such a use can drive students to go back to the print book. Hence, film adaptations used after the course are able to revive students' interest in the printed version and "**bring them closer to the text**" (Darrington 2008:23**)**. Stated differently, as opposed to projecting the film before the reading and discussion of the literary work that may risk students' neglects of the book; using films afterwards may spur them to foster their reading of print literature.

In accordance with what is stated above, for the sake of attracting students who are not aficionados of reading, we suggest the use of film adaptations after the lectures devoted to the reading, discussion and analysis of the source text.

4-7- Captions as a Scaffold for Watching Film Adaptation

It is revealed by the present research that understanding the language used in literature is the chief difficulty encountered by students while studying literary texts. Besides, watching films entails an exposure to the spoken form of the language used. Consequently, students may face another difficulty, not least, the difficulty of decoding what the characters says encompassing their accents and dialects. In spite of the fact that films can help students to get ideas through the visual situations and characters gestures, we suggest the use of captions or also called subtitles in order to support their watching and meaning formation of the audio-visual texts.

The use of captions with film adaptations seems to be of paramount utility since having initially a lack of language exposure to native spoken language, captions can facilitate students task in grasping the content of characters dialogues or narrator voice. In this vein Danan(2004) asserts that captions help learners to **"visualize what they hear, especially if the input is slightly beyond their linguistic ability"** (Danan, 2004 cited in Winke et al. 2009:65). In addition, Captions may also

contribute to increase language comprehension by providing a greater depth for the spoken-word processing (Bird & Williams, 2002 cited in Winke et al. 2009).

The increasing accessibility of videos and their use by foreign language students make captions a necessary tool to be used in foreign language classes, not least literature classes. The investigation revealed that students can difficultly understand what is said in a film adaptation without subtitles. For this reason we suggest the use of captioned films or if they are not already captioned, teachers using software like Adobe premier or View point can caption the films they want to project in their session.

In addition, adding subtitles or captions to the film adaptation is a worthwhile technique since it helps students to **"connect auditory to visual input"** (Garza, 1991cited in Winke et al.2009:65**),** which may aid students to link what they hear with what they see and read from the screen. Moreover, students can easily build the meaning of the scenes since captions lead them to identify the word boundaries which are more difficult to identify relying only on their listening skill. In other words, captioning **"helps learners segment what might otherwise be an incomprehensible stream of speech."** (Winke et al 2009:65)

Another argument that encourages the researcher to suggests the use of captions or captioned film adaptation is the fact that the investigation revealed that one of the main purpose behind teaching literature is to acquire a better language command and proficiency. Accordingly, being exposed to both spoken and written form of the language , students can acquire new words and expressions thus fostering their vocabulary repertoire, linking this latter with the right pronunciation covering tone pitch and intonation. In this regard ,Bird & Williams (2002) argue that captions aid in **"increasing or facilitating spoken-word processing"**(cited in Winke et al 2009:66) Moreover,they assert that such a support is to a great extent a beneficial learning instrument that positively affects the learning of foreign languages due to its bimodal presentation i.e. the aural and visual representation of language.

Additionally, the process of watching film adaptations containing unfamiliar spoken language may transform an enjoyable watching session to a puzzling and frustrating one for those students who have a limited listening skill. Consequently, this leads to students' lack of concentration and interest that hinder their comprehension potential. For the sake of avoiding such tribulations, the use of captions or captioned movies is recommended. King (2002) considers captions as a way to increase students' attention and motivation, reduce their anxiety in addition to giving them instant confirmation of their understanding. Beside the already mentioned advantages of captioning films, King (2002) maintains that captions allow students to:

• follow a plot easily and get involved in plot development.

• acquire colloquial, context-bound expressions and slang.

• process a text rapidly and improve rapid reading.

• keep up with captioning that accompanies the native-speed spoken English.

In short, accompanying film adaptations with captions is of utmost benefits for the film projection and therefore for the literature course. It may offer students considerable facilities to reach an acceptable comprehension of the film, thus, a better understanding of the literary work.

4-8-Teacher's and Student's Role

By far, one of the most determinants of any teaching/learning process success is the role teachers and students hold in the classroom. At this junction, we turn the camera on the roles that can be assumed by the teachers and the students as they are involved in teaching/learning literature via film adaptations.

4-8-1-Teacher's Role

Various and different roles have been attributed to the teacher in EFL classrooms. The most recognised roles in the language pedagogy sphere are those described by Harmer (2007). He enlists a number of roles that a teacher can adopt

namely, a facilitator, controller, organiser, assessor, prompter, participant, resource ,tutor, and observer . Yet, **"part of a good teacher's art is the ability to adopt a number of different roles in the class, depending on what the students are doing."**(Harmer 2001:25). Stated differently, the roles teacher can hold within the classroom change from one activity students are involved in to another and from one situation to another. Regarding the role literature teachers may assume while using film adaptations, one may say that they can assume, *mutatis mutandis*, the same aforementioned roles .

At first sight, the role of a teacher while projecting adaptations seems to be restricted to pressing the button "play" or "stop". However, literature teachers' role in such situation is far from being as reductive.

4-8-1-1-Teacher as a Controller

One of the roles that teachers are invited to assume is to act as a controller. This latter implies that the teacher is in charge of the class, encompassing the material used and the on occasion viewers. Being asked for assuming such a role, managing the classroom environment is the main concern of the teacher. It would be not surprising if founding themselves in a dark room, before a more or less large screen, watching a movie, students would take the film projection session as the an occasion for release they were always waiting for. Thus, some disciplinary issues and a deviation from the academic purpose of the session are not to be discarded. On these grounds, teachers are invited to act as a controller in the sense that they maintain the sound development of the film projection session and they invest in the educational potentiality of the film projected. Furthermore, such a leadership is highly dependent on the charisma of the teacher, especially when the projection is for an "overcrowded" classroom or amphitheatre. Accordingly, this kind "bringing to order" responsibility is on some occasions advisable.

4-8-1-2-Teacher as an Organiser

Since teaching literature with film adaptation does not consist merely of the film projection session, teachers are invited to adopt another role, not least acting as an organiser. This latter consists of

> **Organising students to do various activities. This often involves giving the students information, telling them how they are going to do the activity, putting them into pairs or groups and finally closing things down when it is time to stop** (Harmer 2007:11)

In fact, embodying such a role, teachers are to get students engaged and involved—even if this task seems to be taken for granted—and explain the purpose behind the projection of the film. Additionally, this role includes giving the instructions to be followed and assigning some tasks while and after watching as well. In this way, such a role permits to direct the students' attention to the material under study and to set them working actively. The organisational aspect of such a role comes into the forth front to organise and assign collaborative works. It sounds quite significant that teachers organise a collaborative environment wherein discussion and debate around the film are initiated. Such a technique driven by such a role is decisive in the success of the film use since it permits to receive students' feedback and response to the literary work.

4-8-1-3-Teacher as a Resource

Beside the above-mentioned teachers' role, teacher as a resource is the suggested role to be maintained as using film adaptations. Herein, we have used the verb 'to maintain' since it is commonly assumed that in literature courses, the teacher is considered as the omniscient person and as the unique source of knowledge that students rely on. This status quo can been seen negatively if we consider it from a student-centered approach, nonetheless, what we mean is that students are always in need for a resource , especially while dealing with literature and its filmed version.

In that context, **"the teacher clarifies the underlying meaning of the texts and he inaccurate assumptions of the students"** (Carrell, 1984: 47). Additionally, students are mostly confronted to different interpretations of a given text encompassing changes and modifications; hence, the role of the teacher as a resource is essential in order to clarify the contrast between both versions, to give insights on the ambiguous area of the story and to help students in exploring the cultural load embedded in both media.

4-8-1-4-Teacher as a Mediator

From another stance, teacher as a resource could be synonymous to hold the role of a mediator. Accordingly, using film adaptations in conjunction with books call the teacher for acting as a link between both versions. In this respect Carrell (1984) considers that the teacher can bridge the gap between students' content understanding of the film and the underlying meaning of the text .In doing so, students will be able to accommodate their prior comprehension of the original text, in addition to drawing a clear picture of the divergences and convergences they deal with, therefore, this clear picture will become an ample understanding of the target literary work.

In the light of these roles we have *ab ovo* invited teachers to assume. One can say that they concretise an all-in-one role, notably, the role of the teacher as a facilitator. Admittedly, this role is to make the use of film adaptations to a large extent fruitful and to help in facilitating students' task of reaching an acceptable understanding of the literary masterpieces.

4-8-2-Students' Role

In their turn , once they are learning via film adaptations, students are invited also to assume a specific role, a role that would lead them straight to extract a maximum of gains from the seventh art .

First of all, students have to bear in mind that teacher uses such an audio visual material for specific pedagogical outcomes. Besides, such a use is for the sake

of extending their knowledge of literature, including, both, cultural knowledge and linguistic knowledge. Although a movie remains an entertainment means par excellence, students have to center their attention on the educational potential of the film. In other words, they have to be aware that a film does not orient literature course, aims not merely at rendering the course fun, nor at simply enhancing their motivation; it aims at getting them highly involved in the process of learning, analysing and appreciating literature.

While studying literature via film adaptations, students should not be such a passive viewer, sitting idly, waiting to be spoon fed by a "cocktail" of dulcet sound and sequences of captivating images, or behaving like a "couch potato" or in Harmer's terms, as **"soporific television watchers"**(2001:183) watching the film without any end to reach. Viewing a film to study literature is not remaining as a mere receiver or a consumer viewer. While the film is projected, students are convened to assume the role of a critical viewer. Admittedly, **"the students should view the film from a performance criticism stance, in that the students are evaluating their own interpretation of the text in relation to the actors' portrayal on film"** (Champoux 2007:60). In other terms, viewing the film from the lens of a student who is going to analyse and interpret the literary work. Furthermore, students has to view the film from the perspective that helps them in exploring the different elements of the work and in becoming aware of the subtleties that they were not able to admire formerly.

Viewing the film critically entails connecting what they see with what they already know, for instance, linking the historical or cultural context of the work with their background knowledge related to such a context. Moreover, being a critical viewer consists also of examining the symbolic connotations implied in the film, whether they are expressed through characters, setting or other elements. Hence, holding this role leads students to discover what to know in order to determine the ideas the author expresses and refers to in the source version of the film.

In addition, viewing the film from a critical stance implies the analysis of the text in comparison to its screened version by highlighting the contrast, similarities,

additions and omissions. Drawing this comparison between books and film, students will grow in their appreciation of both media. According to Chatman (2007) this critical analysis of the text in comparison to its filmed version is deemed to assist students' ability to understand the text. In so doing, this role will assist students' capability of understanding and interpreting the target literary work.

Beside the student's role we have just accounted for, an active participant is the other role we invite students to assume. Learning via film adaptations comprises also tasks and activities assigned after the film projection. In this context, students will have to take part of wide-ranging tasks that have as a purpose to support their understanding and analysis of the piece of literature they deal with. Additionally, such a role includes being active members of group works who, cooperatively, share their opinions and express their response to the text with each other, take responsibilities and engage themselves in debates and discussions

All in all, the students' roles we have early on discussed with regard to learning via film adaptations converge in one meeting ground, i.e, the role of an active student who actively **"read the film"** (Flavin 2004:5) and critically interacts with it, makes use of his/her background knowledge, takes his/her responsibilities and share his/her interpretation and opinion with the other members of the class. Such a role, if held judiciously, would help students to be engaged in meaning-making and pave the way towards a well-round use of cinema in literature courses and, therefore, would yield satisfactory effects.

The image got from this "shot" is a clearer idea about the role that can be adopted by, both, the teachers and the students while dealing with literature and its visual version. What is coming next is a "close-up" on another suggestion intended to increase the efficiency of the use of film adaptation in the teaching of literature.

4-9- Cooperative Learning

Going ahead with the suggestions that might contribute to a fruitful utilisation of film adaptations in literature classrooms, another way of approaching such use surfaces this chapter, notably the cooperative learning.

According to the findings of this investigation, it was brought out that students are prone to work either in pairs or in groups rather than individually. Besides, film adaptations as an instructional tool, and due to their nature are materials that install a collaborative atmosphere and elicit pair and group interaction between students. Like to the other multimedia tools, films have proved to be a considerable catalyst for cooperative learning (Johnson & Johnson, 1986).

Accordingly, adopting cooperative learning (CL) goes hand in hand with the nature of film adaptations as a multimedia material and can be in accordance with students' learning preferences. Put simply, in order to meet students learning preferences and to foster the efficiency of film adaptations, the implementation of cooperative learning in literature classes can be suggested.

Pedagogically speaking, CL can be defined as an approach to teaching and learning thereby classes are organized so that students can work together in small groups in order to achieve a common goal (Johnson and Jonson 1999). Such an organisation is able to provide students with the opportunity to work collaboratively in order to achieve common goals such as , mastery of a concept or accomplishment of an academic task. In doing so, they will **"maximize their own and each other's learning"** (Johnson, Johnson & Smith, 1991:6-9).

In fact the assumption that has led the researcher to suggest CL is the fact that it permits students to **"share information and come to each others' aid. They are a "team" whose players must work together"** (Brown 2000:47). To reach such an end, CL should not be seen as merely learning in small friendly groups. Such an approach involves both cooperative interaction and negotiation of meaning among heterogeneous groups engaged in tasks wherein each member has to contribute to and learn from other members. Furthermore, CL has to be structured "with kid gloves". In this regard, Johnson and Johnson (1999) assert that simply placing students in groups and having as a watchword, work together would not systematically produce a cooperative effect. Teachers, therefore, have to strain to make students embody the primary components of CL

4-9-1-Cooperative Learning Components

According to Johnson et al (2000) the primary components that have to be embraced by students during cooperative learning are:

(1)   Positive interdependence:

in the sense that students must bear in mind that they are linked with others in a way that one cannot succeed unless the other members of the group succeed and vice versa.

(2)   Face-to-face interaction:

The Students are expected to be more active in explaining orally to each other how to solve problems, discuss concepts under study and share their knowledge with each other.

(3)   Individual /personal accountability:

The purpose of the CL groups is to make instill the sense of responsibility in the student. Students learn together so that they will be able, crescendo, to perform better as individuals. To assign individual responsibility, some activities can be used such as giving individual tests to each group and calling on a given member to present his/her group's answer.

(4)   Interpersonal and social skills:

Emphasising on teamwork skills, teachers have to attribute differentiated roles to each group member. For example, how to provide directions to the group by serving as a task coordinator, or how to assure that every member in the group understands by serving as a checker

(5) Group processing:

It consists of describing member actions whether they are helpful or unhelpful and deciding about what to keep or change. Such processing enables learning via groups to ensure that members receive feedback on their participation, and to make students practice cooperative skills in a

consistent manner. A common procedure for group processing is to ask each group to list some well done tasks and at least one task that could be better done by the group

4-9-2-Cooperative Learning and Film Adaptations Use

In the context of using film adaptations, CL can hold a decisive role in the success of the use of the film and the study of the literary works. It is common place among students to share the story of a film they watched with their friends once they come the next day at the university resulting in an infinite series of exchange and comments about the characters, the climax of the film and the end or the denouement of the story. The same process can be created *in situ* in the classroom after the projection of the film adaptation. Teachers can divide students into groups and ask them to achieve a set of tasks related to the literary work and its filmed version. These tasks can be questions about the characters, plot events, themes or about other elements of the literary work. Working collaboratively and discussing a novel , a play or a short story together would lead each member of the group to share his/her understanding and information with another member and therefore all members would come to jointly build the meaning of the work. Hence, such a collaborative work may offer a beneficial support for their understanding and their study of literature.

Additionally, discussing the literary work and its screened version via a collaborative way might result in an active interaction engaged by students in the classroom. Moreover, such a way of learning may give a considerable impetus to students' responsibility to spark potential debates in the session after the film projection, to give their point of views or express their interpretations. Each group can engage a debate with another group to discuss the behavior of given characters or one group discuss with another group the changes occurred in the adaptation. Such an active interaction yielded by CL can enhance students' response to the texts both visual and textual and might provide a larger amount of feedback necessary to

improve students' performance notably, their comprehension and interpretation of the work of literature. In other words, thanks to CL, students would have the occasion to jointly develop their understanding and boost their engagement in the course

Besides, since students expressed their wish to work in pairs and in groups, learning under the umbrella of CL is, as a matter of fact, in accordance with their preferences. Thus, taking part of cooperative work is bound to provide students with a feeling of ease, comfort and security more than they are in whole-class organisation

A carefully organised cooperative learning wherein groups are provided with predetermined road map of the tasks and goal to be achieved, has the potentiality to engage the student with literature courses. Through group discussion of the literary work encompassing its print and filmed version, students are likely to enhance their understanding, to better their interpretation and, more importantly, improve their critical thinking. Additionally, since the major motive behind using film adaptations is to improve students' understanding of the literary work, cooperative learning is another way that can support in reaching such a purpose.

4-10-Task Based Film Projection

Going forward in our endeavour to cater the corresponding elements that can determine the effectiveness of film adaptations use in literature classrooms, a further suggestion walks the boards, not least the task-based instruction (TBI)

4-10-1- Task Based Instruction

Before getting in depth and shedding light on the pedagogical significance of TBI to the use of film adaptations, it seems pre-requisite to account for the meaning of a task per se.

The term "task" has been explained in a myriad of ways highlighting various nuances. One of the most concise explanations of such a term is offered by Long (1985). He asserts

> **… by 'task' is meant the hundred and one things people *do* in everyday life, at work, at play, and in between. 'Tasks' are the things people will tell you they do if you ask them.** (Long, 1985: 89)

Similarly, Nunan (2004) draws a distinction between real-world or target tasks, and pedagogical tasks. Target tasks refer to those daily tasks done by people in the world beyond the classroom using language. On the other hand, pedagogical tasks, as its name denotes, are those tasks that take place in the classroom. Besides, this type of tasks, Nunan (2004) pinpoints, are those transformed tasks from real word to the classroom, therefore, they become **"pedagogical in nature"** (2004:2). From a pedagogical stance , tasks are, **"activities that require comprehending, producing,manipulating,or interacting in authentic language while attention is principally paid to meaning rather than form."** (Nunan, 1989:10). Stated differntly, tasks are classroom activities that engage students in various processes encompassing comprehension, production and interaction in the target language seeking to grasp meaning rather than manipulating form.

Breen (1987) observes tasks from another stance, He considers **"All materials for language teaching… can be seen as compendia of tasks"** (1987:26). Arguably, language teaching materials can be viewed as a wide range of tasks aiming at facilitating the process of language learning.

Accordingly, the use of tasks as an essential component of language classes is considered as the basis of lesson plans. Such an approach has become what is known as task-based instruction or task-based language teaching.

Until recently, task-based approach has been advocated by a plethora of scholars such as Prabhu (1987) , Ellis (2003) or Nunan (2004) recognizing its utility and potential in the language teaching sphere. From their viewpoint, TBI has as foci the holistic language learning to accomplish nonlinguistic goals with a primary focus on meaning . The rationale behind the implementation of TBI is based on the assumption that that tasks **"allow students to work toward a clear goal, share information and opinions, negotiate meaning, get the interlocutor's help in**

comprehending input, and receive feedback".(Norris et al. 1986 cited in Nunan 2004:31). This implies that being involved in task based learning; students can profits from the interaction yielded by tasks to reach their purposes, having the opportunity to exchange information and support their understanding via the feedback they obtain.

4-10-2-Task Oriented Film Projection

Getting back to the implication of TBI to film adaptations use in literature courses, a rather different purpose of tasks use is suggested. In fact what we are proposing is a way to promote the pedagogical aspect of the film projection session and to take a maximum of gains from such an audio visual class.

Although it was revealed in this investigation that film adaptations are to a high extent decisive in facilitating students' understanding of the literary work's content, fostering their motivation and being in accordance with their learning preferences (see 3.3), teachers are also invited to provide students with an instruction that is able to make students draw from films more than a passive and appealing watching

Actually, the screen version of literature has not to be presented in vacuum merely used as a stupefying device (Fassbender 2008) that makes students amazed by the versatility of the scenes and landscapes, as a material that may lead them to be "goggle-eyed" in front of actors' charm, as an isolated visual text for occupying one's leisure or as a means of filling in the time. Rather, it has to be used in a way that preserves the academic aspect of the course, makes students' viewing purposeful, permits to watch for the gist and develop a well rounded understanding and in a way that boost students' responsibility.

As we have previously said, our motive behind combining film adaptations with pedagogical tasks lies in the fact that they may render the projection purposeful. This is based on the assumption that a pedagogical task is any **"structured language learning endeavour which has a particular objective, appropriate content, a specified working procedure" (**Breen 1987: 23)

Critically, through their characteristics, tasks are deemed to set goals for the watching of the film, to provide working procedures that make learner more active and involved in addition to reach an outcome which is not least the understanding of the content of the literary work.

In order to attain an effective task-based film projection, we suggest the following procedure that can be used during and after the film projection session. Such a procedure is divided into three phases; Pre-viewing phase, While-Viewing phase and Post viewing phase. (Allan 1985).

4-10-2-1-Pre-Viewing Phase:

This phase refers to the stage before the beginning of the screening of the film adaptation. The aim of this phase is to prepare students to the viewing of the film and connect them with the material. Besides, this phase consists of a flash warm-up that permits to activate the students' schema of the content area of the literary work, i.e. in a whole class activity, students are asked to briefly introduce the main elements by giving a summary about the setting, plot, characters and themes In addition, the teacher can introduce the film by giving some information about the director or the starring actors and what different cinematic reviews have said about the adaptation to be viewed.

4-10-2-2-While-Viewing Phase:

The catchword of this phase is "watch and do". The aim behind this phase is to make students active viewer.

a-Note taking (Khatib 2011).

During the watching phase the teacher can ask students to jot down information they find interesting in a notepad or a log. They can also take notes of some questions about ambiguous points to be discussed afterward or their personal reaction to specific events or characters behaviour. The teacher can also assign beforehand small groups or individuals literary elements to focus on as they watch

the film adaptation. For instance, a given student or group focuses on a particular character, other watches for the description of the setting and another tracks the symbols, another observes the plot development. On the other hand, the teacher can leaves students free to choose what element they want to focus on while taking notes.

b-Summarizing: (Voller and Widdows 1999)

Most films have natural breaks in the action; the teacher may interrupt the watching process in order to ask the whole class to recapitulate what they have just seen till the pause. This task can help students to express and check their understanding with the teacher, ergo, they can carry on their watching univocally and with ease.

c-Predicting: (Auerbach and Paxton 1997)

By this task the teacher ,likewise, can interrupt occasionally the viewing by pausing scenes in order to ask students questions about a given event of the plot in order to predict what might happen next. This task leads students to use their content schema and to raise their awareness of the plot structure. This pause can be during silent scenes and according to the development of the story. Yet such pause may not be frequent in order to not hamper the fluency of the viewing process. Additionally, this task can be used simultaneously with the previous task

4-10-2-3-Post-Viewing Phase

This phase occurs during the class after the film viewing session. This phase is mainly devoted to inter-group discussions and whole class debate. The tasks suggested for this phase are explained *infra*

a- Reading Logs (Carlisle 2000)

The teacher asks students to read what they put on their viewing logs. Then, the information taken from the logs can be discussed in class.

b-Writing résumé (Auerbach and Paxton 1997)

The teacher asks students to write a summary of the story according to their understanding using their notes written in their viewing logs. Then this summary can be read and shared by the other groups

c-Quiz (O'Malley and Valdez 1996).

Another task that can be assigned during this phase is answering a film quiz prepared by the teacher wherein he/she asks a set of varied questions about the literary work content to be answered according to their watching.

d-Discussion and Debate (Brumfit and Carter 1986)

At this level, the floor is given to discussions and debates between the different groups guided by the teacher. Such a task is based on questions asked by the teacher related to both the movie and its original version. For instance, comparison questions about the discrepancies between the both media in terms of the literary elements or questions about the themes, the historical context and the cultural aspect of the work under study.

e- Retelling a Story (Brumfit and Carter 1986)

Students have to reformulate in their own words an excerpt from the literary work relying on what they watched. The teacher can choose a passage from the work which describes a given event and ask students to rewrite this passage using what they watched from the corresponding scene. In other words, they retell the passage relying on the film.

f- Role-play (Collie and Slater 1987).

Besides, such debate can take a form of a talk show. Organised in group, one member plays the role of an interviewer, the second plays the role of the author of the work , the other members play the role of some characters of the work as guests taking questions from the rest of the students as audience. These questions can be the questions students jotted down in their logs.

4-11- "Literary Appreciation Gate", a Multimedia Application to Teach Literature

At this junction, trying to provide a set of various propositions that may, hopefully, enrich the practice of teaching with adaptations, the researcher, hereon, presents the "Literary Appreciation Gate". Yet, what does it refer to?

In fact, "Literary Appreciation Gate" (L.A.G) is a prototype of a multimedia application conceived to assist literature lectures in general and film-based literature courses in particular. The purpose behind designing and proposing such a tool is, on one hand, to keep pace with the technological move in the FL pedagogy, on the other hand, it is to facilitate the use of films in teaching literature.

Figure 4.1."L.A.G" Application's Home Page

This application offers a variety of rubrics that can "aliment" the lecture. After choosing the work to deal with from the programmed list, the teacher can play the film directly by clicking on the button "The Film". Otherwise, by clicking on "The book", the teacher can make students explore the work thanks to a set of other rubrics.

Figure 4.2."L.A.G" Application's Rubrics

The rubric "Snapshots" for example, comprises a number of pictures taken from the film. These pictures can be used by teachers while introducing the film or while the warm up. The rubric "Audio Book", as its name denotes, it provides an audio version of the literary work. The teacher can use this rubric as an authentic reading aloud for the students.

As for "Plot","Characters" and "Themes", they are rubrics which contains an amount of textual information about these elements. Accordingly, teacher can use them in order to lead students go deeper in the content area of the target masterpiece.

Concerning the rubric "Video", it consists of a number of sequences taken from the film in use. The teacher can make use of this rubric when he /she wants to focus on a given event or character of the work under study. Besides, it can also be utilised after the projection session in activities of comparison between the two versions such as comparing the writer's description of an event with that of the film. Accordingly, varied activities can be assigned via "Tasks and Activities" rubric.

 Lastly, "Film" is the button to be clicked on in order to view and appreciate the whole film adaptation.

4-12- Sample Film-Based Course

After dealing with the explanation of the tasks suggested to accompany the process of using film adaptations in literature course .This sample film based course is intended to second year students which is related to the nineteenth century British literature. The film selected for this sample is the adaptation of Charles Dickens's *Oliver Twist* directed by Roman Polanski released in 2005. Posterior to their first exposure to the novel, the second session devoted to this novel has as a basic task to view the film adaptation and then, to discuss this masterpiece in the post-viewing session.

Figure.4.3. Collage from the movie Oliver Twist 2005.

Oliver, Fagin and Mr. Brownlow

The objective of this sample course is that by the end of the course students will have a better understanding of the story embedded in the novel, and to acquire some cultural and historical knowledge regarding the 19th century Britain. Besides, to have a large picture about the way Dickens portrayed the social injustice in Britain during that period. Beneath, is an illustration of this course designed with the use of some of the tasks that are summarised in what as follows

1-**Pre-Viewing Phase**

Task	Aim	Time Allotted	Organisation	Task Instruction
Warm-up	Activate students content schema and prepare them for viewing the film	5min	Whole-class	Answer the following questions: -What is the story about? -Where and when does the story take place -What are the main characters? -What is the main theme?

2-While-Viewing Phase

Task	Aim	Time Allotted	Organisation	Task Instruction
Note Taking	Exploring the main content elements of the novel	90min	Individually/In group	Use your viewing log and take notes . -<u>Setting:</u> Places wherein events take place -<u>Characters:</u> -the relationship between characters -Their personality -Their behavior, appearance and feelings -Role in the story -The way they talk, the way they are dressed -<u>Plot:</u> the succession and causality of the events. <u>Themes:</u> integrity, goodness purity, corruption, crime, greed
Summarising	A gradual Checking of students understanding		Whole class	In few words summarise what you have just viewed (orally)

3-Post-Viewing Phase

Task	Aim	Time Allotted	Organisation	Task Instruction
Writing Résumé	Review of the novel content and check students understanding	20min	In group	According to what you have read and watched, write a brief summary about Oliver Twist novel.
Discussion and Debate	Engage students in a debate to analyse the literary and cultural aspect of the novel	70min	Whole class/in group	Analyse Oliver Twist's novel and its filmed version by answering the following questions -What changes did you notice in the film while watching? -What were the successful aspects of the adaptation and what did the film version miss? -In this adaptation, the narrator's voice is absent, use the novel and try to identify how the narration is conveyed? - Did this film remind you another novel you have read? -What conflicts did you notice as you viewed the film? -After the enactment of the new poor law 1832, workhouses were supposed to be in charge of the most deprived

				people by providing them with shelter and food. Is it the case in this novel? -Think about what you already know about this period in the British history. How does this novel/film support or contradict your current understanding of this period? - What are the contrasting messages conveyed in the film? -What images or scenes are you still unsure about their interpretation? - What is your opinion on the book and the film's final message?

4-12-Conclusion

In this concluding chapter, the investigator has provided a set of suggestions and recommendations regarding the use of film adaptations in literature courses. Firstly, in a form of an appeal destined to the administrative authorities, the researcher has stated what may be considered as plausible facts that make film adaptations worthy to be introduced in the literature syllabus and, therefore, recommended to be utilised as an educational material in its own.

Besides, further suggestions related to a possible effective use of the screened literature was provided in this final chapter, not least the film selection, the complementary use of both materials, the support with captions, the implementation of cooperative learning and the assignment of tasks. Furthermore, the investigator

has attempted to provide a sample film-based course that aims to be used by teachers to promote students understanding of works literature.

Eventually, the researcher has filled out this research with some useful resources (see appendix G) for literature teachers, encompassing a filmography in addition to a list of valuable websites to facilitate the process of using film adaptation in EFL literature classrooms.

Notes to Chapter four

1- The displaced adaptations refer to films that have chosen to modify the setting, but still utilize the original language and main events of the literary text.

2 - The acculturated film adaptation uses the general characters, plot, and themes of the original text; however, it changes the language and the setting into a new context. The main purpose behind such kind of adaptation is to create verbal, visual or aural analogies that bridge two different cultures

3 -The Hollywood-ized adaptation is a type of adaptations which reflects the film industry's desire for mass commercial appeal. These films tend to alter character, plot, and theme in order to create a story that is seducing without any complexity, irony or ambiguity. They are mainly based on the American ideology; the romanticized view of the hero, the American Dream, capitalism and the American fascination by celebrity. (Malchow 2001)

4 -Andrew (2000) explains the notion of fidelity via two main issues; fidelity to the "letter" and to the "spirit" of the text. He says that

> **"Fidelity to the 'letter' includes literary structure, which is easy to transfer into a film; such as "the characters and their interrelation; the geographical, sociological, and cultural information providing the fiction's context; and the basic narrative aspects that determine the point of view of the narrator"** (2000: 32).

As for fidelity to the "spirit", Andrew(2000) considers that it is a "**very challenging task since it includes "the original's tone, values, imagery, and rhythm"** (Andrew 2000:32).

GENERAL CONCULSION

GENERAL CONCULSION

The objective behind this research work was to shed light on the pedagogical potential of film adaptations in literature classrooms that makes them worth to be introduced in the literature syllabus. Besides, this research attempted to provide teachers with a threshold for using adaptations that may help them to meet their student's requirements.

The endeavour that sought to reveal the usefulness of the cinematic versions of literature in educational contexts started, firstly, with the first chapter wherein the available literature related to the teaching of literature and film adaptations was reviewed. After defining literature as an art, the researcher began by retrospecting what different scholars have written about the approaches and theories used in the literature pedagogy. Then, for a better understanding of how film functions and impacts the viewer, the first chapter provided a brief account about multimedia in EFL context and the learning theory it is based on. Consecutively, the researcher put forward the assets that film offers to EFL students. The first chapter, afterwards, devoted its last sections to what critics and scholars have said about the relationship between literature and cinema encompassing their points of convergence/divergence and the controversy witnessed by literature-to-film process.

The present research continued its endeavour by devoting a second chapter that presents the methodological framework that underlies the empirical phase of the investigation. Accordingly, the researcher provided a detailed description of the research method, informants, research instruments and procedure utilised in the study for the sake of collecting qualitative and quantitative data that were, then, stratified and discussed in the third chapter.

Actually, chapter three dealt with the analysis and interpretation of the data gathered from the students' questionnaire, teachers' interview, the pre-test and post-test. At last but not least, on the grounds of the results obtained, the researcher consecrated the last chapter to a set of recommendations and suggestions. As a matter of logic, the fourth chapter started with an appeal in which the researcher invites syllabus designers and teachers to allocate a didactic function to film adaptations in the process of literature teaching. As a second step, the investigator provides some recommendations that may help teachers to take maximum profits from the screened literature including the film adaptation selection, a complementary use of the literary work and its adaptation, the use of captions, the implementation of cooperative learning and an assortment of tasks to be used in a task based film projection. Moreover, a multimedia application (L.A.G) was the exclusivity of this chapter proposed to literature teachers for the sake of keeping pace with the technological move witnessed in the EFL domain and ,hopefully, in order to facilitate the use of the cinematic versions of literature. As a final step, a sample film-based lesson was suggested aiming at contributing to a future use of film adaptations to teach the literature masterpieces.

Regarding the results yielded by the three research instruments used during the investigation and after being cross-checked, it was brought out that the three hypotheses *ab initio* formulated was confirmed and corroborated.

In fact, initially created as an entertaining means, film adaptations have also a pedagogical value that can render them worth to be used in university literature course. Admittedly, teachers and students asserted that such audio visual materials are capable of making the literature course more interesting, motivating and enjoyable. Besides, via the students' questionnaire and the teachers' interview, it was revealed that adaptations can drive students' attitudes towards literature and literature course positive. More importantly, both, students and teachers acknowledged that watching the screened version of literary works encourages the

students to read the original version and awaken their curiosity. Hence, with supporting facts, the first hypothesis is amply confirmed.

As for the second research hypothesis, it was proved that film adaptations of literary works have the potential to promote students' understanding of the literary texts' content. Students and teachers under investigation, unanimously, assumed that thanks to their visuality, films can enhance the comprehension and retention of content elements such as plot, characters and themes. This is due to the fact that such audio visual materials provide concrete situations displaying visual scenes and body gestures that facilitate the understanding of the aural oral aspects of the film, therefore, making the understanding of the story easier. Furthermore, the pre-test and post-test confirmed also this fact since the tested students succeeded to achieve better scores in the post test which refer to a better comprehension of the novel. In other terms, after viewing the adaptation, students came to correct, reshape and improve their understanding achieving a progress estimated to approximatively six points.

As far as the third and last hypothesis is concerned, it stipulates that EFL learners may positively perceive the use of films in literary courses due to the fact that they may feel themselves at ease and motivated while watching such audio-visual means. Unsurprisingly, the research instruments encompassing teachers' interview and students' questionnaire unveiled the positive perception students hold vis-à-vis the filmic adaptations of literature. Such satisfaction, the investigation revealed, is on the ground that they are in accord to students' learning style who prefer learning by audio-visual materials rather than textual ones. Resultantly, they, students and teachers, called for a larger use of film adaptations to learn/teach literature.

However, it is worth to be noted that it would not be wise to generalise the results obtained from this investigation due to some disadvantages this research

endured. One of the problems is that it was not a simple task to organize film projection sessions that help in experimenting the efficacy of adaptations. Time constraint, lack of the necessary logistic materials and other issues made the undertaking of such endeavour not easily manageable. Besides, since this research relied on as a case study method, one limitation the present research assumes is the fact that the results are collected from a sample which may not forcibly be representative of the whole number of the second year EFL students. Instead, such results are opened to other verifications by future empirical researches.

Admitedly, future researches are of an utmost necessity in order to support the present study. More precisely, future researches can put more stress on the suitability of film adaptations in teaching the stylistic aspect of literature and also the teaching of literary criticism by organizing and testing numerous film projections; more film projection sessions and larger number of informants can be encouraging elements for future researches in a pretty fascinating topic, not least the use of cinematic literature in EFL classrooms.

In a nutshell, in carrying out this research work, the intent was to make known the capability of film adaptations to enhance students' motivation, interest towards the literature module and fostering their understanding of literary works' content. Additionally, the motive was to attempt in giving teachers a sort of doorway that leads them towards an innovative, updated and, hopefully, an efficient teaching of literature able to reach their teaching objectives.

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APPENDICES

Appendix –A-

Students' Questionnaire

LEARNERS' QUESTIONNAIRE

Dear students, I'm undertaking a research in the use of films in the teaching of literature .the information you provide me with will be of a paramount importance for the fulfilment of my magister dissertation. You are kindly invited to candidly answer the following questions.

Age:....... Gender...........

1-Why Do you learn English?

-For academic purposes (to get a degree) ☐

-To be like British and American people ☐

-Because you like English ☐

- Other:...

2- Do you like literature?

-Yes ☐ -No ☐ - Neutral ☐

-Why?

....

3- For you, Literature course is

Enjoyable ☐ Boring ☐ Motivating ☐

4- What are the reasons that motivate you to study literature?

- It helps you to learn more about English language ☐
- It helps you to learn more about the target culture ☐
- You are obliged. Just to obtain a good mark ☐
- Other...
- None ☐

5- Do you find difficulties in studying literature?

- Yes ☐ -No ☐

- If yes, what are these difficulties?

- Difficulties in understanding the language ☐
- Difficulties in understanding the global story of work ☐
- Difficulties in connecting the literary text to its context ☐
- Difficulties in imagining the events of the story ☐

- Others

  ....

6- How many books (literary works) do you read per month?

    - One   ☐   Two   ☐   None   ☐

- If none,why?..

7- Do you prefer learning by

    - Seeing   ☐   Hearing   ☐   Both   ☐

8- Do you prefer learning

    - Individually   ☐   In pair   ☐   In group   ☐

9-Have you already experienced studying literature through film adaptation ?

    Yes   ☐   No   ☐

-If yes, How often?................

10- According to your experience, did the film adaptation(s) you viewed encouraged you to read the original version?

        Yes ☐   No ☐

-Explain..

11-Do you think that film adaptations may facilitate your comprehension of the content of literary texts?

        Yes   ☐   No   ☐

-

Explain..

12- According to your experience, do you think that the use of film adaptations can reshape or correct your understanding of the story?

    Yes   ☐   No   ☐

- Explain and give an example if possible

....

....

13- Do you think that learning literature via film adaptations is?

- More motivating ☐
- More enjoyable ☐
- More interesting ☐
- Easier ☐
- Other....................

14- In the light of your answers, do you prefer that your teacher use this kind of movies to teach you literature?

Yes ☐   No ☐

-Why?

....
....

15- Before you hand back this questionnaire, I invite you to add your personal point of view, additional information or suggestions regarding the use of films adaptations in the learning of literature.

....

....

....

Thank you dear students for your kind cooperation

Appendix -B-

Teachers' Interview

I am presently conducting an investigation regarding the use of film adaptations in the teaching of literature, I would be grateful of you could answer the following questions

1- Could you present yourself according to your qualification and teaching experience?

2- What are the objectives behind the literature courses you deliver?

3- What are the elements you focus on during your courses?

4- Literature is a module that has received the interest of a great deal of EFL students. Do you think that it is still the case?

5- According to you, what are the main difficulties your students encounter in studying literature?

6- How do you consider students understanding of the literary texts you teach?

7- In many western universities, film adaptations are used to teach literature. Does it happen to you to use them in your courses?

8- Is the use of them prescribed in the program or it just your personal initiative?

9- Do you think that film adaptations are suitable materials for your students?

10- A considerable numbers of EFL learners are not prone to read, this may lead to a lack of interest and motivation vis-a-vis the module of literature, do you think that film adaptations can overcome such a problem?

11- Does the use of film help in establishing a suitable learning environment?

12- Do you think that the use of film adaptations as an instructional tool can overcome students' understanding difficulties?

13- Must the film be projected before or after dealing with the literary work?

14- Do you think that it is better to use them in an extra session or in the scheduled session?

15- Do you think that films should be used in their integrality or just in form of short passages and segments?

16- Beside the positive aspects of the film adaptations use, what are the shortcomings of such use?

17- Knowing that films adaptations are not fully loyal to the original version, do you think that they may bias students' understanding of the literary work content?

18- It is a commonplace that EFL students encounter difficulties in understanding the language while reading literary texts. Do you think that they are able to understand such a language encompassing different accent and dialects while watching?

19- According to you, to what extent film adaptations fit literature teaching?

20- Do you think that the objectives of the course can be best achieved through reading or through watching?

21- Do you think that film adaptations can contribute to raising the students' literary appreciation

22- In the light of what you have just said during this interview. Do you agree with the fact that they are worth to be introduced as a part of the literature syllabus and to be used more largely in the future?

23- Before we close this interview, you are kindly invited to add some suggestions regarding the use of films in the teaching of literature.

Thank you for your kind cooperation

Appendix -C-

Pre-Test

Pre-Test

Answer the following questions relying on **your reading and discussion** of the novel.

1- Who is the narrator of the story?   Daniel Defoe ☐   Robinson Crusoe ☐

2- Where and when did the story take place ?

…………………………………………………………………………………………
…

3- What is the story about?

…………………………………………………………………………………………
…………………………………………………………………………………………
…….

4- Robinson Crusoe and Friday are the main characters of the novel. Give a short

personality of

them…………………………………………………………………………..

…………………………………………………………………………………………
…

…………………………………………………………………………………………
…

5- What did Crusoe Take from his shipwreck? (you can choose more than one answer)

Weapons ☐   Powder ☐   Bible ☐   Tools ☐   Gold ☐   a dog ☐

6- What did Crusoe do to survive?

…………………………………………………………………………………………
…………………………………………………………………………………………

7- Lonely, Crusoe learnt to survive for more than 20 years there, until he found a clue that

indicated the presence of other people in the island. What is this clue?

…………………………………………………………………………………………

8- How did Crusoe discover the island's native people?

…………………………………………………………………………………………
…

- What did he witness?

A ceremony of sacrifice ☐   A burial ceremony ☐

- Explain…………………………………………………………………………………

…………………………………………………………………………………………

9- What was his reaction and what did he do?

………………………………………………………………………………………………

…………..………………………………………………………..……………………………

10- After he saved Friday from his tribe, what kind of relationship they had?

A friendly relationship ☐   A master and servant relationship ☐

11- Did this relation change?   Yes ☐   No ☐

Explain…………………………………………………………………………………

………………………………………………………………………………………………

12- Coming from a civilized country, Crusoe considered Friday as a barbarian. What are

the aspects of civilization he taught him?

………………………………………………………………………………………………

………………………………………………………………………………………………

13- Did Crusoe succeeded to come back to his country?   Yes ☐   No ☐

14- Slavery, survival instinct and religion are the main themes of this novel. According to

what you have read, give a brief illustration to each of them.

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Appendix -D-

Post-Test

Post-Test

<u>Answer the following questions relying on **your watching** of the film adaptation.</u>

1- Who is the narrator of the story? Daniel Defoe ☐ Robinson Crusoe ☐

2- Where and when did the story take place ?

………………………………………………………………………………………………
…

3- What is the story about?

………………………………………………………………………………………………
…..…………………………………………………………………………………………………
…….

4- Robinson Crusoe and Friday are the main characters of the novel. Give a short

personality of them ?

………………………………………………………………………...............................
....

5- What did Crusoe Take from his shipwreck? (you can choose more than one answer)

Weapons ☐   Powder   Bible   Tools   Gold   a dog

☐   ☐   ☐   ☐   ☐

6- What did Crusoe do to survive?

………………………………………………………………………………………………
………………………………………………………………………………………………

7- Lonely, Crusoe learnt to survive for more than 20 years there, until he found a clue that

indicated the presence of other people in the island. What is this clue?

………………………………………………………………………………………………

8- How did Crusoe discover the island's native people?

………………………………………………………………………………………………
…

- What did he witness?

A ceremony of sacrifice ☐   A burial ceremony ☐

- Explain…………………………………………………………………………………

………………………………………………………………………………………………

9- What was his reaction and what did he do?

………

…………..……………………………………………………………………………………………………

10- After he saved Friday from his tribe, what kind of relationship they had?

A friendly relationship ☐　　　　　　　　A master and servant relationship ☐

11- Did this relation change?　　　Yes ☐　　　No ☐

Explain…………………………………………………………………………………………………

……

12- Coming from a civilized country, Crusoe considered Friday as a barbarian. What are the aspects of civilization he taught him?

……

……

13- Did Crusoe succeeded to come back to his country? Yes ☐　　　No ☐

14- Slavery, survival instinct and religion are the main themes of this novel. According to what you have watched, give a brief illustration to each of them.

……

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……

……

……

……

Appendix –E-

Tests' Scoring Scale

1- Who is the narrator of the story?   Daniel Defoe ☐   Robinson Crusoe ☐   **0.5pt**

2- Where and when did the story take place ? **0.5pt**

3- What is the story about? **0.5pt**

4- Robinson Crusoe and Friday are the main characters of the novel. Give a short personality of them**2pts**

5- What did Crusoe Take from his shipwreck?(you can choose more than one answer)**3pts**

   Weapons ☐   Powder ☐   Bible ☐   Tools ☐   Gold ☐   a Dog ☐

6- What did Crusoe do to survive? **1pts**

7- Lonely, Crusoe learnt to survive for more than 20 years there, until he found a clue that indicated the presence of other people in the island. What is this clue? **0.5pts**

8- How did Crusoe discover the island's native people? **2pts**

   What did he witness? **0.5pt**

   A ceremony of sacrifice ☐   A burial ceremony ☐

   Explain **2pts**

9- What was his reaction and what did he do? **1pts**

10- After he saved Friday from his tribe, what kind of relationship they had? **0.5pt**

   A friendly relationship ☐   A master and servant relationship ☐

11- Did this relation change?   Yes ☐   No ☐   **0.5pt**

   Explain **1pt**

12- Coming from a civilized country, Crusoe considered Friday as a barbarian. What are the aspects of civilization he taught him? **1pts**

13- Did Crusoe succeeded to come back to his country?   Yes ☐   No ☐   **0.5pt**

14- Slavery, survival instinct and religion are the main themes of this novel. According to what you have read, give a brief illustration to each of them.   **3pts**

Appendix –F-

Table of Pre-Test

and Post-Test Scores

Students	Pre-test	Post-test	Gain	Students	Pre-test	Post-test	Gain
S1	04	12	8	S26	01	10	9
S2	00	4.5	4,5	S27	02	10.5	8,5
S3	7.5	14.5	7	S28	12.5	16	3,5
S4	00	12	12	S29	11.5	17.5	6
S5	3.75	11	7,25	S30	01	10	9
S6	1.5	10.25	8,75	S31	08	10	2
S7	5.75	15	9,25	S32	05	4.5	-0,5
S8	00	11.5	11,5	S33	14	16	2
S9	05	9.5	4,5	S34	0.5	09	8,5
S10	3.75	13.25	9,5	S35	06	15	9
S11	9.25	10.25	1	S36	03.5	12	8,5
S12	7.75	17.50	9,75	S37	08	11.25	2,25
S13	04	12.75	8,75	S38	06	10	4
S14	06	13	7	S39	06	09	3
S15	03	10.25	7,25	S40	04.5	12	8,5
S16	4.75	07	2,25	S41	02	09	7
S17	11.75	15.75	4	S42	10.25	14	3,75
S18	07	11.25	4,25	S43	05	10	5
S19	07.75	11.25	3,75	S44	08	12	4
S20	05	11	6	S45	06	10	4
S21	05.75	07	1,25	S46	10	14	4
S22	06.25	13	6,75	S47	05	12	7
S23	06.5	14.5	8	S48	7.5	14	6.5
S24	04	7.25	3.25	S49	11	13	2
S25	02.5	11.25	4,75	S50	15	17.5	2.5

Appendix –G-

Resources for Teachers

Filmography

- Robinson Crusoe,1997. Robert Halmi,SR
- Gulliver's Travels , 1996. Ted Danson
- Clarissa, 2000. Susan L H. BBC
- Jane Eyre, 1996 . Franco Zeffirelli, Lionsgate
- Jane Eyre 2011**.** Cary Joji Fukunaga **.** NBCU
- Northanger Abbey ,2008. Jon Jones
- Sense and Sensibility,1995. Ang Lee. BBC
- David Copperfield, 1999. Simon Curtis. BBC.
- Great Expectations,1998. Alfonso Cuaron
- Oliver Twist. 2005. Roman Polanski
- North and South, 2004. Brian Perciva.BBC
- Hamlet, 2000, Michael Almeyda
- Othelo, 1995, Oliver Parker
- Romeo+Juliette 1996. Baz Luherman.
- The Merchant of Venice, 2004. Michela Redford
- The Adventures Of Huckleberry Finn, 1993. by Stephen Sommers. Walt Disney Pictures
- The Great Gatsby, 2013. Baz Luhrmann. Warner Bros Pictures
- Uncle Tom's Cabin 1987. Stan Lathan. Showtime

Websites

- **Internet Movie Database.** www.imdb.com

This website contains a myriad of movie reviews accompanied with background information and full of films details

- **The New York Times Movie Page.** http://www.nytimes.com/pages/movies/

This site offers movie reviews from the *New York Times*, as well as a list of the Best movies that have been released.

- **Filmsite.org** http://www.filmsite.org/

This site contains plot synopses, film analysis, and several lists of films genres and themes.

- **The Great Books Foundation** http://greatbooks.org

The Great Books Foundation, a site which provides professional development for teachers concerned with literature as a tool for reading and critical thinking instruction. It provides rich resources for literature classrooms and guides for classic novels

- **Pride and Prejudice 05**. www.prideandprejudice05.blogspot.com

A very charming site specialised in Jane Austen's masterpieces. It comprises a great deal of analysis, critics and guides for teachers.

- **Blockbuster.com**.http://www.blockbuster.com/browse/collections/classics/classicLitAdaptations

Blockbuster offers also a varied list of film adaptations of world literature works.

- **Open Subtitles** http://www.OpenSubtitles.org

Practical site which puts into teachers' disposal a non-exhaustive list of ready-made subtitles in different languages adaptable to all formats

ملخص

الهدف من هذه الدراسة يتجلى في إظهار فائدة الأفلام المقتبسة من النصوص الأدبية في تدريس مادة الآداب و جعلها أداة بيداغوجية قائمة بذاتها. وعليه فقد أبانت النتائج بنجاعة استعمال هذا النوع من الأفلام في الرفع من حافز الطلبة و تحسين مستويات استيعابهم لمحتويات النصوص و إدراجهم في جو بيداغوجي ملائم. علاوة على هذا، فقد تبين أيضا أن هذه الوسيلة السمعية البصرية توافق نمط التعلم عند الطلبة. من هنا يصبح إدماج الأفلام المقتبسة في البرنامج الدراسي مستحسنا غاية تطوير تعليم النصوص الأدبية في أقسام اللغة الإنجليزية.

الكلمات المفتاحية: تدريس مادة الآداب – الأفلام المقتبسة – الحافز – الاستيعاب – نمط التعلم

Résumé

L'objectif de cette recherche est de démontrer l'utilité des films adaptations pour l'enseignement de la littérature comme un outil pédagogique à part entière. Les résultats obtenus ont révélé l'efficacité de tel genre de film dans la création d'un environnement approprié pour l'apprentissage, l'augmentation de la motivation des étudiants et l'amélioration de leur compréhension. Entre autres, tel outil audio-visuel est adéquat à leurs styles d'apprentissage. Ainsi, l'incorporation des films adaptations dans le programme de la littérature s'avère conseillé pour promouvoir l'enseignement des textes littéraires au sein des classes d'anglais

Mots clés: L'enseignement de la littérature- Film adaptations- Motivation- Compréhension- Style d'apprentissage

Summary

The aim of this research is to evidence the utility of film adaptations, as a pedagogical tool per se, for the teaching of literature. The results have revealed the efficacy of this genre of films in generating a suitable learning environment, enhancing students' motivation and improving their comprehension. Besides, such audio-visual means is in accordance with their learning styles. Hence, the incorporation of film adaptations in the literature syllabus sounds advisable to promote the teaching of literary texts in English language classrooms.

Key words: Teaching of literature- Film adaptations- Motivation- Comprehension- Learning styles