

The People's Democratic Republic of Algeria
Ministry of Higher Education and Scientific Research
University of Tlemcen
Faculty of Art and Languages
Department of English

**Developing Effective Reading Strategies through
Literature Circles
The Case of First Year EFL Students at the University of
Tlemcen**

*DISSERTATION SUBMITTED TO THE ENGLISH DEPARTMENT AS A PARTIAL
FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF MAGISTERE
IN DIDACTICS OF LITERARY AND CIVILISATION TEXTS*

Supervised by Dr. Radia BENYELLES

Prepared by Mr. Mustapha TOUBEIDA

Board of Examiners:

Dr. Ghouti HADJOU	MCA	President	University of Tlemcen
Dr. Radia BENYELLES	MCA	Supervisor	University of Tlemcen
Dr. Wassila MOURO	MCA	External Examiner	University of Tlemcen
Dr. Naima BOUYAKOUB	MCA	Internal Examiner	University of Tlemcen

Academic Year: 2015/2016

Dedication

I would like to dedicate this work:

To my parents, brothers, sisters, friends and students.

To all those who are striving and contributing to make education breathes.

Acknowledgment

Most of all, countless praise to Allah Almighty for blessing me with the power and surrounded me with distinct people, all contributed to make this work a reality.

A very profound debt of gratitude is owed to my supervisor Dr Radia Benyelles for her unaccredited patience, devotion and hard working, correction and insightful criticism, continuous support and guidance helping me to complete this humble work. I was filled with fear in the middle of the work but your expertise in assisting me to organise my thoughts and data is of a tremendous value. I deeply appreciate your patience and guidance throughout this fruitful experience.

I am also indebted to all my Magister teachers who were moulding, folding, scolding, and shaping us into men for their interesting lectures, documents and advices. They were and still teaching, preaching, leading us like our closest friends.

I owe much gratitude to Professor Smail Benmoussat for his unrewarded and consistent pertinent worry and encouragement sustaining me to finish this work earlier.

I acknowledge heartfelt thanks to Dr Ghouti Hadjoui who was kind enough not only to give his beneficial comments to this work but also for his sympathetic character doing all his endeavour giving the permission to make this work included me in the last moments.

I am very much indebted to Dr Hafida Hamzaoui not only lecturing me but even for her sympathetic understanding not to get down, inspiring me with faith and patience.

I am deeply indebted to Professor Ilhem Serrir whom I appreciate her vision and ideas on writing this work. I wish also to acknowledge the continual support and encouragement as her answers to my queries always come in minutes.

I would like to thank all the members of the jury for accepting to read and examine this work. I am privileged and honoured to have your valuable feedback, critics and suggestions to come up with the last version of this work.

I never forget to thank my magister colleagues for being there to share in most times Mr Mohammed Khelladi, , Mr Rahmoun Omar. Mr Ahmed Mehdaoui. Mrs Bouali Amina.

Abstract

At times debates are still going on about how to teach literature in language classes and the renewed interest in using literature for language teaching in both first and second language learning situations, teaching literature remains a difficult task as course outline, teaching methods and objectives vary greatly from one teacher to another. Accordingly, one of the recent crucial concerns in EFL context is that why most students have low interest in reading literature. To this end, the study is a tentative attempt to identify the possible challenges and constraints that precludes and demotivates first year licence students' literature short stories reading in meeting the subject of Literary studies for the first time. The possible reasons behind this query which could be the students' low proficient level, the type of the text and the way they are taught or the lack of students' intrinsic motivation. To investigate the situation, this empirical study used questionnaire for students, an interview with teachers and classroom observation to collect data. This data were later analysed and interpreted qualitatively and quantitatively. Based on the overall finding analysis, it seemed that there was an interrelated relation and correlation between the three assumptions and students low interest in reading short stories. Eventually, some pedagogical considerations were suggested with regard to the syllabus, the teaching learning approach and objectives, and text selection as prerequisite to cope with students' weaknesses. Besides, some principal recommendations on classroom instructions stepping toward more strategy based instructions (Literature circles) and discussion based instructions (Questioning technique). As an attempt to introduce innovation from teachers to increase students' motivation and appreciation in reading short stories , some effective strategies were further stressed namely creating connection, ensuring motivation, promoting empathy and fostering appreciation. Going deep with these findings, it was suggested the role of teaching reading strategies with regard to the emotional and social perspective in learning literature.

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List of Abbreviation

EFL: English as a Foreign Language.

CBA: Competency Based Approach

CL: Cooperative Learning

EDI : Explicit Direct Instruction

SSR: Sustained Silent Reading

LMD: Licence. Master Doctorate

CBI: Content Based Instruction

SBI: Strategy Based Instruction

DBI: Discussion Based Instruction

ZPD: Zone of Proximal Development

ASCD: Association for Supervision & Curriculum Development

TL : Target Language

General Introduction

General Introduction

Literature has long been considered one of the most important subjects in the Algerian English language departments due to the fact that it offers many learning opportunities for English language teachers and/or students. In fact, literature does not only help to acquire language by expanding the vocabulary words and understanding target cultural aspects, but also it is prominently a relevant authentic material for developing a potent reading competence.

Because teaching English literature in a non-native context has raised much controversy amongst researchers and teachers, teaching literature remains a difficult task as course outline, teaching methods and objectives vary greatly from one teacher to another. The reasons are numerous such as the difficulty of the text along side with the students' low linguistic competencies, students' pre educational background, the teaching methodologies, and the cultural strangeness of literary texts.

Probably, one of the crucial concerns in EFL context is that why most students have low interest in reading literature. The new EFL students feel highly motivated for learning when they come first to the university. However, when confronted with literature studies they feel a little bit scared because the module is new for them, it is very difficult to handle it and it is very tough to maintain their personal intrinsic motivation. This is not only the case of non-native speaking students, but even the native English speaking students tend to show resistance to reading literary works. So if even English native students find sometimes difficulties in dealing with this course, this dilemma is the stimulus departure to enquire practically about what makes reading literature such a difficult task for our EFL students.

Many studies are stressing the importance of reading for both first and second language learning particularly at younger age so that the learner can progressively and gradually inherit active habit of reading. By and large, literature and mainly short stories is regarded as one of the most helping useful authentic teaching material to gear basic language skills particularly reading. Thus, the major objective of introductory literature courses particularly in EFL context is not firstly to introduce students to particular literary works and concepts but essentially to help students get engaged in reading these works and to boost students' motivation and appreciation in the act of reading.

More importantly, recent studies have focused greatly on student-centred teaching strategies which are progressively used in foreign language teaching contexts. The gist is that these techniques ought not to be limited only to courses related to language skills but they should also be applied to literature courses to make them more interactive. In the same vein, didactics of literature realises that students' active and meaningful participation is paramount to accelerate their motivation toward studying literature. Thus, departing from the lecture typical course toward a more analytical-critical based one with interactive techniques often decreases their prejudices against literature in general and can stimulate students' desire to read it.

As far as literature studies subject is concerned, short stories are considered as the basic example of types of literature that first year students study. The worth of short stories in introductory literature courses has been extensively debated. Ultimately, the shortness of the short story makes it satisfactory for both students and teachers to deal with a wide range of literature elements in depth. Yet, with all these values, the short story still presents some teaching problems, the most important of which is selecting and varying appropriate teaching strategies to raise students' interest and appreciation in reading literature. Commonly, some teachers handle the teaching of the short story with the prime purpose to comprehend but those activities that lead to understanding do not always guarantee that they appreciated what they are reading.

Accordingly, it seems that most of the students are able to comprehend a particular short story but they may not necessarily enjoy reading it, and in some cases, it is a difficult story to understand but they enjoy reading it. The sad reality is that most students are becoming reluctant to read ,and in some cases they consider asking them to read short stories or novels as a sort of punishment. These sad facts paved the way to address a crucial pedagogical question for this work: What precludes and demotivates first year students' literature short stories reading? Inherent to the above rationale, some research questions may deserve to be raised;

- is it due to students' linguistic weaknesses?
- is it due to the type of literary text and the way they are taught?
- is it due to the lack of intrinsic motivation?

To answer the abovementioned questions some tentative hypotheses are formulated respectively;

1. Students' negative attitudes toward literature reading in general is due to their low linguistic competences. It is thought that when first year students learn and read short stories and other literary works for the first time, they may get prejudicial attitudes toward literature as a result of that sophisticated literature language encountered.

2. Students' refutation may be due to the type of the selected stories or the way teachers deal with them. That is to say, student's interests and preferences differ when it comes to the kind of topics they want to know more about. Thus, if text selection does not relate to first year students' profile, they tend to show low interest to read and enjoy what they are supposed to read in literature. Moreover, the way of teaching with short stories is vital for students' appreciation and comprehension. A teacher who uses lecture method exclusively may not engage students to delightfully experience and taste literature.

3. The lack of intrinsic motivation on the part of students is more likely to affect students' readiness and will to enjoy reading literature short stories even independently. Since most first year are just newly introduced to world of literature, literature teachers innovatively differentiate their teaching instructions strategies in teaching short stories so that to enhance their learners' motivation and appreciation as the primary objective at this level.

The first year students' primary contact with literature is to appreciate and enjoy literary works more than comprehend them for the sake of maintaining a successful acquaintance with literature and ensuring high interest to read it. For that reason, the overall aim of this humble work is:

- To identify first year students' refutation towards reading literature short stories and based on this be able to;
- To Highlight some effective instructional strategies that can help first year students to enjoy reading short stories accordingly.

Evidently, to achieve these aims an empirical study is conducted for the sample population of thirty first year students in the English department at Tlemcen in literature studies module. Three research instruments namely questionnaire, interview and

observation are used to define the research methodology. As for the structure of the study, it is divided into four chapters:

The first chapter is outlined around four main parts; the first one envelops what concerns literature and literature teaching such as definitions, objectives, approaches, strategies, text selection importance and criteria. The second part introduces reading skill in terms of definition, importance and basic types of reading while the third part stresses the important relationship of literature and reading with a focus on the main functions of reading literary texts and most common challenges in reading them. Then, embarking on the short story and its associative elements to limit the scope of the research. Ending with the fourth part on different studies correlating between different learning and reading strategies needed.

The second chapter intends to present a clear account of the English learning teaching situation in general as well as its organization in the specified area of study with regard to syllabus, course content, objectives, teaching materials and instructions concerning the first year literary studies subject in particular. Then, it also deepens on visualizing the current purposes and teaching of the short story in EFL context. Besides, it deals generally with what, how and for whom methodologies that serve to conduct this study and analyse the data to be collected.

The third chapter represents data analysis and interpretation. On one hand, it introduces a qualitative and quantitative analysis of all the results drawn from teachers and students' questionnaire, interview and observation. On the other hand, it interprets data driven from all of them and provides summary on the main findings accordingly.

The last chapter is fully devoted to the important considerations and recommendations proposed to literature reading studies programme (approach, goals, topic and text selection). It also highlights a selection of some effective strategies bringing about the social and emotional learning that calls not only for reading to learn but primarily learning how to read short stories. Furthermore, some pedagogical implications with examples to support students' appreciation and motivation in reading literature short stories. Last but not least, a sample course is suggested with Literature circle strategy.

Chapter One

Review of Literature

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A&Literature Review

1.1. Introduction

This chapter attempts to focus on relevant literature review that would illustrate the following details; the importance to understand the true nature of what literature is, and its functions in different settings, the relationship of literature and English language teaching and learning (ELT), and how it is viewed differently across the curriculum. In relation to that, it describes various approaches to the teaching of literature, a rationale for an integrated approach to teaching literary texts, and strategies used to read literary texts (short stories) in particular are highlighted. Then, it is followed by the relationship between literature and reading and what difficulties faced by both teachers and students in learning to read short stories. To conclude with a review on categorising the main learning strategies with reference to the reading ones.

1.2. Literature Definition

When questioning both literature teachers and students about what is literature, they may simply represent it as an 'art'. However, though literature may seem easy to define is not simple to define clearly.

Several theorists have attempted to find a precise definition of literature. For instance, in their book entitled *Theory of Literature*, René Wellek and Austin Warren (1956) raise such simple questions that remain rarely answered: **“What is literature? What is not literature? What is the nature of literature? In a like manner,”** (pp.22-24) Jean Paul Sartre, in his book *What is Literature*, raised the following questions: **“What is writing? Why does one write? For whom? The fact is, it is seems that nobody has ever asked himself these questions”**. The answer to such questions cannot be attributed to a particular researcher as literature is unlimited language that differs from person to another.

Another literature researcher, Gillian Lazar (1993), tried to find the answer of what literature is, but he admitted that it is not a simple to find a clear cut definition and it is still a subject of a heated argument among many literary theorists and critics. As he quoted from some of them: **“Literature could be said to be sort of disciplined technique for arousing certain emotions”** (Iris Murdoch, 1978)¹. Another definition quoted from Selden (1989)², literature is that:

The Formalists' technical focus led them to treat literature as a special use of language which achieves its distinctness by deviating form and distorting 'practical' language. Practical language is used for acts of communication, while literary language has no practical function at all and simply makes us see differently (p 9-10)

The first definition can be regarded largely factual because literature has sometimes an emotional effect on its reader, especially the romantic one. On the other hand, literature is considered as a way for communicating the other through the use of special language.

In the very simple understanding, it is possible to approach the meaning by including the main important genres that literature comprises: poetry, prose and drama. Literature, then, in its simplest understanding, can be seen as a work of non fictional and fictional art.

Literature is the source for the students to learn worthwhile values and skills necessary for their existence. Short stories, in particular, help the students to connect to the real world where they live in. Hence, teaching literature needs a careful plan for instruction to fully develop the potentials of the students.

1.3. Literature and Literature Teaching

Literature instruction has long been at the centre of the curriculum of every educational institution. It continues to be the focus of instruction in most English classrooms because it is considered as the framework of human development. Indeed, literature cannot just be simply taken for granted in the educational system for it plays a vital role in the preservation of individuals' heritage and culture including the traditions and values they represent. It can be considered as one of the shaping influences of life which places the individual above all creations.

In his famous work, *Literary Taste: How to Form It*, Bennett (2006) explicates the exquisiteness and worth of literature:

Literature, instead of being an accessory, is the fundamental sine qua non of compatible living. The aim of literary study is not to amuse the hours of leisure, it is to amuse oneself, it is to be alive to intensify one's capacity for pleasure, for sympathy, and for comprehension. It is not to affect one hour but twenty-four hours. It is to change

utterly one's relations with the world. An understanding appreciation of literature means an understanding of appreciation of the world, and it means nothing else. Not isolated and unconnected parts of life, but all of life, brought together and correlated in a synthetic map. It is well to remind individuals that literature is first and last means of life and that the enterprise of forming one's literary taste is an enterprise of learning how best to use this means of life (p.43)

Literature is traditionally understood as transmission of a set of authors and their works. In contrast, the expression teaching literature refers to the teaching and learning of the skills and abilities necessary to competently read texts literary.

First, it seeks to promote in students the literary experience, i.e. the discovery aesthetic of literature through understanding its characteristics, its place and its relationships with the time being written. It is therefore, understanding the historical and cultural background. But the literary experience may also have a public dimension, social.

Teaching literature also involves guided readings. Here comes the importance of the teacher-how and what.

Guiding involves learning and having knowledge of reading strategies. And it is here which raises two important educational issues:

- What knowledge is considered necessary to improve students' reading skills?
- What teaching methods are appropriate?

As for the knowledge necessary, there may be two types:

- Knowledge related to historical and cultural contexts.
- Knowledge of the literary tradition: the themes and topics that cover literary history. Conventional forms (genre conventions, rhetorical procedures, etc.).

In terms of teaching methods, this may require a methodology based reading in the classroom and in activities that help to obtain the information necessary to understand better both the structure and the meaning of the text. But the problem is to determine what knowledge is relevant, at what, when and how to teach.

1.4. Objectives of Teaching Literature

Literature aims to stimulate and stir the readers' imagination so that they, too, can figure out things that will make them create or produce novel experiences to improve their lives. Simultaneously, the readers will find many ways to express their thoughts and feelings about the selection, either for their own personal or social satisfaction. They can

show their appreciation of the literary piece through body language and techniques, like interpreting the story orally, dramatizing the selection, writing something about the selection or presenting the selection through graphics.

Ibsen (1990) also asserted that meeting the literary text in the right way will give the learners emotional and personal experiences and a room for reflection. In addition, the learners can discover via the text important things about themselves that develop deeper insights into human experiences. Thus, learners will realize that literature has relevance to their lives and goals.

Aside from these, reading literature is not only an affective process but also a cognitive one. As a cognitive stimulus, literature encourages an analysis of words, structures, discourse patterns, content and interpretation. By reading a work of fiction, the learners will discover how literary effects are created through language, and they will see the author's conscious handling of words to convey a message. Therefore, a piece of literary work can provide a valuable analytical experience of generative value (Lasaten, 2008).

Another objective of teaching literature is to enable students to recognize human dreams and struggles in different places and times that they would never otherwise know. According to Peterson, (1940), providing students the perception to appreciate the beauty of order and arrangement will help them discover the conditions and struggles of different people from all walks of life and of all living things around the world. They will be given a clear picture of the past so they can bridge it with the new one. Furthermore, through their imaginative journey, students can form greater aspirations and draw inspiration from human existence.

In a larger sense, the teaching of literary texts provide students comparative basis to see worthiness in the aims of all people. Through cumulative experience in learning, literature shapes students' goals and values by clarifying their own identities, both positively, through the acceptance of the desirable and admirable in human beings, and negatively through the rejection of the sinister (Roberts, 1991). Thus, teaching of literary texts helps the students shape their judgments through the comparison of the good and the bad.

Because there are the few reasons why literature has a place in the educational curriculum aside from its being unique and worth-studying, teachers and officials in the educational system are expected to be on the alert for new methods and strategies in teaching.

In this vein, finding answers to sub objective questions within a particular educational programme can certainly help uplift the obscurity on literature final ends as it is stated by Elaine Showalter (2003, p. 26-27).

1. How to recognize subtle and complex differences in language use.
2. How to read figurative language and distinguish between literal and metaphorical meaning.
3. How to seek out further knowledge about the literary work, the author, the content, or the interpretation.
4. How to detect the cultural assumptions underlying writings from a different time or society, and in the process to become aware of one's own cultural assumptions.
5. How to relate apparently disparate works to one another, and to synthesize ideas that connect them into a tradition or a literary period.
6. How to use literary models as cultural references, either to communicate with others or to clarify one's own ideas.
7. How to think creatively about problems by using literature as a broadening of one's own experience and practical knowledge.
8. How to read closely, with attention to detailed use of diction, syntax, metaphor, and style, not only in high literary works, but in decoding the stream of language everyone in modern society is exposed to.
9. How to create literary texts of one's own, whether imaginative or critical.
10. How to think creatively within and beyond literary studies, making some connections between literary work and one's own life.
11. How to work and learn with others, taking literature as a focus for discussion and analysis.
12. How to defend a critical judgment against the informed opinions of others.

It is also worth noticing that one of the reasons why many EFL Departments in different countries teach literature is that it is aimed at encouraging students to read literature and develop stable habits of reading in their spare time is the conviction that this

contributes to reading literacy. Extensive fictional reading is expected to lead to textual knowledge on a general scale.

This is in general. There are also specific benefits are aimed from teaching literature. Welters of reasons have been expressed by different theorists and ELT experts. The following are summary of them.

First, in the context of reading, Fleming (2006) claims that literature offers possibilities for developing language awareness. Through close reading, there must be special efforts to construct the meaning of the text. Then, teaching literature for the purpose of reading, can offer an opportunity for the learners to be encountered directly with literature.

In term of cultural knowledge, Sandra McKay (1982) asserts that literature can improve **“students' understanding of a foreign culture and perhaps spur their own creation of imaginative works.”**

Lazar (1994) sees literature as a way to challenge and stimulate students to deal with topics and themes that encourage them to relate to their personal opinions and experiences. Similarly, Sandra McKay (1982) sees it as a necessary source to increase the learners' motivation to interact with a text and thus, ultimately increase their reading proficiency.

Other researcher, like Thom Nguyen (2005) goes beyond this. According to him the use of literature **“bridge the gap between a fixed curriculum and real teaching contexts...support teaching integrated language skills.”**

At the end, if literature has all these potential, the question is what and how to teach it. The answer to this question has to do with the appropriate methods and approach to be used for better integration.

Moreover, literature is a record of best man's thoughts necessary for human development. It helps individuals grow both personally and intellectually (Roberts 1991). Likewise, Langer (1998) argues **“literature classrooms are particularly good environments not only for the learning of literary works . . . but also for the development of literate thinking, intelligent reasoning, and human sensitivity”** (p. 16-17). It also provides an objective base for knowledge and understanding that links people with the broader cultural, philosophic and religious world of which they are a part.

In line with these thoughts, Baraceros (2001) stresses that students exposed to literature view the world and life with a wider perspective. Literature enables them to

develop an outlook on the events and happenings occurring locally and globally; thereby, giving them understanding and control. Thus, literature is a means that facilitates mature sensibility and compassion for understanding among humans with different cultures, philosophies and religions.

1.5. Pedagogical Approaches to Teaching Literature

So far, the teaching of literature has been undergoing an embarrassing period; sometimes worried, sometimes resolved and often ongoing research to remedy the seriousness of the situation and the frequent disaffection of literature teachers and students. In the area of education, literature, whatever may be said, has the potential to develop the learners' linguistic, communicative and cultural skills therefore teachers need to select appropriate practices and adopt/ develop powerful tools to contribute to the vitality of their teaching in literature. In this respect, disciplinary and didactic thinking expands diverse approaches and modes to teaching literary texts and works from which teachers select what best serves the needs of the learners. Carter and Long (1991) introduce three main approaches to the teaching of literature:

1.5.1. Cultural Approach

It is viewed as one of the most traditional approach that often used in university courses on literature. Under this approach the literary text is viewed as a product, and treated as a source of information about target culture in which the social, political, historical background to a text is examined. This model is favoured to help learners become aware of different cultures and ideologies visa a visa their own. In effect, most teachers' typical practice adopting this mode is reflected in their focus on teaching historical aspects and literary movements. It requires students to examine history and characteristics of literary movements and genres. Despite its universality, this approach is largely disfavoured by foreign language educators as for the marginalising any related language tasks. It is also rejected for being a teacher-centred, which means demanding a large rich input from the teacher transmitting knowledge and information to the learners.

1.5.2. Language Based Approach

It is considered as one of the popular approach to teaching literature in foreign language contexts. As its name suggests, this model tackles a text specifically to stress its linguistic features. Unlike the previous model, this model uses a particular literary text to consolidate the language skills over the literary skills because the main concern of this model is the increase of learners' general awareness and understanding of English. Carter and Long (1991) state: **“language is the literary medium, that literature is made from language and that the more students can read in and through language the better able they will be to come to terms with a literary text as literature”**(p.2)

The prominence of this approach became so effective with the call of using literature as a source to teach English. Students can improve their language proficiency by using literature as a resource in language learning. According to Carter (1988), the language-based approach helps students to concentrate on how the language is used (meaning, vocabulary, structure) to strengthen their language mastery and manipulation. Lazar (1993) sees literary texts as authentic teaching material for language practice through a relevant language activities rather than studying literature for the purpose of acquiring facts and information. This approach is barely based upon a set of strategies used in language teaching such as cloze procedure, prediction exercises, jumbled sentences, summary writing, creative writing and role play which all deconstruct literary texts in order to serve specific linguistic goals. These activities are disconnected from the literary goals of the specific text in that they can be applied to any text. Learners' engagement with these texts is apparently passive for the excessive linguistic practice. That is to say, literary texts are stripped from the literary sense considering them mainly as a tool for language awareness. Despite the fame and the positive aims presented by this approach for the learners, it is also criticised for the over emphasis on stylistic analysis to literary texts which made it systematic and mechanical in practice.

1.5.3. Personal Growth Approach:

As asserted by Carter and Long (1991), this approach tries to provide a combination between the cultural and language approaches drawing on both the language used and positioning its cultural context in a particular literary text. Ultimately, it can be said this approach can be labelled "reader based approach". To put in another way, it considers the reader as an essential key element in constructing meaning and shaping interpretation from literary works. The students then can relate and respond to the themes and issues by making a connection to their personal lives. In a strict sense, this model is an attempt to use literature as a source to empower and develop people's lives as a whole

It seeks developing not only language competence but also the literary competence. Great deal of attention is directed to learners' engagement with the text because the text alone has no meaning. It is advantageous for learners as it seeks to promote a high level of involvement and at the same time this involvement engages the learner as a whole person. Within this view, material selection should be to a greater extent based on learners' interest and preferences. As a result, learners get so motivated having the opportunity to choose themes that are related to their lives, feelings and personal experiences. Consequently, it is considered a learner centred approach particularly since it also foster learners' self and peer assessment while reading literary texts.

This mode traces on the theories of reading³. As Cadorath and Harris (1998) point out that "*text itself has no meaning, it only provides direction for the reader to construct meaning from the reader's own experience*"(p. 188). Thus, the overall pedagogical value behind this approach is to see the learners are able to interact with the text intellectually, emotionally and aesthetically not only inside the class. This model can in sum be regarded as a process learning approach in which the interest is based on how to continuously the learner connect with the text to the extent it becomes its own.

In the light of these three approaches to teaching literature, it seems they all aspire to provide aims and techniques to make literature beneficial and easily accessible to learners. Comparatively, the main difference is put either on literary text, the reader and the aims behind each model. Thus, what is worth considering is teachers in the field is that to opt for a relevant approach that can use literature as a valuable source for motivating and teaching to enrich learners' cultural background, to expand critical stylistic, to raise language awareness, to support language proficiency and, to educate the whole person.

1.5.4. An Integrated Approach to the Teaching of Literature:

Taking the above guidelines about three different literature teaching models into consideration, it is therefore safer to look for integration or complementary combination to cater for any possible shortage. In this respect, Duff and Malay (1990) argues that the rationale behind integrating the three different approaches is based on linguistic, motivational and methodological motives:

As for the linguistic reason, it is meant to expose learners with different authentic and complex literary texts that help them practice and develop the language. The integrated approach marries between the illustration from literature of real examples of styles focusing on grammatical and stylistic analysis through authentic texts. Students are supposed to deal with real language, different genres, and registers and genuine features of language intended primarily for the first language learners.

With the methodological reason, it is centred on the role of the reader in the reading process bringing about cultural aspects for an overall purpose which is interacting with the literary text. Brumfit (1986) illustrates: **“the reader is placed in an active interactional role, working with and making sense of the (literary) language”** (p.15). That is to say, the activating the learner’s centred role to become aware of different strategies such as the use of schema, strategies for intensive and extensive reading.

Last, the third motivational reason embarks on the importance of exploiting literary texts to trigger learners’ emotions and positive attitudes for the endeavour of learners’ enjoyment as the primary outcome while reading or choosing literary texts. According to Lazar (1993) **“to stimulate the imagination of students, to develop their critical abilities, and to increase their emotional awareness”** (p.19). Thus, literature can be employed as real source for increasing learners’ motivation

Obviously, the limitations of each approach to effectively fit in the teaching of literary texts necessitate the call for an eclectic integration. That is to say, this approach should be a multidimensional benefiting from all the fore mentioned models. In this vein, Short and Candlin(1986) state: **“if literature is worth teaching...then it seems axiomatic that it is the response to literature itself which is important”**. Thus, teachers’ challenge is to take a balanced view regarding the study of literature as a subject to be aware about the target culture and the use of literature to learn about the target language, and the use of literature as enjoyable and educative source of inspiration for personal enrichment or development.

1.6. Importance of Text Selection

Educators did not focus their efforts only on how to read literary texts but also what to read. Thus, one of the basic materials of literature teaching lies in the texts selection. Most EFL learners when encountering literature, especially fresh students, is the difficulty of the text. This is a serious problem that prevents students to understand and enjoy the literary pieces. To enhance their motivation towards learning and reading literature, this problem should be taken into consideration. The teaching of short-story constitutes a pleasurable lead in to the world of literature, and at the same time it aims to enhance the students to use what they have previously learnt. By doing this, the learning process will be student-centred however the teacher intervention is truly vital. She/he must choose a suitable text for his learners and course objective to use in class. Furthermore, the importance of text selection is not viewed only in fictional texts to be read but also the teacher and should consolidate the story or literary text with various activities that help students to understand.

Didactics on literature and different teaching approaches and methods stressed the essence of text selection task. This has been recommended by a number of researchers to meet the teaching objectives. According to (Maley, 2001), **“the selection of the literary text is so crucial to enable learners largely profit from literature from the linguistic, cultural development and personal enrichment sides”** (p.184). Similarly, McRae (1997) states that **“careful text selection is fundamental to the successful use of any kind of representational materials.”** (p.49). Undoubtedly, the great emphasis put on the careful choice of literature teaching texts signifies that it is a hard task that needs some guided criteria. In brief, a relevant selection does not require only the experience and knowledge needed to take right choices but also the capacity to defend these choices.

1.7. Criteria for Text Selection

In choosing the appropriate literary text, researchers (Collie and Slater, 1994; Lazar, 1993; Brumfit, 1987; Duff and Maley, 1992) have recommended some essential criteria namely the students’ level and their cultural background, the linguistic difficulty of the text, its length, its content, and most importantly students’ interests. The last criterion is of paramount value because learners need reading materials that attract their interest, motivate them and enjoy a text that has meaningful connections to their lives (Rief and

Heimburg, 1996). Moreover, this interest should appeal to both female and male tendencies for example boys tend to favour adventurous stories whereas girls like generally fairy tales.

For linguistics difficulty, Brumfit (1986) argues that the linguistic difficulty of the text can be a barrier for the learners. He adds that it is impossible for literature to be enjoyable if students are not linguistically ready. Duff and Maley (1992) recommend using easy texts that matches the linguistic level of the students.

Due to the characteristics of today's generation who hardly find enough time plus the overcrowded curriculum, taking into consideration the length of the text becomes very fundamental. Admittedly, the length of the text tends to be a real problematic issue therefore the teacher also has to think of the time and place they decide to work on the text. That is to say, if it is at the classroom, the text might have to be short. But in case of students are assigned to use the text at home, it might be longer.

Another important criterion is the cultural background of the students. It is claimed that students might experience difficulties in understanding the given literary text if they do not possess a pre-cultural knowledge of the target language. Fortunately, some texts are universal in their theme and content and can be used effectively. In addition, the world of technology today has approached people even more closely, and it will be not difficult to choose a text that extends their curiosity about the target culture.

Furthermore, paying attention to other secondary but important factors like providing a balance between traditional and contemporary literary texts, thinking of a particular text that is suitable for the purpose of the course and the way it is to be taught, and finally teachers have to consider the availability of the text so that most students can easily get it particularly if it is to begin with short stories.

1.8. Common Strategies in Teaching Literature

Teachers of literature use various strategies in teaching literary genres that are necessary in the full development of the potentials of students. The most common strategies in teaching literature include lecturing, storytelling, writing critical reviews, discussion, independent or silent reading and reading aloud.

1.8.1. Lecture

The most traditional of these strategies is lecture. It continues to be the primary mode of instruction in higher education even in teaching literature subjects (Iasaten 2008).

There are many reasons why teachers still use this strategy in classroom instruction especially in teaching literature. One reason is that lectures are appropriate for presenting material not otherwise available to students or material that is too complex for students to grasp on their own. Moreover, they are also excellent ways to provide overviews or summaries of course material, to draw together diverse elements and to show connections between concepts (Ibsen 2003).

1.8.2. Story Telling

Another strategy utilized by teachers of literature, specifically short stories, is story telling. Educators have long known that the art of storytelling contributes to student academic success and emotional well being. The ancient art of storytelling is especially well-suited for student exploration. As a folk art, storytelling is accessible to all ages and abilities.

As a learning tool, storytelling can encourage students to explore their unique expressiveness and can heighten a student's ability to communicate thoughts and feelings in an articulate, proficient and lucid manner. It can also resolve interpersonal conflict non-violently since expressing one's thoughts and feelings lucidly is important for a child's safety (Brown, 1990). Furthermore, both telling a story and listening encourage students to use their imaginations. According to Akeret (1991), developing the imagination can empower students to consider new and inventive ideas. Likewise, the imagination can contribute to self-confidence and personal motivation as students envision themselves competent and able to accomplish their hopes and dreams.

Barton and Booth (1996) claim that storytelling is a gentle way to guide young people toward constructive personal values by presenting imaginative situations in which the outcome of both wise and unwise actions and decisions can be seen. In our fast-paced, media-driven world, storytelling can be a nurturing way to remind learners that their spoken words are powerful, that listening is important, and that clear communication between people is an art.

1.8.3. Critiquing

Aside from storytelling, teachers of literature require their students to write and report in class their critical reviews about the assigned literary text. Here, students are required to read the selection on their own and later express their fair judgments and reactions with care and thoughtfulness through the reportorial method. Critiquing is very prominent in literature teaching especially in college for it is highly emotional and personal. As individuals, learners all have prejudices of some sort as a result of their heredity and environment - race, religion, occupation, politics, education, social position, etc. But, they must be on guard against their prejudices, although it is impossible for them not to react according to their individual traits. The best criticism is an amalgam of objectivity and subjectivity; it should be impersonal and yet it must be subjective. As Anatole France³ (1922) confirms that:

The good critic is he who recounts the adventures of his soul in the presence of masterpieces. Objective criticism no more exists than objective art, and those who suppose that they are putting anything but themselves into their work are the dupes of the most fallacious illusion. The fact is that one never escapes from him. That indeed is one of our great misfortunes. What would we not give for the power to see, just for one moment, the heavens and earth as they appear to a fly, or to comprehend nature with the rude brain of an ape But we are forever precluded from doing so (pp.7-8).

In line with France's thinking, good criticism is subjective and is always biased to some degree, but the subjectivity and the bias are predicated upon a sound knowledge of the material being criticized.

1.8.4. Discussion

The discussion method is also considered as one of the most common strategies in teaching literature. It is patterned after the way Socrates conducted learning activities in Greece. In this strategy, all students are expected to come to class prepared to share their thoughts and opinions using the text or real life experience to back up their answers (Wilshire, 1998). Thus, students are required to read, analyze and evaluate assigned materials prior to class discussion. The teacher remains silent and allows true discussion to flow from the students. This strategy is commonly used in teaching any form of literary genre.

1.8.5. Silent Reading / Independent reading

Sustained silent reading (SSR) or commonly known as independent reading is another tool used by teachers of literature in developing lifelong literary skills of students. It is a strategy wherein students are given a period of uninterrupted silent reading. This strategy is based upon a single simple principle: Reading is a skill. Hence, like all skills, the more you use it, the better you get at it. Moreover, Lasaten (2002) expounded that silent reading is beneficial to most students. The more students read, the more their reading skills improve and their vocabulary grows. Thus, when the students are directly in contact with the text, the assimilation and accommodation of ideas will be better.

1.8.6. Reading a Loud

Some people understand better a literary text if they read it out loud. As a strategy in teaching literature, oral reading helps students develop and improve literacy skills: reading, writing, speaking, and listening. Since learners listen on a higher level than when they read, listening to other readers stimulates growth and understanding of vocabulary and language patterns (Thonasaulas, 2001). Along with this, most language teachers confirm that reading aloud is helpful for students learning literature more than silent or independent reading (Freeman 1992). In addition; Freeman (1992) explains that:

Reading aloud in school is not a frill. Go out of your way to make each book a special experience for your students. Allow them to live literature, to become so involved in a story that they become a part of it. It could change their lives. (p.10)

Expectedly, most teachers of literature at universities are confined to these strategies. These strategies seem effective yet they are not that too sensible to the needs of the learners of today's generation. Unfortunately, many of the teachers of literature are not willing to try and embrace new ones despite advances in technology. Worse, they do not have the initiative to innovate strategies that cater to the needs of the learners of the new generation.

The goal of this study is not to underrate the capabilities of teachers and the common strategies they use, but to offer a more democratic form of learning, *Literature Circles*, based on the principles of cooperative learning, independent learning and social learning, which is believed to increase students' motivation and literary appreciation.

1.8.7. The Literature Circles:

Literature Circles, a strategy or approach to literature teaching, was designed by Harvey Daniels in 1994. It is based on a combination of Louise Rosenblatt's Reader Response Theory⁴ (Rosenblatt, 1994) and collaborative learning methods. Rosenblatt's theory argues that a text is simply marks on a page until the reader brings his or her own knowledge to the text to create meaning. She and other proponents of reader response theory agree that no one correct interpretation of a text exists, but rather multiple interpretations exist based on the prior knowledge the reader brings to the text. She further states that students are not ready for concentrated literary analysis of a text until after they have personally responded to it. Daniel's literature circles are heavily dependent on student's personal responses to literature and he encourages teachers to begin literature discussions by inviting the readers to make personal connections to the text, using such questions as, "**How is this character like me? If faced with this kind of choice, what would I do?**" Discussions aim to be open and conversational, and open-ended, divergent questions and answers are encouraged.

Literature circles differ most noticeably in the structured, collaborative learning framework that he proposes, in which each student in the literature circle has a group role for which he or she prepares while reading. Suggested roles include *discussion director*, the student who leads the group discussion; *literary luminary*, the student who reads aloud self-chosen memorable sections of the text; *connector*, the student who connects the real world and background experiences to the world of the text; and *illustrator*, the person who interprets the text through illustration of important passages. Other possible roles are also offered, including *researcher*, *vocabulary enricher*, *character captain* and *summarizer*.

When the literature circle members initially convene to determine the amount of text to be read by the following day, student roles are assigned. Each role has an accompanying role sheet which outlines that person's responsibilities and reserves space for the student's written contributions. For instance, while independently reading the next day's section the discussion director is responsible for thinking of good discussion questions, while the vocabulary enricher should be on the lookout for terms which might be confusing or particularly interesting. Each group member brings these assignments to the group meeting on the following day. New roles are assigned for the next day's reading. Through this approach, students can learn to work as a team while also learning how to

personally respond to literature. Although this method of giving students specific roles is one of the most distinguishing features of literature circles, it is not permanent in that he acknowledges students will eventually “graduate” from role sheets to free-form literature response logs in which they will not be responsible for a particular role, but can choose to respond to the literature in any way they choose.

Classrooms may have several literature circles convening simultaneously during the language arts period. The groups meet independent of the teacher, whose role consists of observing, keeping assessment records and conferring with struggling groups or individual readers. Occasionally, the teacher might choose to participate in a group as a fellow reader. Daniels (1994) discusses the benefits of classroom teachers regularly providing positive reading models for children by joining literature circles, but acknowledges the difficulty of this when several groups are meeting simultaneously. He also argues that once teachers regularly join literature circles, the teacher tends to lead the group discussions, circumventing the student-centred design of literature circles.

Literature circles make very few, if any, accommodations for lower-ability students. Since books are independently chosen by students, readers are free to select books that conform to their individual reading level. While poor readers may have trouble with lower-order skills such as decoding, they can often participate fully in discussions which require higher-level thinking and personal reactions to text. If students have difficulty reading the text they may have the book read aloud to them by their teacher or peers, or may listen to the book recorded on audiotape.

Judith Hechler, a teacher of primary special education students, used literature circles in her self-contained classroom (Daniels, 1994). She introduced the roles one at a time, allowing the entire group to participate in one role until everyone was comfortable. Students read the book independently with the understanding that they could quietly interrupt to clarify confusing passages as they read. Hechler felt the students were involved and comprehended the passages well.

B. Reading.

The talk of literature is not of sufficient value if it is not bound to the reader and the importance of reading. Thus, it is worthy to spot the light on the importance of reading.

1.9. The Importance of Reading:

In fact, reading remains an important and a basic skill in order to acquire a foreign language. It gives the students access to unlimited amounts of the language. That is to say, the more the students read, the further they enrich vocabulary, idiomatic expressions, different styles and sentence structures, and cultural knowledge of the target language. Through reading, students engage actively with the new language and culture.

Indeed, being able to read a word or a sentence does not necessarily mean that you can understand the conveyed meaning. Thus, to be a fluent reader, one should demonstrate other interrelated reading sub skills. With this intention Davis (1968) defines eight sub skills of reading to be acquired first, we have the ability to recall word meanings; second, to draw inferences about the meaning of a word in context; third, to define answers to questions answered explicitly or in paraphrase; fourth, to weave together ideas in the content; six, to recognize a writer's purpose, attitude, tone and mood; seventh, to identify a writer's technique; eight, to follow the structure of a passage.

Furthermore, Grabe (1991) proposes the following six component elements in the fluent reading process: we have automatic recognition skills, vocabulary and structural knowledge, formal discourse structure knowledge, content/world background knowledge, synthesis and evaluation, skill strategies and finally meta-cognitive knowledge and monitoring skills. Evidently, it can be deduced from the two above lists that these components are not beneficial only for the reading process but also for the reader 'brain, thoughts and taste which in turn contribute to the development of cognitive and meta-cognitive sphere.

Psychologically speaking, another significant importance of reading particularly fictional texts is what has been argued by recent research that reading fiction proved to be one of the most helpful ways to surmount learners' stress than listening to music or taking a walk can do (Courtney, 2015). Additionally, reading both fiction and nonfiction is also considered advantageous to understand the complexity of this real life. To illustrate, apart from the personal gains resulted from reading regularly, interpersonal relationship with

others can also be determined by less or more reading. According to Kidd and Castano (2013), “**Reading literary fiction can help others ‘mental states, a crucial skill in developing relationships.’**” (p.377). If a person has broadened his mind with insightful reading, few or no challenges she / he is likely to encounter in being pro social.

1.10. Basic Types of Reading:

Actually, many scholars provided several categories for the types of reading. As described by Brown (2004) below are some of the majors types.

1.10.1. Perceptive Reading:

This type of reading is mainly concerned with short texts. We have strong emphasis on form comparing to meaning, and strong emphasis on bottom-up process. In fact, perceptive reading tasks are more interested in longer discourse such as: letters, words, punctuation, and other graphic symbols. This type of reading is related to a set categories specified for listening comprehension and to some other different terminology.

1.10.2. Selective Reading:

This type is mainly concerned with short and medium texts. The strong emphasis here is on form and less emphasis is given to meaning. We have also the use of both processes: bottom-up and top-down process. So, the purpose behind this reading is to find out one's reading recognition of lexical, grammatical or discourse features of language. In other words, the focus here is on the form of language rather than the language itself. The main tasks used in this type of reading are picture-cued tasks, matching, true or false multiple question tasks.

1.10.3. Interactive Reading:

In this type we mainly deal with medium texts. Here, the strong emphasis is on meaning rather than on form.

Top-down process is the most useful, whereas bottom-up process is used in a restricted way. Within this way, one may notice that there is a kind of interaction between the reader and the text. That is to say, reading is a process of negotiation meaning and the main tasks

that go with this type are as follows: we have anecdotes, short narratives, and descriptions, excerpts from longer texts, questionnaires, memos, announcements and direction recipes.

1.10.4. Intensive Reading:

This kind of reading is characterised by paying much attention to form so that to achieve deep comprehension of a particular short passage. That is why; it tends to consolidate the learner knowledge about the language than developing the reading skill. It is often a classroom based reading different from the extensive reading. The teacher's task here is necessary in choosing texts, giving instructions and preparing activities for the learners. It includes two techniques in reading; skimming in which activities are represented often by true/false or filling the gaps while scanning may include reordering ideas to paragraph and answering detailed questions related to the text. It is not widely recommended as the teacher often chooses those short texts. Besides, the shortness of these texts do not allow a sufficient practice on reading skill and strategies, and the thorough emphasis on the detailed language structure does not help to foster reading for pleasure

1.10.4. Extensive Reading:

This type mainly deals with long texts. We have strong emphasis on meaning, and the top-down process is the process used. In fact, this type of reading is called reading for fluency in which the process of reading is done outside the classroom without the teacher's guidance, and within this type, the students need to understand the aim, idea of the passage, but are not concerned with the specific details. Indeed, extensive reading includes professional articles, essays, technical reports, short stories and books as far as long articles and books that are usually read outside a classroom hour. Many researchers stressed the importance of including extensive reading particularly in EFL contexts as Nuttall (1982) depicts "**The best way to improve your knowledge of a foreign language is to go and live among the speakers. The next best way is to read extensively.**" (p.168). Moreover, this type of reading is associated with pleasurable learning which permit that learners choose their own preferred texts and become independent readers. The teacher's main role is to maintain a pre reading activities for any text to ensure their reading assignment and can then get feedback on their willingness and literacy process. Unluckily this type of reading is somewhat not always implemented by teachers as it is time and effort.

1.11. The Relationship between Literature and Reading

The Reading skill is deemed to be highly significant for the mastery of a foreign language to the extent that some educators firmly state that the ability to read is prerequisite for autonomous learning (Celce-Murcia et al., 1995). Undoubtedly, students can gain a wonderful source of authentic context to learn the language due to the cultural aspects of stories, and having a trip from the literary text to their own minds to find meanings for ideas, leading to critical thinking. Furthermore, literature is considered rich and enjoyable input that could well stimulate students to develop that lifelong reading habit. More importantly, short stories are considered an insightful easy source for students to enrich their vocabularies which to a less or more extent influence positively students reading comprehension. In a comparative study carried out by Danit (2000) examining the effects of literary texts on students reading achievement as opposed to the non literary ones, the results confirmed the usefulness of literary texts to the development of students reading comprehension. With respect to what (krashen 1982), short stories can be considered as a valuable source for comprehensible input. Although this may seem weird, the relation between literature and reading as dichotomise; literature represent pedagogical authentic source for learning the target language and once development intellectually. In parallel, reading and interpreting are the departure seeds for the imagination to write a particular literary work. In this respect, Young (1996) argues for one of the significant role of literary text toward higher order thinking skill in reading.

Stories have two crucial advantages over traditional content. First, because they are entertaining, students' pervasive apprehension is reduced, and they learn from the beginning that critical thinking is natural, familiar, and sometimes even fun. Second, stories put issues of critical thinking in an easily remembered context. (p.90)

The appreciation of literary works is not based solely on pleasure of reading, it requires from the reader an understanding of literature methods used by the author. Initially, a beginner student issues a personal response during playback. Thereof, in the form of emotions, will be a source of interpretation leading to appreciation. Gradually, the teacher seeks to bring it to develop its critical judgment with the new built literary knowledge in the different reading operations. There are four processes in literary reading: understand, interpret, respond and enjoy. The world of literature is always something to offer. When we read a novel or a fiction, imagination starts immediately roaming around a

completely new world wonders. And we still do not manage to distinguish between what is real and what is imaginary. While today some people have a kind of dependence reading, others do not even want to read the headlines of a newspaper. Yet the habit of reading books, novels and fictions can have many benefits to offer. So it becomes very important to maintain this habit in the formative years of life. Indeed, several factors are to maintain this habit at home including the family environment, the proximity to a library, the influence of parents, family members or peers, etc. Fiction novels or movies that are like mind readers begin working immediately once they begin to read. It is the language of the novel or fiction that creates images in the mind of the reader, but no actual visual is not there. Many studies have shown that reading a novel or fiction increases our brain power and creativity. Thus, the interaction between reading and literature it allows us to revive our brain cells to increase our productivity and to enjoy enormous qualities

1. Develop your creative thinking. Being creative is happiness in personal life and professional life. People become good entrepreneurs or successful writers because they were able to develop the skills of creative thinking.
2. To enrich his vocabulary as every time we read a new novel or fiction, we meet several new words. Thus, it is very beneficial to increase our vocabulary of words known.
3. Literature can be resembled as the food of reading; it is an enriching experience. It relaxes all our being, relaxes our senses and allows us to work more quickly and productively.
4. Personal development when we read a biography or about legendary personalities, we are influenced by them. This tour helps us develop our self-esteem. Further reading expands our sphere of knowledge which really boosts our self-esteem too.
5. Strengthen its grip on a language. Our knowledge of a particular language becomes stronger with the help of reading especially through reading short stories or fictions.

To conclude, reading can be considered as the voice that speaks on behalf of literature as living thoughts of a person separated from us by space or time. Thus, the ideal relation between reading and literature is not regarded just as to become a successful interpreter but importantly to live experiences to feed our imagination than to acquire knowledge that have no value.

1.12. The Main Functions of Reading in literature

The ultimate function of literature in the teaching foreign language has been considered a lot in the last decades. There are some theories which put literature aside the cultural, the didactic, and informative sides of literature learning and teaching like the reader response theory and the theory of reading.

1.12.1. Relaxing Students

It cannot be denied that initially literature has a relaxation role. Literature should be instrumental to the rest and a joy and pleasure of the reading. In my opinion reading belongs among one of the best way how to relax. Today's world is quite confused as one could say. Everything is in hurry, the science provides new inventions and devices that help people to work and live faster. So I think that a nice time spent with a book is a good way how to slow down, relax and get some energy. Literature is a type of entertainment, and its forms were created for the reader to enjoy. Entertainment and escapism is one of its main functions, and this could be the reason that many works of fiction can. Entertainment is the reason so much money is spent at the cinema each year which in turn replicate most literary works innovatively.

1.12.2. Motivating Students

For many students reading in the foreign language can be too difficult. They find it demanding because there are some new words in the text which they are not familiar with. Sometimes they give up on reading, because the text is lengthy or even boring. It is therefore vitally important that teachers keep students motivated.

As many authors (Lazar, Carter, Long, Rief, Heimburge) note the relevance to students' lives is very important. Unless the subject matter relates to them, students easily lose their attention. Carter and Long (1991) claim that students are required to concentrate pay the attention and be patient when reading literary texts. Here it comes demanding for teachers as they are required to motivate students' role.

Ellis and McRae (1991) draw the attention to the cultural background and general knowledge. It can be really beneficial when there are provided some information about the text before the actual reading.

One of the best solutions to how to keep students motivated could be that students themselves choose what should be read. Ellis and McRae (1991) suggest that students make a questionnaire about the reading habits in the class. So the students and teacher as well would be able to identify the reading problems and they could together choose the most appropriate books.

According to Carter and Long (1991) students will be motivated if they find the text somehow related to them as individuals and they relate it to their own experience. They came up with 'pyramid discussion'. Students get several statements related to some theme and they are asked to choose three of them. Then they work in pairs and they have to agree on two statements. Then they have to work in group of five or six and they have to pick only one statement they agree on. And finally the whole class votes for the one statement. It would be necessary for the students to supply all the pros and cons in order to be able to pick one statement.

Other thing is that many students lack the confidence, because they are afraid that they will not understand every single word. Ellis and McRae (1991) say that correct comprehension does not require 100 per cent understanding, but teachers should explain their students that the context will help them. if students are ask to do the reading in the class I am convinced that the teacher should do the same and not to do something else in order to set a good example.

1.13. Students' Common Difficulties in Reading literature.

Many researches have examined possible challenges tht most students are more likely to encounter dealing with literary texts. Genrally, most of the outcomes are attributed to linguistic, connection and/or cultural difficulties.

1.13.1. Linguistic Difficulties:

It is a common belief that most students encounter many difficulties in studying literature. The primary challenge is what students face when they are in the first phase exposed to literary texts is the linguistic difficulty characterises the literary language. Judie Hayne (2007) lists some specific challenges that ELLs face when learning to read literature in English are:

- An abundance of idioms and figurative language in English texts
- Difficulty of unfamiliar vocabulary
- Use of homonyms and synonyms
- Grammar usage especially the "exceptions to the rules"
- Word order, sentence structure and syntax
- Difficult text structure with a topic sentence, supporting details and conclusion
- Unfamiliarity with the connotative and denotative meanings of words
- ELLs may not have practice in expressing an opinion about text.
- Use of regional U.S. dialects
- Fear of participation and interaction with mainstream students
- Story themes and endings can be inexplicable
- Literary terms for story development are not understood
- Unfamiliarity with drawing conclusions, analyzing characters and predicting outcomes
- Imagery and symbolism in text are difficult.
- Difficulty with understanding what is said by the teacher and being able to take notes. (p.59-60)

Indeed, the proficiency of language acquisition is highly required for access to meaning of the literary text. Knowledge of foreign languages inevitably calls develop certain skills and knowledge acquired far from the linear meaning of words and sentences. Because literary texts are full of metaphors, connotations, and are varied in formal and informal dictions. Students frequently face linguistic difficulties that may affect their understanding. Ultimately, the challenge in facing such language difficulties reside in knowing how to relate the rules of grammar with syntax which melt this language that enable learners to access the pleasure of the literary text and at the same look at this challenges as a source for language mastery enrichment through an enjoyable experience.

1.13.2. Connection Difficulties:

Indeed, students passively read in order to find meaning that they inevitably associate with the same theme or title text. To put it in another way, they do not try to read to put the literary elements analysed on their lives. It is only in doing so they will recognize the characters and scenes mentioned in the texts that they are appointed and they retain the information around these elements that after finding their names in the text. It is difficult for them to relate information found in the text and reconstruct the senses scattered here and there to each other or something from their general background. This is often due to the erroneous practice of reading strategies and methods that does not consider the text as enclosed entity limited to the writer and his setting and time.

1.13.3. Cultural difficulties:

Foreign language learning students are more likely to face many obstacles when reading literature in English because literature is culture bound. Interpreting a literary text requires some shared cultural references between the writer and reader. That is to say, any literary text carries with it a sum of cultural values which immediately become an obstacle for the reader. These cultural barriers create a misunderstanding of the text or a wrong understanding. Indeed, the most affordable literary texts are those who carry the largest numbers of cultural common knowledge supposedly shared widely. When we do not lend more attention and to the issue of cultural symbols implied deeply between the lines students can form falsified or subjective attitudes which we will influence negatively their acquaintance with a particular type of literature, people race, religion and thereby reading.

Students lack of prior knowledge of literary genres such as fairy tales, short stories, myths, legends and novels make dismantle students thinking and critical reading. The ambiguity of a particular cultural aspect shifts students from focusing on literary reading to referential reading for the sake of information from the teacher. The solution to the cultural constrains cannot be solved by knowing countless vocabularies as many believe. Because being able to read and understand every word in the text does not mean you understand it culturally. Literature teaching at this point should be based on students' culture to understand and interpret other foreign literary works.

1.14. Teaching the Short Story as a Literary Genre.

The presence of the short story in educational curriculums varies from using it as a tool to teach language to a type of literature subject. This part treats the short story as one of the major literary genre⁵ in literature.

1.14.1. What is Short Story?

The short story seems to define itself. It is described as a form of a narrative of fiction that is shorter in the length. Like the novel, the short story is characterized by its concision- a beginning, middle and an end. However, it is written in a form that may narrate fundamentally just one aspect of one event in which its point is reached quickly, economically, and effectively. According to Edgar Allan Poe, in his essay "The

Philosophy of Composition,"⁶ a short story can be read in one sitting or completed within perhaps less than one hour.

The clear distinguishing factor between the novel and the short story is the length or the volume. Because of the shorter length, a short story usually focuses on one plot, one main character, with a few additional minor characters, and one central theme, whereas a novel focuses on various plots and themes, with a variety of prominent characters. Millet (1950) asserts that **“the short story tends to focus attention on not more than a single central character”** (p. 8). Additionally, the novel often takes the form of a collection of several short stories.

The writer of short stories can use unusual literary devices to tell the story. Such unusual devices might work not well in the novel, but they may work well in a short story.

1.14.2. What Should You Consider When you Read a Short Story

As it is stated by the well know pioneer in writing analysing the short story Tobias Wolff **“Everything has to be pulling weight in a short story for it to be really of the first order”**, dealing with the short story, necessitate that to be aware on how it is constructed and how its constituent’s elements function all together. In doing so, then it will be much easier to it becomes easy to study, understand, analyse, and enjoy it.

-The Theme: When reading literature, one of the most important things we need to explore is its “the Central Theme”. The theme is the central idea or the message. In fact, it is often introduced indirectly and it is the reader who deduces it from the characters, action and setting that constitute the story. To put it in another way, it is the reader’s task to explore it. It is also remarkable that the title of the story can imply a hidden signs about the central theme. In addition, one should bear in mind that the theme is just one of the essential elements that greatly help just for a relative understanding of the story but never fully explain the whole story.

- The Character: represent anyone from human beings or animals involved for acting the events of fictional story. Generally, when one character is obviously central in all main actions of the story, it is referred to as the protagonist, and when the character is in disagreement or conflict to the main character, it is described as the antagonist.

- **The Characterization**

Practically, an important trait that makes fictional stories exciting and real life like works is that the representing characters ought to appear as if they are real. With this in mind, Characterization means the descriptive account the writer provides the reader with about the characters 'profile. The writer uses many ways to show this profile:

- a) his/her physical appearance
- b) What he/she says, thinks, feels and dreams
- c) What he/she does or does not do
- d) What others say about him/her and how others react to him/her

-The Plot

It refers to the connected series of events which make up the story- "*the why for the things that happen in the story*". In fact, an excellent story is usually judged by its plot because the plot helps the reader understand the choices that the characters make.

What Goes into a Plot?

- a) **Exposition:** This part represents the beginning of the story; the introductory situation and information needed to understand a story. That is to say, the way things are before the action starts.
- b) **Rising Action:** the series of conflicts and crisis in the story that lead to the climax.
- c) **Climax** is the turning point in the story that occurs when characters try to resolve the complication.
- d) **Falling Action:** It is all the series of actions that follows the Climax.
- e) **Resolution** is the set of events that bring the story to an end or a close. It can be happy or sad ending.

Sometimes, there is a *shifting of time* and this is what keeps the reader interested in the story.

- The Conflict

The conflict is the essence of any story; it the conflict which creates the plot. The conflicts we encounter can usually be identified as one of two kinds:

a) External conflict/ the conflict is with the surrounding environment.

- Man versus man
- Man versus nature
- Man versus society

b) Internal conflict/ the conflict inside the protagonist of the story.

Man versus himself

-The Setting

The setting refers to where and when the events of the story take place. It is not only limited to the place, but it also includes the social circumstances i.e. time, social conditions, and atmosphere the events occur.

a) **Place:** Where the events of the story take place?

b) **Time:** When the story takes place? (Historical period, time of day, year... etc.)

c) **Weather conditions:** rainy, sunny, stormy, etc.

d) **Social conditions:** The daily life of the characters.

e) **Mood or atmosphere:** The feeling is created at the beginning of the story. Is it cheerful, sad, dark or frightening?

- Point of View

The reader should know that there is always someone between him/her and the action of the story. That someone narrates us the story from his or her own viewpoint. This angle of view from which the events of the story is told is known as a 'point of view'.

The common point of view of a story can be:

A) First Person: It is also known as the autobiographical narration. In first-person point of view, the narrator involves him or herself in the story. From this view, the narrator is usually the protagonist of the story, but not always. The signal words used here is the pronoun "I and We"

b) Third Person Point of View: From this point of view, the narrator is not a part in the story, and he tells us about characters' thoughts or experiences by using the pronoun *him and her*; it can be an *omniscient narrator* who knows everything about the characters, or a *limited omniscient narrator* whose knowledge is limited to one character.

-The Tone

The tone is the author feelings and attitudes towards their characters. It is the emotional meaning of the story, and it is extremely important to the full meaning. The author may use shifts in tone -- from satirical to sympathetic, from light to serious, etc. the reason is to maintain the reader's interest in the story.

-Author Style:

There some techniques that used by fiction's writers to create a beautiful and interesting story. These techniques are used to help tell the story:

- **Figurative language:** Written or spoken language that is not meant to be taken or interpreted literally. The most common types of figurative language are metaphors and similes, which compare two unlike things in order to suggest a similarity between them.

- **Personification:** A type of figurative language in which a nonhuman subject is given human characteristics.

- **Foreshadowing:** hints or clues in a story that suggest what will happen later in the story

- **Irony:** is the difference between appearance and reality—in other words, what seems to be and what really is. There are three types of irony: verbal irony, in which a writer or character says one thing but means another; dramatic irony, in which something is known by the reader or audience but unknown to the characters; and irony of situation, in which an event occurs that violates the expectations of the characters, the reader, or the audience.

- **Imagery:** It is the mental image created by the author in words which represent things that can be seen, smelled, heard, tasted, or touched.

- **Symbolism:** using an object, a person, a place, or an action to represent something else. (A wedding ring is round = never ending togetherness; the stars on the American flag = the states).

1.15. Language Learning Strategies:

By the end of 1970's, research in applied linguistics shifted the focus from the teaching methods and products to the process of learning and the learner. This new enquiry includes the emphasis on the learning process, the learning styles, the language learning strategies and possible social and emotional factors are involved in learning a new target language and culture. Consequently, many researchers like (Stern 1983, Russo and Kuppur 1985, Oxford 1990) started to investigate how learners manage their learning and what

role do their individual performances play in facilitating the learning process (O'Malley and Chamot 1990). Many researchers (Wenden and Rubin 1987; O'Malley et al. 1985; Vann, R. & Abraham, R. 1990; Oxford 1990; Stern 1992; Ellis 1994, etc.) have provided several classifications to Language Learning Strategies. Even though, most of these attempts to classify language learning strategies mirror comparatively the same classifications of language learning strategies without any fundamental modifications. Among the major works that took the lead in the application of these learning strategies are Oxford's taxonomies 1990 and recently Valcárcel, Coyle and Verdú's Taxonomy (1996).

1.15.1. Defining Language Learning Strategy

Though literature research on language learning strategies dates back to the 1970's reaching a common definition to the concept still a matter of disagreement as it is expressed by O'Malley *et al* (1985):

There is no consensus on what constitutes a learning strategy in second language learning or how these differ from other types of learner activities. Learning, teaching and communication strategies are often interlaced in discussions of language learning and are often applied to the same behaviour. Further, even within the group of activities most often referred to as learning strategies; there is considerable confusion about definitions of specific strategies and about the hierarchic relationship among strategies” (p.22)

In general, the several definitions for the term learning strategy⁷ are mainly bound to the conceptualisation of the word strategy as a technique or a skill⁷. One of the very simple and commonly used definition is that outlines the concept strategy as a moment-by-moment technique that the learner employs to solve problems caused by second language input or output (Brown, 2000, p.122). For this reason, it is better to high light some definitions that tends to approach more or less the different views. Not so earlier but worth starting, Rigney (1978), and Rubin (1987), define language learning strategies as behaviours, steps, or techniques that language learners apply to facilitate language learning. This definition regards the strategy as a conscious action so as to simplify and achieve better learning short cuts. According to Oxford (1990), learning strategies are **“Behaviours or actions which learners use to make language learning more successful, self-directed, and enjoyable” (p.235)**. Another well elaborated definition suggested by

Anna Kull (2014) is that **“Language learning strategies refers to thoughts and actions which are with different awareness levels enabled (on a continuum) of a students in order to assist him in learning a language”**. The appropriateness of a particular language learning strategy varies depending on contexts, tasks and individual requirements. As a result, the effectiveness of a strategy through various situations or across learners varies.

1.15.2. Categories of learning strategies:

On the basis of the preceding definition and brief review on defining learning strategies, one of the recent and well known classifications for these learning strategies is what is represented by Oxford 1990 as direct and indirect strategies.

1.15.2.1. Direct Strategies:

As the name imply, they contribute directly to language learning and refer to what the leaner use to understand, learn and remember this information. They are composed of direct strategies related to the target language and how the language is processed mentally (oxford). These strategies encompass memory strategies, cognitive strategies, and compensation strategies.

1.15.2.1.1. Memory Strategies: they are meant to **“enable learners to store verbal material and then retrieve it when needed for communication”** (Oxford, 1990, p. 39). That is to say, those mental operations represent remembering and retaining information.

1.15.2.1.2. Cognitive Strategies:

They simply represent those mental processes a learner can employ to make sense of their learning They represent any actions or plans used in learning situation that necessitate direct analysis, transformation, or synthesis of learning materials. For Rubin and oxford, six subcategories can be included under cognitive strategies like Clarification / Verification, Guessing / Inductive, Inference, Deductive Reasoning, Practice, Memorization and Monitoring. Some of practical examples such as repeating, translation, grouping, note taking, deducting, imagery, auditory representation, key word, contextualization, elaboration and transfer could illustrate a well understanding of these cognitive strategies are :

1.15.2.1.3. Compensation Strategies: According to Oxford (1990), they “**enable learners to use the new language for either comprehension or production despite limitations in knowledge**” (p.47). As this definition asserts, they are, therefore, used to help understand communication and storage of information. For example, guessing is regarded as clear compensation strategy since the meaning of the message can be understood without knowing every word. The importance of the use of compensation strategies is emphasized especially with regard to enrich vocabulary utilizing synonyms and similar words. Another example of this strategy is the use of facial expressions and gestures which meant to support the transmitted message to replace or fill the parts expressing meaning. (Kantelinen, 2004)

1.15.2.2. Indirect Strategies:

Unlike the first category, these strategies can be viewed mostly as relevant activities used to effectively sustain in different learning situations. As Oxford (1990) describes them, they “**provide indirect support for language learning through focusing, planning, evaluating seeking opportunities, controlling anxiety, increasing cooperation and empathy and other means**” (p.151). In considering this definition, such strategies should not be understood as of opposite side to the direct ones but rather they are complementary and the only difference is that tend to support learning indirectly. Additionally, they include “**actions which go beyond purely cognitive devices which provide a way for learners to coordinate their own learning process**” (Oxford, 1990, p.136).

1.15.2.2.1. Metacognitive Learning Strategies:

Metacognition is conducted through matching thinking and problem solving strategies to particular learning situations, clarifying purposes for learning, monitoring one’s own comprehension through self-questioning, and taking corrective actions if understanding fails. To illustrate, the learner thinks of the learning as it takes place by choosing the suitable strategies (planning), then, he will be checking his comprehension and production which determine the effectiveness of these strategies (monitoring) and finally, evaluate and reflect on this learning situation after the completion of a particular task (evaluation). To sum up, metacognition is all about overall strategies involved in the

adaptation, regulation and self management of one's learning in a particular learning situation or to put it broadly it is the knowledge about knowledge.

1.15.2.2.2. Socio affective Strategies:

This third type of strategies aims at clarifying how social and affective factors influence learning. Based on Oxford and Rubin taxonomy, this category involves stimulating learning through establishing a level of empathy between the teacher and the learner considering factors such as emotions and attitudes.

1.15.2.2.2.1. Social Strategies are those activities learners engage in which afford them opportunities to interact with others and the target language to practise their knowledge. Collaboration between teacher and learner and their peers and discussion group works the classroom instruction and activities.

1.15.2.2.2.2. Affective Strategies: are any thoughts or behaviours used to optimise the language learning process and to control potential disruptive emotions like anxiety, fear, frustration or demotivation, to enforce confidence and create positive learning mood. Motivation and positive enjoyment the task and learning activities

Almost many scholars (Rubin, Chamot and O'Malley, Magno, Anderson, Hauck) agree on the primacy of the socio affective strategies over the other strategies for a successful learning and language skills development in either low or advanced level. Arguably, Goh (2002), stresses the significance of socio affective strategies as they are linked to effective learning in all learning contexts. This claim open the doors for some researcher like as Yusnita (2006) and (S. Zeynali 2015) to assert that there is a direct and a positive correlation between socio affective strategies and reading performance. In his work *'The Correlation between Metacognition and EFL Reading Comprehension of Chinese College Students'*, Yang (2009) refers to the supportive role of socio affective strategies in performing effectively in their reading tasks. Learners fail to select appropriate learning strategies because they are unaware about the socio affective knowledge Chamot (2005).

As far as the current research concerned, the focus of this research is the metacognitive and socio affective strategies since most pupils have already experienced those cognitive ones in their middle and secondary school education. At this level students are supposed to not lack decoding or phonemic skills which are related to cognitive reading processes but

rather emotional constrains like stress, fear and anxiety and a monotonous invisible interaction with teacher typical lecturing practice. Thus, learning strategies that help them reflect and think of what they read. That is to say, metacognitive strategies that support their adequate understanding and engagements with literary texts and the socio affective ones that prepare them engage positively with what they are doing and hence appreciate it. Such emphasis on and socio affective variations can help the language learner to be good achievers but ultimately build up learner independence and autonomy whereby he can take control of his own learning for efficient centred learning goal.

On these grounds, we can argue for the growing support of the prominence of learner's strategies in defining the effectiveness of their reading in literature particularly at the introductory level, the fore going investigation and discussion of the current existing students and teachers' strategies lie in the heart of this study. According to Ronald and David (2001), **“It is argued that effective reading is not judged by reference to the accurate rendering aloud of a written text but by strategies the reader can be observed to draw on which may signal progress even in the absence of accurate text decoding.”**

Conclusion:

This introductory chapter aims represent the theoretical framework of this study. It is generally outlined under three main parts; Literature, reading and language learning strategies. The first part sheds the light on the different attempts to define the concept of literature followed by an overview on the different objective, approaches and strategies to the teaching of literature. The second part of this chapter stresses the importance and functions of reading in relation to literature namely the short story and what possible constraints could both teachers and students face. As for the third part, the researcher reviewed some background researches on language learning strategies and their significance in any successful learning context. Limiting the scope of the research on the direct influence can meta-cognitive and socio affective strategies help students effectively read well in literature.

Notes on The First Chapter:

1. **Bran Magee**, “Iris Murdoch on Natural Novelist and Unnatural Philosophers. *The Listener*”. (27/4/1987).535.

2.**Raman Selden**. (1989). *Practicing Theory and Reading Literature: An Introduction*. Lexington. University Press of Kentucky. Retrieved From <https://books.google.dz/books>.

3. **Anatole France**: This quote is cited in the works of Anatole France in an English translation Edited by Frederic Chapman *On life and letters. (La Vie Litteraire, 1922)* and translation by W. Evans. New York: John Lane Company: Digitized in Internet in 2009 from University of Toronto In <http://www.arcliive.org/details/onlifeletterstra01fran>.

4. **Reader Response Theory**: also known as critical reader oriented approach. It is chiefly developed to recognize the variety of student responses to literature. They originally were reactions against the formalist ideas of the authority of the text and at the same time reconsidering the readers own interpretations of the literary text. Some scholars notably Louise Rosenblatt, Stanley Fish and Wolfgang Iser argued that that the reader is more than “a passive recipient” . Furthermore, they displaced students of an aesthetic experience in an " efferent” mode looking for the answer. The work of Rosenblattin (1969) towards a transactional theory of reading was the foundation to developing a reading approach in which personal responses to the text were highly relevant. In other words, this theory represent a transaction from the previous practice” the text and the writer” to the focus on “the text and the reader”.

5. **Genre**: in literature is a type of written work defined by style, content and form like prose, poetry and drama and each of them is also divided into subgenres.

6.”**The Philosophy of Composition**”: In 1846, Poe wrote an essay entitled "The Philosophy of Composition” which was published in an edition of Graham’s *Magazine*. He emphasised on the length of the all literary works either reading or writing them toward one objective which is the “unity effect” in the mind of the reader.

7. **Strategy**: This word is given many definitions and functions with regard to different scholars’ views in their educational researches. Some scholars referred to it as skill (Warr & Allan 1998), technique (Blakey and Spence 1990). In this study the term is used broadly to refer to any method helps to reach effective reading in literature. According to Merriam-

Webster Dictionary, a strategy is **“a careful plan or method for achieving a particular goal usually over a long period of time”** or **“the skill of making or carrying out plans to achieve a goal”**

Chapter Two
Situation Analysis and
Research Design

Chapter II: Situation Analysis and Research Design

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1.1. Introduction

This chapter sheds light on the general status of English language teaching in Algeria and on literature teaching and learning in the concerned area of study in particular. The lion's share of this chapter discusses the methodology adopted in the present study which encompasses the research design, the sample, instruments namely questionnaires for students, interview for teachers and classroom observation. It then describes the research approaches used to analyse the findings.

2.2. English Language Teaching in Algeria

Because of its prominent status as a lingua franca and gaining the promotion as language of scientific knowledge worldwide, the place of English language is progressively rehabilitated by the policy maker considerations worldwide. As a result, the Algerian government response to this inevitable global language changes is interpreted practically considering English as a mandatory foreign language for pupils beginning in the first year in the middle school cycle since 2007. In the same sense, the Minister of National Education said that English is to be promoted because there is a growing demand on the language which is becoming necessary to meet the needs of social-economic sectors. (APS, 2014).¹

The English language in the Algerian contexts shifts in status according to political and socio economical considerations. Indeed, English has been defined as a second foreign language in the beginning of the 90s, and as a first foreign language after the 2000 reform, to gain the status of the language of science and technology used in lifelong learning in recent years (Abdelatif, 2013). As an outcome of the current situation of the English language, the Algerian government initiated changes and reforms in several fields seeking to get benefit from this global language in higher studies and research. The departure of these reforms is viewed in the implementation of policies made in education related to new approaches and system to Algerian institutions such as competency based approach (CBA) in primary, middle and secondary schools and LMD System at university are the well example for that.

Generally, this newly introduced approach is adopted as an alternative to the inadequacies of the previous ones. In talking about the different approaches used in the Algerian schools to teach English, three approaches were adopted (Baich, 2012)². First, the structural approach in which great emphasis is put on grammar, vocabulary and translation

from and to the mother tongue. The second approach was the communicative one in which communicative, strategic and social learning competencies are prior than the linguistic one in learning a language. However this approach was highly supported and lasted so long, it could not assure the national and international finalities for our students. Later, the successor is the currently competency based approach that basically aims to direct the shift from teacher centred to learner centred practices. That is to say, this new tendency in shifting the focus on the learner is chiefly the outcome of progress in educational research trying to define and recognise the relationships between the learner, language learning process (strategies), the learning outcomes, and the socio-linguistic conditions for learning.

Updating the adequacy of higher education in Algerian with the world ongoing rapid development dictates the adoption of LMD system (licence. Master. Doctorate) within the international frame of Bologna Process². Effectively, it is introduced in 2004-2005 in some universities. What made this system different from the classical one are its structure and underline principles, objectives and methodologies. The table below, in brief, highlights more information about it.

Levels	The Main Organisation	Allotted Time
Licence	Bac + 3 ans (six semesters)	400 hours a Semester
Master:	Bac + 5 ans, or Licence + 2 ans (four semesters)	
Doctorate	Bac + 8 ans, or Master + 3 an (six semesters)	

Table.2.1. LMD System Main Cycles (MESRS)

Since the underlying logic of CBA is to make the learner at the centre of learning and focussing on learning strategies to further help our students be at the centre of the educational process, that is to say, it is a student centred approach. Coupled with the main purpose of this LMD system that seeks drastic changes in the way courses are designed, taught and assessed. So far as the teaching of English is concerned, both CBA and LMD aim commonly to equip the future generation of English students with new skills, strategies, good attitude and lifelong learning opportunities not only to master the language but to constantly learn about that language. A key factor to learn about the target language in EFL context is through reading in the target literature and culture. Yet with the low interest of our students to read books, teachers are more than ever before required to critically revise their teaching practices, their pedagogical architecture and strategies so as

to meet the requirements of the new educational exigencies. Our teaching practices could be and should aim to be a means of empowerment. For this reason, the endeavours of this study is to find out how far reading short stories is enjoyable experience starting from a great type of literature which is the short story.

2.3. General Description of the Context

2.3.1. The Pedagogical Organization at the English Department

Since the sample population of the present study is the first year licence students and literature teachers in the section of English at Tlemcen University, providing a clear presentation on the context of the area of study is an essence to contextualise the research.

Tlemcen university is amongst the fewest Algerian universities meant to be a Tertiary Pole undergoing expansion and developments in recent years, As far as the teaching of English is concerned, it is worth pointing that the English Section which dates back to 1988 has become a department of English since 2014. The latter competes to facilitate the process of establishing a good working relationship between teachers and students. Its essential task for students is providing various facilities, resources and materials for a satisfactory mastery of the English language to meet their future expectations.

With regard to pedagogical organisation, students enrolled at the English department graduate through the three cycles; Licence, Master and Doctorate (See table, 1.p 50). Moreover, to fulfil the needs of undergraduate, graduate and postgraduate students, it is the adoption of varied curriculum that caters for different language specializations notably English for academic purposes and English for specific purposes. As a matter of fact, this syllabus is the fruit of the continuous efforts by considerable number of senior and novice teachers that equals 57 teachers. Both are female and male teachers. Noticeably, Literature teachers are fewer in comparison to their peers of other subjects. (See table 2 below).

Teachers			
Specialty	Literature teachers (8)		Non Literature Teachers (49)
Gender	Female (04)	Male (04)	
Total	(57)		

Table2.2.The English Language Teachers 2016.

(Source : Department of English)

As for the content of the curriculum, students study various required subjects generally related to the four language skills as well as new subjects tackle British, American and African culture, civilization and literature. The language of instruction is certainly English. In order to find out what they would expect from their future post graduates and what their needs and uses of English are, the department gives a chance for competent students to be enrolled in post graduate studies (master and doctorate) in Anglo-Saxon literature or language studies enabling them to make the best contribution to the enrichment and consolidation to English department Curriculum. Significantly, as a matter of sharing and exchange with other English department pedagogies and practices, conferences and seminars are organised periodically for teachers and researchers interest.

In speaking about the subjects to be taught for the essence of this study, one of the discovery unit subjects that is forwarded to first year licence students is Literary Studies. Within this subject, students broadly get exposed to introductory entrance to the world of literature. The aim is to familiarise the new students with literature in terms of defining literature, types (oral and written) and different literary genres. Then, different literature genres like tales, short stories, drama, and poetry. This practice is theoretically assuming that students are up to that linguistic level to read and comprehend the first year syllabi of literary studies and in turn it is the teacher of literature in the English department to adopt and adapt their teaching practices accordingly.

2.3.2. The Teaching/Learning Materials

The typical teaching materials were used are printed handouts for both authentic and modified literary texts for short stories, poems or extra analysis. As for the teaching content and materials, teachers are somewhat free to choose the teaching material that can best serve to facilitate his/her work and fulfil students' needs under the circumstances of the huge number of students and the overloaded curriculum content at university (Benmoussat 2003). On the positive side of innovation, some teachers also take benefit from the available new technologies in the department as the use audio scripts to listen prose like the short stories. For the same purpose, data shows to present videos or presentations for particular classes which are used mainly with drama. It is also proper to note that students are frequently asked to check the available materials where there is a big library rich of authentic literary works. In considering the frequent use of above different

mentioned teaching materials with regard to the learner centred approach, there seems the absence of a very effective one which is students used as materials.

2.3.3. The English Faculty Library

Apparently, library provision for English at the English department is quite helpful. All students have access to its services. The English faculty recently equipped with the use of electronic resources for better services, and has a wide range of resources and facilities. It also has its own computer room and a set of catalogues or check lists for books. There is a considerable number of books ranging broadly between literature to linguistics. The researcher tried to provide figures for each category but there was not clear statistics that can be credited in this research. Meanwhile it is interesting to note that the quantity of linguistics books largely surmount that one of literature. For the research interest, short stories are available in print manageable size and shape for the students ease. Despite their originality and availability, there is a limited number within the same copy which makes it boring for students to wait sometimes longer to get the needed book.

2.4. General Description of the Course Content

2.4.1. Literature Studies Courses

This subject represents the teaching of literature, for the first time, as content³ and not as tool at the Algerian Universities. It associates the students with basic concepts in the world of literature. The course is meant to be an initiation to British and American literature introducing them to the conceptual and technical tools to acquaint with the concept of literature in terms different developmental definitions and views concerning the world literature. Then, students are provided with a historical account on the existence of literature. That is to say, the courses trace the characteristics of the old traditional oral literature versus written one and at the same reviewing some examples from both types. In addition, they are introduced briefly to the concept of literary genres and its types like prose and poetry. As far as prose is concerned, short stories are the first introduced type of prose. The selected stories represent one of the major and earliest literary pieces in old British literature short stories namely *Canterbury Tales* by Chaucer. They are termed frame stories as they rely on using chain of related narrators or events. Later, students deal with the second type of prose drama. The selected work is one of the famous written plays worldwide entitled *The Merchant of Venice/ Act 1/ scene 3* by William Shakespeare in the

16th century. After that, acknowledging the bewildering task to teach poetry on the part of both teachers and students, poetry is presented along all the second term. Students are introduced to two sonnets of Shakespeare; *Sonnets* 116 “*True Love*” and sonnets 18 “*Shall I Compare thee to A Summer’s Day?*” .In effect, the content of this year literary studies is meant as a transitional lead in for first years students to get accustomed with the subject of literature, and in the meanwhile, students will be prepared to acquire the basic knowledge that leads them to deal with a farther details of this subject in the coming year.

In the second year, course will be extended to the study of different literary genres of Anglo-Saxon Literature. The content of the syllabus tackles in the first term aspects related to British Literature starting from the rise of the novel as the longest type of prose. Next, students further expand their knowledge concerning the novel and poetry within two important eras which are Romanticism and the Victorian Age. Subsequently, the second term courses shed the light on the Modern Age of the novel starting from the colonial period (1650-1765) to the Rise of National Literature that characterises the post colonial literature till 1945.

In the third year, students expand thoroughly their experience with the novel within two major literary movements; Realism and Modernism. In this respect, some selected novels that represent largely realism are studied. The first novel is associated with the Victorian age namely “*Hard Times*” by Charle Dickens. The second chosen literary works that adheres to the American Realism are The Genteel Tradition and “*Daisy Miller*” by Henry James. Then, Local Colour Movement (“*The Adventures of Huckleberry Finn*” by Mark Twain) and the Black American Literature (the” *Narrative of The Life*” by Frederick Douglass). In the second term, students are have an introduction to Modernism with the work of James Joyce “The Dead” and Joseph Conrad “The Heart of Darkness”. Finally, modernist poetry is review again with W.B.Yeats “*The Second Coming*” and “*The Game of Chess*” from “*The Waste Land* “by T.S Eliot. Furthermore, students who choose to follow a specialised course in literature and civilization that cover literature in English with a further paper submitted on a topic of their choice. To present a clear account on the coverage and transformation of the subject matter, one should shed the light on the amount of time available.

2.4.2. Time Teaching Load

It refers to the timing attributed for teaching, learning, and habitual classroom procedures like attendance and announcements. It can also be considered what appears on a student's schedule. Actually, students meet with their teacher once a week for almost an hour and half. Admittedly, most teachers and students unsatisfied with this time in comparison to other subjects and the paramount of literature load programme. Such concerns and constraints add a heavy burden on literature teachers to sort out the situation trying to adapt an overloaded content for a subject that encloses both American and British literature in one subject and in a very limited timing. Admittedly, most literature teachers are not satisfied with such challenging situation since many literary works are not completely read and studied as it should be.

As a matter of fact, going through literature on time constrains in literature classes did not come out with real ways to overcome time barriers, as an experienced teacher one hour and half a week puts seem like impossible mission to cover and relatively introduce three major literary genres namely the prose (short stories), poetry and drama. Moreover, combining the problem of overload syllabus of literature and students lack of effective instructional strategies in reading to teacher lecturing habitual teaching practice, entail a sense of resisting the situation through alternative practices in coping with the time required. In this case, the prime essence on the expense of the teacher is to provide helpful teaching approaches alongside with short cut learning strategies to increase students confidence and reduce anxiety in reading different texts. As stated ironically but wisely by Albert Camus (1913-196) "*Some people talk in their sleep. Lecturers talk while other people sleep*". Online quotes.

2.4.3. The Subject Credits and Coefficients

Following the coefficient accredited for all subjects in the below table , one can notice that subjects which emphasizes the teaching of language skills are highly valued in regard to those enriching our students cultural and literacy knowledge . This distribution of credits, be it purposeful or not, may lead the first year students to think of marks and coefficients more than the importance of the subject matter and its content. According to this convention, literary studies is concerned.

Subjects	Coefficient
Oral Production	2
Written Production	4
Linguistics	1
Literary Studies	1
Grammar	2
Phonetics	1
Human Social Sciences	1
Study Skills	1
Foreign Language 1	1
Techniques of Work	1

Table 2.3 First Year Subjects (The source: The Department of English)

2.4.4. The 1st Year Literature Studies Course Contents

Generally, most teachers of English literature pave the way to this subject through an introduction presentation to the conception of literature, its definition, and why we study it. In doing so, they try to familiarize the students with main contents and aspects to be dealt with along the year. The syllabus is scheduled mainly through two terms. The first term is meant for prose and drama while second term is meant for poetry and introduction to American Literature. The course is provided for two semesters. The first one is a very crucial beginning to facilitate students contact with the world of literature for first time. Throughout the year, first year students discover the different British literary genres like tales, short stories, drama and then poems. The second term is meant to be fully for poetry. Admittedly, from my experience and my colleague teachers, both semesters are not enough even to cover adequately the required British literary works with short stories at this level for the shortage of time.

The Concerned English literature		Elements
British and American literature	Introduction	-Oral Literature Vs Written Literature -What is Literature -Literary Genres
	a. Prose Graded and abridged readings of tales and short stories Reading, listening and summarizing excerpts.	<u>The Canterbury Tales</u> by Geoffrey Chaucer 1. <u>“The Wife of Bath’s</u> 2. <u>“The Wife of Bath’s Prologue</u> 3. Selection of other short stories
	c. Drama -Written and video excerpts	1. <u>The Merchant of Venice/ Act 1/ scene 3</u> by William Shakespeare.
	b. Poetry -Sound pattern -Techniques of versification- Figures of speech	1. Sonnets 116 <u>“True Love”</u> by William Shakespeare 2. Sonnets 18 <u>“Shall I Compare thee to A Summer’s Day?”</u> by William Shakespeare

Table.2.4. The First Year Literary Studies Syllabus Content

(Source: The Department of English)

2.4.5. The Teaching of the Short Story in our Context

The place of the short story in our context is recognised by the purpose of its inclusion in the curriculum. That is to say, they are used as a tool to learn about the language skills of the target language as it is the case of short stories passages included in the Secondary School Text Books. Admittedly, in case these literary passages are used, they are principally exploited to teach reading comprehension. Moreover, most of these stories are extracted chunks that can be found in the form of extra consolidation rubric at the end of the unit. The absence of any clear instructions or objectives concerning these short stories passages and the position they take in individual unit organisation implies that they are used to be read for pleasure when students have time. This reality may reflect the value of English short story at the pre university curriculum in times considerable studies are stressing the benefit of short stories at younger age particularly in second/ foreign language context.

As for the second purpose, short stories are used to teach literature which the case of tertiary level curriculum. Undoubtedly, the short story represents one of the great literature genres that bring about the main literary elements as (characters, settings, plot, climax...). Thus, this literary function made of it an essential component of the higher education curriculum. With regard to the department of English at Tlemcen, short stories are included in the introductory literary studies course. Within the first year students are exposed to one of the type of short stories so called frame stories. This type of story is first introduced by Geoffrey Chaucer and his contemporaries representing old English prose. This collection of short story entitled "*The Canterbury Tales*" (1380-1390) represents one of the weirdest road trips to Canterbury where a group of pilgrims tell stories as a contest to pass time along their road. Furthermore, other extra selection of short stories is bound to time constraints and differ from one teacher to another.

Unfortunately, the integration of short stories only in the first year literary studies syllabus seems not sufficient to give it its worthy value as an important genre in the world of literature. Moreover, the overload of the first year literary studies syllabus taking into account the first courses devoted to familiarising students with both oral and written literature and the need to teach other genres like drama and poetry, may certainly mirror the difficult task to cover adequate set of English short stories. Thus, this challenging situation addresses the careful thinking of effective instructional strategies that make a

balance between these issues and challenges to teach the short story and helping students to enjoying reading and learning them.

2.4.6. The Aims of the Course:

In effect, the teaching of literature at the English department is not concerned only with our specific teaching aims but also about common universal framework in times of modernity and educational globalisation. With this in mind, the acquaintance with the world of literature can be conventionally graded according to students' level. In this vein, Scher (1976) illustrated that in the entrance of literature for pre and intermediate levels, teachers use literary texts for **“language practice, reading comprehension, and aesthetic appreciation”**. Whereas for the advanced levels, teachers use literary texts for **“development of knowledge of world literature, practice in reading and discussing creative work, and the introduction of literary concepts, genres, and terminologies e.g., recognition of figures of speech, levels of meaning, and other stylistic features”** (Muyskens, 1983, p. 413). Unfortunately, there is not a supplementary guide or journals that specify clearly and individually the objectives behind each course of the curriculum as it's almost the literature teachers' task, yet it's still possible to draw on some of the major objectives reported by English literature teachers. The main objectives to teaching literature in general and short stories in particular are summarised as the following:

- Help students understand the key features of a short story
- Enable students write upon certain elements of a short story such as theme, setting, character,
- foster students to develop critical thinking
- Acquaint students with different cultures.
- Improve students' command of language particularly reading and writing
- Enhance students feeling and imagination in real life
- Develop students' literary competence.

In this respect, Djafri Y (2013) cautions:

At this point of reforms which care too much about the economic situation of the country, one can but confirm the former worries that have threatened the status of literature as a subject in the licence degree. Put differently, this new targeted profile of the licence seems to deepen the gap between the two pretentious aspects

of literature teaching and the practical objectives planned for the improvement of the national economy (p.61)

In summary, on the light of the fore mentioned description of the situation of the English language teaching and the new reforms in higher education and the above quotation, it seems that it is in a way or another based primarily on political and economical considerations which can affect indirectly the status of some subjects like literature.

2.5. Research Methodology

In this part, the researcher presents the appropriate methodology used in this research. Specifically, he also discusses the nature of the research method, its instrument, the participant and how data can be analyzed. A combination of both qualitative and quantitative methodological approaches was adopted by the researcher in order to attain realistic results from the research

2.5.1. Research Design and Method

Kerlinger (1986) describes **“A research design is a plan, structure and strategy of investigation... to obtain answers to research questions or problems. It includes an outline of what the investigator will do from writing the hypotheses ...to the final analysis of data.”** (p. 279) According to this simple definition, the design should detail clearly what procedures included and explain why you have chosen them. For the part of this definition, this current study tries to describe and interpret the existing practices in teaching literary study course first year licence students in the English department. In a strict sense, the focus is directed mainly on their first contact with the first literary genres (short stories) so that to investigate the current possible constraints and suggest some effective ones in reading literature short stories accordingly.

This study is simply of descriptive nature as it seeks finding answers to real existing variables in our context. This claim is clearly supported by Best and Kahn (2006) as they state **"analysis of past events or the already existing conditions"**(p.133). That is why; descriptive studies have a significant role in educational research as they provide a rich knowledge on what happens in educational institutions. One of the major advantageous associated with descriptive studies is one in which information is collected

without changing the context or interference from the researcher. Moreover, it is always preferable in educational research to start with descriptive exploratory study which permit later to conduct an experimental study to validate the findings. To this end, the current research represents the preparatory foundation of the recurring constrains in teaching literary study course with aim of recommending some useful effective strategies for the future experimental implications.

As the main purpose of such type of research is to describe, explain, and validate findings. The study will concern the first year EFL students at Tlemcen University where the researcher resorted primarily to a descriptive literature review and theoretical background in what concerns the teaching of literature, the principles and the rationale of different reading strategies toward improving students' motivation and appreciation in reading short stories. Then, it is followed by a practical description on both the situation of English plus the general structure of the context of the study in the English department.

Trying to explain and describe the situation of literature teaching and learning by providing some theoretical bases to apply certain solutions, determines the nature of the method for the current research which is a case study. The latter is referred to as the study of the particularity and complexity of a single case, whether that case is represented by a person, a group of people, or an institution (Stake 2000). According to Yin (2003:2) **"the distinctive need for case studies arises out of the desire to understand complex social phenomena"** because **"the case study method allows investigators to retain the holistic and meaningful characteristics of real-life events,"**

Most researches in many fields opt for the adoption of case study method in their studies because of the following advantages; **"It provides a unique example of real people in real situations, enabling readers to understand ideas more clearly than simply by presenting them with abstract theory or principles."** (Cohen et al, 2000, p. 279). To illustrate, the feasible practicality of case study in real life context as the educational situation aids to generate a lot of amount of data from different sources so that it facilitates understanding of complex situations.

Three research instruments namely questionnaire for students, interview with teachers and classroom observation are adopted to collect data. The questionnaire is developed with a general aim to elicit students' present attitudes toward different literary

genres in general, their interest in reading literature as well as to express their needs and preferences for a particular effective instructional strategy in reading English short stories. The teachers' interview is structured to spot their specific aims, teaching methodology that generally characterise their literature short stories course and challenges they face accordingly. As for the choice of observation, it is to practically accumulate further information from classroom reality and unveil unspoken behaviours and practices.

The reliance of these three tools in collecting data is technically labelled triangulation technique. The latter is widely associated with case studies for the reason that they can together yield rich complementary data. For this purpose, as cited in Par Alison M. Jaggar (2014, p.47), Jick (1979) explains that the **"effectiveness of triangulation rests on the premise that the weaknesses in each single method will be compensated by the counter-balancing strengths of another"** (p.603). By and large, case studies can provide important information even through not very long research therefore the results of the research will provide an opportunity to formulate some immediate recommendations for further improvement of literature teaching course mainly short stories.

So as to answer the research questions and validate hypotheses, in 2014, the researcher administered a questionnaire to first year licence students at the end of the year. He also conducted an interview with the concerned literature teachers and observed some literature teaching courses during the time devoted for short stories. Eventually, the researcher analyses the gathered data from the research instruments qualitatively and quantitatively combining the two approaches.

The outcome of the research may address to identify some hindrances that do not allow first year students to be initiatively involved in reading literature short stories. It may also spell out some other effective teaching techniques and materials for better motivation and enjoyment in reading short stories.

2.5.3. The Participants

2.5.3.1. Teachers' profile

The interview is administrated to four English literature teachers at English Department of Tlemcen University where subject of this study is investigated. Two of

them were males, and two were females. They all teach Literature Studies subject. They hold a Magister degree and specialized in teaching American and British literature. Two are novice teachers and two are expertise ones. This selection of sampling is based on the view that both new and novice teachers of literature may benefit the research more juxtaposing their views.

Literature Teachers	Gender	Title
Teacher 1	Female	Professor
Teacher 2	Male	Dr. Senior lecturer
Teacher 3	Male	Assisstant lecturer
Teacher 4	Female	Assisstant lecturer

2.5.The Target Teachers (Source :The Department of English)

2.5.3.2. Learner’s Profile

The intended population of the present study was the First year licence students at the English Department of Tlemcen University. It is composed of about 30 first year students who are enrolled at the English department randomly chosen. They are both males and females. Their age varies from 18 to 21 years .They are from different social and educational backgrounds since they come from different regions of Algeria and from different streams i.e., literary, scientific and exact science. These students have been studying English for seven years. Their linguistic competence in English may vary. However, I assume that they are, in general, lower intermediate English students. This population has been chosen because those fresh students are studying literature courses for the first time. Consequently, they have no prior knowledge in this subject.

Furthermore, I assume that they will experience the reading of English authentic short stories in for the first time. If they had this experience, they might already have experience with literature both in Arabic and French, though Arabic and French literature is generally presented in the biographical and historical vein, and adapted so as to suit his level as a second language learner. They also had it with a full teacher intervention and interpretation.

2.6. Research Instruments

For the validation of this study, the data that were used are classroom observation, teachers' interview and students' questionnaire. An explanation for each instrument is provided in detail below.

2.6.1. Students' Questionnaire

It is one of the most recurrent techniques of collecting data in most cases. In this method, a questionnaire includes a set of questions which are given to respondents with a request to answer them objectively and by themselves. The respondents voluntarily answer the question and give them back to the researcher. A well constructed questionnaire should regard the following aspects (Kothari, 2006).

The general form: if the respondents are given the same questions with the same wording and fixed order that is called structured questionnaire.

Sequencing the question: it means to arrange the questions in a logical connection so that each question relates to the next. That is to say, they can be sequenced in terms the most easy to the most difficult or from specific to general so that the students find smoothly easy to answer the questionnaire.

Question formulation and wording: the researcher should be so careful in forming very simple and familiar questions to students' level of thinking to avoid any misunderstanding. As for the form, there should be a variety in the types of questions from closed question (that accepts only 'yes/no'), multiple choice question (they can freely to choose from different options) and open ended questions (they answer freely from their words and thinking) (ibid).

According Kothari (2006), this instrument is advantageous for the following reasons:

1. It is a method that can be conducted at a low cost even when the universe is large.
2. It is free from the bias of the researchers.
3. Respondents have adequate time to give well thought out answers.
4. Remote respondents can be easily approached.

5. The result of this method is more dependable and reliable as the research is conducted in a large scale.

Despite of the above significant advantages, this instrument is also with some demerit like the issue of relative representativeness and low response rate from the respondents. Yet it is still one of most commonly used technique to collect data in the field of education research. Furthermore, the questionnaire is dominant in any study because it permits the collection of both quantitative and qualitative information (McLeod, 2008). As a result, the students' questionnaire was constructed to get both qualitative (open ended questions) and quantitative (yes/no answers) data.

In effect, the students' questionnaire is composed of twelve questions which can be grouped into three major sections. The first section take the form of closed questions requiring from the students to choose "yes" or "no" answers. The second one labelled closed or multiple choice questions where students pick up the appropriate answer from a number of options and third ones are open ended questions where students are requested to give explanation or freely suggest other options.

It goes without saying that there were some limitations encountered in using yes/no questions as they can only show the quantity of students or teachers who answered yes or no but were not able to obtain reasons in choosing particular answers. Therefore, the researcher extended purposefully such questions with reasons provoking questions.

2.6.2. Description of the Questionnaire

The first year licence students were given questionnaires almost at the end of the year to provide information about their attitudes, preferences and strategies in learning literature in general and short stories in particular. The questionnaire was divided in four items.

The first item (question1 and 2) is deemed to get biographical data about where they live and learning experience in English.

The second item (questions 3, 4, and5) students were asked to express their opinions toward reading literary works and their best preferences between prose and poetry

Question3: students' perception on literature and linguistics courses.

The aim of this question is to know how much students are familiar with Literature course and to check their interest and tendency to literature versus linguistics. Students at this level may have a predisposed ideas and attitudes on a particular subject.

Question4: students' attitudes in reading literary works (prose/ poetry).

The aim of this question is to elicit student's willingness and readiness in reading literary works.

Question5: students' reading preferences in prose

The aim behind this question is to determine students' preferences to a particular type of prose as tale, short story or novel.

Question6: students' motives in reading prose and type of prose

The aim of this question is to uncover the reasons of students' preferences in favouring prose and a particular type of prose. And meanwhile deduce the reasons behind being less interested in other types to deduce any possible constraints or misbelieves.

The aim of third item (questions 7 and 8) is to investigate the sense of joy in their reading of these literary genres and the motives that cultivate it.

Question7: students' attitudes toward poetry.

The aim of this question is to bring out students' appreciation to poetry seeking some explanation behind this enjoyment.

Question8: Students 'attitude toward English short stories.

This question explores students' opinions about short stories in terms of easiness, difficulty and enjoyment.

The aim of fourth item (questions 9 and 10) is having a clear account on the culture of reading by our students and their reading habits with short stories.

Question9: students' independent reading in other languages.

The aim of this question is to infer if students have the culture and habit of reading in general.

Question10: students' reading habits in English.

This question tends to clarify how frequent is that reading habits in English short stories.

The aim of fifth item (question 11) is investigate if students' needs and preferences are incorporated in text selection.

Question11: students' opportunity to propose short stories.

The purpose of this question is to check if the students' preferences are involved in text selection and course objectives.

In this six item (questions 12, 13 and 14) students were further asked to express their opinions about the ways/methods/strategies of learning helping them understand and enjoy the reading of short stories and literature.

Question12: teachers' instructional methods and strategies in teaching short stories.

This question serves to voice the frequent teaching methods of the teacher in the class.

Question13: students 'thoughts on alternative reading methods.

This question seeks to check students' awareness of different reading strategies and purposes.

Question14: students' views on methods used in reading short stories

This question is meant to explore student's current or potential preferred methods in reading.

Even though the results from the questionnaire were used to describe the students' responses to understand their' attitudes, strategies and constrains in reading literature, it is clear that reading any piece of work varies from person to person, and according to different contexts. Consequently, because respondents' attitudes analysis from the questionnaire cannot solely tell us all about literary studies course reality, I deem it necessary to use interview with teachers.

2.6.3. Teachers' Interview

Unlike questionnaire, the interview exemplifies a real social interaction between the researcher and the respondents. Thus, the interview is described as conversation between the interviewer and the respondents, it helps the researcher to continue eliciting certain information from the respondents (Moser and Kalton, 1997, p.271)⁴. Actually, this conversation is meant to be meaningful and insightful as Dexter (1970: 123) states "*The*

interview is a conversation with a purpose". Furthermore, the use of the interview enables us to uncover directly what is inside the mind of the respondents. That is to say, it is to explore the views, experiences, beliefs and/or motivations of individuals on particular matters. This instrument is often coupled with the questionnaire in descriptive researches to complement it. (Scheurich, 2007).

In fact, there are different forms of interviews namely structured, unstructured⁵, semi structured and focused group interview, but in the case of descriptive research, the researcher can use structured interviews which are verbally conducted questionnaires where a set of questions prepared in advance. The interview and the interviewee follow schedule of the interview with no deviation in depth answers or new questions. Thus, they are considered practical in terms of being quick and easy to administer (McLeod 2014). In this respect, the researcher opts for the structured interview instrument in this study to attain detailed information for the study. In effect, interviewing literature aims at letting reflect upon their classroom practices and objectives as they teach Literature and short stories. According to Kothari (2006) **"The method of collecting information through personal interviews is usually carried out in a structured way"** (p.97). The interview method allowed probing and gathering of more information depending on the knowledge, ability and experience of the respondents.

In addition, structured interview is favoured method of data collection as it is economical, ensuring acceptable generalisation and does not need a high skill on part of the interviewer Kothari (2006, p. 98). Moreover, it is reliable in obtaining both verbal and non-verbal information from respondents. The interview questions formulation does not include only the use of closed questions but also open-ended questions which have to be arranged systematically according to this study objectives that allowed logical flow of the conversation between the researcher and the respondents.

2.6.4. Description of the Interview

In this interview, the researcher tried to find out what are the teachers objectives, common instructional strategies and methods in teaching literature and short stories. The researcher also enquired about their position in the newly shift of focus from teacher to students centred process. The researcher then attempted to compare and contrast the answers according to the level of teachers and their experiences. Regarding questions

types, they are typically scale questions encompassing the three main categories of questions; dichotomous questions (yes/no questions), multiple choice questions and open-ended questions. In strict sense, the researcher used one so called 'closed question' which means that the respondent was given some options out of which he or she had to choose. In addition, the researcher used the so called 'open questions' which means, as the title prompts, the respondent is asked the question and he or she answers at his or her best.

For the research interest and the interviewee ease. The researcher arranged in advance with the participants several meetings to collect satisfactory answers. In this study, structured interview were used. Therefore, the questions were the same for both participants. For a concise and better legibility, the research generally split the questions into five main complementary sections: biographical and professional data, their aims and practices in teaching literature in general, the purpose of assigning short stories, their view points, hindrances and their suggestions in helping students read well in short stories, their methods in working with students to read short stories. From the interview, the researcher sought to find out answers to the following questions:

Question 1: Teacher's experience

Question 2: Teachers' opinions about the objectives of teaching literature;

Questions 3: Their opinions about their strategies in teaching literature;

Question4: Their opinions about the purpose behind assigning the reading of short stories

Question5: Their opinions about their preference on students work in class (individually or group)

Question 6: The techniques and materials they used in teaching literature, and if they were suitable for teaching of reading short stories;

Question 7: At the end, their suggestion for a better teaching of reading stories.

2.6.5. Observation Method

Observation is an important part of data collection. It is a method by which an individual or individuals gather first hand data on particular programs, processes, or behaviours being studied. It provides the researcher with an opportunity to collect data on a wide range of behaviours, to capture a great variety of interactions, and to openly explore

the evaluation topic (Nunan 1989). This instrument provides a safer scientific basis toward out of sight out of mind as it effectively mirrors the real life context for the researcher. In this vein, Robson (1993) states; **“Classroom observation seems to be pre eminently the appropriate technique for getting at real life in the real world. Direct observation in the field permits lack of artificiality, which is all too rare with other techniques”** (p.191). Thus researchers use an observation schedule as an instrument of data to view how a particular issue is taking place naturally.

Many researches use observational technique for the strengths that it allows researchers to do the following: (a) to study the processes of education in natural setting; (b) provide precise and more detailed proof than other data sources; and (c) encourage change and verify that the change occurred. The descriptions of instructional events that are provided by this method have also been found to lead to improve better understanding complex situations and models for improving teaching.

When thinking of this instrument, the researcher should essentially think of the type of observation (structured or unstructured⁵) that can fit with the main trend of the study i.e. descriptive, exploratory or experimental. According to Kothari (2006), **“Structured observation is considered appropriate in descriptive studies, whereas in an exploratory study the observational procedure is most likely to be relatively unstructured.”** (p.96) Additionally, there are different ways the observation instrument can be conducted, To illustrate, if the researcher is sharing membership of the group he is studying, he is using a participant observation whereas if he/she is taking a distinct position from the group, a non participant observation is adopted. And when he is unknown to that particular observed context, it is called a disguised observation. (*ibid*).To gather with the importance of the type and they way it should be done, classroom observation can be done broadly through two methods; a video tape recording or real time observation to obtain first hand information that is important to consolidate the response from other methods of data collection.

2.6.6. Description of Classroom Observation

Classroom observation has many valid and important educational purposes for both the observer and the observed. As for the observer, the purpose of this structured non participant observation is to attend English literary studies courses with first year licence student. Ultimately, it is meant to notice teacher and learner instructional practices and interaction in dealing with short stories classes. The researcher had the chance to observe two English literature teachers. Each literary study course was observed twice.

Observation is important because it will help to see immediately the students' behaviour during the class. The researcher focuses the observation on students' reactions to different roles and tasks in literature studies classes, their motivation, their focus on the task and instructions, and any possible problems that can be observed. I intend also to observe students when reading a particular literary work, whether they find difficulties decoding the meaning or not. The researcher also observes students' reactions when using the whole lecture strategy to see if they will work at ease or not.

Because the classroom research is full of variables that can directly or indirectly effect the teaching and learning operation, the researcher prepared an observation sheet based on some main specific criteria that serve well the function of classroom observation to collect the needed data. These criteria are further expanded to multiple indicators to ensure a wide range of the possible elements to be observed. The selection of these criteria took into consideration both teacher and students' practices. (See appendix 6).

To enrich and accumulate more insightful data, the researcher checked, outside the classroom, if there are notice boards for any information about reading practices such as group reading, English clubs for reading.

	Indicators	Tick	Cross
Teaching methods	Teacher centered Learner centered		
The reading approach	The cultural approach Language approach Personal growth approach Combination Others		
Students' Interactions	Works collaboratively to do tasks Work in pairs In small groups Individually		
Motivation	Class attentive, quite and motivated Encouragement, praise and thanks Students' partial or full participation		
Enjoyment	Demonstrates enthusiasm with the subject matter Students 'aesthetic interaction with the text, classmate and teacher		
Instructions	Engage students in reading activities Have student attempt to match story with their lives. Explain, repeat difficult words Students' question/answers Teacher's questions/answers		
Teaching materials	Use modern resources (visual aids / videos/ film..) Authentic/ modified/ handouts/activities.		
Others			

Tabel.2.6. Classroom Observation Sheet

2.7. Pilot of the Study

So as to increase reliability, validity, and practicality of the research instruments function, pretesting is paramount importance to ensure that. According to De Vaus (1993) **“piloting serves to; check the clarity and easiness of the questionnaire items, it also gives feedback on the time needed to complete it and to identify the commonly misunderstood or incomplete items or instructions”** (p.54). In a like manner, Kothari (2006) explains **“We can do so by taking small samples of equal size from each of the proposed strata and then examining the variances within and among the possible stratifications, we can decide an appropriate stratification plan for our inquiry.”** (p.63)

Accordingly, the questionnaire was pretested with seven students from the same target population of this study. Admittedly, conducting the pretesting helped the researcher checked and verified students’ difficulties and lacks in dealing with the questionnaire items from which he ensured more clarity and completeness of the items.

In the same way, teachers’ interview was pre tested by two experienced English university literature teachers where their feedback was very insightful to the reformulation and rewording of questions and objectives too.

2.8. Data Analysis

The researcher other major task after data collection is data analysis for the purpose of developing the field work of the research toward supporting the hypotheses and questions of the study. To ensure a relevant data analysis, the researcher should adopt the approaches that adequately fit in accordance with the nature of his research. To this end, the use of both qualitative and quantitative approaches, which determine both statistical and descriptive analysis, is significant for this descriptive study case to generate valid conclusions.

2.8.1. Combined Approaches to Data Collection and Analysis

Increasingly, it seems that language classroom researchers are calling for thoughtful selection and combined approaches rather than rigid devotion to one approach over the other. Both qualitative and quantitative methods may be used appropriately with any research data analysis as stated by Ann and Marja⁶ (1997), **“Careful review of the full spectrum of both major research paradigms will confirm that both methods can be**

used in less usual ways, i.e. it is possible to quantitatively describe and observable events in the real world and to collect qualitative evidence within pre-specified, experimental situations.” Consequently, using a combination of qualitative and quantitative data analysis is advantageous to ensure that the limitations of one type of data are balanced by the strengths of another. The researcher’s purpose is to make of the two approaches complimentary in clarification, illustration, interpretation of the results. Moreover, a combined approach helps to study and interpret results on both 'macro' and 'micro' levels.

2.9. Limitation of study:

the current study aspires to come out with confident reliable conclusions to maximise literary appreciation in reading literature short stories yet the researcher has to acknowledge some encountered difficulties in carrying out this research;

Primarily, one uncontrolled limitations in conducting this study is seen in the few number of enough experienced literature teachers. Due to that fact that there is only one senior teacher teaching first year literary studies, it was difficult somewhat for the researcher to gain much data from many respondent teachers. Moreover, data collection was also a challenge so that it was difficult for me to decide what to include or exclude as there are many interrelated possible interfering variables with research hypotheses like individual differences and styles in terms of reading and reading comprehension that may also affect students’ readiness, motivation and performance in reading literary texts. Additionally, cognitive strategies, which are not included in this study, can also make a difference in students’ engagement with reading literature which.

Another limitation of the study can be associated with the observation method as it did not cover students contact with the library and which kind of books they are more likely to borrow. Last but not least, the current study focused on the schooling constraints controlling the reading strategies while there are other uncontrolled factors related to students’ demographic and educational background in cultivating or embedding prior love of reading to short stories.

Conclusion:

This second chapter is generally divided in two main parts; the first one tried contextualising the research within its area of study and the second one brings about the implementation of the research method to envisage what happens actually between students and the teacher in learning literature classes. With regard to research instruments, it provides a considerable descriptive account and relevant aims in accordance with each one. It also shows how all these three research instruments are described and will be analysed through a combined approach (qualitative and quantitative).

Notes on The Second Chapter:

1. APS: (The online site of Algerian Press Service) Quoted in a Press Conference on Monday, 17 November 2014 12:39. The Minister of National Education; Mrs Nouria Benghebrit meeting with Lord Risby to prepare for investment opportunities in Algeria. Retrieved From: <http://www.aps.dz/en/index.php>

2. Bologna Process: It is a European Framework initiated on June 19, 1999 following the signing of the Bologna Declaration by the ministers responsible for higher education from 29 European countries, is a unique, voluntary process of intergovernmental cooperation and helped to set up thorough reforms in higher education in 2010 and establishing the European higher education Area. Today, the European Higher Education Area is composed of no less than 47 European States. It aims to establish a European higher education system more compatible and consistent.

3. Literature as a Subject / Content: In secondary education there are some chunks of literary text but they are used at the end of each unit from the school book to be read if they have time. However, they are rarely taught, they are meant as a subject. By contrast, at university students study directly literature as subject and not just for the mastery of English language.

4. Moser, Sir Claus and G, Calton .(1971). Survey Methods in Social Investigation. On line, London. Heinemann Educational Book. Retrieved from: <https://books.google.dz/books>

5. Structured and unstructured Interview: They refer to the forms of the interview that fit in a particular type of research. The first one is formed by questions that require very concise answers; it is mostly characterized with closed questions. It assumes that the interviewer is satisfied with the whole range of possibilities expected. This is why a structured interview is often preceded by a phase of unstructured or semi-structured interviews that allow it prove that the questions cover the investigated field. This type of interview is hardly used in thorough qualitative approach because the prefixed order in questions prevents the interviewee get to the bottom of what he might say.

Unstructured Interview: This type of interview is mostly featured by the type of questions stimulus or reformulation synthesis during the interview. Sometimes just one question can be the lead outlet for the subsequent questions. The interviewer no longer poses further questions. This does not mean that the interviewer is passive: it must fulfil its function of facilitating the expression of the interviewee, without directing or controlling his/her expressions.

6. Ann L Casebeer and Marja J Verhoef (1997). Combining Qualitative and Quantitative Research Methods: Considering the Possibilities for Enhancing the Study of Chronic Diseases. (18)6. Retrieved from: <http://web.pdx.edu/~stipakb/download/PA555/Qual-Quan3.htm>

Chapter Three

Data Collection and Analysis

Chapter III: Data Collection and Analysis

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Introduction

“ Easier said, difficult done” despite the aforementioned account on theoretical aspects, principles, situations and method of this research, it is only when undertaking the practical part, to examine what really happen between the teacher and the students , the refute or approval of hypotheses and suggested pedagogies confirmed.

3.2. Analysis of Students’ Questionnaire

The second Item (questions 3, 4, 5 and 6) students ‘opinions in reading literary works and their best preferences between prose and poetry

Question3: *Students’ attitude towards Literature and Linguistics*

The researcher chooses to administer the questionnaire to first year students since they have just joined the English Department, and they are supposed to study literary studies course for first time having their own expectations of this course. Thus, despite the fact that students are still with fresh mind to have an adequate answer for this question, it is the researcher’s main purpose to unveil their expectations, familiarity and readiness toward the course types “literature or linguistics”. The results indicate that 62 % of respondents have answered "linguistics" while 28. % has answered "literature ". Since a large proportion of first year students have answered linguistics course, one can say that students’ attitudes¹ toward literature are still quite prejudicial. Such views of students can be attributing to their low limited knowledge on the literature course subject. Few students’ answers (19%) seem to be somewhat arbitrary as their choices include both course types.

The preferred subject of specialty	Linguistics	Literature
The percentage	62%	28%

Table3.1. Students’ Own Perception on the Course Type: Literature or Linguistics

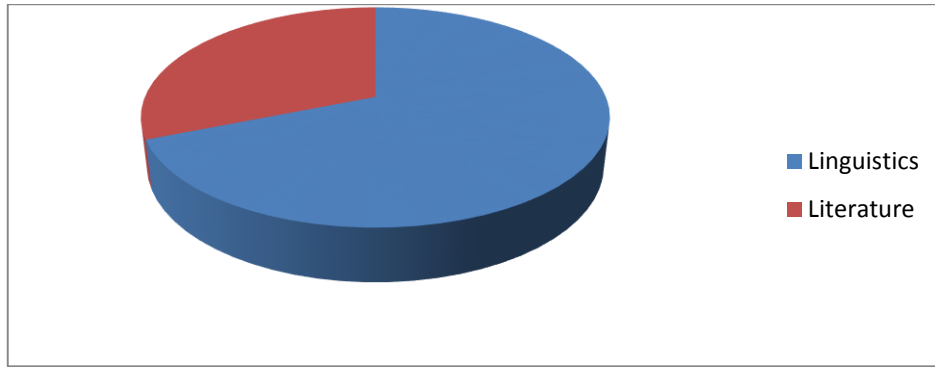


Figure3.1.Students' Preference: Literature or Linguistics

Question4: *Student's attitude towards reading literary work.*

The first question focuses on students' enjoyment of reading English literature. A total of 27% have a positive attitude of reading literature in English whereas 73% showed their lack of interest in literature reading. The question is put at the beginning to uncover generally the opinions hold by first year students toward reading in literature because attitudes if not identified and worked on properly they may become unchangeable beliefs.

Reading literary Works	Yes	No
Percentage	27%	73%

Table3.2.Students' Attitudes toward Literary Works

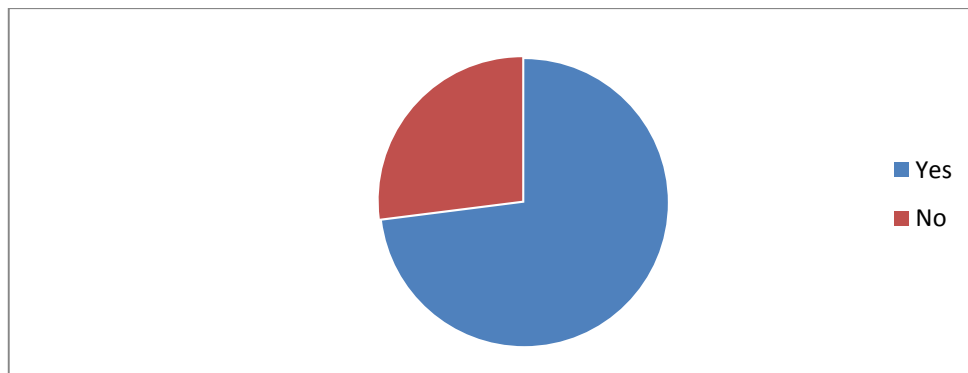


Figure3.2. Students' Attitudes toward Reading Literary Texts

Question 5: *Students' Preferences between prose or poetry*

This question is posed to know what type of literature students like to be taught prose or poetry. Majority of the responders agree that prose is preferred than poetry. The results indicated that 77% of students tend to favour more prose rather than poetry with regard to the little percentage 23 % representing poetry. Asking such question is purposeful for the reason that to give students to express other preferences for any prose and then deduce the place of short story according to their answers. Thus, with regard to the results as majority hold positive perception to prose, it is then the following question aim to dig thoroughly on this types of prose and why.

Students' Preference	Prose	Poetry
Percentage	77%	23%

Table3.3Students' Preference between Prose And Poetry

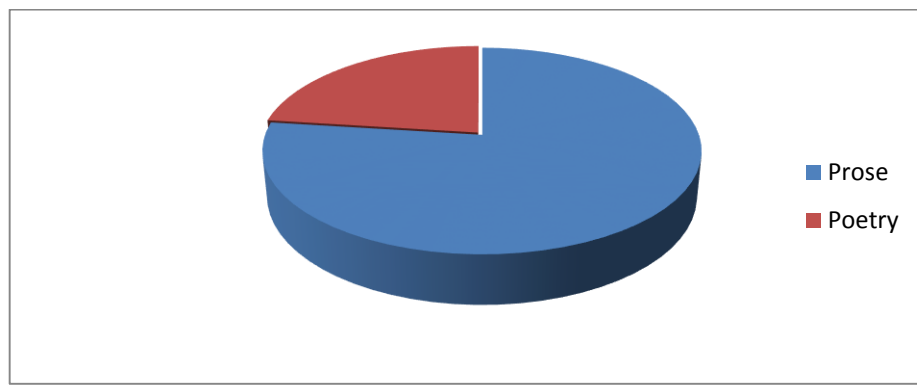


Figure3.3 The Choice between Prose And Poetry

Question 6: *Reasons of their Preferences of (and type) prose*

When asked about the reasons of their preference to prose as opposed to poetry, about (50%) of the students mentioned that it helps to improve their language skills and vocabulary particularly reading and writing. Some students (32 %) stated that prose generally easy to read and understand in comparison to the language found in poetry. Only (18 %) of students wrote down that they favour prose as drama for the topic it discusses (Pure Love). As for the question on which type of prose they like more, less than half of students (40 %) asserted that they like short stories and almost equally (36%) of them linked their admiration to drama. The remaining (24%) of students showed their preference for both drama and short stories.

Type of prose	Short stories	Drama	Both
Percentage	40%	36%	24%

Table3.4. Students’ Preferences on Types Of Prose

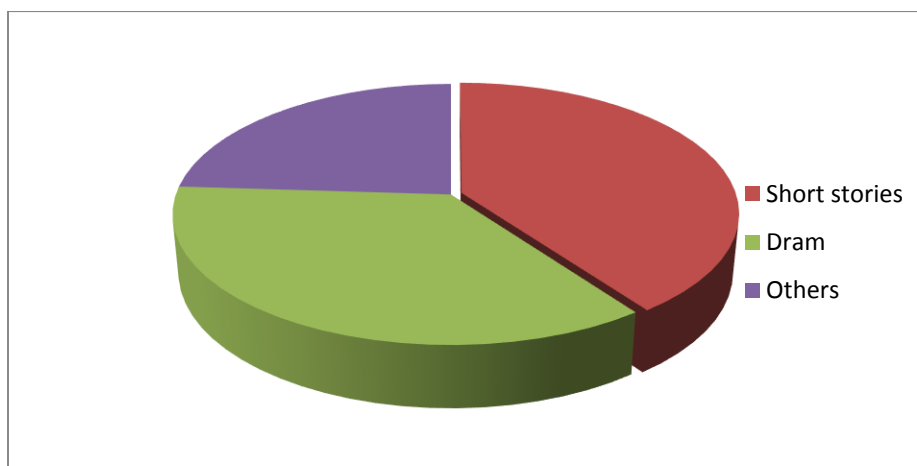


Figure3.4. Students’ Attitudes towards Reading Literary Work

The aim of fourth item (questions 9 and 10) is having a clear account on the culture of reading by our students and their reading habits with short stories.

Question8: *Students’ Opinions about Short stories.*

This question is posed to collect students’ opinions about short stories written in English to reveal whether the texts studied fit the students’ language level or not and if they are enjoyable or not. The result shows that texts are not so difficult. Nearly half of students (45%) consider the texts quite easy. Besides, (34%) of students asserted that they find difficulty in dealing with short stories in terms of understanding the deep meaning of some literary expressions and sentences and the moral behind them. Only (21%) of students point out that they find them enjoyable to read.

<u>Short Stories</u>	<u>Easy</u>	<u>Difficult</u>	<u>Enjoyable</u>
<u>Percentage</u>	45%	34%	21%

Table3.6. Students’ Opinion on Short Stories

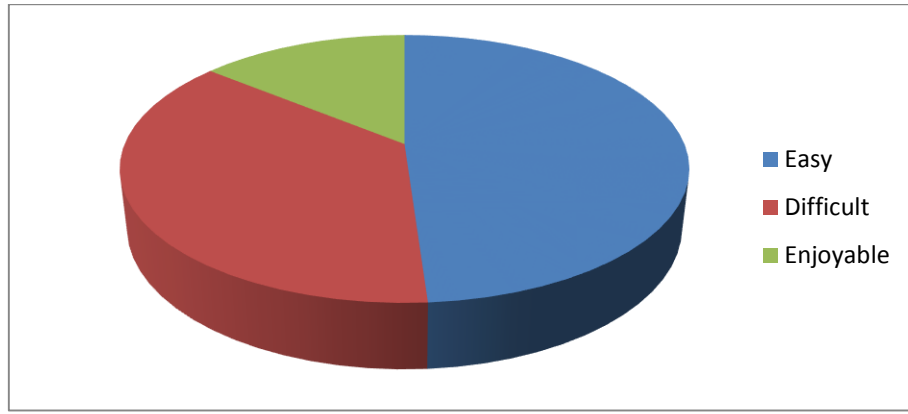


Figure3.6. Students' Opinions on Short Stories

Question 9: Students' attitudes on reading short stories in general

This question is addressed to students in order to infer if they are good or poor readers of short stories even in other languages. However such question may be traced back also to the informal environment of students mainly the family practices; it is not logically evident to neglect about the role of formal ingredients as the classroom instructional strategies and the purpose of reading in literature classroom toward the development of culture of reading. The loose of the culture of reading is clearly reflected as the majority of students (53%) show passivity to reading short stories with other languages even in their native language. On the other hand, just 27% of students got tendency to read in French and Arabic. These findings may yield the question how students are intrinsically motivated to love reading literary works.

Students Reading Habits	Percentage
Non	53%
French /Arabic	27%
Arabic /French/English	20%

Question3.6.Talble: Students Reading Habits in General

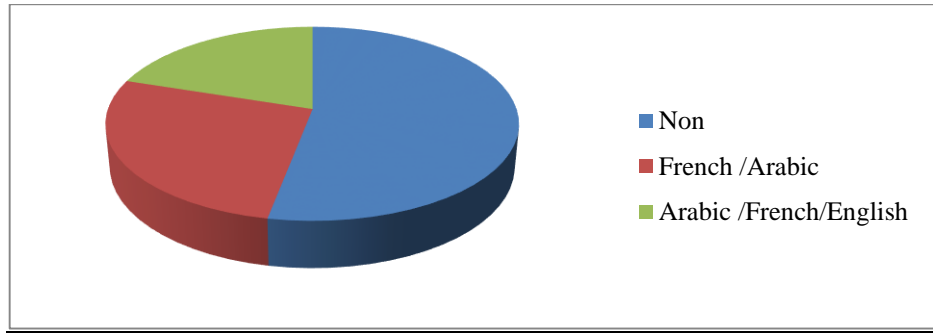


Figure3.6. Students' Reading Habits

Question 10: *Students' Frequency in Reading:*

This question is forwarded to deepen the investigation on their current habits toward inheriting a culture of reading. Purposefully, the enquiry is extended to the frequency of their reading in other languages to see if the problem is limited to a particular language course or could be other factors like unawareness, lack of motivation or strategies in their learning in general. As it is distributed on the below table, the findings show that a considerable number of students (77%) showed a very limited frequency in reading short stories in English representing (once). Conversely, (23 %) of the students varied their frequency between (twice and more). Clearly, this distribution of students' lower frequency is bound to their unawareness of the importance of reading in enriching ones personal overall growth and competences and the functions of reading literature as relaxing and broadening the mind. This fact, in turn, reflects the level of motivation to uplift students' culture of reading.

Students' attempt to read in English	Once	Twice	More
Percentage	77%	23%	

Table3.7.Students Reading Habits in English

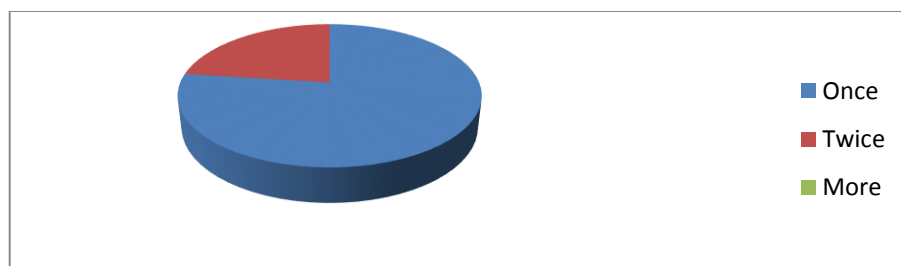


Figure3.7.Students'Reading Habits in English

The aim of fifth item (question 11 and 12) is to investigate if students' needs and preferences are incorporated in text selection.

Question 11: *Opportunity in Selecting Literary Texts*

The findings reveal that close to (96%)of students highly agree that students should be given the opportunity to select the literary texts that they like rather than reading only prescribed texts that have been selected for them by their teacher. Meanwhile (4 %) of students did not approve this. This almost common agreement stresses the voice of regarding students 'interests as a key ingredient to material selection hand in hand with teacher experience and syllabus objective.

Text selection	Agree	Disagree
Percentage	90%	10%

Table3.8. Students' Involvement in Selecting Short Stories

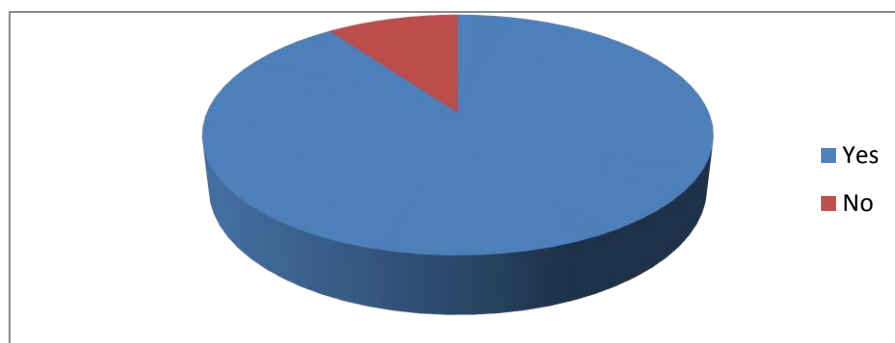


Figure3.8. Students' Involvement in Selecting Short Stories

Question 11: *Students' preferable topics in short stories*

The aim of this question is to gauge students' views on the topic they dealt with concerning short stories and at the same time gauge some common topics preferred by the majority at this level. The results shows that almost half students (49 %) chose topics related to love, peace, friendship, detective stories, adventures whereas some students (33%) expressed their preference to real and new stories meaning modern ones. Only few (8%) of them stated that they like stories that with morals and wisdom behind them like Islamic stories.

In this six item (questions 13 and 14) students were further asked to express their opinions about the ways/methods of learning and teaching helping them understand and enjoy the reading of short stories and literature.

Question 13: *Teacher’s practices/ methods in teaching short stories:*

The rationale of this question is to gather an overall account on teacher’s methods and strategies used in teaching short stories so that with this question the researcher shifts the focus from attitudes and content perspectives to methodology in the teacher course. Our findings show that a considerable number of students representing the majority of students (52%) ticked the three common methods; associate the story with what already you know, explaining difficult words and lecturing with the help of some handouts in analyzing a particular story. Unexpectedly, less than the quarter of students (20%) ticked the option of asking questions and generating questions while only (18%) display that that the teacher asks them to read and present them in research papers. Yet, (10%) of the informants stated that they use audio scripts to listen to the story.

Teacher’s method	Percentage
Lecturing and handing students with analysis	52%
Associate the story with what already you know	
Explaining the difficult words	
Asking questions and generating discussion	20%
Assigning you presentations	18 %
Others (listening to the story)	10 %

Table3.9. Teachers’ Practices in Teaching Short Stories

Question 14.1. *Students’ willingness and awareness of other alternative strategies to read well in literature*

This question aims at checking the willingness of students to think of other alternative methods and strategies may help them read short stories well. Generally, almost half of the students (50%) replied positively which means that there is a sense of awareness of their lacks and deficiencies in their current practices and they are more likely to look for other alternative methods and strategies. Unlikely, the second half almost (50%) confessed “No”

which gives a clear idea of their role as a passive learner, their demotivation in reading and unawareness of learning strategies in reading and enjoying literature.

Students' own methods to enjoy reading short stories	Yes	No
Percentage	(50)%	(50)%

Table3.10.Student's Awareness of Alternative Reading Strategies

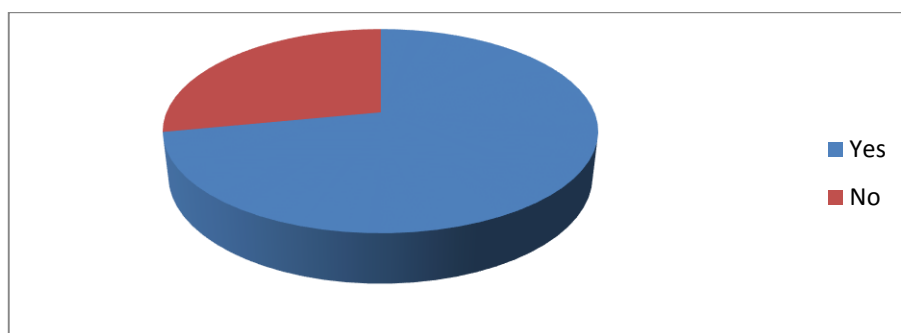


Figure3.10. Students 'Overall Attitude Towards their Teachers Methods in Reading Short stories

Question 14.2.: *Students' suggestions about methods used to better read something in Literature*

As they are asked to give suggestions on their own strategies when reading something in literature namely short stories. A lot of students (45%) do not suggest any method which again consolidates the previous answers of question (12). To illustrate, the large portion of students who admitted their reluctance in thinking of alternative ways to read short stories indicates that they are not strategic readers yet for the reason that they are unaware of their learning strategies. Other student (20 %) suggested that they like to read the story and then share it with their friends as retelling. Fewer students (15 %) stated that they tend to watch films or cartoons related to the literary works. This can help them appreciate and understand the texts better as well. Some students (13%) suggested working on stories in groups and presenting it in the class is so interesting and enjoyable too. Others (7%) stated that they read the story many times then write a summary to retain the story events.

Students' suggestions on better reading method	Percentage
Student's with no methods	45%
Retelling the story (sharing with friends)	20%
Watching the story	15%
Reading many times and writing a summary	13%
Presentations in class.	7%

3.10. Table: Students' Possible Methods for a Better Reading

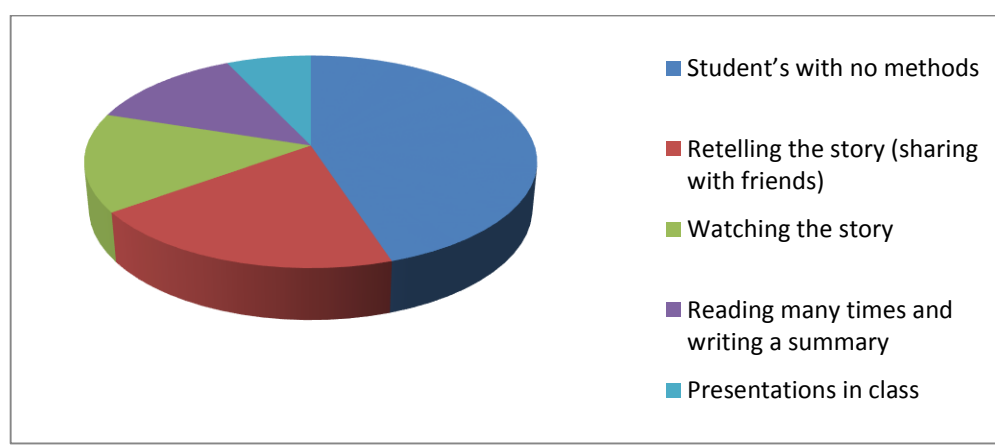


Figure3.10. Students own Methods

3.3. Discussion of the Questionnaire Results:

The questionnaire submitted to the students is significantly important to come up with answers to the main queries of the study. The first question on student's attitude toward literature gives clear idea on that pre conception mind map students hold on literature as most choices favoured linguistics. The effects of this negative attitude can be seen also in the lowest rate (27%) of student in their answer to the enjoyment of reading literary work which may farther widen that loose between their reading activities and literature. Despite the fact that students show higher preference to prose as opposed to poetry, analyzing the motives behind their choices to prose and even its types reveals that these preferences are bound primarily to improve their language skills and second to the length of the text, its difficulty and in some cases the topic. Thus, however the short story was ranked first in their preferences after drama, this findings entails that students are still using stories to strengthen their command of the language which signify two things; first,

most students still have a low proficient level that does not permit them to enjoy reading them as a result they are no more concentrating on the main functions reading literature namely relaxing and motivational ones

Furthermore, the absences of motives like (it is enjoyable or motivating story... or not modern or old, etc) in students' declared preferences denote the lack of the spirit of appreciation in what they are learning. As a reflection on the short stories had been taught, mostly their views did not express much difficulty but at the same time the option of being enjoyable represented only by lower percentage (13%). In this vein, it should be the opposite as the aim of teaching literature at this level is to cultivate that sense of appreciation more than understand which may concentrate on the course main objective accordingly

In digging on the reading habits of our students in general, unfortunately, the higher percentage (53%) denotes passive reading culture even in mother tongue. This gives a clear idea on the culture of reading in our learning situation in general as well. For the sake of measuring this passiveness in their reading habits so that to juxtapose it with syllabus aims, students' replies to question (10) in terms of frequency, means that they still poor readers regarding their level and the high interest they put in prose above (table 3). Thus, this low frequency in reading short stories can be traced to the absence of fondness in reading literature in general. It is true they are overcharged or maybe they don't have time but the question was open and encompasses even the assigned short stories in their course or those for pleasure. This issue prioritises asking major key question of the research; why they cannot read before what to read and how to read in literature.

One of the important obstacles that may affect students' interest in reading is not considering their needs and voices in short stories selection as it was shown in question (11). They largely (95%) approved their involvement and would like to have a chance to do so. This might mean that students were not given enough opportunities to share some texts and therefore less motivation even in literary study course. In addition, the findings also reveals the As a matter of fact, in involving students in teaching material selection, we are more likely to encourage that autonomy and learner centeredness which is necessary for less responsibility on the part of the teacher and more accountability on the part of students. Admittedly, hearing students' preferences in reading short stories may

foster that motivation to read more and at the same it is an opportunity for the teacher to orient his/her teaching objectives in accordance with students' needs.

As for the last item purpose, students are given the opportunity to reflect upon the way they are taught short stories and their own methods. The findings show that teacher practices in teaching short stories still adhere to the typical lecture through providing explanation of difficult words, giving readymade analysis and associating the story to their background. Although, the last option deliberately left open for student to add other possible strategies, relying on voluntary individual/group presentations signifies that the teacher is still the centre of the process and students are recipient jag learners. Furthermore, students' unfamiliarity with the purpose of the teacher using a particular method, made them indifferent in thinking and reflecting on other ways to handle reading literature. As for the need to know about students' own helpful strategies or methods in reading literary works, unluckily almost half of them are not strategic or methodical readers. That is to say, almost half of them find it difficult to think of other strategies whereas the rest commonly were in favour of sharing reading with someone and supporting the idea of doing more group work. Students seemed to be in favour of working in groups as it encourages them get motivated and benefit from each other as they stated. Eventually, this stresses again the need for methods that enliven the literature reading courses with more interactive and collaborative techniques.

3.4. Summary of the Results

The purpose of this questionnaire was to study the students' attitudes towards reading in literature in general with regard to the use of short stories. The overall findings showed that students have to some extent negative attitudes towards reading literary works. This is not surprising considering the newness of literature subject versus their low proficient level in the general educational background as they become reluctant readers and lack the culture of reading.

First, most of the participants held a negative attitude towards reading the literary works in general which may denote the difficulties still persisting in the teaching and learning of this subject. Among the literary genres studied, most students preferred prose fiction (i.e. short stories and drama) to poetry. Second, students usually favoured the literary texts (short stories) which they respond to their own background and interest.

Third, concerning reading in general, majority of students tend to exemplify the belief of learning to read but not reading to learn. That is to say, there is a passive habit of reading and a lack of the sense of joy in reading which resulted in reluctant reader in all languages.

Students demotivation in reading English literature can also be explained by the deficiency in their learning strategies as the result shows (most students are not strategic readers yet) when asked about their own methods that can help them better. Specifically, a considerable number of students showed the spirit of sharing and working with their friends to read and study short stories like retelling, class presentation, working in groups. Furthermore, another explanation to students' low motivation is insufficient time devoted to the literature either in class or as an independent habitual reading activity for pleasure.

Significantly, the findings also showed that students had not satisfactory overall information on literature reading functions and objectives with respect to their answers when asked about the reasons of their preferences. In this vein, the common motive for their choices of reading all the type of prose were ranging between improving their language and knowing more information about other peoples and other cultures which explain the superficial view and purpose of their reading. Thus, it could be seen that they need to be helped to move from the information reading process to the literary reading functions.

It was the researcher hope to hear one of the motives such as “reading short stories is a hobby or leisure time activity” even though they consider reading in English enjoyable and useful but some students answer “I prefer reading texts that do not make me tired” It turns out that interest is less valued than readability and difficulty. The culminating point from their answers, confirm that many students have low interest in what they read which may not establish effective acquaintance with the subject of literature.

Admittedly, this is not only they don't have that adequate analytical syntactic repertoire to understand the sophisticated language in different literary genres but also the absence of those motivational and appreciation triggers to immerse in the world of literature. This issue is further aggravated by their superficial knowledge of their meta-cognitive and socio affective learning strategies. Finally, as for the way literature course is taught, the overall answers validate the assumption that literature teaching is still teacher-centered one in terms of methodology.

3.5. Teachers' Interview Results:

The teachers were generally asked about their teaching experiences, their personal aims about teaching literature and their actual and (suggested) methods, techniques and strategies mainly for short stories. As it was mentioned in the previous chapter, the interview has seven questions however the first one is meant to enquire about the educational background in terms of the level of education and experience. The purpose behind that is to analyse and compare data from both expertise and novice teacher.

For the sake of research reliability and to ensure anonymity, the informants are referred to (T1), (T2), (T3) and (T4). The results of interview are summarized below.

Teachers' opinions about the objectives of teaching literature;

Question 1: Experience in teaching literature?

Two of the respondents have more than ten (10) years in teaching literature at University. One is a professor and the second has a grade of doctorate. Both specialised in British and American Literature. The other ones are novice in teaching literature as their experience is just less than five years.

Question 2: *why do you teach literature?*

The respondent teachers arguably mentioned many aims and the researcher tried to focus on the main ones in writing down their comments.

For (T1) the major aims of teaching literature are: to learn the culture of the target language, to master the language particularly reading and writing competence, to learn values that develop students' personality in different spheres of life.

Similarly (T2 and T4) explained further that the essential aims are to broaden students' minds with morals sometimes reality cannot afford, it is also a great opportunity for authentic language learning, promoting students' cultural awareness, to enhance their linguistic and intellectual abilities.. Finally, (T3) emphasising that the core aims of teaching literature is giving students the opportunity to enjoy the world of literature and the development of their personalities as a whole.

Question 3: *What strategies do you use when teaching Literature in class?*

According to (T1) and (T3), they assign home reading before discussing the literary work in the class. Then, they generally give a brief introduction to a text or reading the beginning of the literary work together with the class as a method to awaken interest and explaining the literary elements according to the time and possible questions from students. The common typical method mentioned is lecturing in which students are to take notes and ask or answer questions sustained with summaries or comprehension activities.

Teachers (T2) and (T4) likely responded in the sense that they too used lecturing and sometimes assign volunteer students to give presentations. The fourth teacher (T4) added that her method differs from class to class depending on their ability level but mostly it is the presentation and analysis of the literary work during the reading process in class whereas the other teacher (T2) commented that she tends to rely on data shows or audiovisual aids like audio scripts whenever it is possible.

Question 4: *Teachers' opinions on the purpose behind assigning reading short stories*

All teachers (1), (2), (3) and (4) agree on the common purpose to enable students develop reading habits in literature and then independent learners.

Question 5: *Do you often assign students short stories to read? If yes, what type? and for what intention?*

All Teachers answered positively to assigning reading short stories to students but most of these assignments are only those meant to be studied in the program and in some cases they recommend some further selections when students are interested or ask. As for the type of short stories selected to students, the more experienced teachers (T1) and (T2) confirmed that their selection is based on that old popular and canonical fiction in British literature because they constitute the lead in to past and present literature. They also added that it is good for them to be aware of those past knowledge background of past writers and literature. Concerning the novice teachers' answers (T3) and (T4), they admitted that they are somewhat obliged to stick to the selection of their experienced colleagues and if they recommend extra assignments, it is mainly based on their experience of reading and its availability.

Question 6: *Do you think sharing literary works in groups is beneficial? If yes, in what respect?*

Firmly, all the four teachers positively answer this question as they highlighted the advantageous use of group works in teaching overloaded syllabus of literature with overcrowded classes. Moreover, almost the four respondents clarified the link between collaborative works and student motivation and confidence having that sense of a group work. Importantly, the experienced ones (T1 and T2) raised a very important point which is the organization of the group works is the key to make them beneficial.

They also mentioned the limitations of group works as the heavy reliance of some member's on others and that potential conflict on sharing the work which urges great teacher intervention on how they should be conducted and to ensure that all the students are participating in the discussion within the group.

Question 7: *Teachers 'new techniques and innovation to kill monotony and bring variety in literature teaching classes.*

Indeed, the deep silence before answering this question from (T1) reflects his worry from classroom realities then stated that apparently we as experienced teacher are being exhausted in teaching with our typical lecturing practices but it is always possible to try some less demanding strategies in teaching short stories like watching them as it is helpful for both students and teachers but the problem is that not all of them are available to be visualized. With regard to the commonly suggested techniques, they all agreed on the small groups making presentations on a particular short story as the appropriate strategy that can fit in their context. The third novice teacher also suggested presentation strategy where teacher is just like heading the lessons and students who can act role plays or share the work to enrich the details of the lesson.

3.6. Discussion of the Interview Results:

The respondents' answers to these questions revealed that most of them approached the same aims on literature teaching such as get acquainted with the target language culture, develop their language skills, read authentic masterpieces and the development of interest in reading literature. Most teachers indicate that they use Literature in their English teaching practices to broaden students' mind to solve real life problems. Though the fore mentioned aims seem of paramount importance, there seems the absence of gradation in teachers' aim. According to research educators (Collie, 1987; Ur, 1996), the ultimate aim at students' entrance with literature is to foster appreciation more than comprehend it. Thus, teachers seem to stress much more the cultural aspects and language skills over that literary taste of literature.

As for the second question, it is noticeable that assigning short stories can be viewed with only those needed in the syllabus and any other extra assignment is linked to students' demand. Back to the findings on culture of reading in literature by our students in which students were passive readers and less motivated, regardless of the program load, it is teacher role to awake their interest and motivation for independent reading with extra assignment activities in their leisure time. In doing so, we are also giving them the chances to read then come and share their reading experience with their peers and the teacher who in turn through his feedbacks either encourages or direct them well.

Teachers' answer on the type of short stories included in their teaching revealed that the choice is based on popular old canonical texts, it seems that they are applying the "streamline" content. That is to say, selection is based on the first contributors to tales and short stories. This reveals that text selection criteria somewhat stands on historical considerations. Continuously, one respondent (T2) argued that the main purpose of this selection is that presenting classical pioneer works help understand the modern literature. Evidently, the selection at first year university level in literature in terms of topic and difficulty are prior motives. Moreover, the major aim for presenting classical masterpieces cannot be solely to be familiar with modern literature but rather to enable student learn with literature then learn about it. That is to say, considerations like age, gender, adolescent like topics can add to students' appreciation and motivation at large.

Considering the question of the usefulness of teaching literary texts through groups, respondents' comments affirm that most teachers encourage presentations done by two or three members to their classmates but in most cases they are voluntary work. Therefore,

none of the respondents think that group work is not useful to literature classes. Evidently, the experienced teachers (T1 and T2) positive views on group work ended with their discomfort with some disadvantage like dependency with regard to low level and good students.

For the last and central question on their innovative techniques and strategies that may suppose to be useful in their literature classes, Teacher (T1) responded hopefully but not firmly to make down to earth those theoretical methods with regard to real data of the teaching context as the use of technology like films. He implicitly states that innovation is bound to the availability of those satisfactory teaching materials. The other respondents (2),(3), and(4) commonly suggested small discussion groups and conferencing as the possible appropriate and feasible method to large literature classes and overloaded program. The relative views on the proposed methods may signify how teachers are also less interested and motivated on looking for other innovative means with the recurrence of the typical model of lecturing except that one who asserted the conferencing method.

In brief, as a deduction from most respondents' explanation to the above questions, the prevailing of teacher-centred approach in their classroom practices is mainly attributed to save time for exam considerations and finish the syllabus for its overload. Moreover, they expressed their dissatisfaction with students' low proficiency level which prevented literature teachers from using students-centred strategies like group discussion and role plays. Finally, they raised the issue of students fear and anxiety to speak or answer questions about literary text for fear of providing the wrong interpretation also shaped negative attitudes toward literature and teaching reading strategies in class.

3.7. Classroom Observation Result:

The reliance of classroom observation is meant to look for new variables as the teacher and students dealt with short stories. The researcher opted for a non-participant classroom observation to validate teachers and students responses to questionnaire and interview. The researcher resorted for this technique to observe how the teachers dealt with literary texts, which skills are given much emphasis through literary texts, what strategies teachers use to teach literary texts, the interaction between teachers and students and students themselves and the type of activities included in the course. Two teacher were observed, once each, by using a helpful checklists (appendix 1). The check list and the

observer's notes were compiled for analysis. The overall aim of the observation was in essence to reveal the way short stories are taught as well as students' engagement in reading short stories. As matter of fact, classroom observation divulge a lot about the literature teaching on the side of the teacher and likewise about literature learning on the students' side. As shown below in the check list, the researcher set some important pedagogical criteria with possible observed teacher' and students indicators seeking a reliable function of this observation.

Criteria	Indicators	Tick	Cross
Teaching methods	-Teacher centred -Learner centred		
Students' Interactions	-Works collaboratively to do tasks -Work in pairs -In small groups -Individually		
Motivation	-Students confidence in expressing opinions and ideas -Class attentive, quite and motivated -Encouragement, praise and thanks -Students' partial or full participation		
Enjoyment	-Demonstrates enthusiasm with the subject matter -Students 'aesthetic interaction with the text, classmate and teacher		
Instructions	-Engage students in reading activities -Have student attempt to match story with their lives. -Explain, repeat difficult words and -Students' question/answers -Teacher's questions/answers		
Teaching materials	-Uses modern resources -Authentic/ modified/ handouts/activities		
Others			

Observation Sheet

Teacher 1:

As for the first teacher, the starting of the lesson was raising questions on whether they read or not the reading assignment (short story) and how did they find the story (difficult or easy). She tried to check and confirm their reading or understanding by asking one student to sum up the story. Noticeably, just three students who willingly asked the permission to answer the teacher question. Then, the teacher thanked that volunteer student and distributed some handouts as an analysis of the literary elements within the story. Students were so attentive and quite reading those literary elements and meanwhile listening to the teacher explanation. Primarily, the teacher brought about the historical context of the story and the author's life a lot. Concerning the literary element on the short story, the teacher directed questions to the students as "who are the characters," what is the main topic, theme, moral and plot. Apparently, the teaching method was a typical lecture course for the excessive teacher explanation. Hence, it characterizes the practice of teacher centeredness. Additionally, most of teacher questions were direct and occasionally get full answers from different students. Consequently, the classroom interaction goes just one way; from teacher to students and unfortunately with the same few students. The rest took the stance of by side passive listeners and accumulator of knowledge. Besides, students were not exposed to any pair or group activities in the class. The general view is that the majority was taking notes keeping that attentive listening to the teacher. It seems that the teacher tries to frequently take a pause and ask if everything is clear or not, implies difficulties for stimulating desirable literary text discussion that can involve the students more. One remarkable issue on both teacher and learner is that there is not that informal purposeful spontaneous flow of questions between students. That is to say, the absence of classroom instructions help creating that fruitful debate between students to get more students actively and willingly involved. Like the introduction of the course, the teacher concludes the course with questions related to unclear or vague points on the story whereas questions related to the purpose of reading this literary work at the end first to awaken the students' interest.

Teacher 2:

With regard to second teacher course, there was a relative difference in terms of just more or less rather than in the kind of instructional techniques and method used in the classroom. The main view is that the teacher started the course through open questions on the title of the story and the author's life. Subsequently, considerable formal answers from the part of students reflect their preparation in advance. Similarly, the amount of time the teacher was speaking and explaining replicates the persistence of the dominant role of the teacher as the omniscient of knowledge. Positively, the teacher included some during reading activities where student read and check their understanding. Yet, the teacher was not able to check their activities because of time constraints and large number of students. Comparing the teaching approach with the first teacher, it seems based on factual approach on the story and its context. There was no trial to relate the story to neither students' background nor the example of replication to its context to the present context. Student can be seen so attracted sometimes by that load of information from their teacher but when it comes to retain and sequence events as the teacher goes back and forth in asking questions, just few of them consciously and eagerly reply accordingly. Another observation is that when students try to ask or answer their teacher, they seem unsure of what they are saying. There seem few or no answers or comments when there are indirect questions related to the interpretation of the theme and topic. This is might be due to the attitude of providing just right answers to the teacher. It was also to remarkable that despite of the active participation of some students, most of their interventions were almost absent from that aesthetic sense in their interaction with the text. Therefore, sentences like "I like so much that sentence...." "I have special feeling with that sentence or idea...." had not a place in that short story discussion. Furthermore, the teaching materials were copied extracts of the short story and extra handouts for critical analysis while teacher uses the table sometimes to write some key words or explain difficult ones. Surprisingly some students resort to record teacher explanation. Such practices may all explain how and to what extent the literature classes in general are relatively boring. Intuitively, the lack of enthusiasm in teacher practices handling the course mirrors discomfort with the students 'level and their motivation.

3.8. Discussion of Observation Results

There seems to be a widespread belief amongst the teachers that the more the teacher knows about the subject the more his or her command of the course increases. The observation results validate this assumption as the emphasized approach adopted by the teacher in terms of content based instruction. Being down to earth, it was plainly to notice the teacher information text approach. This approach resists learner centred aspired outcomes and regard the teacher as the reliable source who provides the knowledge.

It was noticed that the focus on “literary text analysis” of the short story. This led some students to unconsciously hold this perception in their preparation to the course because most of their learning materials were ready printed analysis from the net as the second important sources they rely on after the teacher notes. This ill practice helps deactivate their personal connection and own interpretations to the text and hence their inability to interact with the teacher and other classmates. As for students’ interaction and involvement with the teacher, what was remarkable is that lack of student confidence in voicing their own ideas or opinions with the teacher and with their peers too. This can be attributed specifically to the type of activities to work on them, and they type of feedback they get. It is also noticeable that most objectives of classroom reading activities and instructions (written or oral) to recall or repeat the author or critics works which could make the lessons boring and leads to monotony. To sum up, both teachers had a rich and relevant knowledge of teaching literature but a limited knowledge on methodology to help the students to try independently and skilfully benefit from literature aesthetically.

The result of observation shows that literary analysis mostly done orally and chiefly led by the teacher. To illustrate, there were not pre, during or post activities to make the students write or summarize as part of their learning strategies. It is also important to note that there is little or no group discussion or group works. Accordingly, less fruitful interaction on the part of teacher- student or student-students’ participation: The students are principally involved in the active interpretation underlying meanings of texts; this led students forgot about activating their subjective, emotional and intellectual to connect with literature particularly short stories For this reason, students’ attitude and motivation to study literature cannot be re actualised without the spirit of delight in reading literature.

As has been noted, students were able to fully reply and interact with the teacher, but that was done only with few competent students. Comparatively, for the involvement of the whole class; the teacher didn't trigger that class debate between them with provocative questions; (like do you agree with x? Why?), (Why did he/she...so? Instead of asking questions if they understood or not or answer. Equally important, the use questions that require just one word answer in literature course indicates how the essence of mastering instruction strategies mainly questioning that fosters meaningful and rich endless discussion.

The observation also revealed that there were no sense of collaborative or pair works among students which may prevent them to share and exchange experiences. Along with the second teacher difficulty to correct those during activities for the huge number, group work activities and even peer and self assessment can fit in such context to reduce the teacher heavy load. On the negative side, lecturing is not helpful for situations in which shy and less confident students keep marginalized and de motivated more.

Another last but not least key important observed is that appraisal form the teacher left only at the back of the course for their attendance and attention whereas in fact encouraging comments and praising can be skilfully used to ignite interactions reflecting on the areas that proved improvement, personal trials and efforts, and why not from their peers as well.

3.9. Discussion and Interpretation of all results

This chapter has presented the data collected via the students' questionnaire, classroom observation and teachers' interview. This triangular relationship between the three basic components has permitted to analyze and discuss thoroughly the main findings.

Primarily, a great number of students comparatively favoured linguistics as a future specialty despite their novelty with this subject. Then, many students found short stories somehow easy to read as they were short and therefore not too time-consuming. Paradoxically, most of the students when asked about their enjoyment of reading them, just a total of 22% of the students asserted that they enjoyed reading the short stories. By the same token, students' enjoyment is linked neither purely to linguistic reasons (short and less time consuming) nor to aesthetic ones. To put it differently, students still have a

superficial perception on how to enjoy reading literary texts. This claim can be backed by students' negative attitudes which are associated with reading poetry as a total of 86% of the respondents were for the difficulty of poems. More importantly, they found it difficult to understand poetry as they considered every word to have their own hidden meaning and it was hard to figure out the real message in the poems. Students' inability to give linguistic or aesthetic reasons for their choices and enjoyment besides their early preference to linguistics over literature confirm the first assumption of students 'negative attitudes slow the way they learn and read in literature.

Interestingly, teachers play a crucial role in shaping students learning attitudes. It is not only the amount of knowledge they provide to students but they also help shape students' attitudes towards studying and enjoying literature as that mentioned in the interview "The fear with giving wrong answers". To this end, teachers need to re-examine their teaching practices, their roles and skills to successfully accomplish their objective of their courses.

Besides, the reading culture seems to be absent among students. A total of 61.% students admitted that they did not generally read either in English or other languages. Likewise, students seemed to have a rare frequency towards reading short stories despite their positive attitudes for short stories and prose. This frustrating research finding also indicates how students are not motivated this resulted in lower reading habits for short stories in English and other languages as well. Although this may be so challenging, tracing the symptoms begins from the syllabus objectives, the approach requirements, the teaching materials, the classroom practices, teachers' and students' attitudes to remedy the current deficiencies and at least to approach the Global Standard² of the reading culture . As a matter of fact, it is necessary to start from students' motivation because it is becoming the centre of the learning processing otherwise students keep turning their back on reading literature due to a lack of interest. Students seem to lack motivation for reading and studying Literature University, one of the reasons could be that students - novices in the field of literature backed with the teacher's methods and students' low confidence.

It can be deduced that from teachers' interview that teachers don't assign extra stories to read for independent reading is one practice that is against cultivating the culture of reading to become independent reader. That is to say, they read only when necessary

and not for pleasure and as enjoyable activity in their leisure time. The only emphasis is that efforts must be done to make of them strategic reader.

A way to motivate students to read literature is through better text selection. The most important criterion in text selection is probably students' interest. This does not mean that texts should be short or long, old or modern, easy or difficult. That is to say,, text selection should not be based at this level on popular or canonical criteria but rather impressive topics for adolescents as students come from different backgrounds, interest and abilities, the best way is to select short stories which vary regarding language level, topics, and different genres. Primarily, teachers need to vary reading texts and do not adhere just to those listed under the program independently and to be able to make their own interpretations of the texts by using critical thinking skills. They also need to address the cultural elements of texts, particularly with regard to the topics fit for this age.

Although some students showed preference for reading short stories as they are useful to obtain much information about other people and cultures. The rate of this preference could be positively high in case they are given the chance to share their own suggestions in text selection. Similarly, the motive behind their choice would be for topics or other considerations based on their own experiences beside to the culture and information. The large portion of almost 95 % students showed their eagerness to share text selection is the potent evidence for that, the joy and aesthetic side of literature does not exist. In doing so, we are indirectly inhibiting in our students a sense of responsibility toward independent, confident reader.

Though teachers mentioned some rewarding aims of literature teaching as that of developing their reading habits, there seems generally an emphasis of reading literature to comprehend over appreciation. The absence of this enjoyment is more likely to reduce their motivation in a way or another. They added, it is less demanding to make students watch films but difficult to motivate students to read books. With this in mind, it is safer to say both teachers and students do not determine a clear purpose from their reading a particular text as the general aim of the syllabus.

As far as teacher strategies and methods concerned, most students ranked that background information concerning a text such as the author's life or the setting was important to understanding a text. many students also ranked secondly using class discussion and presentation and sharing variety of activities during literature lessons and

Teachers' explanation and handing analytical notes was ranked as the third strategy in teaching literature followed by generating questions from their teacher part. The findings of classroom observation confirm to reduce monotony and boredom in class relying only on the method of lecturing and one learning strategy typically questioning from the teacher validate the second hypothesis that enhancing students' motivation and appreciation in reading literature is bound to varying different methods and strategies.

Regarding students' reading strategies when asked to give suggestions that can make literature more interesting, a lot of students did not propose anything. Some students were for watching the text as a film. Other suggestions included using presentations and group work could help them appreciate and understand the texts better. All in all, they seemed to be in favour of working in groups and sharing their readings, with a total of 37% of the students as opposed to those who show no choice. Undoubtedly, students' unawareness of the learning strategies of how to read is one of the main obstacles in reading and understanding literary texts. It seemed that only few portion of students are supposedly strategic reader considering their all options. In effect, it is not only we show them this strategies but the good teacher makes them use these strategies independently, voluntarily and regularly. For example, students were not stimulated to freely answer teacher's questions in the observation lessons; they for the fear of wrong answer. Thus, teacher's task is encouraging personal answers may contribute not only to students' appreciation but also to their confidence, motivation and understanding of complex literary texts. In this case, teaching explicitly learning strategies in parallel with literary texts could be useful outcome of the syllabus design, lesson outline and teacher role.

With attention to the reading course activities, observation showed that students did not get involved in the course despite the sufficient background information concerning the texts that they read. In other words, the teacher usually explained about the text referring to the writer's life or his purpose for writing the text. Teachers seem to emphasize on the cultural elements of the texts, perhaps due to time constraint or the lack of teaching strategies, while activating students background knowledge would be effective if linked to their lives. Not to mention, there did not seem to be a variety of activities during literature classes because of the similar sequence of lecturing; the teachers asked questions and

checked if students had any queries about the text. Then, there would be an explanation by the teacher, followed by note taking.

Additionally, teachers may need to be very careful in selecting and adapting the special approach according to the course objectives and students' needs. The information approach is not suitable at this level. As observations reveals that students had mostly language/culture based discussion on short stories which made it even more unattractive. Quite worryingly, both teachers spent a lot of time discussing plot, characters, themes, setting and moral values of the texts in class as the observation indicated, therefore it was not surprising that if students lose first contact delight with such literary work as they seem exhaustive in terms of information.

In a broad sense, the result shows that literature teachers don't adjust their teaching methods just for the sake of students' needs but also to their attitudes and time constraints. That is to say, teachers tell students what to read but they did not tell them explicitly why, how and what to read literature. Although teachers tend to teach some reading strategies like prediction and activation of background knowledge, they are not effective as what they did in the observation with historical background (connection with students' lives) and teaching methods like group works (they are just voluntary from the part of students). Under these circumstances, it is their task to differentiate the habitual methods for more successful effective strategies. A literary study course is not just a story and a series of events that must be thought solely but rather it is also reading how to flavour and sweeten the reading pleasure as a whole as students were not empathetic during reading the texts and analyzing its elements. In doing so, students will avoid those frustrating contacts when reading literary texts. Ultimately, it seems that teachers were for using some reading strategies but down still resisting innovation that help students to be motivated and appreciate much more what they are doing. To this end, it is important to ensure that teachers are equipped with enough pedagogical knowledge on different learning strategies, cognitive, metacognitive and socio affective ones which influences which affect students' learning outcomes and achievement.

In a word, the discussion of the main findings from both teacher's views and classroom practices with students' feedback was fruitful to and recommend effective strategies in reading literary works. Thus, stressing students' specific attitudes towards

literary texts as their importance to control the reading process along way. The essential task to provide students with the required short stories suitable for their interest stresses the great deal of consideration should be devoted to text selection. This would improve their motivation, and make them interested to read more and subsequently learn more English literature. Using a variety of attractive teaching strategies is another way to improve students' attitudes. For freshman student's level, teachers can use activities where students get to think of the enjoyable side as sharing reading the work of one student or his colleagues. Teachers continuously try innovative reading strategies that help student read and enjoy short stories such as encouraging students to be more autonomous by using English reading literature groups or clubs and guiding them in activities.

Conclusion

This part of research presented the data collected and the results obtained from students' questionnaire, classroom observation and teachers' interview. The results from the three instruments were analyzed qualitatively and quantitatively. The results of the present study have confirmed the overall hypothetical assumption that the inability of literature courses to instil in our students the sense of literature appreciation. Consequently, students' unfamiliarity with the subject of literature shaped that negative attitude about it. Thus, Majority of students' showed their lack of interest in studying literature. They considered literature a difficult subject due to their low proficient level, lecturing based instructional strategies and the difficulty of catering for most students' needs like relevant text selection and topics even for simple fictions like short stories are the main effects to students' low interest to engage and appreciate reading literature short stories. That is why the aim is of this research and the next chapter is to come up with some effective methods in motivating first year students to enjoy actively reading literary texts as an ongoing endeavour worth developed by the help of inspiring teachers and interested students. As a result, it is time to question and work for the place of independent readers in time of learner centred approach starting from the syllabus to the simple function of the library.

Notes on the Third Chapter:

1. Attitude: The term attitude is one the bewildering concept in education psychology to explain and examine many teaching and learning practices. There were many attempts trying to provide comprehensible definition for this concept. By far, Hogg, & Vaughan (2005) definition is widely used “**Attitude is a relatively enduring organization of beliefs, feelings, and behavioural tendencies towards socially significant objects, groups, events or symbols**” (p. 150). To illustrate, this assumption view attitude as an abstract state which involve behaviours, emotions and/or cognition components. As a matter of fact, in this study the term attitude is used interchangeable with other similar synonyms like opinion, value, and concept to refer to the same construct.

2. The Global Reading Standard: Represents the results of World Roper Reports Worldwide (TM) survey using in-depth personal interviews with more than 30,000 people age 13 and older in 30 countries between December 2004 and February 2005. The findings are sampled and distributed according to each country. The last identified standard of the culture of reading is estimated by 6.5 hours reading on average each week. For further information on the scores of the culture of reading in a particular countries which are part of the research visit: fvassallo@psbpr.com

Chapter Four
Suggestions and
Recommendations

Chapter IV: Suggestions and Recommendations

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Introduction:

In the light of the current research findings, one is tempted to dispense with what many researchers have tried to suggest solutions helping student to better improve their learning as an upcoming efforts in the didactics of literature all together. Through this chapter some useful considerations would help literature teachers towards enhancing better both teaching and learning as the value of different approaches to literature, the selection of works to be read, the atmosphere in the classroom, the relationship between teacher and students, and among the students. Also a set of suggestions and recommendations might improve appreciating reading literary texts that could change students' attitudes toward literature notably the short story. The latter includes some implications ranging between meta-cognitive and socio-affective reactions of students reading literary text. Finally, exemplification of model strategies, instructions and tasks in reading short story is provided contributing to develop teaching methodology appropriately.

4.2. Pedagogical Implication of the Research:

4.2.1. Implication on the Syllabus:

It is important to note that generally the teacher intervention into the English literature syllabus bears fruitful response. This is because the overall findings of the study indicate a mismatch from both teachers and students at this early level. Having the freedom in designing the content of literature syllabus is an opportunity for expert teachers to draw on eclectic considerations which suit and serve students to be familiar with introductory Literature subject. It is true that crafting a syllable may differ from teacher to another but principally it should at least share the same frame (see syllabus outline). A typical sample of a syllabi development should essentially include the general course description, the course objectives, approach, and strategies, the required or recommended materials and readings, the course outline, the grading system as it is argued by Djamàa (2013): **“The more detailed the course syllabus is, the less conflicts are likely to rise between faculty and students and the smoother the teaching-learning experience will be.”** Therefore, teachers are required to set a syllabus that flexibly serves the purposes of teaching and learning literature and the teaching strategies as the main tenets. A well elaborated literature syllabus is not characterized only by its richness of several literary texts and

genres but also by parallel gradual questions and answers on why and how students learn a particular literary text. In helping freshman students become more involved and have an active engagement in literature, the syllabus could be based on aims that appeal to students' interests, concerns and age. More importantly, the syllabus should specify in addition to the works to be read, the assignments, the assessments and the main goal which is primarily a successful acquaintance with literature. As for the syllabus method, teachers should use more students-centred courses that encourage critical awareness in students and help them become more autonomous learners. Finally, Literature studies syllabus should also include literary-style reading techniques and strategies for different texts and genres that usually do not cover such treatment. More interestingly, there should be a complementary and compatibility between the literature subjects and other subject as oral reading comprehension so that students in both subjects can take benefit smoothly from the reading strategies for example. In brief, the literature subject should not be treated only as a series of text to be read but rather twinned with the psycho pedagogical and linguistic subjects in favour of increasing students' motivation and raising their awareness of how it should be learned or read.

4.2.2. Implication on the Approach

Based on the research findings (teachers 'interview), the adoption of the teaching approach at this level is ought not to focus only on the accumulation of cultural and information aspects of literary texts over the aesthetic side of them. To this end, Rosenblatt (1978) identified two approaches in reading literature. The first is referred to as the *effereent mode* where the main concern is the richness of the content to provide students with much information. On the contrary, *the aesthetic mode* focuses more on the student and how/what he/she is experiencing in reading the text. Indeed, both approaches to reading can be used to the same text yet students' level and course objectives determines the emphasis of one over another. With regard to the research context, most students are accustomed from primary and secondary school to read and approach texts seeking information. Consequently, teachers should be ready for freshman students to choose the approach that shifts their perception of literary text from solely as linguistic object to a vehicle to live the text feelings and imagination. Thus, at this level, the attention should be centred on aesthetic approach which is suitable for freshman students for smooth connection with longer literary texts than they used to.

4.2.3. Implication on the Course Objective: (Setting clear objectives)

Students should not be asked only why do they study English but also in such situation it is necessary to ask them about the motives of studying a particular subject such as Literary studies course and even about a specific literary genres like short stories. The latter helps both teachers and students to shape and redefine the course objectives constantly. As elicited from the research results, most students generally hold the view that Literature courses are a great addition to their vocabularies and culture which is not the reasons for reading literature in the first place. The specificity of the first year literature syllabus main goal, which is to appreciate then comprehend literature, is more likely to raise students' confidence and reduce fear in their acquaintance with the world of literature. After being aware of the general aim of the subject, both teacher and students work to identify the other objectives before approaching any piece of literature. Because discussing questions like (why do we read short stories? Why do we read for this writer? And how can we read it?) Aid to prioritize objectives. In doing so, we are specifying a flexible insightful literary merit.¹

It is beneficial if the teacher asks students to guess why they read short story for example then discuss what they have listed on parallel with his pre-defined ones. Determining and explaining the reasons behind their choices helps to have clear expectations before reading a piece of literature. In doing so, the teacher can be sure to design the class activities to meet the interests of students and make them understand the reasons behind the activities. Selecting an objective means what we want to accomplish through the completion of the course. Clearly, we cannot effectively determine how we are going to accomplish a task without first deciding which objective the student must attain. Purposes are most often set during the "before stage" of the reading process but can be altered later if necessary. Purpose can be described by two questions: Why am I going to read this? What do I expect to learn by reading this? They must be ranged from what teacher assigned to read, I want to read about a text that I heard about to a reading for pleasure.

4.2.4. Reconsidering Students' Attitude in Reading Literature

In attempting to actualise down to earth the fore mentioned suggestions, we are directly or indirectly preparing the basis to refine students' attitude toward reading in literature. Furthermore, literature teachers are the near typical model in the eyes of many fresh students therefore their attitudes can directly or not intervene in shaping students cognitive perceptions toward learning. In this vain, teachers should have the feedback of self reflection in their teaching practices to answer questions like why students have low expectation on themselves, what outcomes students would gain from the courses. Besides cultivating the love of literature, what kind of strategies do we encourage in students? What kinds of strategies we discourage in students? Such self reflective questions cater for the students' negative attitudes such as; they are free at tertiary level does not mean they can learn the way they want but rather is meant for more responsibility in their learning and discouraging the deeply rooted belief which is the full dependency on the teacher. John D (1916) asserted, **"If we teach today as we taught yesterday; we rob our children of tomorrow."**

In addition, the results of the study provided a confirmatory evidence on classroom instructions (observation) is largely driven by teachers' beliefs, if teachers are unable to encourage reading enjoyment, students will, in turn, keep that cold attitudes toward literature in general. Although it may not seem easy to reshape attitudes and beliefs easily, central task to relate it to students' attitude is that to stress the fact that literature especially short stories has a relaxing role to read and enjoy time with books in this stressful world and not just language mastery function.

4.2.5. Implication on Text Selection

Promoting the best possible level of reading motivation for developing readers' abilities depends heavily on providing reading materials that appeal to students' personal interests. It is most recommended for teachers to have a profile on student's needs and interest in choosing their texts whether for classroom course or extensive reading purposes. As literature teaching isn't as easy as it appears for the simple reason; what attracts us as teachers might not for students. It is therefore required to ask detailed questions about students before finalizing the decision on a particular text to use or not. Additionally, allowing students to have a word in what they can read will certainly make them

motivated, comfortable and confident when reading the text. It is not the length or unfamiliar of content (as mentioned in chapter three) or language that matters a lot if the text is suitable for students needs and course objectives but rather texts to inspire engagement with reading. Thus, having a prolific account on students' background knowledge and needs can inform teachers to think also purposefully for instructions to use those materials. Short stories are used to break the students in gradually to the technique of literary prose fiction. As most students have no previous exposure to English literature, short stories should be selected showing fundamental aspects of the text (characterization, point of view, etc.) regarding accessible language and structure like "Araby" James Joyce (1914) or "The Dream of an Hour" Kate Chopin (1985) and avoiding popular frightening ones like stories by D. H. Lawrence.

Another important fact concerning text selection (mainly for first year) is that the teaching of literature is not only about the selection of canonical prestigious texts that seeking to help students read master pieces in prose. Undoubtedly, canonical texts often got that fame mostly owing to the difficulty of style and language they use or the thematic complexity they symbolise. For this reason, many educationalists cautioned from basing text selection on such criterion for the simple reason that it does not guarantee fostering literary appreciation. In this sense, Djafri, Y. (2010) in her experimental study on "Great Texts and Literary Appreciation" stated that the canonicity of the texts is not well adequate to justify better literary appreciation and should not push syllabus designers in imposing it on foreign language students:

On the one hand, students need teachers to guide them through challenging, difficult and canonical texts that they might not approach on their own; while on the other hand, the very act of assigning those texts may seem to invalidate the reading choices that students make on their own. (p6).

4.2.6. Implication on the Topics

The topic of the text can also help to motivate the students. If the topic is not interesting, it will not engage the students with the life of the story. Thus, complex stories which freshman students may not easily understand should be avoided. This does not mean they must be simple ones but rather challenging and engaging too. Instead of choosing a story like Harry Potter for example, provide stories with themes that most students can identify with such as family conflicts, generation gaps, scandalous stories, adventures.

Strongly advisable that familiar theme may attach students' feeling with their experiences and motivate them explore themselves to the text and at the same time enjoying text reading. Further evidence for this claim is presented by Laura Robb² (2008): **“A good theme brings relevance to a unit” and “It is a rich way of engaging and motivating students.”**

In the first step, this can be achieved in case students feel that the topic being introduced to them is related to their needs and concerns, in other words, if the theme is related to students' real life. To make it clear, the choice of topics should not relate to our taste because of the age gap between teacher and students, what appears attractive to us may not be the case for the students. Ultimately, a fair selection of themes should respect educational intentions, teach specific learning objectives and recognise students' interests. There is countless impressive range of short stories, but they can meet different objectives of learning; they differ from pedagogical, entertaining, and educational to those with political ideologies. Hence the need to make a wise choice on one of these ultimate purposes should not be taken for granted. In addition, in the case of a first appreciation experiment of literary works with first year students, providing a wide selection and prioritising students taste could certainly help attain the outlined pedagogical intentions.

4.2.7. Implication on Classroom Instruction

As previously explained, consideration of students' background knowledge, interests, and needs in relation to text selection might affect reading activities and teaching instructions as well. The latter differs from student to student and from class to class according to learners' styles and students' individual strengths and weaknesses. Thus, teachers should choose and differentiate teaching instructions that appeal for these considerations. As a matter of fact, researchers have suggested a variety of promising instructional approaches with regard to learning to read. They clarified that aesthetic and engaged reading could be highly affected by the instruction that the teacher provides. On the whole, three major approaches linked with classroom instructions:

4.2.7.1. Content Based Instruction: By far this approach is associated with learning through context which is meant to acquire English with its context. Literary text evidently is great authentic context of multi facet information and culture that have to be all

uncovered to make the reader curiously connected with the text. In short, the more instructions to extract ideas, thoughts, information from the text and its real background, the knowledgeable the reader is becoming. This approach tends to represent the common classroom instruction practices in most lecturing courses which deemed insufficient to engage reader well.

4.2.7.2.Strategy Based Instruction: the main concern in this mode is not only to focus on what students need to read and learn in literature but also how they should understand and appreciate what they are studying more effectively and efficiently. Many educators shifted their area of interest to suggest a wide variety of strategies that can help students to meet their needs and facilitate their reading comprehension. Most of these instructions are based on text processing strategies like skimming, scanning, activating prior knowledge, summarizing, making predictions, making notes, setting a purpose, visualizing, clarification, and questioning. This claim aims also to assist students in using multiple strategies and ways to match up them in becoming more effective in their efforts to learn and read different literary texts. To this end, the teaching and learning instructions in introducing those short stories should help students become more aware of what kinds of strategies are available to them, understand how to organize and use these strategies flexibly and effectively. As a result of the strategic gap noticed in students reading culture, Teachers are suggested to equip students with the strategies for better learning in parallel with content instruction. This is helpful for the students not only to be good strategic readers but also to transfer to autonomous independent reading progressively. In addition, students will develop a repertoire of strategies which they know and understand when and how to use effectively. It is teacher's intervention to differentiate classroom instructions with various opportunities that make students increasingly responsible for the application of a particular strategy to remedy their reading problems.

4.2.7.2.1. Questioning Opportunities:

With regard to the research context, the researcher opts to exemplify the questioning technique as an effective “Strategy Based Instruction” for a better engagement of students with literary texts. As pointed out in the third chapter, students have not many opportunities to ask or work on questions that involve them in literature classroom. It is

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often noticed that it is largely the teacher's task in analyzing text followed with some typical questions related to the element of story and students have those mechanical readymade answers with little opportunity for a free critical discussion. In view of **Josef Albers** "Good teaching is more a giving of right questions than a giving of right answers."³ : Arguably, it is not the quantity of questions from teachers that ensures that active participation of students but rather those purposefully structured questions offering many opportunities for participation and freedom in literature classroom discussion and less teacher domination. Giving the centrality to the questioning strategy, some suggested structured and differentiated questions that generate pleasurable discussion, exploration of text and students' involvement are listed below (Nikki Gamble .2013 p53,54) :

- Literal questions:** what colours associated with X character?
- Inferential questions:** will X stay or leave? And what makes you think so?
- Deductive questions:** what do you think will happen next? And why do you think this?
- Justification questions:** where does it imply that? What in the text makes you say that?
- Evaluative questions:** does the author successfully hook you in the story?
- Appreciation questions:** do you like the story? Why, why not?
- Quality questions:** how many different ways can you imagine/say that?
- Reorganization questions:** what would have happen if ...? How would have been the story different if...?
- View point questions:** if you were the king what would have thought of?
- Involvement questions:** if you could travel to ...what would you expect to see?
- Forced associated questions:** in what ways stories of Sleeping Beauty and Cinderella are alike?

In the light of these suggested questions, teachers should think of engaging students with effective questions that combine both lower (closed questions) and higher order thinking (open ended questions) with regard to Blooms Txonomy⁴ that does not foster only comprehension but also stimulate dynamic discussion and learning. In brief,

we should inspire students to see literature as a source of enriching questions rather than just answers to understand.

4.2.7.3. Discussion Based Instruction: Classroom discussion is regarded an essential key of fruitful approach to literature teaching instructions that was developed and tested by many researchers as Judith Langer. It is considerably linked to performance on tasks requiring students to take on interpretive views in literature. That is to say, this mode favours the type of discussion that leads students from reading the story to exploring the possible through challenging conversations. To fully engage students in such conversations, teachers should arrange classroom rules that encourage students to build up their ideas, pay careful attention to others' ideas, and make use of several perspectives to enrich interpretation of literary works. The forms of this reading to learn instruction suggested nine interventions focused on different types of student discussion to increase engagement and understanding. These nine interventions are Book Club, Collaborative Reasoning, Instructional Conversation, Grand Conversation, Junior Great Books, Literature Circles, Paideia Seminar, and Philosophy for Children, and Questioning the Author. Ultimately, most of the interventions aim at reducing teacher talk and raising students talk. In spite the fact that discussion based instruction is a bit demanding, it is a helpful method that most experienced teachers depend on and it's the best method to teach a variety of literary genres in comparison to other methods, it represents that natural flow of ordinary like communication and discussion. It makes instruction personal, removing barriers between teacher and student which reduce fear and anxiety in that interaction. Thus, it does not promote only students' literal and inferential comprehension but also it encourages them provide multiple answers to a problem. If students arrived at different answers, teachers' skills in organizing and facilitating discussions are almost surely an important determinant of the efficacy of student discussion. For a more organized and flexible use of these discussion strategies, teacher's intervention is to cultivate some principles as listening, respect, noticing, reasoning and accepting disagreement. It goes without saying that selecting an instructional strategy that you can easily implement and differentiating instructions requires ensuring appropriate teaching materials available as well.

4.2.8. Students as Teaching Material:

Working in group can be an effective way to engage students with literature, this can be done through collaborative work and class discussions that result to better understanding at the same time create a kind of interaction with their material study. Moreover, student would be more active than to be passive, this could be achieved through structuring groups in small number working in complementary, and this may enhance student critical thinking and successful cooperative learning. In this respect, Meek argued (1982): **“for all the reading research ..., we are certain only that good readers pick their own way to literacy in the company of friends who encourage and sustain them and that the enthusiasm of a trusted adult can make the difference”**. (p. 60). This view is one of the most compelling evidence to the positive effect of peer students on their reading engagement.

4.2.8.1. Literature Circles:

It is an effective literacy strategy that integrates the principles of cooperative learning, independent reading and social learning. The principle of Literature Circles is to promote reading and encourage active literary discussions. This strategy draws on the previous model of an adult book discussion group. According to Daniels (2002), they are small student reading groups which provide a specific framework allowing EFL students to have real, meaningful discussions about literature in English. In simple words, literature Circles are fun, focused classroom-based student reading and discussion groups which naturally combine the skills of reading, writing, speaking and listening. The literature circles strategy and its parts are recognized as an effective literacy instruction for longer or short literary texts.

However this strategy is meant to mirror how students can experience the ownership of their learning like reading books independently prior to group discussion inside the class, teachers' support in successfully implementing it is also necessary to help reluctant readers with; (a) offer students easy short stories which they are able to read independently, but which are at the lower end of their zone of proximal development, or (b) challenge students with more difficult short stories that push them toward the upper range of their ZPD⁵. The view that literature may be the appropriate medium to attain

students' understanding in the reading process, purposefully, literature circles can inform more on how students delightfully experience reading through literature.

Literature circles provide opportunities for students to actively participate in conversations about books with their peers. As they contribute to these group conversations, they are forced to use language as a tool to verbalize mental processes and emerging ideas. They are supported in this process by the more knowledgeable others around them, and they are prompted to explore ideas and concepts that draw them into new mental territory.

It is in this context that this study gets into the picture of teaching literature in EFL contexts which aim at suggesting Literature Circles in teaching literature to increase student motivation and literary appreciation.

4.2.9. Students' Extensive Reading:

In teaching literature, one of the difficulties encountered by teachers is how to engage their students into classroom activities to fully understand the literary pieces. As a matter of fact, getting students engaged does not mean that they should be trained to read deep only but to keep longer that pattern of reading. Arguably, Sandmann and Gruhler (2007) expresses that **“The central reason for instruction in literacy is to create lifelong readers- real learning, not school learning. If real learning is accomplished, school learning is also accomplished.”**(p.105). For example, some students' views on out class reading assignments , which the majority don't do them, as there is no paper to give in turn or proof for their reading. That is why it is preferable to supply the reading assignments with pre activities such as answering multiple questions or students prepare questions on the story themselves.

Moreover, based on classroom observation experience, students show less interest in their reading and assigned pre work as still holding the attitude that teacher will discuss every necessary information during the lecture. Therefore teacher intervention should be well briefed in just encouraging and progressively leading students to independent and extensive reading habit. Boredom and the lack of interest of reading also remain the most challenge that face most of EFL students as the educational system is still based largely on the printed word that cannot get them to read well in times of technology and digits therefore teacher's role should take place to encourage and motivate their students read

extensively without being bored. In order to encourage students to think critically, we need to provide opportunities for cognitive and affective responses to literature.

4.2.10. Rewards and Progress:

Students are more likely to spend great deal of time with their teachers and classmates more than the family. Everyone seeks to find a place in that second family climate with his preferences and learning styles. Yet noticeably, the majority seems to lack confidence in expressing their opinions and ideas within the class. Psychologically speaking, students' curiosity and involvement in the class is linked to the type of feedback they receive. Before university, most students were accustomed to actions like giving the good achievers material presents like books to read or some congratulation cards. At this level, the best type of reward is informational feedback that conveys realistic expectations, and links continuously performance to effort. That is to say, we use the feedback that encourages improvement and not perfection seeking to motivate not control them. It is better to praise students for effort rather than to praise for ability. Importantly, encouraging students to make positive praise on themselves and their peers can have a positive impact of reading success and hence positive attitudes in reading. (MacKay, 3: 2007). Teachers should also avoid those praise and reward that are associated with additional marks in exams or complementary statements like "great work" because the later may generate the prevailing negative attitudes in students' efforts. i.e, reading only when it is needed for exams or assignments and tends to foster approval seeking rather than independence. Thus, teachers' creativity in encouraging refines those attitudes to the better. Furthermore, teacher provides feedback not as a teacher but as a reader in which you initiate emotional reactions, response strategies, comprehension processes, or expectations that are purposeful. Primarily, literature teaching requires shift your focus from finding deficiencies in the students' responses to defining and communicating their own feelings and perceptions about things that bother, excite, confuse, upset, surprise them or that evoke their own similar experiences. The well examples for effective teachers' support sounds initiative with well-timed positives in such ways: (Tom .D., 1995).

- 'You have addressed each item.'
- 'That question is probably shared by many here today.'
- 'You're raising an issue that needs discussion.'
- 'You're obviously trying to fit the pieces together.'
- 'You remembered the first step.'
- 'I have wondered that, too.'

- 'Questions like that have always intrigued me.'
- 'It took me four months to achieve a weld like that one.'
- 'What a joy for me to listen to this discussion!'
- 'I am amazed by what you have done.'
- 'You've taken a step forward.' 'What changes have occurred?'(p. 4)

4.2.11. Language Examinations:

In fact, exams can relatively measure students 'reading competency through literary texts where different features of literary language could certainly raise student's awareness on vocabulary and syntax that would enable them overcome language hindrances and solve language problem that they may face while reading other literary works. Yet this cannot motivate students more to appreciate literature in exploring their aesthetic features. Alfie Kohn (1993):

Every teacher who is told what material to cover, when to cover it, and how to evaluate children's performance is a teacher who knows that enthusiasm for one's work quickly evaporates in the face of being controlled. Not every teacher, however, realizes that exactly the same thing holds true for students: Deprive them of self-determination and you have likely deprived them of motivation. (pp. 8–20).

Thus, the inclusion of questions knitted around aspects of reading habits and experiences are of paramount importance like” How would you prefer reading this story?” Additionally, the situation is worse as majority of these freshman students are predisposed to believe that even literature course is composed of right and wrong certainties. This is may be as a result of the type of exam questions like the use of multiple-choice questions, lead students to expect their answers to be simply right or wrong. Thus, assessment ought to avoid the misconception of a text as firmly closed container meant for one true meaning, and to allow the validity of countless interpretations to a single text.

Importantly, is this story included in the exam? Would this part be on exam? Frequent questions like these may possibly hinder that reading engagement or purposes with any literary text. These questions also show that most students are seeking help with the hard work of coping with reading in literature and effective strategies .This problem traces back to Secondary School where students are encouraged to read for factual information that can then be repeated. They developed surface learning strategies that do not lend themselves to college level reading which requires indirect open analysis. Therefore teachers must work

to avoid them and look for alternative assessment tools that keep them motivated such as observation, self evaluation and peer evaluation. Considerations like accountability, dependency and collaboration should be carefully observed if the work is accomplished within a group or individually. Admittedly, however it is sometimes difficult to go beyond this point, a more strategic challenge and suggestion might be ; How could we help English literature teachers to assess students' works at line level (language analysis), between the lines (comprehension) and beyond the lines (aesthetic).

4.3. Recommendations Based on the Findings:

4.3.1. What Strategies Should Teachers Use to Cultivate Effective Reading

To build effective reading skills, students have to perform reading regularly. Reading literature provides another avenue for this simple practice. Particularly during early-reading instruction, teachers who read literature in their class often aim to help students hone these all-important skills.

4.3.1.1. Create Connections (Scaffolding)

By large, a successful strategy to effectively read literary texts is to connect them to experiences in the lives of the students. There is always a kind of connection between a literary text and what a student experienced as a situation, an event, a song a movie or whatever behaviour that help student's understanding. This strategy is referred to by Vygotsky as scaffolding. When we use what the students already know, we can make connections to go beyond what they know to what they need to know. Though it is not feasible to have a great deal of knowledge on everyone's culture, it is possible to find many ways of making that connection to something in a student's life. What counts most is to find some questions that approaches the life of students like: What heroes do they care about? What music do they listen to? What movies are they seeing? What neighbourhoods do they live in? What in their cultures might help them to see the relevance of what they read? In strict sense, learning literature isn't merely reading works themselves, but also about finding relations on how the world and literature work. Significantly, diving in the world of literature, gives the students an opportunity to put themselves in others' shoes, be able to notice how people are connected and well comprehend the common complex human relationship.

4.3.1.2. Ensure Motivation

As a matter of fact, motivation is one of the most important and determinant aspect for the success and quality of any learning outcome (Mitchell, 1992), and it is therefore likely **“that motivational processes are the foundation for coordinating cognitive goals and strategies in reading”** (Guthrie and Wigfield, 2000, p.408). Because motivation to read and reading ability are complimentary, many literature teachers also acknowledge that a lack of motivation causes many of the problems they face in teaching as most students are getting uncommitted and unmotivated readers. According to Guthrie and Wigfield (2000), reading motivation is a multifaceted construct that includes reading goals, intrinsic and extrinsic motivation, self efficacy and social motivation for reading. Owing to the complexity of this issue, it is worth highlighting two related aspects to reading motivation; intrinsic and extrinsic motivation.

Most students are overcharged to read other non fictional texts and for non pleasurable purposes consequently teachers should pay great attention to skilfully motivate students' transition in reading fictional texts with motivation. Some educators think that focusing a lot on critical analysis may distort their motivation and others think the reverse. The prevailing practice in our classes shows that motivation is linked to understanding. Simply as students understand well, they enjoy more and hence they are more motivated. Nevertheless, at this stage first year university, the act of understanding cannot be clearly taught nor stressed over appreciation. Moreover, this assumption does not fit with learner centeredness aim i.e. students should be encouraged to think about their reading strategies and fictional books and not solely fully taught by lecturers. Inevitably, the issue of motivation is best explained from psychological perspectives like what has been stated by J.Glazer (1986) that **“literature is more experienced than taught”** (p.51). Certainly, a successful acquaintance with the world of literature is how we can help students immerse in it as their informal real life in a formal context. Additionally, motivation in reading literature is not seen only in excitement but also determination in work.

Generally most students can be motivated by marks, praises, presents, books to perform well in their reading tasks in the form of extrinsic motivation. The latter can be good but not effective as it does not last long. Students seem to be interested in the rewards thereby temporary achievements in reading. Such procedures lead students develop a belief that they concentrate only on what enables them to get a good job which is not the case of

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fiction. Actually, to sustain and generate students' motivation, there are three major points that must be carefully fostered; interest, deduction and confidence. These points are synergetic and should be investigated all together. For example, to raise students interest, teacher should ensure that his or her student get the feeling of success as they engage with reading a particular story. It can be facilitated by affording relevant and a relative ease text to read. In doing so, student can develop a sense of accomplishment and success for what he/she read. To help students become dedicated readers, teachers should progressively alternate the levels of difficulty of what they read and the task they work on. That is to say, taking the students from what they like to read to challenge them with works they themselves feel that they must read. A preferable strategy to upgrade degree of difficulty at this level would be better according topics and themes of stories from specific to general and from unique theme to multi theme texts. As for the third point (confidence), research evidence suggested that besides to raising interest and ensuring deduction, working collaboratively in small groups on literary texts and having the chance to choose what to read proved to strengthen student's confidence. Evidently, having a partner reader stimulate the spirit of sharing and fade the feelings of fear particularly with low achiever readers. Likely, teachers too have to demonstrate self motivation when empowering his students because students consciously or unconsciously may well be influenced. In brief, and as most researchers argued, manageable time should be devoted to accentuate intrinsic motivation and those internal values over extrinsic ones since the act of reading at any moment is an essence to the whole personal development.

According to Cambria, J. & John, T (2010) when talking about reading, two sides must be considered; the first one is the skill (phonemic awareness, phonics, word recognition, vocabulary, and simple comprehension) whereas the second is the will to read. He stated:

In the "will" part, we are talking about motivation to read. This describes children's enjoyments, their wants, and their behaviours surrounding reading. A student with skill may be capable, but without will, she cannot become a reader. It is her will power that determines whether she reads widely and frequently and grows into a student who enjoys and benefits from literacy. (p.16)

For this reason, if we neglect the motivation part in enhancing students' reading, we are ignoring the principal key that is absent in literature courses and hindering the second significant part for developing the act of reading.

4.3.1.3. Promote Empathy

Teaching or introducing literary texts for students is with priority values. In this respect, (Bal and Veltkamp, 2013) validated experimentally how literature enhances our capacity to empathize. Apparently, the current teaching practices seem to emphasize the intellectual values of literature such as analyzing, critical thinking, connecting but literature, at this level, should be valued primarily for its emotional and aesthetic appeal. For this reason, students in classroom observation do not seem retaining what they have read from assignment. Their minds did not occupy what they read possibly because they did not activate those emotional parts with the story or those virtual characters feelings. By seeing how actions of others can affect characters within literature, readers can develop their abilities to be empathetic. Teachers promote the development of empathy by engaging students in discussion of literary works, highlighting the emotional aspects of the pieces in question.

But how can we uncover that empathy. Even in real life we empathize with others without actually experiencing what they experience (Aesthetics). Because of our empathy we are able not only to realize the characters' emotions, we even anticipate them. All and all, it is a subject for life, not to judge but to be aware. For example, in a story "*Maggie a Girl of Street*" or "*Eveline*", we are not reading them to judge a particular culture or character or someone like that but rather developing sympathy to mould one's personality which makes you effectively enjoy what you are reading. Obviously, the highest function of the teacher is not the account of knowledge offered for students but how to make what has been read is actively connected with his/her feelings as empathetically described by this learner teacher:

The world of literature has everything in it, and it refuses to leave anything out. I have read like a man on fire my whole life because the genius of English teachers touched me with the dazzling beauty of language. Because of them I rode with Don Quixote and danced with Anna Karenina at a ball in St. Petersburg and lassoed a steer in "Lonesome Dove" and had nightmares about slavery in "Beloved" and walked the

streets of Dublin in "Ulysses" and made up a hundred stories in the Arabian nights and saw my mother killed by a baseball in "A Prayer for Owen Meany." I've been in ten thousand cities and have introduced myself to a hundred thousand strangers in my exuberant reading career, all because I listened to my fabulous English teachers and soaked up every single thing those magnificent men and women had to give. I cherish and praise them and thank them for finding me when I was a boy and presenting me with the precious gift of the English language. " Pat Conroy⁶

4.3.1.4. Foster Appreciation

Reflecting on teachers' views and practices, habitual reading and learning to understand literature can lead students to develop an appreciation for the art form. Thus, teachers generally should foster this appreciation by providing students with works of literature that will appeal to them as well as ones that are relevant to their lives, showing them that literary works have merit and meaning. The concept of aesthetic appreciation itself has been investigated by many researchers. Despite the varying criteria for judgment, there seems to be a widespread tendency for agreement. According to Dunitz (1976) aesthetic appreciation commonly include values like: liking, beauty, pleasantness, aesthetic design, value, merit, emotional expression, religious feeling, representational accuracy, symbolic expression, atmospheric expression and mental imagery. With regard to these values, particularly appreciation is not something that can explicitly be taught but rather it is an aesthetic view that must be lived in literary texts. In considering for example the taste value as experienced literature teachers; because what seems good book or topic for us may be not being so for students. Many practices like this should be avoided so that we cannot mistreat the worth of appreciation.

Noticeably, Literature be it stories, poems, or plays, must not be viewed just to present facts but indeed it can be entertaining and entailing valuable morals. Furthermore, it is often characterized by humour and irony to drive more enthusiasm. Nevertheless, the sad reality is that stories are used only to identify main ideas, memorize facts and enrich vocabularies whereas it's almost a right for self enrichment rather than an essence or duty. Studying short stories, then, can help students become better readers, better writers, and even better human beings.

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As most students fail to enjoy reading long literary texts, teachers should identify the reasons that cannot allow for this enjoyment and remedy them such as helping students develop a better understanding of the reading purposes primarily the reading for pleasure. . When individuals read for pleasure frequently, **“They experience the value of reading as efferent and aesthetic processes. Thus, they are more likely to read with a sense of purpose, which further supports their developing reading habit”** (Sanacore, 2002, p. 68). Thus, reading for pleasure would therefore be a strategic key to nurture the enjoyment of reading and raise literacy standards

Despite the fact that the foundation for cultivating an appreciation of reading should be drilled at the very early years, it is still possible to consolidate reading for pleasure. This would be so efficient with struggling readers at any level. Nilsen and Donelson (2009) suggested different stages for literary appreciation from childhood to adulthood (see the chart below) and for them each level should be a plus and not a just a station passing by.

TABLE 1.1 Stages of Literary Appreciation

Read this chart from the bottom up to trace the stages of development most commonly found in reading the autobiographies of adults who love to read.

Level	Optimal Age	Stage	Sample Literary Materials	Sample Actions
7	Adulthood to death	Aesthetic appreciation	<ul style="list-style-type: none"> Classics Significant contemporary books Drama Film 	<ul style="list-style-type: none"> Reads constantly Dreams of writing the great American novel Enjoys literary and film criticism Reads many books a year Sees plays Revisits favorites
6	College	Reading widely	<ul style="list-style-type: none"> Best-sellers Acclaimed novels, poems, plays, films, magazines 	<ul style="list-style-type: none"> Talks about books and films with friends Joins a book club Gathers books to take on vacation
5	High school	Venturing beyond self	<ul style="list-style-type: none"> Science fiction Social issues fiction Forbidden material "Different" stories 	<ul style="list-style-type: none"> Begins buying own books Sees movies with friends Gets reading suggestions from friends Reads beyond school assignments
4	Junior high	Finding oneself in literature	<ul style="list-style-type: none"> Realistic fiction Contemporary problem novels Wish-fulfilling stories 	<ul style="list-style-type: none"> Hides novels inside textbooks to read during classes Stays up at night reading Uses reading as an escape from social pressures
3	Late elementary	Losing oneself in literature	<ul style="list-style-type: none"> Series books Fantasies Animal stories Anything one can disappear into Comic books 	<ul style="list-style-type: none"> Reads while doing chores Reads while traveling Makes friends with a librarian Checks books out regularly Gets "into" reading a particular genre or author
2	Primary grades	Learning to decode Developing an attention span	<ul style="list-style-type: none"> School reading texts Easy-to-read books Signs and other real-world messages 	<ul style="list-style-type: none"> Takes pride in reading to parents or others Enjoys reading alone Has favorite stories
1	Birth to kindergarten	Understanding of pleasure and profit from printed words and from visual and oral presentations	<ul style="list-style-type: none"> Nursery rhymes Folktales Picture books Television programs Songs 	<ul style="list-style-type: none"> "Reads" signs for certain restaurants and food Memorizes favorite stories and pretends to read Enjoys singing and listening to stories

Figure 4.1. Stages of Developing Appreciation

Actually, there is not a specific answer to develop the skill of appreciation and all we try to do is to maximize students love to enjoy their reading in literature. One practical

way is to aid students to verbalize emotional response and sensory expressions as an outcome of their engagement with reading. Also sometimes, it is also recommended to read for student's passages from short stories in the form of verses regarding an impressive tone and mood. For example high voice for fun and happiness, low voice for fear and terror and medium voice for keep the narration of the story. The challenge for teachers is how to succeed in keeping students' appreciation during a critical analysis of a particular story. The answer is an effective analysis for a particular literary text should attempt to enable the reader try to discover its main parts, understand how these parts fit all together and what bound them artistically. In addition, teacher should push students to free their subjectivity in literature courses as it is deemed to awaken interesting discussions and appreciation.

4.3.2. Teacher's Cooperation with the Library:

All teachers should discuss together to make recommendations and to suggest what English books should be used in the teaching of English literature suitable for everyone. Importantly, for the purpose of their teaching material they should include books for individual and group reading. Another important point is that students may have the possibility to provide suggestions on their reading books and their preferences in books. The latter may look not very welcomed idea as students levels are not up to that decision of material selection yet it still helps to gauge students' reading culture, preferences and so that as concerned teachers, we encourage them more or remedy what they lack according to these choices.

4.3.3. Suggested Lesson Outline:

This lesson is based on Literature Circles Strategy in order to make students aware of the different roles they will take and their tasks. Once students understand each role, they need to meet with their groups and assign roles. At times students may fight over roles. Assure students that they will have opportunities to take turn in all roles. Then, all students will be asked to read part of short story of their choice. This may motivate students to write about a topic they know. The teacher should schedule the assignments in a timetable. Reading time for inside the class is about 30 to 45 minutes or they can read outside the class. While students are reading silently, in case they read inside the class, monitor their activity, watch for signs of frustration and help any student who appears to be

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experiencing difficulty. Next, arrange group meetings. The culmination of the literature circle activity is the group meeting. Have groups meet and present the work they have done for their different roles to the groups. Allow time for discussion of the piece being read as students may be enthusiastic and desire to share their findings with peers. Dependent upon the length of the piece of literature, you may want students to meet more than once during the course of reading. Lit circles are flexible tool. The teacher is not obliged to confine to one method of using literature circles. We can fit them according to what aims you want to achieve; to improve the reading strategies and independent work of your students in literature reading. Later, each group of students will present their work. Students will read their drafts and give written and oral feedback to each other. This feedback will vary from comments, suggestions, and corrections to questions .Students will decide on the content themselves guided by the teacher. By doing so, students may gradually become aware of the significance of the principle behind each part of the role and function s/he performed. This also may make them more engaged in the process of exchanging and working collaboratively. Students will be well trained to read, share, present and engage freely in reading about literature during several sessions.

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Timing	Task	Aim	Strategy	Instructions	
				Teacher	Students
15min	Pre reading	Schemata/ scaffolding	Motivation	<ul style="list-style-type: none"> -Warm up -Assign groups and role sheets. -Determine objectives 	<ul style="list-style-type: none"> -Students choose stories and a particular role sheets. -Students read the assigned story at home in advance.
60min	During reading		Connection	<ul style="list-style-type: none"> -should just monitor the group's discussions and moving from circle to circle to ensure student engagement, If this is the first time students are participating in literature circles, the teacher can offer, ideas, questions that connect to the discussion or provide a model lesson to watch it with students. - He is generally an organizer of time and turn taking between members of the circle and other students. 	<ul style="list-style-type: none"> -Students agree on the role to choose and strategies to adopt. -Students should maintain a sense of accountability and deduction to their assignments. -Students respect each other choices for roles.
			Empathy	<ul style="list-style-type: none"> - Provide a list of sample questions for group reflection relating to each groups' assigned literary element. Explain that these will help to guide their group's short responses 	<ul style="list-style-type: none"> -Students will read, write, and share information and understanding collaboratively
		Reader Response Theory	<ul style="list-style-type: none"> - Focus the students' attention to the role sheets ask students to take notes. -Walk around the room asking groups critical thinking questions, keeping them on task. 		
		Appreciation Independent Criticism	<ul style="list-style-type: none"> -Ask if there are any questions. - Redirect class attention and open the door for the whole class discussion 	<ul style="list-style-type: none"> - Work on completing the worksheet assigned for their role. -Think of all the needed materials for their presentation. 	
15min		Self/Peer Assessment	Reflection	<p>The teacher assess:</p> <ul style="list-style-type: none"> - Discussion: Text Talk/ Affective Talk/ Word to text Talk/Critical Literary Talk - strategies: In case they need help How did the discussion go? What went well? What went wrong? 	<ul style="list-style-type: none"> -Students are given an evaluation form where they evaluate their own performance and the performance of their peers.

The syllabus Outline

Academic year: 2015/2016

Level: 1st Year LMD Students

Semester: 1st Term

Group: A

Teaching Unit: Discovery unit

Professor:

Course Title: Literary Studies

Email:

Credit: 01

Coefficient: 01

Meeting Time: Snd 8^h:30-10^h

Location: Room 13

The content: List of short stories

The syllabus objectives: Comprehension and Appreciation of Literature

Strategies: literature circles/ Questioning

Teaching material:

- **Printed materials: Books and Texts**
- **Student as material:** Individual and Small Groups
- **Technology:** Laptop, Scripts, Power point ...

The approach:

- Student-centred learning
- Scaffolding Theory
- Collaborative learning
- Reader-Response
- Criticism Independent reading

The Course Outline

Topic: Short story (Tales of Brothers' Grimm)

Time: 90 mins

The level: First year LMD students

The Course Objective: It is designed for fresh year students to help them gain an appreciation for short stories and how they become able to experience it. It tends to engage students in literature in a pleasurable way in order to encourage reading for pleasure. Likely, it paves the way to literature appreciation through a proper familiarization between short stories, students' inner world and the outer world.

Instruction: Strategy based instruction / Discussion based instruction

The topic:

Learning Objectives:

- a. To develop students interpersonal, social and literary skills,
- b. To encourage and support cooperative learning climate.
- c. To raise the importance and the joy of reading fiction.
- d. To stress the role that literature plays in our lives.

Literature circles are largely recommended because they are highly adaptable and can be used for different functions. To illustrate, teachers can modify the questions, students' roles according to students' needs and course objectives. In the below outlined course, the researcher tries to concentrate on those previous mention engaging strategies in reading literature. As Lazer (1993) asserted while working on preparing activities and tasks, one should think of two questions:

- a) What is the aim of using each activity?
- b) What would be a good order for using the activities in a lesson?

4.3.3. A Suggested Lesson

Pre-Reading Activities:

a). Helping Students with Cultural Background (The Researcher)

1. To activate students' prior knowledge, the performer of this task can search for example the author's life or the historical and cultural background to the story. He can also bring a listening script to listen or video to watch. And then, relate the cultural or historical background of the story to similar ones or events at that time in their country.

Example:

Task one: It is always interesting to see pictures of the authors of the books and stories we read. From the picture, when do you think the authors might have lived? Have you read any other Fairy Tales written by the Brothers Grim?

Task Two: Background and cultural information: The Grimm Brothers, Jacob (b. Jan. 4, 1785) and Wilhelm (b. Feb. 24, 1786) Grimm, were German academics who were best known for publishing collections of folk tales and fairy tales, and for their work in linguistics, relating to how the sounds in words shift over time. (Grimm's Law). They are probably the best known story tellers of nevellas from Europe allowing the widespread knowledge of such tales as Snow White, Rapunzel, Cinderella, and Hansel and Gretel.

b). Stimulating Students' Interest in the Story (Illustrator)

1. His task is to look for questions as a lead in motivation for a whole class discussion and involvement.

2. He can relate his task to the cover of the book, the title of the story, a reading paragraph including details from the story in the picture

Example:

Task Three: Ask students if they ever choose a book to read based on the book cover or the illustrations? Explain that visual impact sometimes entices the reader to read a book based on the details that are included in the artwork. For example: for the story, Rapunzel, we can bring a picture of : A garden

Have students discuss the importance of drawing a garden and explain reasons why the garden plays a central role in the story.

Or a Witch

Ask for explanations about choosing the witch to draw. What other details could be included with the witch?

Or a tower;

Rapunzel in a tower. Ask students why they would draw a picture like this and what other details could be included in the drawing.

3. Pre-Teaching Vocabulary (Vocabulary Enricher)

1. He can present a matching task for the important words in the story with their dictionary definitions.
2. He can ask students to brainstorm the key words they retain from their reading to the story so that others exchange, share and enquire contextual meanings in the story.
3. The teacher also may help suggesting some difficult words or sentences to discuss.
4. Look up any difficult words in a dictionary and prepare a glossary for the others.
5. Provide definitions for certain words in the text – students match word to definition.

Example:

Task Four: List four to six interesting, powerful or tricky words from the reading. Write them on a form with the page number they're on in the story also. He/she can also use sticky notes to mark them. Here some interesting words from the story:

“She pined away and became quite pale and wretched” (page 5)

“Her longing for the forbidden food was greater than ever” (page 5)

“How dare you,” she said, with a wrathful glance, “climb into my garden and steal my rampion like a common thief? You shall suffer for your foolhardiness.” (Page 5)

Whenever she heard the Witch’s voice she unloosed her plaits, and let her hair fall down out of the window about twenty yards below, and the old Witch climbed up by it. (Page 6)

The Prince longed to see the owner of the voice, but he sought in vain for a door in the tower. (Page 6)

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As he drew near, he heard someone singing so sweetly that he stood still spell-bound, and listened. (Page 6)

The teacher can discuss with the students the meanings of these words in context. To “pine” means to become physically ill from wanting something. Ask students if they have ever really wanted something like a video game, a bicycle, a telephone, or something else age related and been denied their request. That feeling of obsessing is what it means to “pine.”

Students probably already have a schema for the word forbidden, and will be able to discuss things that are “forbidden” to them by their parents therefore ask students to show you the “face” they make when someone makes them angry. Have them share instances when they have felt “wrathful.”

Students also will probably recognize the root word “fool” in “foolhardy.” Have them suggest meanings and then share experiences when they have done something that was foolhardy.

Some students may recognize the word “plaits” as another word for “braids.” Share with them the European origin of the word and that this might be a help in determining where the setting for the story would be.

For the phrase, “sought in vain” have the students remember the description of the tower. Ask if the prince was able to find a door and then ask if they can determine what the phrase might mean.

The use of the word “spellbound” is very fitting because one of the main characters is a witch and students can associate spells with witches. Ask students if they have ever been so engrossed in a television program that they did not hear someone calling for them. If so, they were held spellbound by the television. Explain that spellbound means mesmerized or enchanted.

The teacher Role: an organizer (trying to map the roles and distribute timing)

While-Reading Activities

B). the aim: Connection and Empathy:

a). Helping Students to Live the Story Intellectually and Emotionally (Connector)

1. Providing students with two or three overall questions to check they have understood the gist of the story.
2. Students are given a series of 'jumbled' sentences which summarise the plot. They have to re-order them.
3. Sentence completion activities (i.e. students are given the beginning of a sentence about the story which they then complete from their personal experiences). This is a way of helping them to interact with the story i.e. connect what was read to something that might happen or has happened in real life
4. Students are given slightly different citations or sayings common in real life. They have to decide which is similar to the ones in the story.
5. Explain that even though this story is fiction or a fairy tale, and is a fantasy that originated strictly in the mind of the author, there are certain aspects of the story that are like real life. Many things in the story might happen or have happened in real life. For this reason, the reader can identify with many of the things that take place in the story.

For example:

Task Five: Write down sentences like these and let them locate and talk about them.

- They are willing to trade anything for the thing.
- Sometimes people want something so badly.
- They want just as the father traded his baby

Task Six: Ask students if they have ever wanted something a friend had and traded something of their own for it. Then ask if anyone regretted the trade.

People fall in love just as Rapunzel and the Prince fell in love. Sometimes people are held captive just as the witch held Rapunzel Captive Sad, but sometimes children are mistreated

Task Seven: Provide such daily life sayings and ask students to think of other aspects of the story which can be connected to them. Some examples might include:

-People really can go blind

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- Princes really do exist today
- Sometimes people who are in love get separated
- Some parents do give up their children
- Sometimes people grow gardens
- People can grow their hair really long.

b). Helping Students to Imagine the Scene (Travel Tracer)

1. Trace the different scenes, settings of the events along the story as a road map that can make the students travel through it.

With words, action maps or diagram including even the page within the story.

2. You can provide a diagram or matching activity between the events, number of page and the place accordingly.

Example:

Task Height: Trace the different scenes of the story to fill this below table

Events	Page	Place / Scene
Starting	P 05	The garden
Middle	08	The house
Ending	12	The city

c). Helping Students with Difficult Literary Devices (Literary Luminary)

1. Provide multiple choice questions to encourage the guessing of meaning from context.
2. Close textual analysis of a section of the text.
3. Using the different “*wh*” questions that contextualize the story events with the emotions of the students answer.

Example:

Task Nine: prepare five or four questions related to the literary interpretation like:

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Who was your favourite character in the story and why?

Who was more evil: the witch for taking Rapunzel or the father for agreeing to give away his child in return for food?

Students make up and share their own discussion questions, allow them to orally answer one or both of the above questions. Opinions will vary. Some students believe the father is more evil and some students believe the witch. Ask them to explain their choice.

What was the climax of the story?

What was the purpose of hiding Rapunzel in a tower?

Students make up and share their own discussion questions, allow them to orally answer one or both of the above questions. Students might believe the climax of the story to be when the witch finds out Rapunzel is secretly seeing the Prince; others will argue it is when the Prince hears Rapunzel's voice in the desert. Ask students to qualify their answers.

Where do you think the setting for this story would be?

Where do you think Rapunzel lives after the witch drives her away to the desert?

Students make up and share their own discussion questions, allow them to orally answer one or both of the above questions. Ask students if they believe the setting for the story might take place in ?. Why or why not? Are there any clues in the story that might indicate, other than a forest, where the location of the story might be? Discuss Rapunzel's plight, having lived most of her life in a tower, suddenly finding herself alone in a desert. How did she survive?

When do you realize that Rapunzel and the Prince will live happily ever after?

When do you think the husband told his wife he had bargained away their baby?

Students make up and share their own discussion questions, allow them to orally answer one or both of the above questions. Some students might believe the story indicates Rapunzel and the Prince will live happily ever after the first time he hears her singing, when she accepts his proposal of marriage or even when the story actually states they lived

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happily ever after. More in depth thinking would come up with the answer that the story really indicates all will be well when the Prince finds Rapunzel in the desert or when Rapunzel's tears cure the Prince's blindness. Students usually share their opinions that the husband either did not tell his wife about his bargain with the witch until after the baby was born, or he didn't tell her at all. That can lead to discussions about taking responsibility for one's actions, fear prompting people to do things, or even child abuse.

Why does the witch want a baby in the first place?

Why does the witch want to keep Rapunzel hidden away?

Students make up and share their own discussion questions, allow them to orally answer one or both of the above questions. Answers to the first question might include that the witch is lonely, she wants someone to rise to be a witch and with whom to share her powers, she wants to punish the parents for their audacity in coming into her garden. Some students think the witch hides Rapunzel away because she is jealous of her beauty, she doesn't want the parents to find her, or she doesn't want to lose her company if someone should find her.

How did the Prince survive all that time alone and blind in the forest before he found Rapunzel in the desert?

How did Rapunzel's tears cure the Prince's blindness?

Students make up and share their own discussion questions, allow them to orally answer one or both of the above questions. Answers may vary to each of the above questions. Some answers might include ideas about blindness, the other senses, determination and fortitude. Some students might determine that Rapunzel's tears were magical or that her tears were filled with true love. Other, more pragmatic answers would indicate that the Prince might have had something lodged in his eyes that the tears washed away.

What if the parents had not surrendered the baby to the witch?

What if the Prince had not been able to climb up on Rapunzel's hair?

Students make up and share their own discussion questions, allow them to orally answer one or both of the above questions. Some answers might include the witch would punish

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the parent or, cast a spell on the parents. If the Prince had not been able to climb up on Rapunzel's hair, he might never have seen her and fallen in love with her, she might never have been released from the tower, or they certainly would not have lived happily ever after.

Task Ten: In Your Opinion..." to begin some questions such as

In your opinion, what was the conflict in the story?

man vs man

man vs. nature

man vs. society

man vs. himself/herself

It is a discussion about how each type of conflict is used in the story and how the overriding conflict in the story is man vs. man. Students should also be told that "man" refers to mankind, not gender, and that the word "character" can be substituted for "man." Examples of man vs. man would be the conflict between the husband and the witch, the witch and Rapunzel (by holding her captive in a tower) and between the Prince and the witch. Examples of man vs. nature would be the woman wanting the rampion from the garden, Rapunzel surviving in the desert and the Prince surviving alone and blind in the forest. Examples of man vs. society would be the witch holding Rapunzel captive, and the father trading his baby for ramping. Examples of man vs. himself/herself would be the father making the decision to give away his baby and Rapunzel deciding whether or not to go with the Prince. Any or all of these answers may lead to further discussion about "right and wrong," "conscience" and "survival."

Ask the students to think of questions about the story beginning with the words "WHAT IF" that meet the requirements.

The Teacher Role: monitors discussion and intervenes for clarification and turn taking management.

Post-Reading Activities

C. The aim: Appreciation and Enjoyment

a). Help Students Find out the Aesthetic side of their Reading. (Questioner)

1. Students draw prediction on the moral of the story
1. Students entertain humour or irony through understanding the gist of the story .
2. Students share and exchange their different preferences and taste on most impressive passages, quotations or phrases...etc.
3. Share your impression or appreciation to what attracts you in your reading as passages, words, phrases...and you want to read again.
4. Modelling the characters and the authors tone and mood
5. Role play or acting out of a scene from the story.
6. Create debate about the world-view of values, morals, irony which seem to be depicted in the text.

For example:

Task Thirteen: Pick the most interesting part of the reading passages, sentences, quotations to enjoy reading. Then writes down “Why I chose this part”

My favourite parts are: Once upon a time there lived a man and his wife who were very unhappy because they had no children. These good people had a little window at the back of their house, which looked into the most lovely garden, full of all manner of beautiful flowers and vegetables; but the garden was surrounded by a high wall, and no one dared to enter it, for it belonged to a witch of great power, who was feared by the whole world.

I chose this part because “once upon a time” usually indicates a fantasy or fairy tale that will end with “happily ever after” and that usually makes the reader feel good. Also explain the irony in the fact that the ugly witch had such a beautiful garden but was so mean she wouldn’t share it with anyone else.

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The next part I liked the best is: “Ah, ah! You thought to find your lady love, but the pretty bird has flown and its song is dumb; the cat caught it and will scratch out your eyes too. Rapunzel is lost to you forever – you will never see her more.”

I chose this part because of the pretty figurative language used here.

Who is the pretty bird?

What does the word “dumb” mean? Explain to students that the original meaning for the word in this context is “silent.”

Task Eleven:

c). Writing Activities (Summarizer)

1. Predicting subtitles for paragraphs of three main parts of the story.
2. Writing a review of the story.

Example:

Task Twelve: writes two or three paragraphs summarizing the reading or writes the main ideas from the reading

	General Ideas	Student add details
Beginning:	-The mother wants ramping -The father trades the baby -The witch takes the baby and hides her away	
Middle:	-The Prince Finds Rapunzel -The Prince hears Rapunzel singing -He watches and finds a way to meet Rapunzel -They plan to marry -The witch finds out and ruins their plans	

End	<ul style="list-style-type: none">-The prince wanders for years- He eventually finds Rapunzel-Her tears cure his blindness- They return to the Prince's castle and live happily ever after	
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4.3.4. Teaching Explicitly Learning Strategies (Meta-cognitive and Socio-affective Strategies):

It is thanks to the recent efforts and disciplines coming to the forth like the didactics of Literary texts that try to twin literature subject with the pedagogical skills, strategies and instructions. Empirical research has called for the explicit teaching of learning strategies. It stressed that such meta-cognitive and socio-effective strategies cannot be acquired indirectly and taught implicitly but rather the reverse with the essential role of teacher's intervention despite centred learning trend. Moreover, the deficiency in students' reading strategies and teachers' overuse of lecturing method, with the ongoing suggestions of innovative strategies to learn literary texts, reinforces this claim. The need for meta-cognitive strategies for example is a successful key to make our students aware about what and how they are doing and can help them to decide on their weaknesses and strengths too. Besides, the socio-affective ones cater for the emotional and social factors that positively increase students' motivation and confidence. Teachers are also encouraged to even model those strategies for their students as the case of first year students to become familiar with them and ensure their readiness for the literary texts input. The teacher should keep instructing and helping students practice these strategies until they become gradually independent readers.

After this research, we should focus our efforts on how to help students move from uncommitted readers to strategies that encourage them to truly understand what they are reading and can be able connect what they do in the classroom with what goes on in the real world (Joy.F.2005). Importantly, one also should refer to the primacy of focus in these strategies with regard to the level of students and syllabus objectives. Thus, for reluctant

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first year students seeking to acquaint with literature world, the emphasis on those socio-affective strategies (pair, group works...) should be the core of our classroom activities and instructions. Then those meta-cognitive strategies (effective questioning.) and later cognitive strategies (like critical thinking and creative writing as a summary on our reading...). With this purpose, we are helping readers develop a range of effective strategies from which they can select appropriately and adapt flexibly to meet the needs of particular situation. To do so , the need to be aware of what they are doing and their own learning style to monitor their learning so as to be able to make appropriate decisions and to switch their choices if it seems ineffective. This is what is meant truly by successful learning and strategic reader in literature. Successful teaching works to help learners read to learn and learn to read as well.

Conclusion:

While this research main finding suggests the significance of helping students with the effective strategies to read and enjoy reading short stories, it would be very insightful if future research validates the implementation of the recommended strategies like literature circles on the ground. The findings also suggests that teachers should incorporate more discussion based tasks to increase student's appreciation and motivation in reading literary texts paving the way to other long prose works namely the novel. The role of teachers has changed and continues to change from being an instructor to becoming a constructor, facilitator, coach, and creator of learning environments.

Notes on Chapter Four:

1.Literary Merit (Rocco, V 2001) implies that literature tries to:

1. Entertains the reader and is interesting to read.
2. Does not merely conform to the expectations of a single genre or formula.
3. Has been judged to have artistic quality by the literary community (teachers, students, librarians, critics, other writers, the reading public).
4. Has stood the test of time in some way, regardless of the date of publication.
5. Shows thematic depth: The themes merit revisiting and study because they are complex and nuanced.
6. Demonstrates innovation in style, voice, structure, characterization, plot and/or description.
7. May have a social, political or ideological impact on society during the lifetime of the author or afterward.
8. Does not fall into the traps of “pulp” fiction such as clichéd or derivative descriptions and plot devices, or sentimentality rather than “earned” emotion.
9. Is intended by the author to communicate in an artistic manner.
10. Is universal in its appeal (i.e., the themes and insights are not only accessible to one culture or time period).(p7)

He emphasised that teachers should avoid making their judgements on what constitutes such literary merits as nonnegotiable by including the position of students so that they feel self-esteem and hence literary appreciation.

2. Laura Robb.(2008). *Differentiating Reading Instruction: How to Teach Reading To Meet the Needs of Each Student* .Scholastic Teaching Resources. Quoted in 11 Tips for Teaching About Theme in Language Arts by WeAreTeachers Staff Retrieved from: <http://www.weareteachers.com/blogs/post/11-tips-for-teaching-about-theme-in-language-arts>

CHAPTER FOUR: Suggestions and Recommendations

3. Josef Albers was born on March (19, 1888 – March 25, 1976) in Germany. He is a great artist and educator of his time. Josef also formed the basis of some of the art education programs of the twentieth century. For him, good teaching consists in a need to give right questions to encourage student to find the answer by himself, and not only giving a correct answer directly. As for the date of this quote i did not find any reliable sign to locate it.

4. Blooms Taxonomy: many studies worked on applying these taxonomies on differentiating classroom instructions with literature classes (Tomlinson, C.A. 1999,).The recognition of the importance of blooms' is further implemented on the questioning technique (Wei Hua Lan 2010) to develop both comprehension and engagement. This model represents students needs in hierarchy from which the first emphasis is put on lower order skills (knowledge comprehension and application) so that students can smoothly move to the higher order skills (analysis, synthesis and evaluation). In a like manner, classroom instructions particularly with literary texts construct and vary between closed and open questions in accordance with of these two important levels.

5.ZPD: This term refers to Zone of Proximal Development which is first developed by Lev Vygotsky (1896–1934) in which he refer to an important phase where the input alone can do nothing to the development of learner without the assistance or the help of the teacher or the peer.

6. Pat Conroy : He was born on October 26, 1945 in Atlanta, Georgia. He is one of the famous novelist and school teacher. This quote is just among many other famous Retrieved From : https://www.goodreads.com/author/quotes/6942.Pat_Conroy.

Conclusion

Conclusion:

Through this humble work, the researcher have tried to give a concise account about the concern of the study carried out which is the investigation of the different constraints may students face in reading and enjoying literary texts namely the short story. The diverse issues related to the topic and its significance particularly in times of renewed tendency to the didactics of literary texts in EFL classroom make the research questions as I think, worth investigating.

In the literature review, the researcher tried to give an idea about the different approaches and objectives in teaching literature. It sheds the light also on the common strategies and considerations associated with teaching and choosing literary texts. Then, the second part of this review is devoted to the reading skill and its association with literature with regard to students' challenges and difficulties in engaging with the primary functions of literature. To check out the hypothetical and theoretical concern of this study, the researcher, in the second chapter, provided a descriptive outline on the context of this study which helped to choose the proper methodology to carry out this research. Followed by an adequate presentation on how the research designed and adopted suitable research instruments in collecting and analysing the results. Then in the third chapter, entailed the comparative discussion and analysis of students' questionnaire and teachers' interview plus classroom observation backed up the problematic of this research which is the inability of classroom practices from both teachers and students to inhale the appreciation to read in literature. Finally in the last chapter the research , based on the research findings, arrived at some general implication and recommendation with regard all the efficient factors may directly or indirectly have a role in the enhancement of the teaching of short stories; the teacher, the students, the syllabus, the approach, objective and learning strategies. Concluding with a sample lesson suggested implementing the most effective strategies to teach a short story.

As stated earlier, freshman students' passivity to read and their inability to actively respond to literary texts is a serious issue. Thus, the overall aim of this study is to describe and investigate students' reading strategies currently used in literature classes and to explore ways in which the traditional strategies of reading in literature can be renovated to foster both students' literary reading appreciation, greater language understanding, and to encourage students to read critically, collaboratively and initiatively.

As a matter of fact, in comparison with poems, it seems that short stories are not in need of defence to be read regarding the demanding part of poems yet the reality in our classroom refuted this assumption and short stories are getting that marginalized place too. Correspondingly, the results from students' questionnaire and classroom observation showed how their preferences to short stories is attributed to length and not time consuming consideration and not to aesthetic values. This can be explained mainly first by their negative attitudes toward literature resulted from fear and anxiety being novice with the subject. Second, the answers of students' questionnaire, teachers' interview and the students and teachers interaction in the classroom observation envisaged that reading literature has not a relaxing and enjoyable function. Third, student's prevailing attitude to provide "write" answers discussing the literary elements in the observation also confirm how students' negative attitude is one of the constrains to read and learn literature as it is assumed in the first hypothesis.

The frequent heavy reliance on lecturing method characterised by teacher dominant talk backed with student's unawareness about helpful learning strategies in reading literary texts as stated in the questionnaire, largely effects students motivation and engagement in reading literary texts and confirms the research second hypothesis that students low motivation and engagement in reading literature because teachers don't vary their teaching methods, strategies. Additionally, with attention to teachers' answer on their curiosity and innovation incorporating some reading strategies to help students learn and enjoy short stories, they confessed that being updated is so rewarding but what is seems feasible in our context is to foster more collaborative works and discussion generating activities to make this learning enjoyable. This claim stands to validate the third assumption related to teachers' attempt to help students with some new alternative reading strategies and its relation on their joy and reading in literature.

The results of this study yielded some implications for the syllabus reconsideration such as including the needed learning strategies and priority of aims for better learning along with the literature course content. Definitely, if these strategies are well introduced and the appreciative aim is rehabilitated, students' attitudes could be positively reformed more accordingly. As for the approach implications, the choice of the approach that compels with the ultimate goal of teaching literature at this level of first year

university prioritise the aesthetic approach over the efferent one . one other advantage suggested to increase students' involvement and motivation is that the teachers ought to give them a chance to pick their own literary texts they would like to read. Equally, what the teachers need to bear in mind most when choosing the suitable text for their students is the topics that respond to students' age and interest like adventures, friendship and love stories.

In this study, the researcher recommended the role of four central points for an effective strategies in reading literary texts to; create connection that well activate students background knowledge under the umbrella of scaffolding, ensure motivation particularly intrinsic one as it last long for long term achievement, promote empathy to aspire the text humanistically with all our emotions empathising with every single feelings in it the text as a body because activating the emotional side helps student for more retention, and foster appreciation bringing about the hidden or the apparent artistic side in literature found in morals, wisdom, irony, humour...). the importance to differentiate the teaching instruction from the typical one namely content based instructions to strategy based instructions and discussion based instructions from which the researcher focused on two effective strategies questioning and group works (literature circles) respectively.

It is important to give students this opportunity to easily enjoy reading literature through a supportive atmosphere that can provide encouraging feedback on their learning. This reflects the extent to which purposeful reward and praise from teachers of literature could create a change within student' envy to study literature shifting our focus from finding deficiencies in the students' responses to defining and communicating their own feelings and perceptions about things that bother, excite, confuse their effort and understanding. Furthermore, literature teacher should not underestimate their principal role in collaboration with the library for the selection of literature books and considerations that encourage students contact with the library as they need to prepare and work there for their circles help empower students confidence with reading and contact with the library.

Students reluctance in reading is due to their lack of knowledge on the learning strategies therefore, it is highly recommended to teach explicitly the different reading strategies and stressing the prominence of metacognitive (the know how to read) and socio affective ones (collaboration and socialising) in reinforcing effective reading and understanding of literature text. The aim behind encouraging literature teachers to teach

explicitly these strategies is to give the opportunity to students to discover the different effective strategies of reading that help them enjoy a particular literary text by themselves. Because imparting the love of reading could be the best gift we give for our students, strengthening reading habits can be enhanced if students are well briefed to do work on extra reading assignments at home. Moreover, teacher can help students create reading literature club where students are able to read in groups and interact with each other by re-telling the story that they had read, which enhances their fondness and motivation to read.

In general, the researcher suggest a sample lesson of teaching short story describing what considerations the teachers need to make before, during and after conducting a reading class. The lesson is planned around the literature circles strategies expecting that students will show more focused involvement and active engagements once they become familiar with this strategy and its use. In addition, they will develop critical reading skills which are going to start by working collaboratively to understanding the literary work as a whole .Moreover, students will develop new learning strategies such as collaboration, autonomy, presentations skills, critical thinking and self-reflection. This possible improvement will make them pay more attention to literature classes and devote more time for reading. As a result, one of the most important results will be the students increasing sense of appreciation and motivation which will reduce fear in students and not only achievement in tests. Finally, students will be more engaged in the reading task which will be meaningful and more interesting thanks to the atmosphere of collaboration and self centred learning in the classroom.

To sum up, the present study tries to answer different questions related to students' constraints that may hinder their active engagement and appreciation in reading a literary work. By doing so, it is the researcher aim that the overall findings will help literature teachers, especially the new ones, to have an overall view of learning strategies, how it can be effectively implemented in the classroom .This may help both teachers and students to solve the possible problems occur, and benefit the best of its advantaged in literature appreciation in general. "Teaching literature, whether we like it or not, is , first of all to give a taste for reading, which in turn will improve language proficiency and pave the way to the pleasure of literary appreciation leading to a better understanding of life"

It is the researcher hope that this study will give the opportunity to both literature teachers and students to evaluate their teaching practices and to give shape to their concrete

contributions as to what strategies and pedagogies should be changed, why and how. It tries also to show that the concept of innovation does not always mean the use of new technologies but rather being willingly creative even with the available simple teaching materials to attain your goals as using students as material in teaching literature. Furthermore, the study suggested some effective strategies to teach literary texts hoping that future research would be on how can experimentally their effectiveness be judged relatively to one another. This would be the case of one of them in next research.

Being accountable and responsible for the more freedom devoted to literature teacher in designing their syllabus, they need to take the initiative to raise their own levels in English literature and to learn modern methods of teaching especially with regards to teaching large classes. The overall endeavour in focusing on the appreciative taste in reading literature can be enjoyable not only for the students but also for the teachers. The positive thing about helping students with effective strategies to read and enjoy English short stories could encourage the students reading in their mother language too.

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APPENDIXES

APPENDIX A

STUDENTS' QUESTIONNAIRE

University of Tlemcen

Department of English/ Students' Questionnaire

Questionnaire for First Year Licence Students English Section

This pre questionnaire is part of a magister research work designed to gather data about EFL students' approach in appreciating reading literature short stories. I would be very grateful indeed, if you devote some of your time to answer this questionnaire. Please put a cross/ a tick or encircle the chosen answer(s) and respond fully whenever you are required to do so.

Be sure that all your answers will be treated in a thorough confidential way.

Identification:

1. Number of years Learning English:

2. Where do you live? Urban semi-ur r

3. What subject do you intend to specialize in ? Literature linguistics

4. Do you like reading literary work? Yes No

5. If yes what do you like best? Prose Poetry

6. If you like prose, why? And what type of prose reading do you like?

7. If you enjoy poetry, why?

1/2

8. How do you find short stories written in English?

Easy to read Difficult to read Enjoyable

9. Have you ever made an attempt to read a short story?

In mother tongue

In French

In English

10. If you have attempted to read in English, how often?

Once

Twice

More

11. Would you like to be given the chance to select the stories you want to read?

Agree

disagree

12. What kind of topics you like to read in short stories?

.....

13. Which methods used by your teacher when reading a piece of literature?

- Read the story many times to understand it
- Underline the difficult words that help you understand the story
- Associate the story with what you already know
- Others.....

14. Do you have effective method helps you enjoy reading short stories? Yes No

If yes, what methods you often use to help you better read something.

- 1.....
- 2.....
- 3.....

Thanks for your Cooperation

2/2

APPENDIX B

TEACHERS' INTERVIEW

University of Tlemcen

Department of English/ Teachers' Interview

Interview for Literature Teachers of Literature English Section

This interview is part of a magister research work designed to gather data about EFL learners' approach in appreciating and reading literature short stories. I would be very grateful indeed, if you devote some of your time to answer this questionnaire.

Teacher's Name:.....

Experience:.....

Questions

1. Why do you teach literature (particularly first year)?

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2. What strategies do you use when teaching literature in class?

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3. Do you often assign students stories to read?If yes, what type? and for what intent?

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4. How do you like them to work out the activities, individually or in groups? Why?

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5. Do you think sharing literary works through groups is beneficial? If yes, in what respect?

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8. We all know that teaching literature or literary reading is difficult, have you ever thought of some new techniques or innovations to kill monotony and bring in variety in your literature teaching sessions?

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APPENDIX C

CLASSROOM OBSERVATION

SHEET

	Indicators	Tick	Cross
Teaching methods	Teacher centered Learner centered		
The approach	The cultural approach Language approach Personal growth approach Combination Others		
Students' Interactions	Works collaboratively to do tasks Work in pairs In small groups Individually		
Motivation	Class attentive, quite and motivated Encouragement, praise and thanks Students' partial or full participation		
Enjoyment	Demonstrates enthusiasm with the subject matter Students 'aesthetic interaction with the text, classmate and teacher		
Instructions	Engage students in reading activities Have student attempt to match story with their lives. Explain, repeat difficult words and Students' question/answers Teacher's questions/answers		
Teaching materials	Uses modern resources Authentic/ modified/ handouts/activities		
Others			

Appendix C. Classroom Observation Sheet

APPENDIX D

Literature Circle Roles

Literature Circle Role Sheet

Summarizer

Name _____ **Circle** _____

Meeting Date _____ **Reading Assignment** _____

Book _____

Summarizer: Your job is to prepare a brief summary of the story covering the key points, main highlights, and general idea of the reading assignment.

Summary _____

Key Points:

1. _____
2. _____
3. _____
4. _____
5. _____

Connections: Did today’s reading remind you of anything? Explain.(The topic/ theme)

Literature Circle Role Sheet
Questioner/Discussion Director

Name _____ **Circle** _____

Meeting Date _____ **Reading Assignment** _____

Book _____

Questioner/Discussion Director: he develops a list of questions to discuss about this story. your task is to help people talk over the big ideas in the reading and share their reactions. Usually the best discussion questions come from your own thoughts, feelings, and concerns as you read. You can list them below during or after your reading. You may also use some of the general questions below to develop topics to your group. Possible discussion questions or topics for today: **(questioning)**

1. _____

2. _____

3. _____

4. _____

5. _____

Tips: Consider

- A discussion of a work's characters: are they realistic, symbolic, historically-based?
- What motivates the characters or leads them to make the choices they do?
- An in-depth discussion of the work's events
- A discussion of any confusing passage or event
- The historical context and/or events that occurred in a particular work
- Commentary on the social, political, or economic context in which a work was written -- how does the context influence the work?
- An analysis of a specific image, passage, phrase, etc.
- An analysis of a recurring image, phrase, event, etc.

Topics to be carried over to next discussion:

Literature Circle Roles

Connector

Name _____ Circle _____

Meeting Date _____ Reading Assignment _____

Book _____

Connector: Your job is to find connections between the book and you, and between the book and the wider world. Consider the list below when you make your connections.

(Scaffolding; activating prior knowledge)

- Your own past experiences
- Happenings at school or in the community
- Stories in the news
- Similar events at other times and places
- Other people or problems that you are reminded of
- Between this book and other writings on the same topic or by the same author

Some connections I made between this reading and my own experiences, the wider world, and other texts or authors:

Literature Circle Roles

Illustrator

Name _____ Circle _____

Meeting Date _____ Reading Assignment _____

Book _____

Illustrator: Good readers make pictures in their minds as they read. This is a chance to share some of your own images and visions. Draw a picture, sketch, cartoon, diagram, flowchart, or stick-figure scene related to the reading you have just done. You can draw a picture of something that happened in your book, or something that the reading reminded you of, or a picture that conveys any idea or feeling you got from the reading. Any kind of drawing or graphic is okay – you can even label things with words if that helps. Make your drawing(s) on any remaining space on this side and on the other side of this sheet. If you use a separate sheet of paper, be sure to staple it to this role sheet.

Presentation Plan: Whenever it fits in the conversation, show your drawing to your group. You don't have to explain it immediately. You can let people speculate what your picture means, so they can connect your drawing to their own ideas about the reading. After everyone has had a say, you can always have the last word: tell them what your picture means, refer to the parts in the text that you used, and/or convey what it represents to you.

Literature Circle Roles

Travel Tracer

Name _____ Circle _____

Meeting Date _____ Reading Assignment _____

Book _____

Travel Tracer: When you are reading a book in which characters move around often and the scene changes frequently, it is important for everyone in your group to know where things are happening and how the setting may have changed. That's your job: carefully track where the action takes place during today's reading. Describe each setting in detail, either in words or with an action map or diagram. While you may use this sheet, you may find that you need to use an additional sheet. If that is the case, be sure to staple any additional sheets to this role sheet. Also, always give the page locations where the scene is described.

Describe or sketch the setting:

Where today's action begins: Page where it is described _____

Where key events happen: Page where it is described _____

Where today's events end: Page where it is described _____

Literature Circle Roles

Vocabulary Enricher /Word Wizard

Name _____ Circle _____

Meeting Date _____ Reading Assignment _____

Book _____

Vocabulary Enricher/Word Wizard: The words a writer chooses are an important ingredient of the author's craft. Your job is to be on the lookout for a few words that have special meaning in today's reading selection.

- Jot down puzzling or unfamiliar words while you are reading. Later, look up the definitions in either a dictionary or some other source.
- You may also run across words that stand out somehow in the reading – words that are repeated a lot, used in an unusual way, or are crucial to the meaning of the text. Mark these special words, too, and be ready to share your ideas on their usage to the group.

Note: When discussing vocabulary, you should always refer back to the text in order to examine the word in context.

Word	Pg. & Paragraph	Definition	Reason/Plan for Discussion

Literature Circle Roles

Literary Luminary

Name _____ Circle _____

Meeting Date _____ Reading Assignment _____

Book _____

Literary Luminary: Your job is to locate a few special sections or quotations in the text for your group to talk over. The idea is to help people go back to some especially interesting, funny, puzzling, or important sections of the reading and think about them more carefully. Also look for literary devices and make connections to the six elements of fiction. As you decide which passages or paragraphs are worth going back to, make a note why you picked each one and consider some plans for how they should be shared. You can read passages aloud yourself, ask someone else, or have people read them silently and then discuss. Remember, the purpose is to suggest material for discussion. (Literal analysis of short story elements)

Page and Paragraph	Reason for Picking	Plan for Discussion

Literature Circle Roles

Researcher

Name _____ Circle _____

Meeting Date _____ Reading Assignment _____

Book _____

Researcher: Your job is to dig up some background information on any relevant topic related to your book. This might include

- The geography, weather, culture, or history of the book's setting
- Pertinent information about the author and other related works
- Information about the time period portrayed in the book
- Information on any topics or events represented in the book
- Information on any topics or events that may have influenced the author
- Pictures, objects, or materials that illustrate elements of the book
- The history and derivation of words or names used in the book
- Information about any character that is based on a historical person

This is not a formal research report. The idea is to find some information or material that helps your group understand the book better. Investigate something that really interests you – something that struck you as puzzling or curious while you were reading.

Ways of gathering information:

- The introduction, preface, or “about the author” section of the book
- Library books and magazines
- On-line computer search or encyclopedia
- Interviews with people who know the topic
- Other novels, nonfiction, or textbooks you've read

APPENDIX E

THE SHORT STORY

“BROTHERS OF GRIM”

The Short story

Once upon a time there lived a man and his wife who were very unhappy because they had no children. These good people had a little window at the back of their house, which looked into the most lovely garden, full of all manner of beautiful flowers and vegetables; but the garden was surrounded by a high wall, and no one dared to enter it, for it belonged to a witch of great power, who was feared by the whole world. One day the woman stood at the window overlooking the garden, and saw there a bed full of the finest rampion: the leaves looked so fresh and green that she longed to eat them. The desire grew day by day, and just because she knew she couldn't possibly get any, she pined away and became quite pale and wretched. Then her husband grew alarmed and said: "What ails you, dear wife?"

"Oh," she answered, "if I don't get some rampion to eat out of the garden behind the house, I know I shall die" The man, who loved her dearly, thought to himself, "Come! Rather than let your wife die you shall fetch her some rampion, no matter the cost." So at dusk he climbed over the wall into the witch's garden, and hastily gathering a handful of rampion leaves, he returned with them to his wife. She made them into a salad, which tasted so good that her longing for the forbidden food was greater than ever. If she were to know any peace of mind, there was nothing for it but that her husband should climb over the garden wall again, and fetch her some more. So at dusk over he got, but when he reached the other side he drew back in terror, for there, standing before him, was the old witch.

"How dare you," she said, with a wrathful glance, "climb into my garden and steal my rampion like a common thief? You shall suffer for your foolhardiness."

"Oh!" he implored, "pardon my presumption; necessity alone drove me to the deed. My wife saw your rampion from her window, and conceived such a desire for it that she would certainly have died if her wish had not been gratified." Then the Witch's anger was a little appeased, and she said:

"If it's as you say, you may take as much rampion away with you as you like, but on one condition only – that you give me the child your wife will shortly bring into the world. All shall go well with it, and I will look after it like my own child."

The man in his terror agreed to everything she asked, and as soon as the child was born the Witch appeared, and having given it the name of Rapunzel, which is the same as rampion, she carried it off with her. Rapunzel was the most beautiful child under the sun. When she was twelve years old, the witch shut her up in a tower, in the middle of a great wood, and the tower had neither stairs nor doors, only high up at the very top a small window. When the old Witch wanted to get in, she stood underneath and called out,

"Rapunzel, Rapunzel, Let down your golden hair," for Rapunzel had wonderful long hair, and it was as fine as spun gold. Whenever she heard the Witch's voice she unloosed her

plaits, and let her hair fall down out of the window about twenty yards below, and the old Witch climbed up by it.

After they had lived like this for a few years, it happened one day that a Prince was riding through the wood and passed by the tower. As he drew near, he heard someone singing so sweetly that he stood still spell-bound, and listened.

It was Rapunzel in her loneliness trying to while away the time by letting her sweet voice ring out into the wood. The Prince longed to see the owner of the voice, but he sought in vain for a door in the tower.

He rode home, but he was so haunted by the song he had heard that he returned every day to the wood and listened. One day, when he was standing thus behind a tree, he saw the old Witch approach and heard her call out, "Rapunzel, Rapunzel, Let down your golden hair." Then Rapunzel let down her plaits, and the Witch climbed up by them.

So that's the staircase, is it?" said the Prince. "Then I too will climb it and try my luck."

So on the following day, at dusk, he went to the foot of the tower and cried, Rapunzel, Rapunzel, Let down your golden hair," and as soon as she had let it down the Prince climbed up.

At first Rapunzel was terribly frightened when a man came in, for she had never seen one before; but the Prince spoke to her so kindly, and told her at once that his heart had been so touched by her singing, that he felt he should know no peace of mind till he had seen her.

Very soon Rapunzel forgot her fear, and when he asked her to marry him she consented at once. "For," she thought, "he is young and handsome, and I'll certainly be happier with him than with the old Witch." So she put her hand in his and said, "Yes, I will gladly go with you.... only how am I to get down out of the tower? Hmmm...every time you come to see me you must bring a skein of silk thread with you, and I will make a ladder of the thread, and when it is finished, I will climb down by it, and you will take me away on your horse."

They arranged that until the ladder was ready, he was to visit her every evening, because the old witch stayed with her during the day. The old Witch, of course, knew nothing of what was going on, until one day Rapunzel, not thinking of what she was about, turned to the Witch and said, "How is it, good mother, that you are so much harder to pull up than the young Prince? He is light and climbs very quickly up to see me."

"Oh! You wicked, wicked child," cried the Witch. "What is this I hear? I thought I had hidden you safely from the whole world, and in spite of it you have managed to deceive me."

In her wrath, she seized Rapunzel's beautiful hair, wound it round and round her left hand, and then grasping a pair of scissors in her right hand, snip snap, off it came, and the beautiful plaits lay on the ground.

And worse than this, she was so hard-hearted that she took Rapunzel to a lonely desert place, and there left her to live in loneliness and misery.

Then, on the evening of the day in which she had driven poor Rapunzel away, the Witch fastened Rapunzel's plaits on to a hook in the window, and when the Prince came and called out, "Rapunzel, Rapunzel, Let down your golden hair," she threw them down, and the Prince climbed up as usual, but instead of his beloved Rapunzel he found the old Witch, who fixed her evil, glittering eyes on him, and cried mockingly, "Ah, ah! You thought to find your lady love, but the pretty bird has flown and its song is dumb; the cat caught it, and will scratch out your eyes too. Rapunzel is lost to you forever – you will never see her more."

The Prince was beside himself with grief, and in his despair he jumped right down from the tower, and, though he escaped with his life, the thorns among which he fell pierced his eyes.

Then he wandered, blind and miserable, through the wood, eating nothing but roots and berries, and weeping and lamenting the loss of his lovely bride. So he wandered about for some years, as wretched and unhappy as he could well be, and at last he came to the desert place where Rapunzel was living. Of a sudden he heard a voice which seemed strangely familiar to him. He walked eagerly in the direction of the sound, and when he was quite close, Rapunzel recognized him and fell on his neck and wept. Two of her tears touched his eyes, and in a moment they became quite clear again, and he saw as well as he had ever done. Then he led her to his kingdom, where they were received and welcomed with great joy, and they lived happily ever after.

الملخص:

هذه الدراسة هي مقارنة في رفع التحديات و العراقيل التي يتلقاها طلبة السنة الاولى من التعليم الجامعي لدى مطالعتهم لفن القصة القصيرة و قد تحرينا اسباب ذلك في هذه الدراسة اذ يمكن ارجاعها الى ضعف المستوى التعليمي لدى المتعلمين و الى الجنس الذي ينتمي اليه النص و الى الطريقة المنهجية المتبعة في التدريس و الى غياب الحافز لدى الطلبة عموما. و انطلاقا من تحليل النتائج يبدو ان هناك علاقة بين الاحتمالات الثلاثة التي تبين الرغبة النسبية للمتعلمين في مطالعة فن القصة القصيرة و من هنا نقترح اعادة النظر في مضامين المنهاج المقررة، و الطرق و الاساليب البيداغوجية التعليمية و الغايات المسطرة و اختيار النصوص الهادفة و التي من شأنها معالجة الضعف لدى المتعلمين.

كما ان هذا البحث يقترح بعض التوجيهات انطلاقا من مقررات بيداغوجية تستعمل استراتيجيات بعض الحلقات الادبية و تقنيات الحوار (تقنيات الاسئلة). وهذا البحث يحدد ايضا بعض الاستراتيجيات ذات الفعالية من اجل خلق و تكريس الحوار فيما بينهم و مضاعفة الدوافع عند المتعلمين للاهتمام بفن القصة و تنمية الذوق الجمالي لديهم. و اخيرا بحثنا هذا يبين الدور الذي يقوم به تقييم الاستراتيجيات في فن المطالعة من الزاوية الوجدانية و الاجتماعية في سبيل تحقيق تعليمية الاداب.

الملكات المفتاحية تعليم فن القصة القصيرة – الصعوبات – استراتيجيات ذات فاعلية في القراءة – حب الرغبة في المطالعة – الحافز

Résumé:

Cette étude est une tentative d'identifier les défis et les contraintes éventuelles que rencontrent les étudiants de la première année licence, lors de la lecture des nouvelles. Les raisons invoquées dans notre enquête ont trait à la faiblesse du niveau des apprenants, le type du texte, la démarche d'enseignement ou le manque de motivation.

A partir de l'analyse des résultats, il paraît qu'il y aurait une relation entre les trois hypothèses montrant l'intérêt relatif des étudiants envers la lecture des nouvelles. A cet effet, on propose de revoir les contenus du programme, les démarches d'enseignement/apprentissage ainsi que les objectifs et le choix du texte comme condition préalable pour faire face aux faiblesses des élèves.

En outre, notre recherche propose quelques recommandations sur la base des directives pédagogiques qui emploient davantage de stratégies fondées sur les cercles littéraires et les techniques de discussion (techniques de questionnement).

De plus, cette présente étude se focalise sur quelques stratégies efficaces afin de créer davantage de communication et d'accroître la motivation chez les apprenants et leur affinité avec le texte de la nouvelle et de développer chez eux le goût esthétique.

Enfin, notre travail montre le rôle de l'enseignement des stratégies de lecture d'un point de vue affectif et social dans le but de l'apprentissage de la littérature.

Mot clés: l'enseignement de la nouvelle - Contraintes -Stratégies efficaces de lecture- goût de la lecture - motivation

Abstract:

This study is a tentative attempt to identify the possible challenges and constraints that precludes and demotivates first year licence students' literature short stories reading in meeting the subject of Literary studies. The possible reasons behind this query which could be the students' low proficient level, the type of the text and the way they are taught or the lack of students' intrinsic motivation. Based on the overall findings analysis, it is suggested some pedagogical consideration on the syllabus, the teaching learning approach and objectives, and text selection as prerequisite to cope with students' weaknesses. Besides, some principal recommendations on classroom instructions stepping toward more strategy based instructions (Literature circles) and discussion based instructions (Questioning technique). As an attempt to introduce innovation from teachers to increase students' motivation and appreciation in reading short stories, some effective strategies are further stressed namely creating connection, ensuring motivation, promoting empathy and fostering appreciation. Going deep with these findings, it is suggested the role of teaching reading strategies with regard to the emotional and social perspective in learning literature.

key words : Teaching short stories –constraints –effective reading strategies appreciation/ motivation