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Reflections Upon The Teaching of EFL Literature as a Means for Promoting Students' Active Learning

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Declaration

I hereby declare that the present work entitled 'Reflections Upon The Teaching of EFL Literature as a Means for Promoting Students' Active Learning' is the result of my own investigation, except where otherwise stated. This work contains no material previously published, nor material which has been submitted to a university or any other institution for a degree, diploma or other qualifications.

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Signature

Dedication

To my beloved parent,

They have always been a source of tenderness, support, motivation and happiness.

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To my beloved sisters and brothers for their endless respect and encouragement.

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To all my friends outside academia.

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Abstract

The present thesis attempts, through empirical research, to measure active learning in the literature classroom, and therefore, suggests adequate strategies to promote it. The research design has incorporated both qualitative and quantitative approaches. The analysis of the findings of the study indicates that literature teaching is still bound to traditional approaches that do not emphasise the students and their active role in constructing knowledge .The students are always seen as empty vessels to be filled up with knowledge by teachers who favour unidirectional lecture methods. The study has also revealed that the exploitability of the literary text is at minimum: little is done with the literary text in the classroom, and this, in turn, has increased students' passivity. It has also been evidenced that teachers tend to show a striking reluctance to incorporate active learning strategies which have the potential to encourage the students assume more participatory roles. In response to this situation, and in attempt to promote students' active learning, a set of general recommendations and a number of practical suggestions have been accordingly made. These include the necessity of working with literature as a resource for reading and writing activities, the reconsideration of the role of stylistics for a close reading approach, encouraging literary discussions that entail acknowledging the students' responses to the text, promoting cooperative learning strategies, resurrecting drama and creative dramatic activities and implementing audio-visual materials(films) with a particular emphasis on engaging students in challenging and thought provoking activities. The suggested strategies fundamentally aim at encouraging teachers to try out new teaching methods that would help students assess their own degree of understanding and skill handling. They seek to make literature learning more challenging, and thus, enhance students' creativity.

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List of Acronyms and Abbreviations

CAL: Computer Assisted Learning

CBA: Competency Based Approach

CL: Cooperative Learning.

CLT: Communicative Language Teaching

CR: Collaborative Reasoning

CT: Critical Thinking

CTS: Critical Thinking Strategies

ECTS: European Credit Transfer System.

EFL: English as a Foreign Language

ELT: English Language Teaching

ESL: English as a Second Language

ESP: English for Specific Purposes

FCE :   Forum des chefs d'entreprises

GTM :   Grammar Translation Method

ICT: Information and Communication Technology

LC: Literature Circles

LMD: Licence, Master, Doctorate

L2:   Second Language

TEFL: Teaching English as a Foreign Language

General Introduction

It is common knowledge that since the 1980s, literature has regained a privileged place in ELT contexts after decades of discredit. Literature, at present, has become an effective tool in the foreign language classroom .This revival in literary studies is mainly due to the boundless benefit of literature at the linguistic, cultural, intellectual and motivational levels. Thus, incorporating literature in foreign language settings has become justifiable, and as a result, the literature on its teaching has witnessed a tremendous growth. In fact, a huge number of publications regarding methods and approaches to teaching literature have been written, partly as a contribution to the successful implementation of the literary text in the classroom.

Undeniably, teaching literature in a foreign language context is deemed a demanding task owing to different reasons. This complexity is not only attributed to the specificities and sophistication of literature as usually claimed, but also to the uncertainties that EFL students tend to show when dealing with it. This, in turn, ought to be a motivating reason for teachers to reflect on their practices, it is their duty to investigate areas of difficulties and provide, accordingly, the most effective clues. In other words, it is their task to help students taste the joy of literature. This, in turn, implies that teachers ought to implement relevant teaching methods that involve the students in an active leaning environment beyond traditional instructional methods that emphasize the instructor rather than the learner.

It has been argued that recent research on learning styles has marked the shift towards more learner-centered methods of teaching, methods which strongly emphasize the students rather than the instructor. This belief constitutes the corner stone of what is referred to as "active learning". Unquestionably, an efficient learning environment is and yet must be an active one, not passive. Stated differently, learning is said to be successful when the students are seen as active doers and participants in the process. Indeed, research had proven that students learn more and better when they are actively involved, when they are given the

opportunity to be creative, taking more responsibility for their own learning. Within this course of thought and contrary to the idea that learning is by nature an active process, an investigative study was undertaken at the English Department at the University of Tlemcen to measure the extent to which active learning methodology is being adopted. The study has been carried out with a focus on teaching literature at 2ndyear level and it fundamentally seeks to answer the following research questions:

1. What approaches and methods are being implemented in introducing literature to 2nd year EFL students?
2. Is the literary text exploited enough to make students actively involved in learning?
3. Do teachers incorporate complex active learning strategies in teaching literature?

Based on these research questions the following hypotheses are formulated:

1. Literature teaching is still, to a larger extent, bound to traditional approaches and methods that emphasize the teacher rather than students.

2. Little is made with the literary text in the classroom.

3. Teachers rarely introduce complex active learning strategies in teaching literature.

The empirical research undertaken to validate the aforementioned hypotheses involved a questionnaire addressed to one hundred and twenty (120) 2ndyear students, a structured interview held with teachers besides classroom observation.

In data analysis, a mixed approach has been adopted, involving both quantitative and qualitative approaches. Undeniably, opting for both approaches is worthwhile as it contributes to a solid research design. This in turn will result in an adequate discussion and interpretation of the findings.

The present thesis is falls into five (05) chapters. The first is mainly concerned with the significance of teaching EFL literature .It also provides some of the major limitations and the main hindrances that are likely to impede the successful use of literature in an EFL setting. Moreover, this chapter offers a detailed description of the different approaches and methods of teaching literature specifying   their objectives and the pedagogical practices they imply. A critical examination of these approaches and methods has been undergone in order to specify the role of the students within each.

The second chapter is devoted to the concept of active learning. Therefore, an endeavour is made to provide a clear conception of what the term implies on pedagogical grounds. The chapter enlightens the idea that though active learning might be differently viewed and interpreted, its essence is that the students are likely to learn best when they are actively involved, when they are viewed as active stakeholders in the classroom. Thus, an account has been made on active learning discussing its merits, some of its strategies that are relevant to the context of teaching EFL literature, and finally, the chapter pinpoints to the major challenges and constraints that could impede setting an active learning environment in the classroom.

The bulk of the third chapter takes as its major concern the teaching of learning situation of literature at the Department of English at the University of Tlemcen with a particular focus on second year level. In doing so, the chapter deals with the status of ELT at the tertiary level referring to the new status of the English language, as a global language, across university curricula. Likewise, the chapter sheds light on the LMD system discussing its major objectives, key principles, and what has accompanied its implementation in the Algerian universities. Focusing on the teaching of literature, the chapter provides an enlightening picture of the syllabus pointing to both its strengths and weaknesses; it also raises some of the challenges and constraints and yet dilemmas encountered by teachers. A deep examination of these challenges and constraints has been undergone to sensitize

teachers to their pivotal role in helping the students overcome the different hurdles that they are likely to meet when encountering literature.

Chapter four constitutes the empirical side of the present study .It is devoted to the analysis and interpretation of the data gathered from the different research tools that were opted for the present study, namely the students' questionnaire, classroom observation and teachers' interview. The chapter provides first a theoretical account on the methodological procedures of the present research before it presents the major findings and conclusions. As such, it seeks to answer the main queries of the study that are: determining the approach(es) being implemented in introducing literature to EFL students, measuring the exploitability of the literary text and gauging active learning in the classroom.

Based on the findings of the study, the last chapter outlines some general recommendations in addition to other practical suggestions which, hopefully, will contribute to promoting active learning in the EFL the literature classroom. The overall objective is to achieve a smooth shift of focus from an entirely teacher-fronted approach to an approach that is very likely to involve students as active participants in the process of learning.

The general recommendations are essentially related to the contextual circumstances of teaching literature. The practical suggestions seek to maximize the exploitability of the literary providing some illustrative activities that ideally ought to be student-centered. Similarly, the chapter offers practical frameworks of active learning strategies in the literature classroom. These are strategies that encourage dialogism in the classroom, promote cooperative learning and dramatic activities and provide a practical framework for an efficient implementation of visual based learning through films and movies. These suggestions, hence, are put forward to expand and sustain the students' roles in the literature classroom. In simpler words, they attempt to trigger students' interest, motivation and creativity in dealing with literary texts.

Chapter One

Teaching Literature in an EFL Context

1.1 Introduction

It is commonly agreed that literature has recently resurrected a prestigious place in the foreign language classroom. In fact, though much is said and written about the relevance of literature in language learning, the latter marks its presence in the different existing   educational EFL curricula worldwide. On the other hand, the practice of teaching literature has always been a subject of hard talks among educationalists. Wealth of scholarly works have been produced in this area suggesting a wide range of approaches, methods to better cope with literature.

Undeniably, teaching literature in a foreign language setting is a demanding task which entails both specialization and flexibility. On this basis, the overall objective of the chapter is to unveil the specificities of teaching EFL literature. An attempt is made to examine thoroughly the theoretical aspects of teaching literature in a non-native context. To this end, many sensitive issues and influencing variables in teaching literature will be dealt with. The intention is to point to the sensitivity of teaching literature to non-native students with all the implications that this process carries.

1.2   Literature Defined

It is difficult to provide a precise definition to literature. The dictionary definition suggests that literature is a set of writings valued as works of art especially poems, novels and plays, that is ,works of art whose value lies in their beauty of form and emotional effect. Yet, this simplistic definition, so to speak, tends to restrict literature to printed writings with no clear reference to the oral traditions despite the fact that throughout history, the major literary genres (poetry, drama and storytelling) have always involved oral performance. Nonetheless, etymologically speaking, literature stems from the Latin "littera", that is, a letter. This in turn makes a strong case for the claim that a work of art has to be recorded before being qualified as literature.

The general discord over the meaning of literature has led Wellek and Warren (1977) to claim that the ambiguity surrounding the term literature would be reduced if the term is used with a direct and exclusive reference with imaginative works. But this view is challenged by Eagleton(1996) who remarks that:

> **Anything can be literature and anything which is regarded as unalterably and unquestionably literature …can cease to be literature. Any belief that the study of literature is the study of a stable, well-defined entity, as entomology is the study of insects, can be abandoned as a chimera. Some kinds of fiction are literature and some are not; some literature is fictional and some is not; some literature is verbally self regarding, while some highly-wrought rhetoric is not literature.**

(Eeagelton, 1996:09)

Eagleton's view, however, does not deny the fact that literature be it prose or verse is characterized by its unique use of an "**excessive language**". This is another way of saying that literature uses a kind of a special language which all too often deviates from the everyday ordinary language that people use for communicative purposes.

In the teaching context, the various and yet the conflicting views regarding what literature is rather than what literature does is overtly stated by Showalter (2003:22) when she posits that "**unfortunately, many teachers continue to wrestle endlessly with the impossible task of definition, and to twist themselves into semantic knots**."

The quotation above carries the claim of abandoning semantic controversies over the meaning of literature to a shift to the function of literature especially in a foreign language context. Therefore, what accounts much in Showalter's view is what can be done with literature, how best can literature be exploited to grasp language, super interest, stimulate taste and appreciation and open new horizons.

That is why for the purpose of the present study, literature teaching literature is equated with teaching fiction, poetry and drama.

1.3   Literature in the EFL Classroom : A Historical Overview

It is widely recognized that language and literature are tightly intertwined owing to the fact that literature is, in essence, a product of language. Indeed, language serves the sole medium of literature, and this latter, in turn, represents the most sophisticated use of language. This is, in fact, what makes the relationship between the two complementary in the sense that the one enriches and glorifies the other. This relationship has been metaphorically described by Brumfit and Carter (1986) who consider language and literature as 'allies'. Touching on the relationship between language and literature would deliberately lead us to, at least, brew a bird's eye view on the historical varying status of literature within the different language teaching methods.

Within the Grammar Translation Method (GTM), literature was indisputably the major source of input for language teaching. The literary texts, exemplifying a genuine copy and an authentic sample of the target language, were the source of reading, translation and grammar learning since this teaching method was primarily concerned with the structure of language and its lexical items. Commenting on the place of literature within this method, Rivers (1981) writes

> **It [Grammar Translation Method] aims at providing the student with a wide literary vocabulary, often of unnecessarily detailed nature. It aims at training the student to extract the meaning from texts in the new language by translation into the native language, and at advanced stages, to appreciate the literary significance and value of these texts.**

> (Rivers, 1981:29)

Likewise, Carter (1993:37) thinks that one of the major goals of this method was to "**develop an ability to read prestigious literary texts, and to learn the disciplines of reading and writing the language accurately**."On the other hand, Duff and Maley (1990) argue that because GTM was much more concerned with the language structure and the grammatical rules, the literary text was not exploited in terms of content. Hence, little interest was focused on the literary dimensions of text. In other words, the aesthetic aspect of the literature was not a major concern as students were not encouraged to interact with the literary text as a work of art to ultimately build up their own literary judgments.

Since the wane of GTM and the emergence of the structuralism and audio – lingual methods, literature was downplayed and dismissed, Collie & Slater (1987) remark. Likewise, with the advent of Communicative Language Teaching (CLT), the neglect of literature continued as more attention was directed to the practical use of language in the real world situation. According to Carter (1993:11) the communicative approach "**emphasises the learner's ability to use the language appropriately in specific situations. Considerable importance is given in this approach to the functions of language and to helping learners become communicatively competent[1].**"

Literature, therefore, was discredited as being a tool for achieving authentic communication in the target language. However, Maley (2001) has challenged this idea arguing that this dismissal of literature is mainly the result of what he referred to as a rareness of empirical research on the use of literature, stressing the significance of the literary component in the foreign language classroom.

Yet, from the mid 1980s onwards, literature has remarkably made its comeback .and the interest in literature, as a source for language learning and teaching, has resurrected and noticeably revived (Duff and Maley 1991). On this revival of interest in the use of literature, Carter (1993) writes that

The 1980s saw an increase in the use of literary texts in the language classroom after a long period in which such texts were not felt to serve the utilitarian goals associated with a language course. It is now accepted that responding to more creative and non-utilitarian uses of language is an important part of language competence.

(Carter, 1993:47)

Reading literature has been conceived as a communicative activity, and even the claim that the language of literature is special, abnormal, unique and unsuitable for communicative ends has been refuted by many scholars such as Brumfit and Carter (1986), Lazar (1993) Parkinson and Thomas (2000) who instead think that there are no items of modern English that are inherently or exclusively literary. They rather argue that language when charged with imagery turns to be characterised as literary.

1.4   The Significance of Teaching EFL Literature

A myriad of reasons could be advanced for integrating literature in the foreign language classroom. Reading literature educates the whole person (lazar1993), gives pleasure and purifies emotions. Literature has the power to spur thoughts, provoke intellectual productivity and deepen one's insights into the nature of reality. Equally important is the role of literature to impart a wide variety of experiences to its readers. A piece of literature be it prose, verse or a play has the potential to expose the reader to different places, time periods, beliefs and cultures different from his own. In other words, the mingle of fact and fiction in literature can create another world besides the existing one(Bennett and Royle,1995) .Reading literature is so motivating that one can gain from it experiences that s/he would never have access to in ordinary life. Moreover, the outstanding power of literature to capture and stimulate our imagination serves an ideal means to accept

the others, infer their thoughts and empathize with them. (Diyanni, 2002).In what follows is a detailed account on the merits of literature in the foreign language classroom.

1.4.1 Cultural Benefit

Unquestionably, learning a foreign language cannot be divorced from learning the target culture because the two entities are fused and strongly intertwined (kramsch, 1993).   However, things are bit complex in the EFL context, in the sense that the foreign language learner has little or no contact with the target language group. In other words, foreign language learners have fewer opportunities to interact with the members of the foreign language community. This constitutes a strong argument for introducing literature in the EFL classroom to help learners assimilates the target culture. In this very specific context lazar (1993:16) posits that "**Literature can provide students with access to the culture of the people whose language they are studying**." Lazar's view is based on the fact that the study of literature might well facilitate the task for the foreign language learner to become well aware of the social, political and the historical frameworks that the text depicts, and therefore, achieve the best understanding of the message it carries.

Stressing the role of literature as a vehicle for attaining the cultural values of the target language community, Povey (1972) thinks that literature is indispensable to help the foreign language learner understand and appreciate cultural norms and mores that are all too often very unfamiliar to him. He therefore considers literature as being the most effective means to overcome cultural differences, and hence, develop a sense of understanding towards the otherness.

In a very similar way Kramsch (1993) endorses the use of literature as a source for culture teaching and learning[3] .Claiming that literature and culture are inseparable, Kramsch (1993:175) accordingly opines that through literature "**students are given access to a world of attitudes and values, collective imaginings and historical frames of reference that constitute the memory of a**

people or a speech community."Kramsch's view is very similar to McKay's that literature despite the fact of being imagination "**may also enhance students' understanding of a foreign culture and perhaps spur their own creation of imaginative work**."(Mckay, 1982:531).

1.4.2 Linguistic Benefit

According to Lazar (1993) the linguistic benefit of implementing literature in an EFL context is boundless. She argues that the linguistic richness of the different literary genres (novels, stories, plays) stimulates an efficient learning of the English language because literature is a genuine linguistic material which all too often provides meaningful and memorable contexts for language learning. Indeed, the literary text, as asserted by Parkinson and Thomas(2000),is an example of excellent writing which provides linguistic diversity at its fullest sense. Similarly, povey (1972) opines that one of the most prominent reasons for the inclusion of literature in the EFL classroom is its contribution to expanding and reinforcing the learners' knowledge of vocabulary and syntax. Povey remarks that the connotative vocabulary and the figurative use of language in literary texts might well contribute to expanding the student's language skills.

Within the same course of thought, McKay (1982:531) acknowledges the role of literature in language learning as she writes that literature "**can be useful in developing linguistic knowledge both on a usage and use knowledge level… it may increase their motivation to interact with a text and thus, ultimately increase their reading proficiency.**"

In a very similar way, Brumfit and Carter (1986:15) consider literature a source of interaction between the reader and the target language; they accordingly opine that "**Literary texts provide examples of language resources being used to the full, and the reader is placed in an active interactional role in working with and making sense of this language**."

Recognizing the vital role of literature in expanding the foreign language learner's linguistic repertoire Elliot(1990), on his side, assumes that literature is the most efficient route towards achieving the mastery of the English language. Elliot argues that the literary discourse carries the most expressive words in a wide range of contexts. This, in turn, enables the learners to passionately convey his/her emotions and attitudes. Literature, in short, in Elliot's view, serves the richest source of a truly authentic language over a wide range of registers. In like manner Collie and Slater (1987) argue that

> **Literature provides a rich context in which individual lexical or syntactical items are made more memorable. Reading a substantial and contextualized body of text, students gain familiarity with many features of the written language-the formation and function of sentences, the variety of possible structures, the different ways of connecting ideas-which broaden and enrich their own writing skills.**

(Collie and slater,1987:07)

The value of literature as a source of and a means for language learning has been also highlighted by Goatly (2000) who strongly believes that reading literature promotes all language skills owing to the fact that the language of literature is based on subtle vocabulary usage and complex syntax. Literature, according to Goatly, outlooks the richest variation of language, and allows the students to achieve an efficient internalization of the language system. In sum, literature, being an authentic sample of the target language, is an invaluable source for enhancing the students' linguistic abilities thanks to its various stylistic features. Therefore, exposing the language learner to different literary genres is very likely to increase his/her linguistic knowledge.

1.4.3 Motivational Benefit

Another strong argument that supports the inclusion of literature in the EFL classroom stems from the adequacy of the literary text to the exploration of students' inner feelings and the potential increase of their motivation (Duff and Maley, 1990).This orientation of thought is based on the fact that the different literary genres provide an appealing learning context which is likely to spur the reader's interest in developing empathy with the content of the text. In other words, the artistic delight of literature serves a powerful tool and a driving force to evoke in the reader distinguished emotions and feelings. This, in turn, exhorts him not to miss the line with the text. This idea has been brought into play by Elliot (1990:197) who argues that

> **Literature embodies the aesthetic qualities of the language at its best and expresses through them powerful thoughts and emotions…literature will only be effective if students can genuinely engage with its thoughts and emotions and appreciates its aesthetic qualities.**

Indeed, the specificities of the literary text and its aesthetic qualities have the power to trigger the students' interest and attention to the extent that they can experience a greater sense of achievement and personal involvement when engaged with literature. This is the view of Lazar (1993) and Carter (1995) who also think that better than any other text, the literary text is highly motivating and pleasurable because apart from its pedagogic merits, it reaches the students' imagination, dreams and fantasies. Within this course of thought Collie and Slater(1987:07) write that "**engaging imaginatively with literature enables learners to shift the focus of their attention beyond the more mechanical aspects of the foreign language system**."

In a similar context, Lazar (1993) acknowledges the role of literature in stimulating the students' motivation to express their inner feelings; she considers literature as being the route to uncover one's own personality. Through reading

literature and responding to it, in Lazar's (1993:19) view, the students "**will become increasingly confident about expressing their own ideas and emotions**."

The motivational aspects of literature might also stem from the widest range of meaning and interpretations that the literary text embodies. According to Duff and Maley (1990) the literary text is so open to interpretation that it can bring out multiple understanding, varied reactions and controversial opinions. This inevitably will serve the best means to spark discussions, heat up debates and exchange feelings on the content of the text. Endorsing this idea, Brumfit and Carter (1986) think that reading literature places the students in an active interactional role and helps him reach independency to make sense of its language. This is another way of saying that the literary text paves the way to creating a rewarding interactive and discursive classroom environment, an environment within which the students consider literature as being something vivid and relevant to their real-life experiences.

1.5   Limitations

The use of literature in the EFL context has not always been welcomed. Indeed, the opponents of literature doubt the benefit of its introduction in the foreign language classroom. Some scholars usually refer to literature as being an "uncertain business". This is the reason why they devaluate its role as a major source for language learning and teaching. Littlewood (1986) contends that literature has little to do in promoting foreign language learning. This claim would lead us to examine some of the uncertainties that surround the inclusion of literature in the foreign language context and which have been succinctly summarized by McKay (1986) when she echoes that

> **Since one of the our main goal as ESL teachers is to teach the grammar of language, literature, due to its structural complexity and its unique use of language, does little to contribute to this goal. Second, the study of literature will contribute nothing to helping our students meet their academic/or occupational goals. Finally, literature reflects a particular cultural perspectives; thus, on a conceptual level, it may be quite difficult for students.**

(Cited in Brumfit and Carter,1986:191)

The first very common   argument that some opponents of literature advance is that literature contributes little to the students' academic and occupational objectives. In her article *Literature in the ESL Classroom*, Mckay (1982:530) has evoked this argument; she accordingly reports that that literature "**will do nothing toward promoting the students' academic and/or occupational goals.**''

The second objection to the use of literature is based on the claim that literature is imagination, and being so, it does not faithfully reveal and truly represent the target language community (Rivers, 1981).What is more, Savvidou (2004) and lazar (1993) admit the fact that literature, all too often, appears strange to foreign language learners due to the high cultural charge it carries. This inevitably will make it difficult for them to grasp the complex conceptual[2] notions and the cultural perspectives that literary texts convey.

The last argument against literature, within this discussion, is fundamentally linguistic. Indeed, some educationalists have pointed to the fact that literary texts do not serve the best model for language teaching and learning as they are overloaded with alien vocabulary and complex syntactic structures. This idea has been the focus of the following quotation by Afsar (2011) in which he asserts that

it is common for 'classical' works to be included in syllabus long before students are able to cope with them, which can create immense hurdles in comprehending the text. Moreover, the literary texts are un-gradable and linguistically unsuitable as a model. They are usually full of uncommon vocabulary and complex syntax structure which may pose enormous problems for the students in decoding the meanings.

(Afsar,2011:315)

Afsar's view stems from the belief that the language of literature is unusual and unlikely to be used for everyday practical communicative ends. Restricting the teaching of literature to those remote texts, according to him, would be irrelevant to ensure the desirable language development. Similarly, Hall (2005) de-emphasizes the role of literature in language learning, he opines that since language acquisition is at the core of language syllabi, literature failed to signal its relevance to promote language skills.

1.6   Models of Teaching Literature

Admittedly, any teaching practice is bound to and stems from a theoretical framework or else an approach that aims at attaining well-defined objectives. The usefulness of implementing a particular approach lies in making these objectives rather explicit on the one hand and selecting the most adequate teaching materials on the other hand. In this very specific context, Lazar (1993:22) strongly believes that in literature teaching, deciding on the approach to be implemented is crucial in the sense that it can help teachers "**to select and design materials for classroom use**."Wealth of models and approaches are recognized in teaching literary texts. Carter and Long (1991) for instance suggest three models: The language- based

model, the cultural model and the personal growth model .Below is a description of the tenets of each.

1.6.1 The Language Based Model

The very concern of this model is to enhance the students' language proficiency. Within it, the literary text serves a means to exemplify the various types of linguistic patterns namely literal and figurative language. Another important feature of this model is that it is student-centered as it intends to develop in the students the necessary skills conducive to a careful examination of the literary language (Carter and Long, 1991). This is another way of saying that the prime objective of such an approach is not the study of literature per se. But the literary text is rather used as a pedagogical support for language practice. Teachers, then, may utilize the text to devise a wide range of vocabulary and grammar activities. In a very similar way, Lazar (1993) points to the significance of a language- based orientation of using literature in the EFL classroom, claiming that literary texts "**offer a wide range of styles and registers; they are open to multiple interpretations and hence provide excellent opportunities for classroom discussion; and they focus on genuinely interesting and motivating topics to explore in the classroom**."(Lazar, 1993:27)

In so doing, the students will be granted the opportunity to enrich their language input. This model also makes frequent use of stylistic analysis of the text aiming at assisting the students in constructing meaning, and therefore, reading literature more competently. Carter and Long (1991:03) argue that implementing the language based model in teaching literature "**offers teachers possibilities for basing language learning activities on materials that can stimulate greater interest and involvement than the case with other texts**."

Notwithstanding, despite its indisputable merits in helping the students to cope with the language of the literary text, the language based model is played down by some researchers. McKay (1982), for instance, considers this approach as

being too mechanistic as it neglects the students' response to the text. This in turn is likely to deprive them from the pleasure of reading literature. Savvidou (2004) takes the same stance noting that most often language activities which teachers plan around the text are somewhat disconnected from the target literary goals.

1.6.2 The Cultural Model

This model is considered as the most traditional approach to teaching literature .According to Carter and Long (1991) the cultural model is characterized by its emphasis on the teacher as a depositor of knowledge about the text .The teacher, therefore, provides the students, usually by means of lecturing, with the social, political and historical background of the text. Moreover, this model centers specific attention on the survey of the different literary movements, the specificities of literary genres, biographical facts about authors in addition to the synopses of literary works. Being transmissive in its essence, this approach views the text as a product through which the students learn to acquire knowledge about the target literature. Discussing the functions of this approach, Carter and Long (1991:02) assume that the cultural model enables

> **the students to understand and appreciate cultures and ideologies different from their own in time and space and to come to perceive traditions of thought, feeling and artistic form of within heritage literature of such cultures endows. It is this particular "human" sense that gives literature a central place in the study and teaching of the humanities in many parts of the world.**

The quotation above is a convenient summary of the main objectives of the implementation of the cultural model in literature teaching which fundamentally intends to raise the students' cultural awareness and equally allow them to embrace and appreciate other universal thoughts different from their own. The literary text is, therefore, considered as an invaluable means of bridging cultures.

1.6.2.1. The Cultural Model: Reflections and Pedagogical Implications

The tenets of the cultural models are comparable to those of Lazar's (1993)[4]model-"literature as content"; an approach which is also product- oriented ,and all too often ,considered as being the most adequate approach for teaching literature at tertiary levels, wherein the students are supposed to be linguistically proficient , and therefore, are able to handle literature as "content". Lazar (1993) also argues that the crux of this approach is to explore and examine the major literary historical movements, the historical aspects of literature, the different literary genres, biographical accounts and their relevance to comprehending literary texts. In other terms, this approach, in Lazar's view, focuses on the study of literature per se, not language through literature. However, this does not mean that it is entirely inappropriate for language learning since some of its elements can significantly be useful in language learning. To capture this idea, Lazar maintains that through reading texts and literary criticism, the students are likely to boost their language proficiency. Yet, another argument has been raised by Carter and McRae (1999) against this approach as they argue that teaching literature as a product favours those methods of teaching that are typically teacher centered; methods within which teachers consider the text as a body of knowledge that has to be transmitted to the students whose role is to memorize and recall it at exams.

1.6.3 The Personal Growth Model

Basically, this model intends to engage actively the students with the content of the literary text, in the sense that the text is not merely seen as a source of interest in the mechanical aspects of the target language, but rather it should serve as a means to motivate the students to consider literature as something closely related to their real-life worlds. It is in this sense that students would be more enthusiastic to develop empathy with the content of the text, and this in turn will allow them to taste the aesthetic delight of literature. Put another way, this model seeks to maximize the students' personal pleasure in reading. Their active interaction with

the text is likely to generate memorable and absorbing literary experience as they become continuously encouraged to draw on their own personal experiences and emotions. In this context, Lazar (1993:24) rightly posits that the personal growth model allows the students to '**become more actively involved both intellectually and emotionally in learning English**."Therefore, the students are not seen as passive recipients of the teacher's readymade interpretations or those of critics. Rather, they become active participants both intellectually and emotionally in creating meaning as they are prompted to let out their personal opinions and thoughts.

By the same token, Savvidou (2004) observes that this model facilitates the students' interaction with the text as they become more involved in expressing their opinions and feelings through the process of connecting their own personal and cultural experiences with those expressed in the text.

Nonetheless, it is worth noting that despite its significant benefits, this approach lays heavy emphasis on the pedagogical responsibility of the teacher in the careful choice of the text and its stylistic features. Lazar (1993) thinks that the importance of adopting a personal growth model to teaching literature transcends the recurrent practice of using literature in the classroom for examination ends. This approach, according to her, spurs the students' interest in reading literature in and outside classroom settings, and as such, literature becomes a source of enjoyment for them. This, in turn, will motivate them to explore and appreciate different cultural artifacts, learn about human society, and most important, grow as individuals.

1.7   Savvidou's Integrated Model

Savvidou (2004) has advocated an integrated approach to teaching literary texts. She thinks that the three models discussed earlier have different orientations in terms of how the text should be handled, and what is really needed in an EFL

literature course, according to her, is an approach that integrates the three dimensions: linguistic, cultural and emotional.

Savvidou's integrated model is therefore a plea for the combination of the three previous approaches. She maintains that the literary text can be approached from three basic angles. Firstly, the text is considered as a cultural artifact, i.e. as a source for learning about the target culture. Secondly, the text is used as a focus for language learning and analysis. Thirdly, the text as being a stimulus for personal growth. Hence, an integrated approach is the combination of these three elements so as to make literature, first and foremost, more accessible to the students and beneficial for their learning development. To this effect, an integrated approach stresses the fact that using literature in an EFL classroom should ideally make the learning experience much more enjoyable, motivating and stimulating instead of being an instruction whose ultimate objective is the mere acquisition of the linguistic component of the text. The cornerstone of this approach, therefore, is to enhance the students' personal development, enrich their cultural backgrounds and develop their language proficiency.

The integrated approach has been outlined by Savvidou (2004) through a framework that consists of six stages in studying a literary text. These respectively are:

- Preparation and anticipation: to elicit the students' both real and literary experience of the major themes as well as the context of the literary text(brainstorming).
- Focusing: the students penetrate the text by reading or listening paying specific attention to the content of the text.
- Preliminary response: at this stage the students provide their initial response to the content of the text either orally or in writing.
- Working at it(I): through intensive reading, the students are prompted to focus on comprehending the first level of meaning.(skimming)
- Working at it (II): here the students are required to go deeper in exploring how the message in the text is being conveyed through the overall

structure of the literary text paying attention to the effect of any special use of language and its impact on the message.

- Personal response and interpretation: at this final stage, the students are invited to come up with their own interpretation of the text, and to freely express their opinions on the content and the message that the text carries. This stage seeks to enhance the students' interpretive skills.

(Savvidou,2004)

1.8   Methods of Teaching Literature

A very sensitive issue in teaching literature is the pedagogical practice that the teacher adopts to attain the desirable objectives of the course. Needless to recall, teaching in general underlines two major areas: what to teach, i.e. the content to be delivered and how to teach, i.e. the method to be used to facilitate students' learning.

Within the course of these thoughts, Showalter (2003) argues that an effective literature teaching heavily depends on designing the content or what teachers want their students learn, setting well defined concrete objectives and most important to consider the best pedagogical practice that would meet those objectives.

All too often, identifying and precisely describing the method to be adopted in teaching seems to be a real trouble for teachers. Nonetheless, one cannot deny that by its nature, "**teaching is a theoretical act, and theories—whether explicitly or implicitly held— have powerful effects on what we do, how we do it, and how we determine if we are successful**." (Beach et al, 2011:06).

Despite the difficulty in describing accurately the teacher's pedagogical practice in teaching literature, Showalter (2003) identifies three major methods[5]: content-centered method, teacher-centered method and student-centered method. However, she notes that because in practice it is quite difficult to consistently apply a single method, eclecticism or else the combination of the variations of all these

methods intuitively come into the stage as a result of the unpredictable circumstances of the course.

1.8.1 Content-Centered Method

Content-centered method is basically a transmissive model of teaching which lends itself to the process of transferring knowledge to the students. It is a traditional 'transmit and receive' model of education within which the teacher, as an expert, is the depositor of knowledge to the fresh-faced students whose job is reduced to copy down facts and rote learn for an exercise-oriented assessment.

Showalter (2003) associates the pedagogical practice of this method with what Friere (1975) referred to as "the banking model of education", a model of education within which the latter "**becomes an act of depositing, in which the students are like depositories and the teacher is the depositor. Instead of communicating, the teacher makes deposits which the students patiently receive, memorise and repeat**." (Freire, 1975:58)

The crux of this method, according to Showalter, is what to be taught. Therefore, it is crucial for teachers who choose to adopt this method to demonstrate the mastery of the subtleties of the content of the course. Teacher's knowledge in the field is the hall mark of this theory.

Yet, Showalter points to a very interesting point; she thinks that although most courses are content-based and teachers are seemingly fully equipped with the necessary knowledge on their fields, "**some courses are more subject (content) centered than others, and carry also the implication of being determined and imposed by the teacher, whether from political or intellectual convictions**."(Showalter,2003: 28)

The quotation above implies that the teacher representing authority and decision making in the classroom can redirect the course in favour of his own political and intellectual beliefs. At the former level, the teacher tends to turn the

course to indoctrinating the students with his preferred politics (race, gender issues) so as to justify the teaching of a particular subject matter in the field, which students may object to and stand against it. This practice, in Showalter's view, is nothing but a restriction of the students' liberty and enthusiasm in responding to literature.

At the second level, the teacher may seize the course to be in favour of his intellectual convictions about the subject being dealt with. Being influenced with a writer or a particular literary genre, the teacher will find it extremely difficult to ignore his intellectual convictions or at least negotiate them with the students. The inevitable result of such a practice ,according to Showalter, will be the transformation of the course into a mere diffusion of the teacher's personal approach to and conception of the text, overshadowing the students' active role in constructing meaning themselves ,and thus, forcing them to uncritically embrace and adopt interpretations and pre-made meanings.

1.8.2 Teacher-Centered Method

This method views teaching as a matter of performance. It fundamentally focuses on the teacher and what s/he required to do and the actions s/he would take in order to facilitate the learning process. This method is therefore a matter of performance that most teachers are all too often concerned with since it outlooks their intellectual abilities. It is of no avail to dispute the fact that any teacher of any subject, not least literature cares a lot about the way s/he performs the course paying attention to his/her words and even his/gestures.

This method, hence, is a matter of performance which has been qualified by Showalter (2003) as being inescapable in teaching. On this basis, the teacher being the centre of this teaching philosophy is required to demonstrate and expose outstanding abilities when it comes to acting, speaking to the audience besides other related intellectual skills. This method tends to mirror the teacher and his personality in the classroom.

Performance teaching, according to Showalter, is a teacher -centered model which heavily depends on the careful preparation of the course. It is model of teaching which necessitates the teacher's outstanding qualities in putting things together. This in turn cannot be attained without higher levels of confidence and intellectuality. Showalter (2003:32) thinks that successful performance teaching lies in the confidence and the charisma that the teacher has to have if s/he wishes "**to use the classroom as the venue for one- man or one woman show**".

Despite the invaluable importance of the performance side of teaching, especially in a literature course as being an efficient means to transform the classroom to a truly dramatic setting, Showalter strongly warns that performance has to be cautiously planned and acted out in order not to overshadow and /or ignore the students' activities, which must, above all, be the target of the teaching process. In other words, the potential danger of applying this teaching theory is that emphasis automatically moves on what the teacher actually does, not what the students are supposed to do to better their learning and enhance their skills. This, in turn, would inescapably lead to the teacher's monopolization of the course instead of prompting the students to act and devolving in them the responsibility to look after their learning.

1.8.2.1. Teacher-Centered method: Reflections and Pedagogical Implications

There is a consensus among educationalists that the teacher centered approach is all too often associated with traditional teaching methods within which the teacher is the epicenter of the learning process and the master of classroom activities in the sense that s/he teaches, talks, and explains all the way. Put another way, in a teacher- centered setting, the teacher is a seen as the custodian of knowledge. Owing to this, the students' participation is at minimum, yet it might not be allowed unless the teacher considers it appropriate within the general flow of the course. The result of this is that the students are portrayed to be passive recipient of knowledge instead of being active participants. They become less engaged and entirely dependent on what the teacher does or instructs them to do. This in turn is limits their creativity and impedes their critical thinking skills. Schön, (1983) argues

that in a total contrast with the objectives of modern education, teacher centered approach fosters a culture of learning which limits and discourages self-directed and autonomous learning, and contributes little to empower life-long learning skills.

With regard to literature teaching, teacher fronted instruction has been a serious concern for many specialists in the field. In a rather cogent explanation of this teaching philosophy, which tends to reduce the students' involvement in learning, Parkinson and Thomas (200) admit that teacher centeredness is an important issue that must be seriously addressed. They equally affirm that it mainly stems from "**the likely imbalance of knowledge and likely imbalance of power between teacher and learner**". (Parkinson and Thomas, 2000:12). Stated differently, the teachers' monopolization of the course is due to teachers' familiarity with the text and the environment in which it was produced as opposed to the students who usually lack literary experience especially in an EFL setting.

1.8.3 Student-Centered Method

This method of teaching challenges the traditional mode of instruction which emphasizes the teacher's transmission of knowledge to the students. This act of transmission is usually carried out at the expense of the students' active learning. Its major focus is coverage, not the acquisition of skills that the students are supposed to use in problem solving contexts. Commenting on the drawbacks of this traditional model of instruction in the teaching of literature, Beach et al (2011) writes that

> **The transmission model is reflected in literature curriculums in which the primary focus is on coverage of different literary periods, historical backgrounds, and biographical information about authors, literary concepts, or genre characteristics, as reflected in literature textbooks.**

(Beach et al, 2011:07)

However, this does not, means the exclusion of the teacher from the scene, but rather implies the necessity to rethink the teacher's role in terms of helping students to learn. In other words, what accounts much is what Freire (1975) referred to as the development of a dialogic, problem solving pedagogy in which both the students and the teacher become responsible for education.

The student-centered method of teaching or else active learning, to use Showalter's (2003) words, has been the result of modern education and its extensive research on learning styles which has remarkably been redirected towards student-centered orientation. In the field of literature teaching, this issue has been overtly pointed out by Thorpe Miller (1999) who notes that in literature teaching

Emphasis is shifting gradually but inexorably away from the traditional exposure to great works, with the teacher presenting back-ground information and modeling a literary analysis that students will learn to emulate, towards an active, collaborative learning that takes place as the student confronts the text directly.

(Cited in Showalter, 2003:35)

Student-centered methods lay emphasis on the student, not on the teacher. It focuses on the process of learning besides the organization of the classroom activities for the sake of maximizing active learning. In other terms, active literature instruction is not simply reduced to exploring canonical works, supplying biographical accounts, dictating synopses and modeling prototype literary analyses .Active learning, instead, is likely to occur when the teachers comes down from the podium helping the students to acquire the necessary skills to confront the text directly within a collaborative learning environment which, in turn, helps develop a problem solving pedagogy. This way, the students are stimulated to critically respond to the text shaping their own literary judgments with greater enthusiasm. In brief, the teacher has to act as a facilitator engaging students with the literary text. S/he should help them how to better their learning. Students, therefore, are seen as

being able to assume a more active and participatory role vis-à-vis teacher -centered methods.

1.9   Eclecticism

It is commonly agreed that an eclectic approach to teaching is characterized by its flexibility and adaptability, in the sense that the teacher is allowed to choose among the heterogeneity of approaches and methods those which would best fit the needs of the students and the objectives of course.

In literature teaching, Showalter (2003) points to the difficulty that the teacher encounters in constantly adapting his teaching to a particular fixed method. Swinging from one method to another, according to her, stems from the extreme difficulty to describe exactly what is likely to happen during the course. Parkinson and Thomas (2000) also observe that owing to some circumstances and variables which, all too often, go beyond theory, it is not an easy task to exactly explain and control what would happen during the course. This is the reason why in many instances, teachers tend to combine and apply intuitively mingle of methods in compliance with the course and its objectives.

1.10   Literary Appreciation

Ideally, teaching literature should transcend transmitting knowledge about the text. Most importantly, the process should gear the development of the students' faculties for tasting, and therefore evaluating literature. Reading literature becomes a genuine activity when the students continuously ask themselves critical questions about the text and strive to come up with relevant answers. In conformity with this idea, Nilsen and Donelson (2001:14) posit that "**good readers begin developing this critical sense in literature…they move away from a simple interest in what happened in a story. They want logical   development and are no longer satisfied with stereotypes**"

This, however, cannot be attained unless the students develop the ability to read critically and independently. In doing this, they are likely to build up a life-long interest in reading. The focus of teaching literature, in this sense, entails granting the students the opportunity to assume an active role in responding sensitively to the text. This active interaction with the text, in turn, will motivate them to enjoy reading literature and therefore analyzing it critically. Helping the students and encouraging them to spontaneously respond to literature will serve an efficient intellectual exercise for the students to open their horizons and spur their imagination.

Much has been written on the importance of developing literary appreciation, but prior to examining the degree to which students can develop literary appreciation; it is primordial to describe what is meant by literary appreciation in terms of human reactions.

According to Madaus and Stufflebeam (1989), it is quite difficult to objectively describe the behaviour we call appreciation owing to the fact that our ideas of appreciation primarily stem from our feelings. In other words appreciation is a matter coming from our own recognition of our likes and dislikes. Commenting on the complexity of literary appreciation and the issues surrounding it, Madaus and Stufflebeam write

> **The definition of literary appreciation or any other kind of behavior should not only describe the kind of reactions to be expected but should also indicate the range of stimuli which may be expected to bring forth this reaction of appreciation or liking. It is only necessary in the definition to indicate that literary appreciation involves the development of liking for good literature in contrast to poor literature and then to define good literature from the point of view of the persons whose behavior is to be evaluated.**

(Madaus and Stufflebeam, 1989:79)

The quotation above points to the importance of responding to literature, interpreting it and ultimately determining its merits or demerits, but most importantly, it draws attention, though tacitly, to the driving forces that facilitates this task. All in all, appreciating literature is essentially about the process within which the reader comes to gauge his/her interpretive response to a work of art. It denotes the reader's ability to invest in the complexity of literature, determine its value and taste the pleasure it evokes. Within this course of thought Nilson and Donelson (2001) think that one of the major roles of the teacher of literature is to elicit response from the students. According to them, a successful implementation of literature rests ,on the one hand, on selecting texts through which the student can improve his/her character and increase his/her critical thinking skills. On the other hand, the student's independency to produce a genuine and a spontaneous connection with the text is another factor of equal weight. The second factor has been clearly explained in the following quotation.

> **In literary appreciation it is common to present situations which give pupils an opportunity to indicate the facts they know about good literature rather their liking of good literature. In the field of drama it is not uncommon to use situations which test the pupils' recall of the teacher's opinion of the quality of certain dramatic productions rather than their own critical evaluation of these dramatic productions."**

(Madaus and Stufflebeam, 1989:81)

The quotation above is relatively true in many EFL teaching settings within which the students assume a passive role in approaching literature. Their role is still reiterating and duplicating the teacher's views rather than producing a genuine interaction with the text.

1.11   Literary Competence: The Prerequisite for Literary Appreciation

Even though teaching literature in an EFL context is undeniably considered as being an efficient route towards the mastery of language, this is not an end in itself. Indeed, teaching literature should not be restricted to linguistic ends, but rather it should equally assist the learner to master the conventional rules of how literature should be read and understood. These rules constitute part of what Culler (1975) referred to as "literary competence".

Drawing an analogy with Chomsky's notion of linguistic competence, Culler coined the term "literary competence" to describe the literary systems that enable the reader to convert words on pages into literary meaning. According to him, literary competence is the "grammar of literature". The latter term is equated with the knowledge of some conventions and strategies conducive to achieving a competent reading of literature. This is another way of saying that the teaching of literature should go beyond the merely linguistic ends to reach the coverage of the conventional norms of the literary discourse. Culler makes this point clear when he argues that the knowledge of language, despite its importance, is insufficient for the reader to grasp what literature would mean. He rightly posits that

> **Knowledge of the language would enable him [the reader] to understand phrases and sentences, but he would not know, quite literally, what to make of this strange concatenation of phrases. He would be unable to read it as literature... because he lacks the complex "literary competence". He has not internalized the "grammar" of literature which would permit him to convert linguistic sequences into literary structures and meanings.**

> **(**Culler, 1975 :114)

Stated differently, though an appropriate level of linguistic competence is required in reading literature ,the reader may be baffled with unfamiliar literary patterns that would pose immense hurdles for him to infer meaning (Carter and

Long,1991).That is why, acquiring an amount of literary competence seems to be "a sine qua non" if literary appreciation is sought. Lazar (1994) affirms the fact that without higher levels of literary competence, and hence, the ability to generate valid literary interpretations, the students ,at lower levels in particular, are not likely to appreciate a work of art. Similarly, Rodger (1983) considers literary competence as a prerequisite capacity that students need to have to achieve a sound understanding of a literary text. Literary competence according to Rodger allows the reader of literature to extract meaning from the text, form critical judgments about it and ultimately decide whether they like it or not.

Lazar (1993) argues that the mastery of the conventions and literary skills enable the reader to capture the explicit as well as the implicit meaning of the literary discourse. Literary competence in Lazar's view envelops a set of conventions that operate for different genres. For instance reading poetry necessitates the reader's knowledge of rhyme, rhythm, alliteration, images, meter and so forth; while in reading a short story or a novel, the reader's focus shifts to identifying other stylistic devices such as plot,   characters, characterization themes, point of view..etc. Without this knowledge, the reader cannot convert words on pages into literary meaning; he cannot infer the message that the text conveys. This in turn impedes literary appreciation.

1.11.1 Literary Development: A Teacher-Student Responsibility

It is commonly acknowledged that the acquisition of literary competence, as a means conducive to literary development, is a gloomy issue. This is due to the fact that attaining literary competence is not restricted to what learners are supposed to perform in the classroom. Nevertheless, there is a consensus among specialists that enhancing the learners' literary competence seems to be a shared responsibility between the stakeholders in the learning/teaching process, i.e. teachers and learners. It seems wiser then to shed light on the role of each.

1.11.1.1 Learners' Role

Despite the fact that the teacher is usually considered as the source of knowledge, the students' role is of paramount importance in developing their literary competence. In essence, the students' role basically lies in their self-accountability towards their own learning. As a matter of fact, many researchers such as Brumfit and Carter (1986) and Lazar (1993,1994) ,just to name a few, claim that those who are constantly engaged in extensive reading have the very potential to develop their literary competence as they will be aware of and accustomed to the literary style, devices and other related techniques. Lazar (1994) points to the fact that

> **students who do not read literature.., or whose language has a literature very different from literature in English, may remain mystified or intimidated by the formal properties of the literary text, without being able to suggest any interpretations of its meaning."**

> (Lazar, 1994:115-116)

As for the genres that should be used in extensive reading, Hill (1998) thinks that works of fiction, such as romances, comedies and stories, seem to be the most appropriate for extensive reading as they offer a wide variety in setting, characters and plots, and they discuss important contemporary issues .

1.11.1.2. Teacher's role

Stressing the role of the teacher in enhancing the students' literary competence by inculcating in them the ability to respond adequately to literature by using the most effective strategies of reading, Brumfit and Carter (1986:18)rightly posit that teachers of literature should undertake the task of

developing in them [the students] the necessary literary competence to be sensitive to the kinds of styles, forms, conventions, symbolization etc. which a writer communicating in the Western European English-medium literary tradition would assume his or her readers were acquainted with and to which they might be expected to respond accordingly.

Stated differently, teachers' role is to help the students acquire the necessary skills to better cope with a literary text. According to Lazar (1993) the development of those skills depends on two major factors: the nature of the course and the students and their abilities. She gives some examples of basic skills such as recognizing themes in plots and sub plots, the ability to demonstrate how narration is shaped through the use of a particular point of view, how to read and decode figurative language and so forth. However, Lazar stresses the significance of involving the students in activities so as to develop such competencies.

1.12   Text Selection: The Delicate Process

Naturally, prior to teaching literature, the teacher, as a needs analysis, has to be diligent in choosing the right material in accordance with his/her learners' needs, aptitudes and interests so as to enable them develop empathy with literature, and therefore, embrace the joy of literature. Text selection is undeniably a delicate process in which some factors pertaining to both the text and the reader (student) come de facto to the stage. Indeed, all too often, students' engagement with literature is strongly determined by and heavily depends on what teachers require them to read.

Stressing the importance of text selection in an ESL/EFL context in particular, McKay (1982:531) ascribed the success of implementing literature in the classroom to the appropriateness and the suitability of the teaching materials being used; she opines that "**the key to success in using literature in the ESL class**

seems to me to rest in the literary works that are selected". This is another way of saying that in an EFL context, literary text selection is of paramount importance, and therefore, it should have its fair share of specific attention in planning literature curricula.

By the same token, Carter and Long (1991) conceive the process of selecting texts as a being a prime factor to be considered before imparting literature in the classroom. This vision stems from their belief that literary text selection will either facilitate or hinder the students' reaction and interaction with literature. In other words, selecting appropriate texts will reduce many of the difficulties that can arise when literature is implemented.

In like manner, McRae (1997) lays heavy emphasis on the careful selection of literary texts considering it as the sine qua non for the successful implementation of any representational material. In short then, text selection, being a sensitive issue in the what to teach question, is to be handled with care especially in an EFL context.

1.13   Major Criteria for Text Selection

As mentioned earlier, literary text selection is said to be a delicate process because it is determined by some factors pertaining to the student (reader) and the text itself. In what follows is a brief account on the major parameters and criteria for text selection frequently discussed by authorities on teaching literature.

1.13.1 Linguistic Considerations

It is of no avail to dispute the fact that one of the most sensitive issues in introducing literature in an EFL context is directly related to the students' language proficiency. Lazar (1993) admits that gauging the students' language proficiency is a problematic issue in the sense that even though the students may demonstrate an

acceptable level of communicative skills, they are likely to find themselves discouraged and demotivated to read literature because of the difficulty they may encounter in deciphering the literary discourse because of its complexity and special use of language. To capture this idea, Lazar writes

> **It may well be that learners are classified as advanced and can communicate with ease in an English-speaking environment. Yet they might not be able to cope with the language of the text because it departs strikingly from the usual norms of language use; it includes a great many archaisms, rhetorical devices and metaphors; or it makes use of the dialect or register of a highly specialized field.**

(Lazar, 1993:45)

Yet, she insists on the fact that teachers should select texts which are closer to their students' linguistic abilities. Lazar's claim is based on the fact that opting for texts which are linguistically inaccessible will undoubtedly pose hurdles for the students to extract meaning, appreciate content and construct literary judgments.

In order for teachers to maximize the benefit of literature, the need for choosing texts that are not beyond the students' reading comprehension seems to be the key to establish empathy between the reader and the text, Lazar remarks. McKay (1982) has also highlighted to the significance of selecting appropriate texts from the linguistic standpoint. She thinks that selecting linguistically accessible text is likely to facilitate students' engagement with literature. Conversely, texts which are beyond the students' actual linguistic proficiency can impede the success of implementing literature especially in an EFL context. It is within this context that McKay (1982:531) warns us that t "**a text which is extremely difficult on either linguistic or cultural level will have few benefits**". It is, therefore, essential for teachers to consider the difficulty of the vocabulary and syntax of the text selected. In short, they should look for works that match the level they are teaching.

Similarly, Carter and Long (1991) have evoked the issue of the linguistic difficulty in literary text and its impact on the students' level of comprehension.

Arguing that the authenticity of the literary text is in itself constitutes a great challenge for using literature in the foreign language context, they accordingly insist on choosing texts which do not fall far beyond the EFL students' ordinary or normal reading comprehension, to use Carter and Long's words.

1.13.2 Cultural Considerations

The students' cultural background according to Lazar (1993) has the very potential to either enhance or hamper their understanding of a literary text. She rightly posits that "**the students' cultural background and their social and political expectations will help or hinder their understanding of a text."**(Lazar, 1993:45).

The quotation above implies that the teacher has to opt for texts that are culturally familiar to the students otherwise they would not empathize with the text. Lazar adds that familiarity with the subject matter of the text, themes, or other clue references which are close to the students' own culture may considerably help them activate their existing prior knowledge or else schemata, which, in turn, would significantly boost their comprehension. Ensuring the students' engagement with the text, in Lazar's view, cannot be achieved when the teacher's choice of the text falls on those narratives that are very remote in time and place as they may perplex the reader and turn the reading process to a bewildering task instead of being an enjoyable activity within which the students are supposed to be highly motivated to deeply explore the multiple dimensions the literary text carries.

More to this point, the students' cultural unfamiliarity with the text will inevitably result in the total dependence of the students on the teacher's interpretations. As a result, the most common scenario is that the students study literature by listening to the teachers' own translations and / or other ready- made literary judgments of critics instead of being active participants in constructing meaning though a genuine response to literature.

1.13.3 The Students' Literary Experience

The students' experience with literature is another key factor that contributes to the success or failure of using literature in the classroom. Obviously enough, if the students have a limited or no previous experience in reading literature in the target language, the result will not be promising because they lack the necessary skills to cope with the literary discourse.

Lazar (1193) points to another influencing variable which relates to the correlation which exists between the students' literary background and their linguistic proficiency. Lazar opines that despite the fact that the student may have experienced reading literature in his first language and is linguistically proficient, s/he will not be able to make sense of the literary meanings of the text if his mother tongue is not a Romance language, i.e. a language within which "**similar conventions to those in English operate for reading and interpreting literature**." (Lazar, 1993:46).

On the other hand, adds Lazar, the students possessing literary knowledge -how literature should be read and understood- are much more likely to make sense of the text in spite of their limited linguistic competence. It is on this basis that Lazar warns that the choice of the text is not to be exclusively dependent on the linguistic aspect of the text, but rather it should also look at the specific literary qualities the text outlooks, and therefore, consider whether the students can find their own way to explore those qualities. In making this point clear, Lazar refers to the writings of Ernest Hemingway which, language wise, appear simple while their deeper literary meanings are not easy to access.

1.14 Objectives of Teaching Literature

Admittedly, the reasons for using literature in the classroom are numerous, and to some extent all of them would be valid depending on the objectives specified by the teacher. Defining clear objective for a course of instruction, not least

literature, is of capital importance in selecting appropriate content and opting for the most effective teaching tactics.

All too often, many courses of instruction miserably fail to attain the desirable learning outcome because the objectives of these courses lack the precision that is necessary for both effective teaching and assessment. This is the view of Marger (1975) who argues that objectives must be decided from the learner's rather than from the teacher's point of view.

According to Marger (ibid), if the course objectives are clearly defined in terms the students' learning outcomes, the teacher will be in a better position to select relevant content and efficient teaching strategies. What is more, if objectives are clearly outlined and precisely described, this will significantly facilitate the evaluation of the students' achievement. Hence, depending on the results of assessment, objectives might well be augmented or even reviewed, materials might be maintained or replaced and teaching tactics may well be improved. More important, precise objectives allow the students to be well aware of what is expected from them throughout the course. This is another way of saying that explicit and well defined objectives will stimulate the students to get prepared, organize their own efforts and make best use of their abilities to do well in the course. Therefore, slow learners are alerted to opt for the necessary strategies to better cope with the requirements of the course objectives, for instance seeking help from the teacher or their peers.

Within the same context, McKeachie (1999) thinks that the objective of a given course is not restricted to covering certain topics, but, ideally, it should facilitate the students' learning and thinking. This is particularly true for the context of teaching literature where teachers, most often times, define their objectives in terms of the texts on the syllabus, not in terms of skills that the students should perform. This is the idea of Showalter (2003:24) who ironically writes

Ask the average teacher of literature what she wants students to learn, and the answer will be "Romanticism" or modern dram" or "literary theory". By and large, we[teachers of literature] are not accustomed to defining our objectives as actions or competencies – what students will be able to do, as well as understand-or as transferable skills.

The quotation above is a very convenient summary of what many EFL teachers hold as a belief with regard to literature teaching. Indeed, many of them tend to approach literature with very broad and inclusive aims, such as introducing their students to major literary movements, sensitizing them to the linguistic and cultural value of literature and so forth. Such aims though they seem valid do not carry concrete competencies that the students ought to acquire and perform when confronted to literature. That is why Showalter (2003) suggests that an effective literature teaching must be bound to specific, measurable, agreed, realistic and time bound learning objectives. Such objectives, she adds, do not restrict the teaching of literature to merely knowing about major books, but they rather intend to help the students gain control over textual processes and therefore develop the following competencies:

- Recognizing subtle and complex differences in the use of language.
- The ability to read figurative language and distinguish between literal and figurative meaning.
- Seeking further knowledge about literary work being dealt with.
- Deciphering the cultural assumptions underlying literary writings and therefore become aware of one's own cultural assumptions.
- Synthesizing ideas and connect them into a literary movement/period.
- Using literary writings as useful cultural references to communicate with others and/or clarify one's own ideas and assumptions.
- Reading literature closely paying specific attention to detailed use of diction, syntax, metaphor and style.
- Creating one's own literary work, be it imaginative or critical.

- Thinking creatively within and beyond literary studies, making connection between the text and one's own life.

- Working and learning collaboratively with others, taking literature as a focus for discussion, debate and analysis.

- Defending one's own a critical judgments against the informed and already opinions suggested by others.

(Adapted from Showalter, 2003:26-27)

1.15 Students' Attitudes towards Literature Teaching Methodology

The concept of attitude is a buzz term in the field of English language education. Its importance has been highlighted by Ellis (1995:198) who thinks that attitude has "**an impact on the level of L2 proficiency achieved by individual learners and are themselves influenced by this success**."

Unquestionably, attitude as an influencing socio-psychological variable has to have its fair share of attention when examining any learning/teaching context. Indeed, the concept of attitude is overloaded as it involves thoughts, beliefs, fears, convictions as well as behavioural tendencies towards a subject matter or a learning/teaching situation (Gardner, 1985). As such, attitude is a determining factor that directly contributes in the success or failure of the teaching/learning process. What is more, research evidence indicates that positive attitude towards the subject being studied is likely to affect the level of motivation which, in turn, has a direct influence on achievement especially in an EFL setting. In brief attitude and motivation, according to Gardner (1985), are factors of equal weight in maximizing learning outcomes.

It is also worth noting that the evaluative aspect of attitude implies de facto that investigating attitudes in a foreign language context ought not be limited   to the perceptions of the students vis-à-vis the subject being dealt with, not least literature , but rather it should equally include the learning/teaching context in

which students are involved. Attitude towards the learning situation according to Smith(1975) and Richard (1991)primarily concerns the teacher, the course, the text book and the method being used in presenting content to the students. This is another way of saying that the students' needs must be the focal point of the teaching process. In so doing, the teacher is expected to show the full commitment and the distinguished professional engagement in planning adequate teaching activities and opting for the most efficient strategies to meet these needs. Irrefutably, if the teacher succeeds in this task, the students are likely to respond positively to the course, and thus their attitudes might well be improved.

In brief, having an affective and evaluative aspect, attitude does not seem to be static as it can be changed by addressing the direct sources of negative attitudes and, hence, improving them. In this very specific context, Choy (2002) opines that factors such as appropriate materials, efficient teaching strategies and classroom supportive social environment may tremendously produce positive attitudes.

1.16 Conclusion

The present chapter has explored the tenets of teaching EFL literature. It has attempted to highlight the significance of literature and its major advantages in the classroom at the linguistic, cultural and motivational levels. In addition to this, an account has been made on the main hindrances that are likely to impede the successful use of literature with a very particular reference to the foreign language classrooms.

Moreover, the chapter has offered detailed description of the different recognized approaches and methods of teaching literature specifying their objectives and the pedagogical practices they entail. To further enlighten the context of teaching EFL literature, some important issues in the field have been raised. These include text selection, literary appreciation, literacy competence, and the weight of students' response and attitude towards literature teaching methods.

Notes to Chapter One

1.   Communicative Competence constitutes the crux of CLT which challenges the traditional view that knowing a language is equated with knowing its grammar, a belief that was held by Chomsky who argued that linguistic knowledge is sufficient and central to achieve communication. The notion of communicative competence has been first coined by Hymes (1972) to recognize the undisputable importance the sociolinguistic aspect of language. Indeed, while grammar was essential to produce well- formulated and correct sentences, within CLT attention has drastically shifted to the needed skills to use grammar adequately for concrete communicative purposes such as requesting, apologizing, suggesting and making advice and so forth. Therefore, "**what was needed in order to use language communicatively was communicative competence.**"(Richards,2006:08)

For their part, Canale and Swain (1980) communicative competence refers to both the conscious and unconscious knowledge of the speaker about language and its aspects of use. To them, there are three types of knowledge:(01)the linguistic knowledge (2) sociolinguistic knowledge, i.e. appropriate language use in social context to perform communicative functions and(03)discourse knowledge, i.e., the ability to combine utterances and communicative functions with regard to discourse principles.

2.   The term conceptual meaning in this sense is used interchangeably with the schematic meaning.

3.   Kramsch (1993) argues that language teachers should encourage their students to read literary text not only to extract information, but to interpret the many layers of meaning a literary text carries.

4.   Very similar to Carter and Long's (1991) models of teaching literature, Lazar (1993) has suggested there models. These are: (1) the language based model(2) literature as content and(3) literature for personal enrichment.

5.   Other theories of teaching literature which are to some extent similar to those suggested by Showalter are those outlined by Beach et al (2011).They include the transmission theory, student-centered theory and socio-cultural learning theory.

Chapter Two

Active Learning in the EFL Classroom: Perspectives and Constraints

2.1 Introduction

It has been so far argued that recent research on learning styles has marked the shift towards more learner-centered methods of teaching, methods which strongly emphasize the students rather than the instructor. This belief constitutes the corner stone of what is referred to as "active learning". Unquestionably, an efficient learning environment is and yet must be an active one, not passive. Stated differently, learning is said to be successful when the students are seen as active doers and participants in the process. Indeed, research had proven that students learn more and better when they are actively involved, when they are given the opportunity to be creative, taking more responsibility for their own learning. Within this course of thought and contrary to the idea that learning is by nature an active process, the present chapter will provide an enlightening picture of the concept of active learning, what it denotes, its requirements, its merits, some of its strategies which are relevant to the context of teaching literature and the challenges that might impede the creation of an active learning environment.

2.2 Active Learning Conceptualized

It is widely recognized in the literature that the major aim of modern education has been primarily concerned with making learners responsible for their own learning. This direction of thought has been driven by the strong desire to achieve a sustainable, self directed and life-long learning. To this end, active learning seems and yet has proven to be, despite the constraints that might impede its implementation, an adequate approach to move from the traditional ways of instruction (Meyer and Jones, 1993) which, most of the time, stress the role of the teacher and the knowledge s/he delivers at the expense of the role of learners in constructing knowledge.

The concept of active learning has been the subject of several academic discussions with regard to its goals and objectives, the teacher's and learner's role

and most importantly to its specific attention to enhancing the learning skills, i.e., reading, writing, speaking and listening.

Active learning challenges the idea that learning is intuitively an active process, and therefore, students are actively involved while listening to teachers performing formal presentations (Bonwell and Eison, 1991).

Active learning, in general terms, refers to some strategies and techniques which require the learner to do more than simply listening to a lecture. Therefore, the learner is supposed to be engaged in learning by doing something including discovery, processing, applying and evaluating information. This very basic idea about the essence of active learning has been rightly reflected in Felder and Brent's (2009:02) words when they write that active learning refers to "**anything course-related that all students in a class session are called up on to do other than simply watching, listening and taking notes**."

In a rather expanding definition of active learning, Faust and Paulson (1998) opine that

> **Active learning is, in short, any learning activity engaged in by students in a classroom other than listening passively to an instructor's lecture. …. this includes everything from listening practices that help students absorb what they hear, to writing exercises in which students react to lecture material, to complex group exercises in which students apply course material to "real life" situations and/or new problems."**

(Faust and Paulson, 1998:04).

The quotation above brings into discussion another important aspect of an active learning environment which is collaborative /cooperative[1]learning. Indeed, engaging students in well- structured group works is likely to result in enhancing their motivation and involvement.

In like manner, Meyer and Jones (1993) represent the rationale of active learning as being the shift of focus from the teacher and the delivery of content to the active engagement of the learner with the subject being learned. According to them, through active learning techniques, the learner does not assume the role of a passive receptor. Rather, s/he learns and practices how to apprehend knowledge and skills and use them in a meaningful way. On this basis, Meyer and Jones (1993:06) embrace the idea that "**active learning involves providing opportunities for students to meaningfully talk and listen, write, read, and reflect on the content, ideas, issues, and concerns of an academic subject** ".

Gholami et al (2014) also recognize the fact that the concept of active learning has been so slippery that many educationalists view it differently. Yet, what is common among all these definitions, in their view, is that within an active learning environment, the learner makes use of his/her mental and physical abilities to be fully engaged in the learning process(Brown, 2007).

To sum up then, unlike teacher-centric methods, within an active learning setting, there is a shift from the traditional passive models of learning that consider the learners as empty vessels to be filled up with knowledge to teaching them how to learn, how to acquire knowledge ,how to better their learning themselves. That said, active learning caters to different learning styles, addresses learners' needs and most importantly calls on the teacher to come down from the podium to assume the role of a facilitator who strives to create a supporting learning environment.

2.3. Active Learning Vs Passive Learning

It is popularly agreed that a very useful way to understand terms and capture what they denote is to define them by negation. Within the course of this thought, active learning is the opposite of passive learning.

Passive learning is associated with the traditional approach that is fully dependent on the teacher as the only source of knowledge. Moreover, passive

learning is characterized by the limited personal involvement and/or overt work. Passive learning therefore is not self –reinforcing. Passive learning in short lacks typical engagement and motivation to get involved. All too often, passive students exhibit a total dependence on the teacher to impart knowledge and they do little to contribute to it, their role is characteristically minor. Owing to this, "**Passive learning tends to get dull very quickly. Passive students are or soon tend to become disinterested, non-motivated and responsive, and ineffectual learners**."(Petress, 2008: 566)

Thus, the inevitable result is that what is learned passively is very likely not well retained and most commonly would generate little enthusiasm. More to the point, Harris (1997) asserts that in many higher education settings, students' passivity has been an undeniable truth; he attributes this unhappy situation to many reasons among which the transmissive lecture-based courses which, according to him, do not match what would be desirable in terms of students' engagement and motivation. In this very specific context, Harris (1997:13) writes that "**many university students are passive learners; their prime concern is to pass or get a good mark which will ultimately contribute towards their opportunities for further study or employment**."

The quotation above evokes another problematic issue related to active and passive learning and the way the two concepts are sometimes misperceived and misused.

Many would argue that students may learn in a passive fashion, and that the term learning itself automatically implies a type of activity (Bonwell and Eison, 1991). In response to this confusion, Ryan and Marten (1989:20) insightfully explain that

> **Students learn both passively and actively. Passive learning takes place when students take on the role of "receptacles of knowledge"; that is, they do not directly participate in the learning process... Active learning is more likely to take place when students are doing something besides listening.**

Conversely, active learning is not an overly teacher dependent learning. Rather, active learning encourages and motivates the learner to be a pivotal partner in the learning process.

Unlike passive learning, active learning enthuses the learner to think about the teacher as being a resource, a guide and a facilitator for further endeavours. Active learners are likely to assume a dynamic and energetic role in shaping their education. Active learning according to Felder and Henriques (1995) entails doing something with the information being received, that is discussing it, working with it, explaining it or testing it in some way. An active learner in Felder and Henrique's view is "**someone with more of a natural tendency toward active experimentation**"(Felder and Henriques,1995:24)

What is more, active learners tend to learn well in situations that allow them to do something and equally think about the information being presented to them. This, in turn, implies that the more students are given the opportunities to participate in and reflect on what is learned in the classroom, the better they will learn and the longer they will retain.(McCarthy 1987). Classrooms in which students are relegated to passive roles which simply entail listening to and observing the teacher and jotting down notes do little to promote students' active learning.

In a rather detailed examination of the major characteristics of both active and passive learning, Petress (2008) offers an insightful comparison between the active and the passive learner.

Active learner	Passive learner
• Asks stimulating questions • Challenges ideas. • Follows up what has been learned with personal extension: supplementary independent reading, extended projects etc… • Connects what is being learned with what previously learned for better application of input. • Cooperates with peers: s/he shares views and exchanges findings with them. • Demonstrates an enthusiastic attitude towards learning. • Stimulates others.	• Lacks motivation and enthusiasm • Faces problems of retention. • Does not ask probing and challenging questions. • Fails to apply what has been learned. • Even though s/he is bright, s/he tends to acquire a reputation as not so smart learner. • Is not always sought out for their views or insights on what they know. • Does not easily accept cooperation with others.

Table 2.1 Major Characteristics of Active and Passive Learner (adapted from Petress, 2008:567-568)

2.4 Traditional Classroom VS Active Learning Classroom

Traditional teaching approach which is essentially lecture -based   is very common in education especially at higher educational settings.Indeed, it is of no avail to dispute the fact that despite the latest reforms in education worldwide, traditional methods of teaching are still predominant. These methods tend to ignore

to some extent the mental development of the students and they do little to cater for their needs and interests.

All too often, teachers using these methods are much more concerned with the coverage of materials, while students find themselves in a continuous struggle to memorize content. This implies that in a traditional unilateral teaching context, the students are rarely involved in an environment that would trigger creative thinking and active engagement. This is, however, not to claim that lectures are entirely useless and therefore to be abandoned, because as it is pointed out by Bonwell (1999:542)

> **The lecture is a time-honored teaching strategy that, at its best, allows enthusiastic instructors to communicate the intrinsic interest of subject matter and to synthesize information that students cannot receive elsewhere. It is also the teaching strategy that is most familiar to us."**

The quotation above highlights an interesting point that is worth being discussed, it relates to the perception of the lecture from the teacher's side, neglecting the learners' and what goes in their minds. Recognising the fact that lecturing is ubiquitous in higher education, Johon Dewey(1933:35) ironically sensitizes teachers not to be so satisfied with lectures that they think are always effective; he rightly posits that "**there are teachers who think they have done a good day's teaching irrespective of what pupils have learned**". Similarly, Bonwell and Eison (1991) think that in many instances, lecturers usually feel that they have fulfilled their responsibility to impart content to the students, but they are soon faced with low effectiveness and underachievement.

In spite of this, one cannot, by no means, deny the fact that some lectures can be to some extent engaging and stimulating as they provide a large amount of information and all too often supply unavailable input for larger audiences; however, as a general principle, it widely recognized that traditional lecture formats do little to support developing students' higher order thinking skills.

Yet, the paradox is that despite the fact that a large body of research has proven the drawbacks of these outmoded methods and their dissatisfactory results in terms of students' attention, retention and achievement, many academic staff members continue to be locked to these methods(Pundak et al 2010).Recent studies on attention and retention for lectures have come up with the conclusion that attention level tends to reach its highest point during the first ten minutes before it starts to drop rapidly thereafter.(Showalter,2003).

Admittedly, the process of changing traditional methods and the shift towards new innovative teaching methods is challenging and entails sounded planning, mindful decisions and huge efforts to tailor new learning materials, incorporating modern technologies to avoid unexpected results. This is the reason why many studies on the effectiveness of implementing active learning methods have been largely concerned with measuring the influence of these methods on students' achievement which proved to be promising and rewarding (Henkel,2005),and therefore, enquire about the driving motives that encourage teachers to continue adhering to traditional teaching methods instead of shifting to active learning methods.

Possibly, teachers tend to resist innovation and change in their classroom practices due to a threatening fear of the inadequacy of implementing something new. Another possible reason is that teachers continue to stick to their old teaching techniques with the intent to prove that their decisions are the most correct. More to the point, many teachers tend to find it difficult to divorce old methods within which they were trained because of their tendency to emulate an old exam- oriented teaching which urges them to supply maximum content at the expense of the role of the student in constructing deeper learning. (Knight and Wood, 2005)

Contrary to these traditional practices, within an active learning classroom students are persistently encouraged to "**engage in some activity that forces them to reflect upon ideas and how they are using those ideas….to regularly assess their own degree of understanding and skill at handling concepts or problems in a particular discipline**."(Michael, 2006:159)

An ideal active classroom, in Michael's view, is the classroom within which students contribute and participate in acquiring knowledge. They are continuously kept mentally and physically engaged, assuming an active role in wheel-designed activities that stimulate them to critically think about what they are doing and motivate them to gather information and solve problems.

Moreover, the land mark of an active classroom is to hold students responsible for their learning, not only to swallow content with the intent to reiterate it in formal exams. This direction of thought makes the active classroom student-centered. Such an approach involves the students and facilitates their interaction with the learning input. It places them in the center, encouraging them to achieve higher levels of independence and cooperation to face challenging learning situations. This, in turn, is likely to result in enhancing their motivation, increasing their retention of knowledge, deepening their understanding and developing a positive attitude towards learning.

2.5 The Significance of Active Learning

A wide range of literature exits on the merits of implementing active learning in the EFL classroom. Encouraging active learning is vital due to its powerful impact upon students' learning. According to Bonwell and Eison(1991) numerous studies have concluded that in many learning contexts across different disciplines, students showed a significant interest in active learning strategies over the traditional lecture-based methods. Bonwell and Eison (ibid) further argue that other well-grounded research studies on evaluating students' achievement have also proved the efficacy of active learning in developing students skills ,not least in thinking and writing. This is because, add Bonwell and Eison, active learning strategies proved very successful to cater to the different learning styles.

Active learning focuses on students and their thinking about the subject being dealt with. It places the students at the center of learning, helps them become

independent, motivated and enthusiastic, seeking independency to look after their learning. In view of this, active learning optimizes learning, which occurs when students take part in shaping it (Prince, 2014);when they relate what they know already with what is newly introduced to them. Put simply, active learning is typically effective owing to the fact that within it, students develop a culture of learning by doing as they become more involved.

In essence, active learning makes a place for higher order thinking skills as opposed to passive listening. When students are granted the opportunity to participate, reflect and talk about what they are learning, they are likely to improve their own learning. Active learning equally reinforces working with and listening to others and gives opportunity for immediate feedback and re-adjustment of thought. This is doable in instances wherein the students are encouraged to work with others as they are allowed to learn from others and help others learn (Ndebele and Maphosa,2013).

2.5.1 Engagement

It is widely recognized among educationalists that students' engagement is the gateway to a higher learning achievement. Indeed, it is quite impossible   to assume the fact that success can be obtained without ensuring high level of engagement. Moreover, the lack of engagement is, no doubt, a source of immense difficulties which hinder the effective conduct of learning events.

In a brief yet an expressive definition of engagement, Kuh (2001:07) writes that the concept refers to "**the time and effort students devote to activities that are empirically linked to desired outcomes of college and what institutions do to induce students to participate in these activities**."

Kuh's definition of engagement is worth dealing with since it brings into discussion the role of the institution and the teaching staff alike in creating and sustaining engagement, especially at higher education wherein large sized classes

have become a characteristic feature of higher education settings. Therefore, the responsibility of assuring engagement falls not only on the students' side, but also on the instructor in terms of the input being imparted and the methodology being used as well.

Stressing the importance of engagement in attaining successful learning, Carini et al (2004:02) write that "**Student engagement is generally considered to be among the better predictors of learning and personal development. The premise is deceptively simple, perhaps self-evident: The more students study or practice a subject, the more they tend to learn about it**."

Yet, in spite of the huge amounts of literature and research on encouraging student engagement in higher education in particular, class passivity among students in higher education is still a striking phenomenon (Cutler, 2007).

In response to this situation, active learning lends itself to encourage students' engagement as active shareholders in the learning process. Through a wide range of strategies, active learning essentially aims at

> **Engaging students in an activity or task that will make the learner think and analyze the information being taught. It may occur at every stage or level of a lesson, from getting the students engaged in the topic, through actively and consciously taking part in discovering language and rules, to free, active production.**

(Gholami et al, 2014:191)

The quotation above is a convenient summary of what has the discussion on the role of active learning in promoting students' engagement in learning has come up to .In fact, the crux of active learning is to empower the students to build knowledge and understanding through multiple means, not least through the completion of tasks and activities.

2.5.2 Critical Thinking

Undoubtedly, one of the major aims of education, at higher education in particular, is to inculcate in the student critical thinking qualities. Indeed, enhancing critical thinking is an essential life skill which ought to be a daily occurrence in the classroom .It has to become a natural and a systematic habit that students have to adopt and be accustomed to, not only something that they do occasionally.

Yet, despite the fact that there is a general consensus among educationalist that critical thinking is of paramount importance, there is little agreement of what the term exactly means. This heterogeneity and variability in defining critical thinking is mainly due to the wide range of literature that takes the term as its core of interest. Nonetheless, it is worth mentioning, that whenever the term critical thinking is evoked, it is usually associated with the range of certain analytical, evaluative and problem-solving skills (Stassen et al,2011).

Many educationalists refer to Bloom's (1956) cognitive taxonomy as source to model and elicit critical thinking skills. This is because within Bloom's taxonomy, the so called higher levels of operation: analysis, synthesis and evaluation entail the ability to think critically (Nelson and Crow, 2014).Therefore, thinking critically might be referred to as "**thinking clearly and rationally. It involves thinking precisely and systematically**."(Lau, 2011:05)

Thinking clearly and rationally is, in turn, conducive to developing the ability to make adequate judgments and appropriate evaluation: two basic evidences of critical thinking. Lau (ibid) also considers creativity as being a vital critical thinking skill that instructors should inculcate in learners.

Emphasizing the importance of the critical thinking in language education, Paul and Felder(2009) attribute a set of qualities that a critical thinker ought to possess and develop. They opine that a critical thinker

raises vital questions and problems, formulating them clearly and precisely, gathers and assesses relevant information, using abstract ideas to interpret it effectively; comes to well-reasoned conclusions and solutions, testing them against relevant criteria and standards, thinks open-mindedly within alternative systems of thought, recognizing and assessing as need be, their assumptions, implications, and practical consequences, and communicates effectively with others in figuring out solutions to complex problems.

(Paul and Felder, 2009:02)

In order to reach the above outcomes of critical thinking which appear to be very ambitious and promising, teachers need to make a place for active learning methods that are likely to engage students not only with the material being studied and/or the subject being dealt with, but also help them implement critical thinking skills to solve out-side school problems. Teachers need to involve students in well-structured activities that prompt and stimulate   students to take responsibility for their own learning. In so doing, they would be able to locate, analyze, and evaluate newly acquired information and simultaneously make use of the most adequate organizational procedures and planning to better exploit that information and reflect on what to do with it. In this very specific context Hayes and Devitt (2008:66) insist on the quality of the methods of instruction as a prime prerequisite for developing the students' critical thinking skills. They rightly posit that "**to ensure development of CTS (critical thinking strategies), implementation of instructional activities that provide an opportunity for discussion related to topics, concepts, and intellectual skills are necessary**."

These types of instructional activities basically aims at challenging old-fashioned mode of instruction within which learning is generally characterised by an overdependence of the students on what the teacher delivers reinforcing in one way or another dogmatism and a sense of inflexibility. The rationale, then, for opting for active learning strategies as a means for encouraging critical thinking is, in fact, to place the students in learning situations wherein they feel encouraged to

think for themselves, raising their interests using challenging and thought provoking questions, using classroom discussions and collaborative learning projects and other problem solving learning techniques which empower careful reasoning and spark higher levels of analytical skills.

By the same token, Winston (2006:171) has praised the role of active learning in developing the learners' critical thinking skills; he argues that **"they[learners] need to be able to critically analyse information, make justifiable decisions about their actions, and assess their growth throughout the learning process."**

However, the questions that becomes de facto into discussion is what active learning strategies are to be implemented in seeking developing the students' critical thinking skills. This questions has been raise by (Nelson and Crow,2014) who argue that assuming the fact that active learning does not forcibly imply mental activities as students can be physically and verbally involved in learning experiences which are not always conducive to critical thinking in its fullest sense. Nelson and Crow(ibid) embrace Bean's(2011) suggestion that among the wide range of active learning strategies, discussions, role play and small group work, individual exercises and creative activities proved their efficacy and practicality in enhancing critical thinking skills.

2.5.3 Retention of Knowledge

Much literature has deeply and controversially explored the role of active learning on students' better retention of knowledge and the expansion of their thinking abilities. Indeed, more recent research has demonstrated that students are likely to retain greater amount of information when this information is practically rehearsed and, most importantly, when it is applied in problem solving situations. (Branshfold, 1979)

One of the major premises of active learning is to involve students in meaningful and challenging tasks which regardless of their nature (reading, writing, problem-solving…etc) entail students' active participation. If this is done, then the higher levels of Bloom's taxonomy, namely synthesis and evaluation, will be attained. This, in turn, is likely to enhance students' retention of knowledge.

Obviously, learning tends to be deemed effective only if the students are able to retain what they learn. Therefore, helping students acquire the necessary skills to retain maximum amount of knowledge is one of the key roles of teachers. This state of affairs is overtly expressed by Sabater et al (2011:75) who claim that "**teachers need to ensure that the largest possible amount of information goes from students' short-term memories to their long-term memories and, therefore, we apply techniques that encourage the retention of information**."

Testing the effectiveness of implementing active learning strategies - collaborative tasks in particular, in an English grammar course, Sabater et al (ibid) concluded that these strategies proved very successful to reinforce student long-term retention.

More to this point, Smith and Kosslyn (2007) have strongly insisted on the fact that paying specific attention to the material being studied, and more importantly, elaborating on it (working with it) is conducive to the strength of knowledge representation.

Likewise Watson et al (1996) opine that discovery-oriented and active instructional methods, besides their positive impact on the affective and cognitive side of learning, ensure longer retention of knowledge. In the same vein of thought, McKeachie et al (1986) (cited in Bonwell and Eison,1991) opine that opting for active learning techniques such as discussions and problem solving learning techniques promotes long-term retention.

2.5.4 Catering to Learning Styles

Another important point that has a direct relationship with students' level of retention of knowledge is the students' learning style. As commonly known not all students learn in the same way. Obviously, every human brain is wired differently, a fact that leads to varying learning styles in terms of processing, absorbing and retaining information. Stated differently, different students need different learning prompts for better reception and performance. That is why teachers need to handle with care this very sensitive issue. Making this point very clear, Cherney (2008) writes that

> **Teaching at its finest requires that instructors consider every educational tool at their command – an assortment of techniques and technologies – to provide their students the richest educational experience possible. It is important to consider presenting information in multiple modalities to accommodate different learning styles. Some students learn best by listening and discussing, some by reading and writing, others through graphic representations or through hands-on experiences.**

(Cherney, 2008:154-155)

Cherney's quotation carries a lot about the necessity of challenging the traditional modes of instructions which are, to a larger extent, lecture-based and which tend to better serve auditory students while putting others at a state of disadvantage, to use Cherney's words. Bonwell and Eison(1991) also endorse this idea claiming that several cognitive research studies have displayed the fact that a great number of students have learning styles that are best served when other pedagogical techniques are introduced other than listening to lectures.

2.6 Active Learning Strategies

Active learning is, as previously stated, an active process in which learners are truly engaged in learning, rather than "passively" absorbing lectures (Bonwell 1991). Activation can be achieved through a variety of activities. Below are some complex active learning strategies relevant to the teaching of literature.

2.6.1 Discussion

Classroom discussions is an   active learning strategy which can easily be incorporated into courses due to the fact that   students are familiar with, and therefore, are likely to feel comfortable when engaged in. This interactive strategy basically involves the verbal exchange of ideas, opinions and views. The role of the teacher is to raise a topic or an issue with the intention to spur students' interest and increase their involvement. Discussions, unlike conversations, at their fullest sense, are not simply bull sessions (Hobbs, 1970); they are rather structured with well-defined objectives.

Unlike formal lecturing, within a discursive classroom environment, the students are likely to acquire   better thinking skills and clearer understanding of the course content. This,in turn, is more likely to positively affect their attitudes towards the subject being learned. Through discussions, the students are required to define, explain apply and sometimes change their own ideas. This active process helps the students to develop new concepts and shape new learning experiences as they will be "responsible for their own learning. In a sense, the "responsible" student is literally **"able to respond" by speech, writing, and action to his educational experience. Lectures limit this "responsibility"; discussion allows and encourages it**." (Hobbs, 1970:249)

According to Adelabu and Matthias (2013)   the discussion method is very appropriate to involve the students in polemical topics in English language and literature studies in the sense that discussions usually help remove the monotony

and boredom in the classroom and encourage students to critically think about the issues being discussed. What is more, discussion is an efficient tool to enhance the students' oral communicative skills.

Naturally, during discussions the students are likely to give, receive and respond to information, and this is in fact a core component of an active learning environment. (McKeachie & Svinicki 2006).Moreover, classroom discussions are beneficial as they enable the students to explore multiple issues of interest, challenge opinions and defend their ideas. Research has shown that discussions have a significant role in building up deeper levels of learning in the classroom. This is because during class discussions the students are likely to show higher levels of attentiveness, engagement and motivation as they relate the topics and the material being discussed to their own life experiences.(Bligh 2000)

2.6.2 Visual-based Learning

A very supporting argument for implementing visual media, such as films and videos in the classroom is the easiness of their use on the one side and the potential benefit that they can have on the other hand. Bonwell and Eison(1991) support the use of media in the classroom regardless of the subject being dealt with considering it as a valuable tool for promoting active learning. Deplorably, Bonwell and Eison (1991:35) note that despite the invaluable role of media in facilitating the teaching/learning process, many educational institutions are still reluctant in implementing it; they rightly posit that "**although the media can be a valuable tool for developing strategies promoting active learning, many faculties resist the use of this technology in their classrooms**."

The implementation of visual based learning in the EFL classroom has been praised by myriad of researchers and educationalists who have evidenced the boundless benefit of multimedia in language teaching in general. For instance Morley (1981) argues that using technologies such as computers, videos , films and movies can significantly be useful in attaining educational objectives. According to

Adair et al (1999)the major reason for making a place for multimedia technology in the classroom rests on its promising benefits at different levels, more specifically on the motivational level.

From his side, Pun (2013) endorses the use of multimedia technology in teaching English and its significant contribution in setting supportive learning environments. He therefore opines that

the use of multimedia technology in language teaching has created a favorable context for reforming and exploring English language teaching models in the new age. This trend features the use of audio, visual, and animation effects in the English language teaching classrooms. Multimedia technology plays a positive role in improving activities and initiatives of students and teaching effect in the classrooms.

(Pun, 2013:30)

More to this point, Fleta et al (1999) argue that research suggests that the use of motion pictures, videotaped recordings, and media education coupled with providing opportunities for responses from students (active learning)usually shows a significant positive change in both students' attitudes towards and retention of learning. This claim is based on the fact that the usefulness of using media in learning contexts rests upon the interactive aspect of this type of learning. In other terms, media must trigger the students' interest and attention through well-grounded activities, such as class discussions or analytical essay writing about one or different aspects of the content being presented. This is in fact another way of saying that the use of media will not be a simple substitute for a content lecture. Bonwell and Eison(1991:36) warn that the use of media without a special guidance from the teacher may have a negative impact on learning outcomes; they accordingly write that. "**the same qualities that make visual media eye-catching may also mitigate its educational value. Although students may watch images on a screen with apparent interest, without your guidance, they likely will become passive receptors of visual data.**" .

Within this course of thought, Bonwell and Eison (ibid) insist on the teacher's role in guiding the students in setting an interactive environment, making what the students ought to act explicit before, during and after a visual presentation. Ironically, they add that the teacher might describe the way students should watch or attend a visual presentation be it a short video or a long film. It seems, therefore, important to claim that the instructional merit of the visual medium will not be regarded effective only if it succeeds to trigger an active learning environment in the classroom.

2.6.3 Role play

Another active learning strategy worth being dealt with is role play and simulation activities .In the classroom these happen when the students are assigned to act out. Advocates of role play in the foreign language classroom stress the high degree of authenticity these activities are likely to produce (Carter, 1993).

Role playing, therefore, is a technique that engages the students with the study material allowing them to interact efficiently with their peers in fulfilling their specified roles; a process within which the students are likely to develop their interpersonal skills. Students' engagement comes to be a reality as they show eagerness to respond to the material (text) from their own perspectives. As such, this activity enhances their creativity; it requires them to opt for particular skills and theories in accordance with the situation and the purpose(Barsky,1995). Demonstrating the significance of role play in increasing the students' imagination as they transcend beyond the confines of the classroom, Towill (1997) writes

> **Role play can involve pupils re-enacting a known historical event, it can lead them to imagine they were known historical characters and act as those characters might have done, or it can involve pupils in imagining how certain types of historical figures might have acted and felt.**

(Towill, 1997:08)

Indeed, the power of using role playing in the classroom lies in the immediacy of experience when the students put themselves into others' shoes. This activity triggers their affective as well as cognitive faculties. It enables them to demonstrate their understanding of the material as they closely interact with its content. Moreover, it brings life to the teaching and learning setting as it arouses the students' interest making the whole process impressive. What is more, role play enhances the students' communicative skills owing to the fact that their close interaction with the material ranges from at least reading it aloud to more complex tasks, i.e. adopting roles in it. This is indeed what promotes role plays activities to be an ideal space for a genuine and creative use of language. It is also an opportunity for the students to measure their language development (Salisbury, 1970).

A final important point to be raised in dealing with role play in the classroom concerns the teacher' role. In this respect, the teacher has to sensitize the students to the merits of such activities, opting for adequate and motivating roles; roles that students would manage to perform with confidence and easiness.

2.6.4 Problem Solving

Undeniably, inculcating in the students the ability to solve problems is universally valued skill. As a matter of fact, modern education   seeks and works hard to help students become expert problem-solvers. The literature on the different options for practice at problem-solving suggests individual as well as collaborative activities. In its very essence a problem solving approach challenges traditional transmissive modes of learning in the sense that it stimulates the students to search for knowledge themselves rather than receive it passively. Therefore, within a problem solving learning context, the students' learning is both initiated and driven by the need to solve problems. This way, "**Problem-driven instruction could motivate students to learn the subject due to the human nature of curiosity and taking on challenges.**"(Hung, 2011:531)

Problem solving pedagogy intends not only to make students gain knowledge, but rather it seeks to enable them become self-directed learners who are likely to assume their responsibility in challenging learning situations (Rhem,1998).This is the reason why problem based learning originates from the firm belief that learning is and yet should be an active constructive process within which learners are doers and participants. This student-centered orientation of problem solving learning requires the teacher to assume the role of a facilitator rather than being the disseminator whose primary concern is to arouse the students' intrinsic interest in learning through designing well- structured activities(Allen et al,1996) .In like manner, Aydinli (2007:01) asserts that

> **in problem-based classrooms, the teacher acts as a coach for or facilitator of activities that students carry out themselves. The teacher does not simply present information or directly control the progression of work. Instead, the teacher provides students with appropriate problems to work on, assists them in identifying and accessing the materials and equipment necessary to solve the problems.**

What is more, problem -solving activities are significantly rewarding in making the students aware meta-cognitively in the sense that the student must show higher levels of consciousness of what s/he knows already about the problem, what kind of information is needed to solve the problem and most importantly what strategies are to be used in solving the problem. It is in this sense that problem solving helps the students to grow as autonomous and effective problem solvers. To this end, the students should feel safe with regard to trying out different approaches, making mistakes as well as revising their outcomes in conformity with the teacher's feedback. It is worth noting, however, that the tasks should be graded progressively from simple to complex so as to grant the students the opportunity to succeed, build confidence and skills for taking on greater challenges. Therefore, it would be wiser from the teacher's side to build scaffolding which is likely to assist the students develop sound problem-solving strategies. Once the students show

progress towards an appropriate level of proficiency, the teacher can   eventually remove his/her support (Rangachari, 1996).

To sum up then, problem solving methods are of capital importance owing to their impact on students' learning and motivation as students become active as well as reactive towards a learning situation(Kingsland, 1996). They encourage the students to show both the will and the ability to seek knowledge and self-development as they gather information, organize it ,make best use of it to confidently solve problems.

2.6.5Cooperative Learning

The theory and practice of cooperative learning,(CL) for short, underline that learners can learn from each other when engaged in well-structured tasks. Stated differently, the premise of implementing cooperative learning, according to Johnson and Johnson (1999),is to organize the classroom so as to help students work together to carry out a common task. In doing so, the students enhance each other's learning skills and develop other social skills such as communication and decision making.

Johnson et al (1991) refer to cooperative learning as being "**working together to accomplish shared goals. When engaged in cooperative activities, individuals seek outcomes that are beneficial for themselves and to all other members of the group**".(Johnson et al,1991:03)

Within the same course of thought, Olsen and Kagan (1992:08) define cooperative learning as being **' a group learning activity organized so that learning is dependent on the socially structured exchange of information between learners in groups and in which each learner is held accountable for his or her own learning and is motivated to increase the learning of others'** .

Creating a cooperative learning setting, therefore, entails an active participation of heterogeneous members in terms of interaction and negotiation

when engaged in tasks. Each group member, therefore, is required to both learn from and contribute to others' work. Indeed, cooperative learning is not simply putting students in unstructured activities, but rather, in its truest sense, cooperative learning heavily depends on carefully planned tasks with well-defined objectives. This is the idea of Johnson and Johnson (1992) who claim that simply placing students in traditional groups and asking them to work together is not likely to produce a cooperative effect which is ideally conducive to involvement, engagement and persistence. They rightly posit that "**simply placing students in a group and telling them to work together does not, in and of itself, result in cooperative effects**." (1992: 177).

This is the reason why teachers who aim to set cooperative learning in their classroom ought to be well aware of the tenets of this stimulating learning strategy.

2.6.5.1 The Tenets of Cooperative Learning

According to Jonson and Johnson (1999) and Johnson et al (1991), a solid cooperative learning is based on the elements below.

2.6.5.1.1 Positive Interdependence

Positive interdependence implies that the group members work together and rely on each other to achieve success. Each group member, therefore, must hold the belief that his/her success in a given task is connected with others' performance. This is another way of saying that each member's effort is needed and highly valued for the success of the work of the group as a whole. This idea has been overtly expressed by Johnson et al(1991).They write that "**students must believe that they are linked with others in a way that one cannot succeed unless the other members of the group succeed and vice versa**."(Johnson et al, 1991:06)

Stated differently, the students has to embrace the idea that they s/he will not achieve the desirable learning goals unless all the members in their groups attain their goals too. This, in turn, would encourage the whole group to get united working towards a common and concrete goal. Yet, to make students feel that they

"sink or swim together", the teacher has to structure the groups and the tasks in a way that each member contributes to and depends on others' work.

2.6.5.1.2 Face-to-Face Interaction

It is an element of cooperative learning that stresses the active involvement of all students in promoting an efficient interaction with each other during the achievement of tasks. Various oral language strategies are used at this level. These include: discussing, arguing, persuading, asking questions, seeking clarifications. This is alongside other interactive strategies such as taking turn to talk, following directions and using and interpreting both verbal and non-verbal clues.(DelliCarpini, 2009).Such active roles of the students within groups is a revolution, so to speak, against traditional models of learning wherein the interaction in the classroom is restricted to teacher-learner. This type of interaction has been a source of encouraging students' reliance on what the teacher does at the expense of students' roles in discussing and sharing knowledge among each other. Johnson and Johnson (1993) offer a set of strategies that students are likely to undergo as they interact with each other. These include: exchanging materials, challenging each other's ideas and evaluating each member's performance while engaging in tasks. Johnson et al(1991) lay heavy emphasis on the role of face-to face interaction among the members of the group and how this essential criteria for a successful cooperative learning is likely to take place; they argue that

> **face-to-face promotive interaction among students, exists when students help, assist, encourage, and support each other's efforts to learn. Students promote each other's learning by orally explaining to each other how to solve problems, by discussing with each other the nature of the concepts and strategies being learned, by teaching their knowledge to each other, and by explaining to each other the connections between present and past learning.**

> (Jonson et al,1991:07)

2.6.5.1.3Personal Accountability

The crux of cooperative learning is to make each member a stronger individual in his own right. To this effect, individual accountability becomes de facto the key element to ensure that all group members are strengthened through learning cooperatively. After being involved in a cooperative task, group members should be able to complete similar tasks by themselves. Moreover, students should be made well aware of the fact that even though they are working together and combining their efforts towards a comm. on objective, each member is responsible for his/her own contribution.

According to Jonson et al(ibid)"**Individual accountability exists when each student's performance is assessed and the results are given back to the group and the individual. Group members must know who needs more assistance in completing the assignment and that they cannot hitchhike on the work of others**."(1991:07)

This is in fact a very motivating aspect because when students feel that their performance will affect the whole group's outcomes, they are likely to make more efforts. Below are common strategies suggested by Johnson et al (1993) to assure individual accountability among cooperative groups:

- ✓ Asking randomly a group member to present orally the group's work.
- ✓ Noting the frequency of all members' contributions to the group work.
- ✓ Testing students individually.
- ✓ Asking students to teach what they learned to others.

2.6.5.1.4Interpersonal and Social Skills

Another basic component of a successful cooperative learning is the use of interpersonal and social skills which is likely to contribute in facilitating students' interaction, and therefore, building positive relationships among group members. Johnson and Johnson(1993) think that in order for a successful cooperative learning to take place, group members need to develop not only linguistic skills, but also social skills conducive to creating fruitful teamwork. The importance of social skills

as a prerequisite in enhancing communication and cooperation among group members has been highlighted by DelliCarpini (2009:44) who opines that

> **Students must use appropriate social skills, taught and positively reinforced by the teacher to enable them to engage in meaningful cooperation. Skills such as leadership, decision-making, trust-building, communication, and conflict-management must be present, as well as social skills that are required for interaction and communication.**

DelliCarpini's quotation evokes teachers' role in helping students develop and reinforce those social skills. In order words, students must be taught specific skills such as active and attentive listening to others, providing thought provoking explanation, avoiding putdowns ,giving mindful directives, checking and coordinating and accepting other's opinions and views. By the same token Johnson et al (1991:07) assert that

> **Groups cannot function effective without social skills, that is, if students do not have and use the needed skills in leadership, making decisions, building trust, communicating, and managing conflict. And these skills must be taught just as purposefully and precisely as academic skills.**

In sum, the individual must be taught the necessary social skills in order to attain effective interaction with peers, and therefore, produce more. S/he must be trained how to get to know and trust others, how to be able to negotiate opinions and respect diverse viewpoints, how to positively resolve disagreements and, most importantly, how to encourage and help others. This is because manipulating socials skills is likely to increase students' achievement and productivity.

2.6.5.1.5 Group Processing

Group processing entails students' discussion to evaluate the extent to which the group members are progressing and ensuring effective working relationships towards the learning goals. That is why is why teachers have to devote time for

students and grating them the full opportunity to describe what the group has come to, what was helpful during their cooperation and what hinders it. This, in turn, would be significantly helpful in minding things, readjusting actions, and taking adequate decisions conducive to a better change. This reflective dimension upon their experience, as a cooperative group, allows them to precisely identify both strengths and weaknesses in the way they dealt with the task, and thus, learn how to better cope with future learning situations. In so doing, they are likely to modify, adapt and improve what was less helpful in attaining the desirable goals. In an expressive comment on the invaluable role of group processing in reinforcing cooperation. DelliCarpini (2009:44) writes that

> **Group processing allows participants to focus on the functioning of their group, and how well members are working within the cooperative group structure. Students must be given appropriate time in their groups so that they can focus on the way the group is working and engage in problem solving to enhance the group's productivity.**

Dellicarpini also insists on giving time to students to acquire the necessary social and interpersonal skills, giving and receiving feedback and, equally, granting them multiple opportunities to boost their cooperative skills.

2.6.5.2 The Benefits of Cooperative Learning

As stated earlier, cooperative learning is an approach which fundamentally aims at enhancing active and student-centered learning. Jones and Jones (2008) argue that cooperative learning has become a well-researched teaching/learning strategy and continues to be so at higher education settings. This is mainly due to the effectiveness of CL in maximizing students' learning besides other social-emotional benefits. Jones and Jones(2008:63) raise this point; they posit that

highly structured cooperative learning allows students to develop their own understanding of key concepts all the while encouraging and assisting others. Thus, the major benefits of cooperative learning at the college level fall into two categories: academic benefits and social-emotional benefits.

In an insightful comment on of the benefits and the potential merits of cooperative learning Felder and Brent (2007)argue that CL is essentially an approach which targets to minimize both learning and satisfaction .They add that a considerable growing body of research has confirmed the efficacy of cooperative learning in higher education contexts. Cooperation, according to them, tends to display higher academic achievement, greater persistence for learning, higher level of critical thinking. In addition to other benefits such as reducing anxiety, enhancing motivation to learn and achieve as well as reinforcing supportive social relationships among students, improving their attitudes towards diverse subject areas and prompting their self-esteem.

Yet, it is worth noting that in spite of these benefits, the implementation of cooperative learning strategies is still a problematic issue owing to the undeniable resistance and hesitation of many teachers world- wide to transform traditional classes into cooperative learning environments. This is the idea of Pausen and Faust (1998) who deplorably note that despite the fact that CL is pedagogically worthwhile, under some misconceptions which assume that   cooperative learning is an alternative to, rather than being an enhancement of professorial lectures, many teachers avoid incorporating cooperative learning into their classes. Below is an overview of the major advantages of CL.

2.6.5.2.1Academic Achievement

Since the nitty-gritty of cooperative is to encourage students to learn together and ultimately teach one another, students' academic achievement is likely to improve because they learn information with the intent of teaching it to others, unlike other situations wherein the student learns the information simply to take a

test or pass an exam (Webb, 1982, Singhanayok and Hooper,1998).Therefore, giving explanations to peers can significantly help students generate elaborations between newly received and existing information, ostensibly resulting in a deeper and mindful processing of content.

Undoubtedly, receiving information from a partner is beneficial because it is a source of help and assistance, as well as an opportunity to observe learning strategies being implemented by other partners.

Although cooperative learning is back-seated in many educational contexts, wealth of recent researches and studies have convincingly demonstrated the positive effects of cooperative learning on students' academic achievement. Slavin (1983), for instance, endorses the implementation of cooperative learning and its effectiveness in maximizing students' academic achievement alongside other social skills. He, therefore, summarizes the practical advantages of cooperative learning as follows:

> **the research done up to the present has shown enough positive effects of cooperative learning, on a variety of outcomes, to force us to re-examine traditional instructional practices. We can no longer ignore the potential power of the peer group, perhaps the one remaining free resource for improving schools….at least for achievement, we now know that simply allowing students to work together is unlikely to capture the power of the peer group to motivate students to perform.**

> (Cited in Nunan, 1992:05)

Salvin's claim is an overt plea for making a place for cooperative learning owing to its potential benefits in improving students' performance.

Indeed, despite the fact that many educational settings still hesitate to implement cooperative learning because of factors that fundamentally stem from the fear of the coverage of the syllabus and time management, "**research shows that**

students who work in groups develop an increased ability to solve problems and evidence greater understanding of the material" (Davis, 1993:154).

In fact, using cooperative learning in its fullest sense ,making use of the ideal criteria that it entails with the proper help of the teacher might well be of great help in boosting students' autonomy and responsibility to look after their learning themselves, and hence, doing better in accomplishing tasks.

By the same token Good and Brophy(198)cited in Nunan (1992)have reported that out of forty-one studies in which cooperative learning has been used, twenty-six have proved very successful with rewarding results. Another evidence of the efficacy of cooperative learning has been highlighted by Spurlin et al (1984) cited in Singhanayok and Hooper(1998) whose research has come to the conclusion that individual students working in a cooperative learning setting made use of elaboration and metacognitive strategies more frequently allowing them to achieve higher levels of learning than those working competitively and individually.

Basing their thoughts on Piaget and Vygotsky's conceptions of cooperation, Johnson et al (1998) claim that from the cognitive stand point, cooperation is considered as a prerequisite for students' cognitive development. This fact is justified on the basis that coordination among individuals to achieve common academic goals is conducive to a socio-cognitive conflict, creating a kind of what they referred to as a cognitive disequilibrium, which in turn, stimulates cognitive development. Johnson et al (ibid) add that students' efforts to learn, understand and solve problems within a cooperative learning setting are invaluable for knowledge construction. Hence, working cooperatively with peers will result in both cognitive growth and intellectual development: two aspects that are indispensable for improving students' learning outcomes.

2.6.5.2.2 Social Emotional Benefits

As stated earlier, the benefit of cooperative learning is not restricted to improving students' achievement, but it extends to envelop other social emotional aspects.

Research has shown the undeniable significance of social emotional factors in optimizing academic achievement on the one hand and reducing emotional distress which most frequently interfere with learning and also the development of students on the other hand. Slavin(1991:71) opines that making a place for cooperative learning in the EFL classroom "**results in improvements both in the achievement of students and in the quality of their interpersonal relationships**".

As a matter of fact, the effect of (CL) has proved to be gainful from the affective standpoint. Nunan(1998), Slavin (1991), Dorney (1991), and Richards and Rogers(1991)have insightfully discussed the positive correlation between cooperative learning and the affective side of learning. To them, cooperative learning serves an efficient means promote affective aspects, namely: decreasing anxiety, maximizing student-student interaction, enhancing motivation and promoting self-esteem and self-confidence. Richards and Rogers (1991:245) lists a number of advantages of (CL) stressing its practicality "**to develop successful learning and communication strategies; to enhance learner motivation and reduce learner stress and to create positive affective classroom climate**."

2.6.5.2.2.1 Motivation

Unquestionably, the prime intent of implementing any teaching/learning strategy is to increase the students' motivation[2] towards what is being learned to ultimately attain success. All too often, when investigating the reasons behind students' success or failure in any learning context, the motivational aspect becomes de facto to the stage. Motivation, as an influencing variable, has been the major interest of many educationalists from different perspectives. Nevertheless, motivation in general terms has been defined by Gardner (1985) as being "**the extent to which the individual works or strives to learn…because of a desire to do so and the satisfaction experienced in this activity**" (Gardner, 1985:10)

Naturally, students with positive attitude towards the subject being studied and the teaching/learning context in which they are involved are very likely to do

better than those with negative attitudes and low levels of motivation. With regard to the effect of implementing cooperative learning on students' motivation, a great number of studies (Slavin, 1993, 1995, Johnson et al 1991) have reported the fact that implementing well-structured cooperative has the potential to increase students' interest and motivation in learning. Johnson et al (1998:34) evoke this point claiming that "**The more effort students expend in working together, the more they tend to like each other. The more they like each other, the harder they tend to work to learn.**"

More to this point, Johnson et al (ibid) argue that numerous social psychological theories have predicted the fact that in cooperative learning settings, students' values, attitudes, and behavioral patterns are most effectively developed and improved. Cooperative learning groups according to Hopper (1992) are likely to develop more positive attitudes towards learning input thanks to the support that partners provide for each other to get involved in activities. Hooper (ibid) adds that when engaging students in cooperative learning tasks, they tend to support each other's feelings and motivation. Dornyei (2001:101) recognizes the outstanding role of cooperation in enhancing students' motivation and considers a key element in successful learning. He opines that "**Cooperation is also motivating because the knowledge that one's unique contribution is required for the group to succeed increases one's efforts**."

Moreover, Dornyei (ibid) thinks that when students are encouraged to be involved in cooperative learning tasks, their motivation is likely to increase because their expectancy of success, to use Dornyei's words, is likely to reach a higher level than in individual or unstructured group works.

In like manner, Abass (2008:16) lays heavy emphasis on the role of cooperation in enhancing students' motivation to attain the desirable learning outcomes; he thinks that in order for students "**to be motivated to learn, students need ample opportunity to interact with each other as well as steady encouragement and support of their learning efforts.**"

2.6.5.2.2.2 Self Confidence and Self Esteem

Naturally, self-esteem and self-confidence, despite the nuances of meaning that might exist between them, are important elements of the well being of the individual. Indeed, the relationship between the two is complementary and both of them are variables of equal weight. To back up this view, Brown (2001) claims that it is of no avail to dispute the value of self-esteem and self-confidence in learning. According to him, success in any activity be it cognitive or affective rests on "**some degree of self-esteem, self-confidence, knowledge of yourself and belief in your capacities for that activity**." (Brown, 2001:145)

In a learning setting, self-esteem and self-confidence are advantageous in enhancing the process in the sense that they empower the students to encounter challenges and constraints. Moreover, psychological research has proven that self-esteem and self- confidence are influential predictors of academic achievement and satisfaction. Within the course of these thoughts, cooperative learning intends to promote group working as a point of departure to build self-esteem and self - confidence among students. Indeed, the ideal implementation of cooperative learning is not restricted to the academic outcomes, but rather it ought to create the most favorable environment within which students learn to help each other; it also provides the key tools conducive to making them develop as mature, self-satisfied, and most importantly, productive members in society.

It is popularly known and also experienced that in a non-native learning context, many students exhibit an immense amount of anxiety and uneasiness. All too often, they are reluctant to have their say on learning issues; they do little to be engaged. This unhappy situation, most frequently, leads to their low achievement and/or failure. In response to this undesirable effect, many researchers (Johnson et al, 1991, Dornyei 1991, Johnson and Johnson 1993, Sandberg 1995) strongly suggest the incorporation of (CL) as an effective tool to augment students' confidence in building knowledge, expressing and formulating their ideas freely. Cooperative learning, in Sandberg's (1995) view is the gateway to create a safe environment wherein the students invest in learning and acquire the quality of being

responsible for their own learning. Besides, through peer interaction, students are in better position to demonstrate their abilities and exploring their ideas far away from the fear of failure. (Kagan, 1992)

In the same vein of thought, Webb (1982) argues that cooperation help students in building a supportive community which, in turn, raises their level of performance and leads equally to higher levels of self- esteem and self –confidence in each group member.

2.7 Active Learning in the Classroom: Challenges and Constraints

Implementing active learning strategies might be a real challenge for teachers especially for those dealing with large classes. In such settings, teachers are more frequently encountered with the fear to lose control over the class, though the teacher is supposed to be well-informed and yet ought to be trained to implement efficient classroom management techniques to ensure the normal flow of the course.

Another source of anxiety for teachers in applying active learning strategies might stem from the obsession with coverage. In other words, some active learning strategies are all too often time consuming, and this is likely to exhort the teacher to leave some of the planned learning items uncovered and/or dealt with sketchily. Indeed, above all "**teaching is timetabled strictly and content has to be covered in the given time**. " (Ndebele and Maphosa 2013: 258)

Nevertheless, the teacher has to account for the fact that covering the syllabus must not, by no means, be at the expense of students' active engagement in learning. Such issues are to be soundly discussed and therefore settled at the level of syllabus design. To put it another way, despite time challenges, it is the responsibility of the teacher and the institution alike to provide sufficient time to provide the students with the opportunity to be involved in learning. The teacher, in particular, has to show his talent and originality in putting things together within the scheduled time-table.

What is more, active learning strategies are more frequently discarded in many teaching settings, not least in that of literature because of the teacher's

reluctance and resistance of change. In this respect, Meyer and Jones (1993) argue that many teachers feel comfortable when sticking to traditional lecture-centered methods. Their uncertainty of what new teaching techniques would bring usually urges them to avoid innovation. Regretfully, their prime concern, as stated above, is deeply attached to coverage at the cost of quality learning. This in turn will inevitably lead them to act as custodians of knowledge, sometimes underestimating their students' capabilities.

Another constraint that might impede attaining an active learning atmosphere, according to Ndebele and Maphosa (2013), concerns both the teaching resources to be introduced and the methodology to be applied. Undoubtedly, without the teacher's preparation and her/his sound knowledge of and grounding practice in teaching methodologies, active learning is not likely to take place. Teachers lacking pedagogical training will find it too hard to implement active learning activities, and thus, spur students' interest and ensure their engagement.

2.8 Conclusion

The second chapter has been devoted to the concept of active learning. It has attempted to provide a clear conception of what the term implies on the pedagogical ground within the present research work. Indeed, though active learning might be differently viewed and interpreted, it essence carries the very basic idea that the students are likely to learn best when they are actively involved, when they are considered as active shareholders in the process. This in turn cannot be attained unless they are involved as well as encouraged to enquire, explore, investigate, collaborate, solve problems and reflect upon what they are learning. As such, active learning implies the fact that the students are required to engage in deep learning as they should be constantly prompted to construct knowledge and build up meaning from their surroundings. In fact, active learning strategies that the chapter has outlined entail a continuous questioning of the roles of both teachers and students alike in making learning more dynamic.

Notes to Chapter Two

1.   Cooperative and collaborative learning within the present study are used interchangeably.

2.   According to Gardner's (1985) socio-educational model of second/foreign language learning, motivation has two orientations: integrative and instrumental. Within the former, the learner has the desire to learn the language to interact and /or to identify himself with the target language community. While the second orientation implies learning language for a particular utility, for instance passing exams, attaining jobs and diplomas…etc.

Chapter Three

The Literature Teaching and Learning Situation

3.1   Introduction

This chapter will examine the teaching / learning situation of literature at the Department of English at the University of Tlemcen. To narrow down the scope of the study, it will deal with literature teaching / learning at second year level. In doing so, the chapter will firstly offer a brief account on the status of ELT at the university level aiming to draw attention to the privileged status of the English language across the existing curricula over a wide range of disciplines, not only in the English Department Secondly, an overview will be provided on the LMD system discussing its major objectives, key principles, and its implementation on the ground in the Algerian context. In addition to this, some facts and figures related to the English Department will be presented with a particular reference to literature teaching. An account, therefore, will be made on the teaching staff, their qualifications, the students' needs and expectations, the curriculum and its characteristics, the literature syllabus and its main objectives and at last and not least, the chapter will look into some of the major challenges and constraints that teachers are recurrently facing in teaching literature.

3.2   ELT at the Tertiary Education

It is axiomatic that the English language is at present the most widely used language across the globe. Indeed, its special role as being a language of wider communication, international business and scientific and technological advancements is being felt nearly in every country. Commenting on the popularity of the English language and its utility in the different walks of life, Cook (2003) accordingly writes that

> **In addition to its four hundred million or so first language speakers, and over a billion people who live in a country where it is an official language, English is now taught as the main foreign language in virtually every country, and used for business, education ,and access to information by a substantial proportion of the world's population.**

<div align="right">(Cook,2003:25)</div>

In a very similar way, Crystal (2002) expresses the hegemony of the English language and its current status as a world dominant language. He accordingly writes that

> **It [English] is the main language of the world's books, newspapers and advertising. It is the official international language of airports and air traffic control. It is the chief maritime language. It is the language of international business and academic conferences, of diplomacy, of sport. Over two thirds of the world's scientists write in English.**

<div align="right">(Crystal, 2002:07)</div>

Indeed, students and even ordinary people in various professions have become increasingly interested in learning English. Everyone has become well aware that the English language is undisputedly present day's lingua franca[1], and still many would feel the sense of inadequacy and yet frustration if they are not able to communicate in English.

Much has been written about this unprecedented spread of the English language, and which has been all too often closely associated with the globalization process[2]and the rapid cultural flows the world is witnessing. However, it is crucial to point to the fact that the use of the English language around the world is not uniform. This is because its roles may vary according to the different national contexts in which it is used (Kachru, 1986).

Algeria is well aware of the significance of English in the educational spheres in particular, and despite the fact that the English language does not serve the primary medium of instruction in many institutions, it is "**by far the most popular foreign language in schools and universities**." (Benmoussat, 2003:168)

In a very insightful article entitled *Globalization and the ESL/EFL Pedagogy in the Arab World*, Zughoul (2003) thinks that the English language is still badly needed in Arab countries given its usefulness in communication with the world, education, business transactions, technology and development at large.

Nevertheless, he admits that the wide spread of the English in Arab educational institutions has become an undeniable reality. Zughoul points to the increasing popularity of English in the educational spheres in these countries wherein French has for long enjoyed a privileged status. In the same context, Mami (2013) comments on the new status of English in Algeria; he accordingly writes that

> **After the Arabization policy of 1971 and the socioeconomic changes taking place worldwide, the use of English as a communicating vehicle started to gain more space within globalized Algeria. Consequently, disparities in the use of French started to fade away at the cross-roads leaving more space to the teaching of English as a second foreign language.**

(Mami, 2013:431)

In fact, besides its popularity at the lower levels of education (middle-secondary), the English language marks its presence at the tertiary level   in the different existing curricula, not only at the English departments where it is the major subject, but also in many other academic settings wherein studying English has become compulsory as a major tool for scientific research and scholarship at large. This is, for instance, the case in the departments of Economics, Physics, Mathematics, Engineering, Political Science, Sociology and even Medical Sciences, where students sit for ESP courses. More recently, full- time ESP teachers have

been recruited directly in these departments. This is nothing but a clear indication of the importance attached to the English language in scientific grounds.

What is more, given the utility of English as a prerequisite for keeping pace with the latest in their fields, and for a better mastery of this language, many students from those departments are enrolled in the English departments. Such students tend to show higher levels of motivation and enthusiasm to gain command of English. To them, English is the linguistic gate to international academia.

At the English departments, the majority of teachers are full-time teachers holding at least magister degree and most of them, if not all, are enrolled in doctoral studies. It is also enlightening to add that the Ministry of Higher education and Scientific Research tends to recruit teachers annually depending on the departments' need in different scopes of English language studies. Nevertheless, because of the unprecedented rise in the number of students, part time teachers are also given the opportunity to be in charge of teaching some modules, including literature. These teachers are licence and master holders pursuing magister and doctorate studies respectively.

3.3   LMD System: Objectives and Perspectives

Like many other countries in the world, Algeria was no exception to implementing educational reform at higher education. This process has been basically undergone in order to meet and better cope with the new imposed requirements of the on-going globalization process. To this end, the Algerian university has adopted since 2003 the LMD system (henceforth it stands for Licence, Master, Doctorat).This new Anglo-Saxon system has proved very successful and therefore it has been embraced by most European countries and other countries across the globe. In Algeria the LMD has marked the break with the so called "the classical system" which according to many educationalists failed to fit the requirements and challenges of the globalised world.

As a matter of fact, the ever changing circumstances of the country's economic system and political mechanisms have exhorted   policy makers and decision takers to re-think the educational system of the country with the basic intention and the strong desire to keep pace with the latest advancements, in all fields, at a globalized era. Stated differently, the adoption of the LMD has sought to bring about innovative educational change that would permit the re-foundation of the previous programmes which have been characterized as being ineffective to fit the modern trends in education. Within the course of this thought, the reforms in the Algerian university have been tailored to create truly competitive institutions which are likely to produce learning outcomes more adjusted and more adequate to the rapid emerging needs of the international labour market .This has been a point of consensus among many educationalists who seemed critical about the efficacy of the old system in filling the gaping hole between academia and market demands (Sernou et al, 2012).

To this effect, it has been argued that the newly introduced system aims at enabling the Algerian students to attain higher standards of learning outcomes conducive to meeting and better coping with the requirements of a globalized business world. In order words, besides its innovative aspects in pedagogy, the system seeks provide greater opportunities of employability for the university graduates. This fact has initially been declared in the Bologna process[3] (1999)which considered the new educational system (LMD) as a means to enhance the quality of education and make it more rewarding on international business spheres. In this respect, Sarnou et al (2012:181) posit that "**the introduction of LMD into the Algerian universities should be accompanied by these new ideas for innovative teaching practices to improve the performance of the university system but also lead to greater employability of graduates**."

In the outset of October, 2015 the Ministry of Higher Education and Scientific Research announced the creation of a mixed committee between the Ministry and the Business' Executives Forum (le Forum des chefs d'entreprises (FCE))[4] for the sake of bring the university closer to the socio-economic sphere.

This committee has been made responsible for defining the required profiles for university graduates to ensure their immediate integration in the labour world.

In essence, the LMD system is based on the following structure:

- Licence degree (6 semesters): granted after three years of study within which the student is required to obtain 180 ECTS (European Credit Transfer System).

- Master degree (4 semesters) : granted after two years of study, corresponding to 120 or 300 ECTS credits.

- Doctorate (6 semesters): granted after three years of study ending up with the writing of a thesis.

Because of its newness, the system has been first piloted in some universities before being adopted by all universities nationwide. The Ministry of Higher Education and Scientific research has strived to meet the requirements (material and human resources) to concretize a successful implementation of the LMD on the ground. This endeavour stems from the strong will to guarantee to the improvement of university education, and therefore, ensure its adequacy with the continuous emerging needs of the working world.

3.3.1 The Key Components of the LMD

Having noted the major objectives of the LMD, it would be wiser to further shed light on this system in terms of its key components. Below is a brief account on those components.

- **The semester:** Unlike the classical system, within the LMD system studies are based on semesters not in terms of years. The average duration of the semester varies from 16 to 18 weeks. A final exam is held at the end of each semester to assess the students' achievement, and in case of failure the student is grated the opportunity to sit for a makeup exam.

- **Teaching Units:** The different subjects within the LMD are grouped under teaching units. These are :

  ✓   Fundamental unit that includes the basic subjects in a given discipline.

  ✓   Methodological unit which primarily concerns the different study skills necessary for undertaking empirical research.

  ✓   Discovery unit within which the students are given access to new subjects in the field so as to widen their knowledge   and improve their academic skills and also to make it easier for them to get access to different disciplines.

- **Accreditation:** Each unit has a definite number of credits which the students are supposed to accumulate in order to pass from one level to another. The total number of credits that must be accumulated for each semester is thirty (30). In the licence (180) and in the master (120). The total number of credits is equal to300.

- **The Domains**: These include the different disciplines and subjects leading to other specialties that are suggested to the students in accordance with   their abilities and fields of interests.

- **The common Core:** This means that during the first six (06) semesters (licence cycle) the students are introduced to the same modular courses. Once they successfully complete the licence degree, they are granted the opportunity to choose or , sometimes oriented according to their scores, to peruse their master studies in the suggested specialities.

- **Progressive orientation:** Within the LMD, the students are gradually and smoothly oriented to explore different disciplines in conformity with their achievements. The students are assisted to embrace the different areas of study according to their intellectual abilities.

- **Tutoring:**   Aiming at improving the educational standards in the Algerian university and for the sake of obtaining quality education, the LMD system assigns "tutoring '' as a pedagogical role for teachers to facilitate the students' learning both inside and outside the classroom. This mentoring mission is likely

to assist the students to better cope with the various pedagogical issues besides other areas such as making adequate decisions in their academic careers.

(Adapted from Idri, 2012:58)

3.3.2 ELT within the LMD: How Much Novelty?

Within the LMD system, the students who enroll in the English departments follow a course of three years allowing them to end up with a general academic licence degree (Bachelor's degree). Subsequently, the students will have the opportunity to pursue master studies in two major branches: Language studies or literature and civilization studies. Many of the graduates of the English departments, nationwide, have the opportunity to embrace the teaching profession at lower levels of education (middle and secondary) after obtaining the master degree. Only a minority of students, who generally graduate with distinction, have the opportunity to sit for doctorate competitive exams to follow post-graduation studies.

Because of the dynamic nature of the system and its newness, the syllabus tends to witness change and improvement almost every year. Yet, in essence, it envelops the following study areas:

✓ Language practice: a core which includes course on oral and written production alongside discourse comprehension.

✓ Language study: it includes courses on general linguistics, phonetics and grammar .Yet, it is enlightening to add that during the third year level, other linguistic- related disciplines are dealt with namely: sociolinguistics, psycholinguistics, pragmatics and semantics.

✓ Literary studies: a course that primarily aims to introduce the students to British, American and African literature(s).At advanced levels, however, the students are introduced to other literature- related studies, such as comparative literature, literary theory and criticism.

✓ Civilization and culture studies: a course within which students explore British, American and African civilization.

✓ Research methodology: a course basically designed to both assist and guide students in undertaking empirical research.

✓ Information and communication technology (ICT) :This course intends to make students keep pace with the latest in the field of computing technology.

(Adapted from fiche d'organisation semestrielle d'enseignement- Canevas,2009.)

Theoretically, the LMD system seeks to bring innovation and change to ELT. It encourages teachers, researchers and even administrators to adjust their practices in compliance with the principles of modern education. In terms of teaching practices, the system endorses innovative methods that would cater to the students' needs and expectations. It also acknowledges and sustains any kind of initiatives made by teachers to improve academic standards. It has also been claimed that a mindful implementation of the system will certainly achieve the desirable educational outcomes, and therefore, face the challenges of the globalized era with all its implications. Advocators of educational reform endorse the role of this new system to open new paths towards quality education. Commenting on the innovative aspects of the LMD system, Azzi (2012) states that

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

> (Azzi, 2012:1004)

Yet, on the ground, it seems that ELT has not witnessed too much novelty especially at the undergraduate level. As a matter of fact, the contents of the so called classical syllabi are still predominant despite some teachers' personal

initiatives and individual efforts to modernize the teaching practice of their own fields, usually through implementing modern technological devices. This is, for instance, the case of oral production module within which computer assisted learning (CAL) has been introduced. Traditional teacher fronted practices, however, are, to a larger extent, still predominant reflecting the recurrent norm: Stated objectives Vs Classroom practices.

In the same course of thought, it is particularly worth noting that the LMD system has noticeably reinforced the teaching of language –related studies at the expense of other culture -oriented disciplines, not least literature. This claim is evidenced by the time allotted to literature (1hour and half a week).This in turn has impeded the efficient teaching of this important subject with the knowledge and expertise it entails. Owing to this, students' underachievement and low performance have become de facto an undeniable truth.

On the other hand, it is important to add that the malfunctions that have accompanied the implementations of the LMD in the Algerian university have urged many experts and academics to call for an urgent evaluation of this experience. In this respect, many national workshops and colloquiums have been recently organized to develop a new vision of the system and rethink its implementation. Indeed, the Ministry of Higher Education and Scientific Research tends to acknowledge all types of initiatives and proposals submitted by universities, nationwide, to fill in gaps and surmount inadequacies.

3.4   The Department of English

The University of Tlemcen is said to be one of the eminent universities in Algeria, recently raking second after the University of Constantine. This academic reputation has led many students across the country to enroll in it. Under the different organizational structure of the faculty of Letters and Foreign languages, the Department has ultimately been established as an independent department in 2014 under which the section of Translation is included.

The Department receives baccalaureate holders from different streams, most of them from literary streams, and offers courses on English language studies (language studies and literary studies).

With the intent to reinforce the newly enrolled students' language awareness, and with conformity with the LMD system, the first three years are basically devoted to core subjects such as grammar, phonology, oral and written production and reading comprehension. The programme also offers other basic courses on linguistics, civilization and literature besides research methodology and study skills.

The Department, at this early stage, strives to soundly prepare the students for advanced studies, master studies in particular. Therefore, after completing the licence degree, the students are granted the opportunity to embark on language studies or choose to embrace literature and civilization studies within the master cycle. The Department also provides Doctorate studies in applied linguistics and TEFL and also in literary studies.

In an attempt to assure the most effective implementation of the different curricula at the different levels and aspiring to improve educational standards at the department, the university strives to respond to the emerging demands in terms of the teaching staff and teaching materials though much is awaiting it at both levels given the ever-increasing number of students enrolled in the English section. In fact, the number of students enrolled in the English section has unprecedentedly witnessed a striking rise. Table (3.1.) below serves a best illustration of this phenomenon over the recent academic years.

Academic year	2010 2011	2011 2012	2012 2013	2013 2014	2014 2015	2015 2016
Number of students	444	839	1118	1419	1401	1793

Table 3.1. Number of students from 2010 to 2015. (Source: Department of English, Tlemcen University).

This remarkable increase in the number of the students embarking on English language studies, particularly at the undergraduate level, largely accounts for the popularity of today's global language[5] among students.

In response to this situation, the department annually recruits at least two full-time teachers. This would lead us to shed light on the total number of the teaching staff at the English section, and which has recently reached fifty seven (57) teachers. Table (3.2) below supplies the number of teachers and their academic ranks.

Teachers' Academic Rank	Number of Teachers
Professor	07
Doctor	26
Assistant teachers	24
Total	57

Table.3.2. the total number of teachers and their academic ranks.(Source: Department of English, Tlemcen University).

Another phenomenon to be praised with regard teachers is that unlike many other departments, the number of teachers submitting their candidacy for the degree of Doctorate has recently witnessed a noticeable rise .Indeed,many of them tend to defend their doctoral theses in due time.

3.5   Literature Teachers

Since the present study has involved teachers of literature at the English Department, it seems useful to provide some data relating to the staff: their academic qualifications and experience in teaching literature. The table below provides these data.

Teacher	Title	Lit. Teaching experience
Teacher 1	Senior lecturer	25 years
Teacher 2	Senior lecturer	15 years
Teacher 3	Senior lecturer	14 years
Teacher 4	Senior lecturer	07 years
Teacher 5	Assistant teacher	06 years
Teacher 6	Assistant teacher	04 years
Teacher 7	Assistant teacher	04 years

Table 3.3. Literature teachers and their teaching experiences.

(Source: Department of English, Tlemcen University).

The table clearly illustrates the limited number of literature teachers at the English Department given the huge number of students. This state of affairs had led at times to assign the teaching of literature to teachers of other disciplines. It is also worth noting that to cope with this situation, the Department initiated in 2011 a new Magister project entitled "Didactics of Literary and Civilization Texts" aiming at training teachers in the fields of literature and civilization. It is also worth adding that the shortage in literature teachers will, hopefully, be solved since the Department is at present training Doctorate students in literary studies.

The table also displays the striking heterogeneity in literature teaching experience among teachers; though this fact seems to be evident and common place in diverse educational institutions, it is quite intricate in teaching a foreign language, let alone in teaching a foreign literature. In fact, novice teachers, not least those of literature are likely to encounter huge challenges during their early careers owing to the fact that they are still in the process of shaping their teaching identity. This sensitive period is very often characterized by a duality of task, in the sense that the transition from learning to teaching necessitates keeping the balance between two essential processes: learning to teach and adapting one's own teaching

in accordance with the established culture and the teaching philosophy imposed by the institution. (Farrell, 2003)

Facing the complexity of teaching literature and to better cope with the potential undesirable effects that might arise from being isolated, novice teachers can benefit, at least, from borrowing ideas and methods from other colleagues though this is not always easy to obtain due to the privatization of the teaching profession. This is the idea of Palmer (1988) who considers teaching as being:

> **the most privatized of all public professions. Though we [teachers] teach in front of students, we always teach solo, out of collegial sight…when we walk into our workplace, the classroom, we close the door on our colleagues, when we emerge; we rarely talk about what happened or what needs to happen next.**

(Palmer, 1988:142)

Palmer's quotation is relevant to many teaching contexts where teachers face the fear to make their teaching practice public; teachers who still conceive peer observation threatening to their job. Undoubtedly, however, considering observation as an aversion is nothing but a resistance of change and development.

3.6   Second Year Students

The present study has involved a sample population belonging to second year students, it has been quite useful to, at least, supply the total number of students at this level. Predictably, like many other foreign language departments nationwide, the total number of female students tends to outnumber by far that of male students. Table (3.3) illustrates this phenomenon in numbers for the academic year 2015-2016.

Gender	Number
Male	100
Female	218
Total	318

Table 3.4.Number of students LMD2. (Source: Department of English)

3.7   Curriculum Description

It is widely known that the curriculum at the tertiary level is characterized by its flexibility in the sense that teachers are provided only by the general guidelines for each study area and it is up to them, collectively or sometimes individually, to tailor the content of the courses, not least that of literature. This flexibility, seemingly, is likely to place the teacher in a better position to opt for the most effective teaching methodology to attain the target objectives of the course. This active role of the teacher in designing content and developing curricula has been a point of heated debates among educationalists (Stern,1983, Nunan,1988)   who observe that many teachers ,all too often, regard teaching as being essentially a practical activity and that they are not concerned with the theoretical deliberations of education. Commenting on this sensitive issue, Stern (1983:23) writes that some teachers "**regard themselves as practical people and not as theorists. Some might even say they are opposed to theory, expressing their opposition in such remarks as it is all very well in theory, but it won't work in practice**."

This quotation seems to be relevant to the English department where a few teachers are committed to developing curricula. It is also worth adding that from the pedagogical standpoint, the LMD system encourages the flexibility in designing the content of the different courses in accordance with the students' needs and expectations. This system also supports students' active and self -directed learning rather than teacher- fronted instruction and, equally important, it stresses redressing the balance between on-going formative assessment and summative assessment.

On the other hand, it is crucial to note that at the tertiary level language teaching is marked by a shift from the communicative language teaching approach to what is referred to as the heuristic approach, or to put it another way, the use of language as a means to investigate reality, and hence, learning about the language itself (Benmoussat, 2003).Yet, things seem to be different and yet complex when the focus is literature. To capture this idea, it is important to bear in mind the fact that the students entering university had no previous genuine experience with EFL literature at middle and secondary levels. It is, therefore, misleading to hold the conception that the literary- oriented texts introduced in the newly designed text books at the middle school and secondary school education are used for the teaching of literature proper. On pedagogical grounds, these texts are adapted and basically used for teaching reading comprehension only despite the fact that some activities carry some notions of literature such as characterization and themes.

Therefore, the students' limited literary background leaves no subtle doubt that literature teaching has to be handled with care. This is the reason why careful selection of texts and skilled teaching are of paramount importance to achieve a true engagement with literature. It is also enlightening to add that fundamental issues such as the objectives of teaching literature are to be mindfully and soundly addressed .Most important, it must be made clear whether literature, at this level, is taught to develop knowledge of literature or about literature.

The following table shows the different modular courses offered by the English Language Department for the second year students.

Subjects	Coefficients	Credits
Grammar	02	04
Linguistics	01	02
Oral production	02	04
Written production	04	06
Introduction to Translation	01	04
Literature	01	02
Civilization	01	02
Study skills	01	03
ICT (Information and Communication Technology	01	01
French	01	02
Total	15	30

Table 3.5. Official curriculum of year two. (Source: Department of English).

The table above gives an idea about the place of literature within the curriculum. It is clear that in comparison with other subjects, the coefficient and the credit attributed to literature are relatively low; this in fact leaves much to be desired. Yet, what is quite certain is that such a coefficient is not likely to motivate many students to develop a genuine interest in learning literature as they will devote their utmost efforts to do well in other language oriented subjects.

3.8   Literature Syllabus: Reflections and Pedagogical Implications

The second year students meet literature after an introductory course during the first year; a course which is fundamentally designed to get the students acquainted with the basics of literature with a particular focus on analyzing poetry.

The second year syllabus introduces the students to new literary genres and as it will be demonstrated below, it seems to be very ambitious in the sense that it aims to introduce the students to a variety of literary works of different periods and movements. Yet, the very striking phenomenon is that within such literary surveys which include both British and American writings, teachers tend to use excerpts only. Therefore, almost no literary text of any genre is read and studied as a full entity. Indeed, the density of the syllabus (see below) in addition to time constraints has too often urged teachers to reduce literary studies to brewing a kind of a bird's eye view on the major literary genres and movements. Understandably, one can but imagine the dilemma teachers are likely to face in dealing with a literature of two or three centuries. For a better clarification, a detailed description of the content of the literature syllabus for year two is provided.

British Literature	American Literature
1.)Literature in the age of reason(18th c) a.The rise of the novel / characteristics b. types of novels. C .*Robinson Crusoe* by Daniel Defoe d.*Clarissa* by Samuel Richardson **2)Romanticism** a. Introduction b.First and second generation of Romantics. c.Selected poems by (Wordsworth,Blake and Shelley) d.Gothic literature (*Frankenstein* by Mary Shelley) **3)The Victorian Age** a. Characteristics/major themes b. Charles Dickens's *Hard Times*	1) **The Colonial Period: 1650-1765.** a.*The Gneral History of Virginia* by Captain John Smith. B.Puritan Literature: *Plymout h Plantation* by W.Bradford. **2) The Age of Reason (1750-1800)** a) *Common Sense* by Thomas Paine. **3)Romanticism (1800-1860)** a. *Rip van Winkle* by W.Irving b. *The Fall of the House of Usher* by E.A Poe. **4) Realism(1850-1900)** a. *Huckleberry Finn* by Mark Twin. b. *Daisy Miller* by Henry James

Table.3.6. Official literature syllabus for year two.(Source: Department of English)

A very close examination of the content of the syllabus reveals the importance given to the classics /canons and chronology in introducing literature to the students. Most teachers, if not all, assume that it is imperative to transmit to their students the literary traditions embedded in canonical works as a major source for knowledge about the target culture. This view stems also from the belief that exposing the students to those best writings is indispensable for helping them acquire and develop further their sense of aesthetics ,and therefore, enabling them to make valid critical literary judgments in comparing classical writings with modern ones. In other words, a survey of the classics is of capital importance for the students to be in a better position to distinguish valuable literature from worthless literature.

Moreover, it has long been agued by teachers that it is not advisable to miss the chronological timeline of the literary surveys in the foreign language literature classroom. Teachers have for long see it as a sacred duty to deal with Romanticism before tackling a piece of literature from the Victorian age.

All too often, teachers hold the view that it is quite illogical to introduce literature in a foreign language context without being bound to the strict historical development of the literary tradition in both literature(s), i.e. British and American.

It has also been claimed that the students are not likely to fully understand a text, its author and the context in which it was produced unless they have already dealt with the previous literary movements. Still, the emphasis on the chronological dimension in literary studies has been praised for its pedagogical benefits, in the sense that teachers themselves had worked hard to become experts on particular periods and/or writers, and therefore, it is of paramount importance to impart this expertise in the classroom for the students' better achievement and higher performance.

Yet, it seems wiser to wonder whether this traditional chronological teaching of EFL literature and this emphasis on the canons is the unique route conducive to enhancing the students' literary background and optimizing their practical training

in aesthetics, especially within an overloaded survey like the one mentioned above and given the limited time allotted to literature studies. This would lead us to come up with the conclusion that such long chronological surveys will inexorably exhort teachers to preach facts, biographies, and synopses as possible as they can to their students whose role will be inescapably reduced to memorization. In accordance with this idea, Scholes (1998) opines that

> **We have designed curricula to do justice to what we perceived as our subject matter. What I am suggesting is that we stop thinking of ourselves as if we had a subject matter and start thinking of ourselves as if we had a discipline which we can offer our students as part of the cultural equipment that they are going to need when they leave us. We have the whole domain of textuality in our language from which to select what our students will read and discuss with us. We should feel free to use - or ignore - any part of it that suits the goal of student development.**(Scholes, 1998: 67-68)

Another important and worth raising point in examining the syllabus above is the neglect of "drama". This literary genre which has the very potential to actively involve the students in vividly experiencing literature as they are required to visualize the action through creating an imaginative environment in which the events take place has been pushed to the margin by many teachers at the Department. Indeed, unlike, the olden days of the Department where students were involved in performing plays not only in literature courses but in other subjects, nowadays teachers do little to bring drama into their classrooms.

3.9   Teaching Literature at The English Department: Challenges and Dilemmas

Despite the boundless benefit of teaching literature and the joy that may grow out of its learning, putting an EFL literature course into practice is not always without constraints and challenges. Covering the whole of these challenges and

constraints seems to be beyond the reach; nevertheless, the specificities of teaching and learning literature would deliberately exhort us to explore some of the most recurrent issues that teachers and students are very likely to face when literature is their focus. These issues will be discussed with a particular reference to the learning and teaching situation at the English Department in the University of Tlemcen.

It is also important to note that touching on such intricacies basically stems from the belief that teacher, though most often times are aware of them, they do little to cope with them on the ground. Thus, the objective of the following account is not only to list or simply enumerate those constraints and challenges, but rather to invite teachers in particular to soundly reflect on the implications they carry. In other words, highlighting the potential obstacles in using literature in the classroom is meant to serve a point of departure for a reflective orientation of the pedagogical practice.

3.9.1 Mixed-Ability Classes

Similar to teachers of other subjects, teachers of literature usually face the problem of mixed ability classes. Yet, it is worth noting that there is a wide consensus among teachers at the English Department that unlike previous years, mixed ability classes have unprecedently become a striking phenomenon that teachers ought to cope with. It seems wiser then to cast light on this issue and its potential implications on the pedagogical ground.

Commonly, mixed ability classes are classes wherein the students exhibit differences in their individual achievement, needs, interests, educational background, learning styles, level of anxiety, motivation and their readiness to learn. (Kelly1974, Ainslie1994)

Bremer (2008) opines that the difficulty in teaching mixed ability classes does not lie only in the differences that the students show in terms of intellectual

faculties and academic achievement, but it also deeply concerns and directly relates to their learning styles and interests as well. He accordingly writes that

> **A mixed ability class does not just consist of a range of abilities but also a range of learning styles and preferences. All pupils will show strengths at different times depending on the topic being studied and the learning style being used. When pupils are working without their preferred learning style then they will not perform as well.**

(Bremer, 2008:02)

Bremer's quotation carries a universally agreed fact that classes worldwide tend to be multileveled and heterogeneous and all teachers, regardless of their fields, cannot escape the challenge of dealing with the mixed-ability classes. This is because as posited by Bremer (ibid) students are, all too often, randomly grouped in classes regardless of their attainment and/or competence.

Yet, the real challenge is that in many teaching contexts, some classes tend to be more multileveled than others. Within these unhappy circumstances, the teacher is likely to find her/himself in a daunting task as how to involve all students in learning, how to address their different needs and how to spur their interest and motivation in learning.

According to Ellis (1994) the biggest challenge for teachers dealing with mixed ability classes resides in the teacher's manipulation of the classroom environment and the organization of activities so that all students will have the same opportunities to learn and succeed.

In a similar way, Hess (2001) points to the immerse hurdles the teacher is likely to encounter in keeping the students' interest in learning particularly if their motivation is low. Another obstacle the teacher might face in such a context is the amount of time s/he should devote to assist slow learners and the impact of this on the general flow and the normal progression of the syllabus. Moreover, taking into

account the differences in the students' aptitudes, the teacher might well find him/herself in a dilemma with regard to the input to be introduced and the amount of time to be allotted in order to better cope with the students' weaknesses.

What is more, from the psychological standpoint, the teacher dealing with mixed ability classes in venerable to frustration and sometimes even to demotivation when s/he feels powerless to react to a situation within which some students are making progress while others are attaining little improvement.

This reason why Bowman (1992) sensitizes teachers to the complexity of their task in mixed ability classes. He argues that teachers' unawareness of the need for the quest of alternative approaches and their reluctance to cope with the negative impact of multileveled learning environment have regretfully become commonplace. Bowman's assertion brings into discussion one of the most important roles of the teacher-the teacher as a needs analyst. In its essence, needs analysis requires the teacher to be engaged in some kind of activity with the students so as to locate and accurately determine what their learning needs. A good understanding of the students' needs will significantly contribute to successful course planning and higher levels of achievement.

3.9.2 Students' Low Language Aptitudes

Raising the point of mixed ability classes would deliberately lead us to bring into discussion a very sensitive point which relates to the students' linguistic abilities and its impact on attaining a successful implementation of literature in an EFL setting.

In this context, it is particularly worth noting that literature teaching at the English Department at the under graduation level, in particular, has always been a huge challenge for some teachers, yet a nightmare for others. Indeed, teachers have always been complaining about the low level of language proficiency of their students. Worse still, teachers deplorably report that the situation seems to get

worse year after year despite the latest reform launched by the Ministry of National Education. This reform though theoretically seem very ambitious in terms of objectives has brought about little change. This situation is mainly due to the sharp discrepancy between what is officially stated and the actual classroom practices. Indeed, some teachers at the lower levels of education in Algeria are still struggling with understanding and precisely defining the objectives of the competency based approach[6] since its implementation in 2003.

Ironically, some teachers at the English Department claim that many newly enrolled students face acute difficulties in introducing themselves. This unpromising situation has had a disastrous effect on students' achievement in literary studies, impeding them to develop empathy with the literary discourse.

Unavoidably, within this unhappy context, literature teachers usually find themselves involved in two challenging missions. The former concerns language teaching since it is quite impossible for students to penetrate literary meanings without a minimum of language proficiency. Littlewood (1986) emphasizes this point, noting that in an EFL context, the student is not likely to appreciate literary works without a proper linguistic readiness. He rightly posits that "**it is fruitless to expect pupils to appreciate literary works for which they are not linguistically ready**" (1986:181)

In a similar manner, Rodger (1983) argues that introducing literature to EFL students is an intricate issue, in the sense that these students cannot extract meaning from the text unless they possess a linguistic proficiency closer to that of the native speaker. He accordingly notes that "**they [students] must already have a thorough going proficiency in the use of that language**."(Rodger, 1983:44)

Rodger (ibid) went further to assert that a successful teaching literature in an EFL context heavily depends on the students' advanced level of communicative competence in the target language.

The latter mission, which ought to be the focus of the teaching process, is assisting students to achieve literary appreciation. Covering the two aspects

becomes de facto a duty, yet a real challenge for teachers. Consequently and inescapably within these circumstances, the literature course is very often transformed to an accessory setting to learn language rather than literature.

In fact, teaching literature to students with poor language proficiency and unfamiliarity with the necessary reading strategies will undoubtedly result in de-emphasizing the literary aspects of the text. The course, therefore, will be a matter of achieving a global and, sometimes, a superficial comprehension of the text. In brief, within these conditions, teachers who dare to go to the extreme are likely to find themselves teaching the self (reflexive teaching).

3.9.3 Students' Low Reading Rate

Another inherent problem in teaching literature at the English Department relates to the students' lack of interest in reading literature. In fact, in spite of teachers' significant efforts to a make space for reading in literature classes, students' lack of interest in reading has become an undeniable truth. Today's students do not read as well as would be desirable owing to the heavy dependence on the new technologies, particularly the Internet.

According to Birkerts (1994) the sporadic nature of on-line reading has significantly changed people's reading habits. He argues that the spread of the Internet has tremendously affected our reading which has become unfocused; preventing us from achieving deep thinking. He regretfully admits that though people tend to read different things, they rarely read them in depth because of the deficient attention spans and equally the lack of a true interpretation of the information they come across.

The prevalence of the web and personal computers in this digital age has had an undeniable negative impact on students' literacy .They have become so fond of digital-based resources that reading lengthy texts has become a true struggle. Many students nowadays seem to be unable to nudge themselves in extensive reading which has become a source of frustration and discomfort to them.

What is more, this reluctance of reading has noticeably created a gaping hole in both students' prior knowledge and background which is indisputably crucial to bring to the page when reading takes place. Indeed, very often, students can decode words on pages; yet they cannot comprehend the text as an entity because they lack requisite prior knowledge and background information to interact and transact with the text and therefore decipher meaning. This idea has been clearly explained by Smith (1982) who posits that the reading process does not involve only the extraction of information, but it equally involves supplying it. He accordingly writes that "**the basic skill of reading lies more in the non-visual information that we supply from inside our head rather than in the visual information that bombards us from print**."(Smith, 1982:105)

The students' low reading rate has other disastrous effects on other skills especially writing. Needless to recall, reading and writing are interrelated and depend on each other in the sense that reading serves the most efficient means to provide input in writing tasks. Thus, insufficient and ineffective reading will inevitably have a negative impact on the students' writing skills.

Unfortunately, despite the immeasurable merits of reading, many students today tend to neglect it as they have become much more interested in other things; they have encapsulated themselves in an entertainment bubble (texting and messaging and other social media) instead of immersing themselves in reading which is not only a tool for language mastery, but the route to enlightenment. Regretfully, many of them do a lot to entertain themselves, but little to inform and educate themselves.

That is the reason why they find reading a struggling activity especially with difficult texts, not least literary ones. They exhibit a striking deficiency in monitoring their comprehension and fixing it when it falters. Teachers in general and those of literature in particular at the English Department deplorably report that the students' ability to focus in on their reading seems to lessen year after year.

3.9.4 Lack of Library Resources

Students' reluctance to read has been further encouraged by the lack of resources on the "shelves". Indeed, the limited number of titles at the university's library is another factor that has worsened the situation. As a matter of fact, the growing number of the students enrolling in the English section and the availability of few collections spell big problems for teachers to engage students with literature as well as motivating them to seek further knowledge about the study materials. Stressing the vital importance of the availability of academic resources in the study of literature, Bachrudin (2015) writes that

> **Good academic programs should equip themselves with a wealth of academic resources. EFL/ESL literature programs are no exception. The resources should at least cover the following categories: collections of literary works, references, theoretical readings, research-based reports, and on-going projects documenting research on instructional practices.**

(Bachrudin, 2015 :143)

Very often, the students and even teachers find themselves obliged to Xerox copies of books or retrieve them from the Internet. Duplicating books, though it seems a practical solution, is not affordable for all students. Retrieving e-books, on the other hand, besides being a real hurdle for both teachers and students as it is not easy to get access to all electronic resources, it is not always the best solution in the sense that some e-retrieved materials tend to distort the original text; this is particularly true for poetry. Indeed, some Internet retrieved poems differs from the original ones in terms of form. Worse still, some of them carry spelling mistakes.

The issue of text availability has been a subject of discussion among many specialists. Carter and Long (1991), for instance, insist on selecting texts that both teachers and students can afford a copy of. Ironically, Carter and Long claim that in many countries where EFL literature constitutes an essential component of the curriculum, the number of available books in the library might not exceed thirty.

Carter and Long (ibid) go further to assert that if the study material that the teacher intends to use in the classroom is not affordable for all students, it is advisable to be left out.

Another striking phenomenon related to the issue of resources is the imbalance between the number of collections of literature studies and those of language studies. In fact, despite the teachers' recurrent complaint about the shortage of literature materials, the purchase of books continues to be directed to those of other specialties. This state of affairs has always obliged teachers of literature to feel responsible to afford the materials for students to meet the requirements of the syllabus on the one side and to cater for students' needs and interests on the other side.

3.9.5 Teachers' Lack of Training

Another contextual problem affecting the teaching of literature at the English Department is the teacher's lack of training. Indeed, many teachers feel discouraged from teaching this subject not only because of the sharp challenge and the huge hindrances they are likely to face with EFL students whose language proficiency and cultural knowledge are, all too often, insufficient to cope with literary texts, but also because they, themselves, don't feel fully ready to immerse themselves in the field owing to the lack of training which has become a source of anxiety for many of them. In this very specific context, Showalter(2003:04) asserts that " **the most profound anxiety of teaching is our awareness that we are making it up as we go along. Teaching is a demanding occupation, but few of us actually have studied how to do it**."

Showalter's last statement is, to a larger extent, true and relevant to the context of teaching literature at the Department especially for novice teachers who, though they have studied literature, still face enormous difficulties from the pedagogical standpoint. This is because the training they received is essentially theoretical rather than practical. In other words, the focus is still on what to teach (content) with little or no attention to how to teach (pedagogy).

Consequently and inevitably, the teaching practice will shift to an endless worry about what the teacher says rather than what the students are learning and the way they are doing it. It seems therefore axiomatic that teacher's training in literary studies is badly needed for many considerations, most importantly for facilitating the students' learning.

Ideally, truly prepared teachers implement various techniques which have the very potential to achieve sustainable learning. This, in turn, needs not only a competent teacher as a master of content, but also a skilled teacher who has a well-equipped repertoire of professional strategies to teach literature as a set of skills, not only as a matter of knowledge transmission. To put it another way, the teaching of literature must not be conceived only as a matter of content, but also a matter of process and practice which necessitates teaching preparation in its fullest sense.

Therefore, both pre-service and in-service training are necessary for teachers to keep pace and better deal with the recent changes and latest trends in literary studies in terms of approaches, methods and techniques. Unquestionably, for a teacher of literature pre-service training is of capital importance to function adequately as a skilled and qualified practitioner. Teaching western literature with all what the subject carries to non-native students who usually approach it with big apprehension and enormous uncertainties is not that easy task without appropriate training. In brief, an adequate pre-service training is necessary if quality teaching is sought.

This is the reason why prospective teachers, in particular, need to transform their theoretical knowledge into practice; they ought to be involved in running courses under a close supervision of their monitors.

3.9.6 Assessing Students' Learning

Assessing the students' achievement in literature studies at the English Department has traditionally been largely exam-oriented. This practice has accordingly restricted the study of literature to emphasizing rote memory and

reproducing already-supplied critical judgments by teachers, with little or no attention to the students' own creative skills. Undoubtedly, within this assessment policy, the wash back[7]is likely to be negative since the focus of learning is not catering for the students' needs. Instead, heavy focus has for long directed   to passing examinations.

Moreover, because the interaction with the literary text has usually been reduced to the mere surface comprehension of the different plots and, sometimes, as a means for vocabulary learning as teachers have always been complaining about their students' language deficiencies, the literature examinations, accordingly, have been designed in the form of general text comprehension tasks or/and essay writings on the different literary periods and movements limiting the students' textual focus , personal response and critical thinking skills.

It also worth mentioning that formative assessment has not always been the focus of attention in literary studies. This on-going type of assessment which usually takes place during the teaching and learning process and, which basically, serves the means to provides appropriate feedback has not been the primary concern of many teachers of literature, who tend somehow to ignore formative assessment though, undoubtedly, they are well aware of it significance in preparing the students for formal tests. Stressing the importance of formative assessment, Ross (2005) writes

> **A key appeal formative assessment provides for language educators is the autonomy given to learners. A benefit assumed to accrue from shifting the locus of control to learners more directly is in the potential for the enhancement of achievement motivation. Instead of playing a passive role, language learners use their own reckoning of improvement, effort, revision, and growth. Formative assessment is also thought to influence learner development through a widened sphere of feedback during engagement with learning tasks.**

(Ross, 2005:319)

Ross' quotation points to the importance of the formative assessment within which the teacher provides relevant feedback to students, which may also be considered as a form of scaffolding. Therefore, consistent with the idea that students' learning is fundamentally the result of an active process, not of a receptive and passive one, it seems that the prime objective of feedback, provided by the teacher or even by classmates, is to encourage the students to be self-directed and most importantly to be aware of their weaknesses. In doing so, they are likely to bridge the gap between their current learning state and the intended ideal learning objectives. Ross' view is similar to that of Shohamy (1995)who opines that the significance of feedback, as a defining feature of formative assessment, lies in its utility in providing remedial and suggestive information on the students' performance in tasks rather than being judgmental comments. In the same line of thought, Ketabi and Ketabi(2014)highlight the invaluable importance of formative assessment in English language considering it as a sine qua non in preventing negative washback effect of formal examinations.

3.9.7 Managing Students' Anxiety

Another challenge that the teachers of literature encounter in their classrooms particularly at the undergraduate level is the high level of anxiety and apprehension that the students display when confronting a literary text. It has become commonplace that students in advance conceive literature as an intimidating subject.

Unfortunately, this prejudice has had a negative impact on their attitudes and motivation to explore the literary component of the English language. This state of affairs has in turn led literature teachers, unlike many of their colleagues, to spend much time and energy to convince their students to embrace literature. Therefore, the teacher's prime concern has become, in the first place, creating a low-anxiety classroom wherein the students can confidently tackle literature.

A wide body of literature has covered the notion of anxiety in foreign language education as a whole. According to Horwitz et al (1986), anxiety which is

always associated with those feelings of apprehension, tension and nervousness, is a source of discomfort and underachievement in foreign language contexts. They rightly posit that "**just as anxiety prevents some people from performing successfully in science .., many people find foreign language learning, especially in classroom situations, particularly stressful."**(Horwitz et al, 1986:125)

In brief, anxiety in the foreign language classroom is generally viewed as the combination of multiple states of apprehension, fear and worry associated with learning. All too often, students experience it as a result of their perceptions, attitudes, beliefs, and feelings towards a learning situation. This particularly true, as mentioned above, to the study of literature; a process which is characteristically demanding in terms of overcoming the students' negative perception of literature.

According to Berg (1993), it is almost false to think that anxiety in the foreign language context concerns only the acquisition of linguistic skills at lower levels and that easing the students' anxiety is reduced to the early years of language instruction. Berg's idea denotes that anxiety is likely to persist even when students enter high-intermediate and advanced levels of the study of the target language, literature and culture.

Sensitizing teachers to the negative impact of anxiety and highlighting the significance of their roles in helping the students overcome and /or ,at least, better cope with the potential feeling of anxiety and uneasiness in early contact with literary studies Berg writes that "**the introduction of anxiety-controlling measures should also be considered essential during the early stages of literature study, since there can be little doubt that many beginning literature students experience high levels of stress."**(Berg, 1993:28)

What is more, Berg shares with Harper (1988) and Santoni (1972) the view that the in many settings worldwide the traditional methods of teaching literature at the introductory level have failed to soundly address the problems of students' anxiety and inadequate preparation. Their idea is that unlike students of superior ability who usually pursue literary studies with greater confidence, deeper interest

and higher levels of motivation, students at beginning levels face immerse hurdles, and here lies the responsibility of the teacher in implementing the most adequate approach to help them surpass their anxiety.

Indeed, the teacher as an agent of innovation and change has to act to bring about new teaching techniques which would meet the students' needs and equally make them feel more secure in taking up the task of studying literature. Berg (1993) further argues that besides the limited exposure of students to literature at their early education, traditional methods of teaching literature which tend to be a larger extent teacher-fronted and which often- times tend to neglect learner-learner interaction and seat back cooperative are among the major reasons for students' anxiety in literature courses.

3.9.8 Course Coverage

Covering the field is a perplexing issue for many teachers across different disciplines, not least literature teachers who usually find them self in an endless competition with their demanding profession, in the sense that the teacher find him/herself in a continuous obsession about the amount of content to be imparted to the students especially with the ever-increasing number of publications in literary studies.(Showalter, 2003)

One source of anxiety for teachers is obviously the inability to, at least, get a copy of these publications. Another worry is the teacher's struggle to cover the content of these thousands of publications and therefore incorporate it into his/her teaching.

Obsession with content at the cost of practice and process according to Showalter is intimidating for teachers who usually feel guilty of not being able to cover all the latest in the field. Still, teachers of literature might well be puzzled and, in many instances, undecided on how much the students must know to achieve a sound understanding of a given text, its author and the historical period in which it was produced. This state of affairs most frequently places the teacher in a real

dilemma as what to include and what to exclude given the restricted amount of time allotted to the subject. Commenting on this unhappy and critical situation, Showalter (2003:13) writes that

> **One of the major difficult tasks for a literature teacher is deciding what to leave out. Instead aiming for comprehensive coverage, we have to think about what students need to read in order to establish a basis for further learning, and we have to adjust our intellectual aspiration to a realistic workload.**

The quotation above carries an interesting point which is worth being raised; it relates to the essence of conceiving teaching in general and teaching literature in particular.

Admittedly, the teacher has to cover the course content in line with the prescribed syllabus, and even when this becomes a daunting task under some contextual constraints particularly time shortage, s/he has to assign part of it to at least ensure the students' exposure to it. What accounts much, however, is how to best utilize the limited time and the few moments the teacher shares with his/her students to inculcate in them the necessary skills for coping with future learning situations and how to mindfully locate their needs and adequately develop the most efficient pedagogical strategies to meet those needs .In so doing, both the teacher and the students become jointly responsible for the learning process.

3.9.9 Balancing Teaching and Research

It is axiomatic that teaching, by its very nature, entails research. In fact, one of the major roles of the teacher is being a researcher .Teaching and research are intertwined and function in a complementary relationship to achieve a concrete professional development. This is very likely to happen when research is devoted to explore the teaching practice rather than being basically concerned with scholarly publications. To put it another way, teachers need to devote equal time and most importantly much commitment to teaching, bearing in mind that before being

scholars, they are fundamentally hired to teach. This is, however, not to argue that teachers have to be less devoted to or less interested in their scholarly activity, but rather they should put their research in favour of their teaching. They, according Graff (1992:123), ought "**to make it[research] more teachable**" in a way that pedagogical issues become as intellectually challenging for them as research. In a nutshell, teachers in general and those of EFL literature in particular need to work to be primarily professional in their teaching as they strive to be in their research because nowadays "**governments and universities are pressing for more and better teaching as well as for more and better research output**". (Leisyte et al,2009:624)

3.10   Conclusion

In the third chapter, the researcher has made an attempt to touch on the main issues relating to literature teaching and learning at the English Department. In so doing, it was quite useful to, first, deal with the status of ELT at the tertiary level. Equally, the chapter has introduced the newly introduced system (the LMD) and its main objectives. Additionally, it has provided some insightful information relating to the English Department. In this vein, some statistical data related to both teachers and students have been presented. More importantly, the chapter has focused on the teaching of literature at the second year LMD level. Thus, an endeavour has been made to cover some important issues such as the curriculum, the syllabus and the major constraints and challenges that teachers usually encounter in introducing literature in their classrooms. Within this particular area, a detailed account on some contextual problems has been provided. The intention was not merely to list these problems, but rather to sensitize teachers to their impact on students' learning and therefore the necessity to cope with them.

Notes to Chapter Three

1)   A lingua Franca or else a bridge language is a language which is used as the principal medium of communication among groups of people with different mother tongues. According to Carter(1993) a lingua franca can also be referred to as auxiliary language. He points to the example of Nigeria where the lingua franca is English.

2)   The term Globalisation has been defined by Encyclopaedia Encarta (2003) as: the integration and democratization of the world's culture, economy, and infrastructure through transnational investment, rapid proliferation of communication and information technologies, and the impacts of free-market forces on local, regional and national economies.

The definition above implies that globalization is a highly multi-dimensional process which unifies people of the world. It involves all walks of life: economics, politics, culture and language as well. According to Giddens (1990) globalization refers to the transformation of local happenings into global ones; he accordingly writes that globalization concerns "the intensification of worldwide social relations which links distant localities in such a way that local happenings are shaped by events occurring many miles and vice versa. (Giddens, 1990:64)

3)   The   Bologna   process   was   initiated   with   the Bologna Declaration (1999).It basically seeks to bring about comparable and coherent system for European higher education. Its principles aim to promote the mobility of teachers, academicians and students. It also strives to ensure high-quality learning and teaching. After its remarkable success in regional cross-border cooperation in higher education settings, the process had gained a wide recognition in many parts of the world.

4)   FCE:is an economic association which was established in October 2000 by a group of business leaders to contribute to the development of the Algerian economy at large. This association is open to Algerian private and state companies as well as to foreign companies under the legislations of the Algerian law. (http://www.fce.dz/)

5)   A global language according to David Crystal (1997) should have a special role recognized in every country. This special role has two implications. Firstly, when it is serves the official language of governments, media, courts and education. Secondly, when it is considered as a priority in the country's foreign language teaching policy. In his book English as a global language (1997), Crystal provides a rather clear explanation of what makes a Language become global. He opines that the chief reason is the power of the people who speak that language; it has nothing to do with the structure of the language. Power, according to him, always drives language. English, adds Crystal, became a global language for a variety of reasons .Firstly, the power of the British Empire; later the power of American imperialism. For his side, Widdowson (1994) thinks that a global language is a language that has no boundary of usage. It transcends traditional, communal and cultural boundaries.

6)   The Competency Based Approach was first introduced in the 1970s in the United States. The essence of such an approach is to develop in the learner know how skills to make learning useful, durable and relevant to real-life contexts. In other words, this approach seeks to enhance the learners' linguistic, intellectual and problem solving competencies and capacities to allow them cognitively and pragmatically tackle challenging situations. In doing so, learning is perceived as being worthwhile, having relevance in and outside the school. Because of its success, the CBA was adopted by many educational settings worldwide. In Algeria it was implemented in 2005 as part of the reforms introduced by the Ministry of Education.

7)   The washback or else the backwash effect refers to the impact, be it positive or negative that an exam or a test has on the way in which students are taught. On this phenomenon, Johnson (2001:291-292) writes that

> **This is the effect that testing has on teaching. For better or worse, tests and exams control over what goes in the classroom….if the test is a bad one, the result may be negative washback….But if the test is good one, and its nature well understood by the teacher, the effect on the teaching may be very positive.**

Chapter Four

Literature Teaching Under Investigation

4.1Introduction

The present chapter will deal with the practical side of research focusing on both processes: data collection and data analysis. In so doing, an account will be made on the objectives of the study, the different research instruments and the approaches used in data analysis and interpretation.

The data collection process has involved three research tools:a questionnaire addressed to the students, a structured interview held with teachers of literature at the English Department in addition to classroom observation to cover and supply additional data relevant to the major objectives of research.

In analyzing data a mixed approach has been used. Therefore, the specificities of both qualitative and quantitative approaches have been discussed. The analysis of the questionnaire submitted to the students, teachers' interview and classroom observation has been carried out with the intent and the belief that a sound interpretation of the results is very likely to help the researcher come up with the necessary recommendations and the most feasible suggestions which will be tackled in the next chapter.

4.2   Research objectives

The objectives of the present research are as follows:

- ✓ Investigating the approach(es) employed in teaching EFL literature.

- ✓ Measuring the degree of the exploitability of the literary text in the classroom.

- ✓ Determining the extent to which teachers implement active learning strategies in their classrooms.

4.3   The Participants

The present study has involved teachers and students in the English Department at Tlemcen University.

✓ **Teachers**

Aiming at collecting maximum data about the major areas of the present research, the researcher intended to collaborate with at least five teachers. Yet, because of some research specificities, three teachers were involved owing to the fact that they are constantly in charge of teaching literature to 2nd year students.

✓ **Students**

The students involved in this study were second year students at the English Department at Tlemcen University. They were one hundred and twenty (120) students, 70 female and 50 male aged between 20 to 22 years old. They were randomly selected to complete a questionnaire about the way literature is being presented to them and their roles in the classroom.

4.4 Limitation of the Study

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

✓ The number of the questioned students: as mentioned above the sample population involved 120 students.

✓ The number of the teachers observed: the researcher has observed, on a regular basis, two (02) teachers only. This is

because these teachers are frequently assigned the task of teaching literature to 2nd year students.

4.5 Data Collection and Research Instruments

Conventionally, data can be collected via a number of tools or the so called research instruments. The Present research aims to accomplish the "triangulation" through the use of: classroom observation, questionnaires and interviews. Hence, triangulation as a key parameter within the present study refers to "**the use of multiple data-gathering techniques (usually three) to investigate the same phenomenon. This is interpreted as a means of mutual confirmation of measures and validation of findings**. "(Berg, 2001:05)

On the other hand, it is particularly important for a researcher to ensure that the instruments being used in collecting data are valid and reliable. Indeed, research validity and reliability depend, to a larger extent, on the appropriateness and adequacy of instruments. The choice of the instruments is a sensitive issue which has to be critically undertaken if the researcher's prime intention is to build his /her project on solid basis, and therefore, achieve the target objectives. Below is a description of the three instruments used in the study.

4.5.1 The Questionnaire

The questionnaire is a research instrument used for collecting data and recording information about a particular issue of interest. It contains a set of questions which ideally must be clear. In addition to this, the questionnaire should always have a well-defined purpose with a direct relationship with the overall objectives of research. Respondents, on the other hand, need to be informed from the outset about the purpose of the research. They need to be reassured that the information they provide on the questionnaire will remain confidential, especially their identities and/ or personal details.

The significance of the questionnaire lies in its efficiency in gathering a large amount of data within a limited time, with less effort and at a relatively low cost. What is more, the use of questionnaires makes it easier for the researcher to identify appropriate respondents. (Cohen et al, 2007)

For the sake of clarity, in terms of layout, the questions ought to be numbered and ordered in a way that appears logical to the respondent, preferably with similarly themed questions grouped together. To do so, a technique known as "funneling", that is to start with general questions before launching into more specific questions, is needed. Therefore, simple questions are always placed at the very beginning so as to put the respondents at ease.

In order to maximize the response rate of the questionnaire, and hence, avoid what is technically referred to as 'attrition', other aspects have to be taken into consideration. These concern the length of the questionnaire, ease of completion and more importantly the relevance of the subject matter under investigation to the respondents.

It is conventionally agreed that prior to administering the questionnaire, it is a good practice to pilot or pre-test it with a small sample of the target population. Piloting the questionnaire is useful in the sense that it helps the researcher to check the respondents' understanding and their ability to answer the questions. Besides, such a process enables the researcher to highlight potential confusions, and therefore, spot any routing errors. What is more, piloting provides an estimate of the average time the respondent will spend to complete the questionnaire. Hence, necessary amendments should be made at this stage before issuing the final version (Wilson and McLean, 1994).Accordingly the researcher has piloted the questionnaire with thirty five (35) students and this in turn has been beneficial in restructuring questions and reorganizing items in it.

4.5.2 The Interview

The interview is another useful and popular research instrument that entails talking and listening to the respondents in a conversational setting (Dorneyei,2007). Hence, the usefulness of the interview lies basically in its significant contribution in collecting complete information with greater understanding .Indeed, compared with the questionnaire, for instance, the interview is more personal, and this allows the researcher to obtain higher rates of response.

Making use of this instrument, the interviewer, all too often, uses open questions in order to gather maximum data from the interviewees. Therefore, an interview is generally seen as a medium of "**interchange of views between two or more people on a topic of mutual interest**."(Kvale, 1996:14)

In conducting interviews, the researcher has to pay a particular attention to the questions s/he intends to tackle with the informants. Thus, the questions have to be designed in a way that involve the interviewee and elicit valid response from them avoiding, at the same time, all forms of biases. This implies that both the interviewer's behaviour and well- designed questions are two important elements conducive to attaining the target objectives of research.

The existing literature on interviews distinguishes at least three types of interviews. Thses are respectively: the structured interview, the semi structured interview and unstructured interview. Below is a brief description of each type.

- **The semi-structured interview**   or else "non-standardized interview" is a type of interview which include a number of already planned questions; yet the interviewer is granted the freedom to re-word them and/or change their order in accordance with the direction of the interview.

Accordingly, Berg (2001) writes that

> **This type of interview involves the implementation of a number of predetermined questions and/or special topics. These questions are typically asked of each interviewee in a systematic and consistent order, but the interviewers are allowed freedom to digress; that is, the interviewers are permitted (in fuel expected) to probe fur beyond the answers to their prepared and standardized questions.**

<div align="right">Berg (2001:70)</div>

Hence, being less formal, this type of interview gives the interviewer enough flexibility to

- ✓ Conduct the conversation in a way s/he thinks adequate and relevant.

- ✓ Ask the questions s/he considers appropriate.

- ✓ Supply further explanations whenever needed.

- ✓ Ask for clarification if the answer is unclear or vague.

- ✓ Give the interviewee the opportunity to elucidate further information.

- ✓ Raising other questions which have not been planned earlier.

In brief, the semi-structured interviews have the very potential to prompt and probe deeper into a given situation of interest. They are more appropriate to collect complex data, ensuring higher proportion of opinion-based information.

- • **Unstructured interview**

Compared to the above mentioned interviews, his type of interview is very likely to be conducted within a very casual mood characterised by a smooth spontaneity and greater flexibility. Despite the fact that the interviewer is supposed to ask the informants a set of questions/he is not supposed to strictly follow in

interview guide. This is another way of saying that s/he can changes the sequence of questions, rewarding them and even modifies or readjusts them. Therefore, each interview is supposed to be different. The Interviewees are encouraged to speak openly giving as much detail as possible, expressing their personal opinions and sharing their knowledge and experiences.

In spite of the strengths of this type of interview, it worth noting that, on the other hand, many weaknesses are associated with it. The interviewer, for instance, may not obtain the relevant data to the question of the study or s/he lacks the communication skills to structure questions and prompt response.

- **The structured interview (standardized interview):**

The present study has made use of structured interview. Within this type of interview, the questions and their order are structured in advance. Berg (2001:69) posits that "**The standardized interview uses a formally structured schedule of interview questions. The interviewers are required to ask subjects to respond to each question**."

In other words, the questions are asked to all respondents following the same wording, sequence and ideally and preferably with the same tone. The strength of the structured interview, therefore, lies essentially in the researcher's control over the topic and the format of the interview. This, in turn, allows the researcher to easily code and analyzes data.

Nonetheless, within this formal type of interviewing, the researcher has to ensure that the atmosphere is comfortable and congenial in order to establish a good rapport with the informants. In fact, because of the researcher's adherence to a pre-prepared interview guide might impede the probing of relevant information.

4.5.3 Classroom Observation

Besides questioning and interviewing, observation is very likely to facilitate the researcher's task in drawing a useful comparison of what the informants provide (in the questionnaire and the interview) and what is lively happening in the classroom. Indeed, the classroom observation process is widely recognized as being a useful instrument to gather direct, realistic and reliable data about the major issues under investigation. Within an observation process, the researcher is immersed in the research setting, and this, in turn, allows him/her to cover the different dimensions of that setting in terms of behaviours, actions and interactions. In conformity with this idea, Cohen et al (2007:396) posit that "**the distinctive feature of observation as a research process is that it offers an investigator the opportunity to gather 'live' data from naturally occurring social situations. In this way, the researcher can look directly at what is taking place in situ rather than relying on second-hand account.**"

Likewise, Dornyei (2007) highlights the significance of the observation method as being a basic research tool that enables the researcher to generate data that might be missed in questioning methods. Dorneyei, accordingly, opines that from a research perspective observation is "**fundamentally different from questioning because it provides direct information rather than self- report accounts, and thus it is one of the basic data sources for empirical research**."(Dornyei, 2007:178)

According to Morrison (1993:80) the practicality of the observation process allows the researcher to collect data on the following:

- The physical setting (the physical environment along its organization)
- The human setting (the organization of people, the characteristics and the makeup of the groups or individual being observed)
- The interactional setting (the interactions taking place, formal, informal, planned, unplanned, verbal, non-verbal etc.)

- The programme setting (the resources and their organization, pedagogic style, curricula and their organization)

(Cited in Cohen et al, 2007:396)

4.6 Data Analysis Methods

In analyzing data, the researcher opted for mixed methods involving both quantitative and qualitative approaches so as to make it easier to have multi-levels of analysis. This coheres with Dornyei's (2007:45) idea that a fuller and better understanding of a given phenomenon is very likely to be attained "**by covering numeric trends from qualitative data and specific details from quantitative data**."

Obviously, opting for the two methodologies is worthy as it builds up solid research design, which, in turn, would result in adequate discussion ,interpretation and summary of the research findings.

4.6.1 Qualitative Analysis

In its essence, this type of analysis entails the use of qualitative data such as interviews and observation processes to understand and therefore provide an explanation of a given social phenomenon. In other words, qualitative methods are of paramount importance as they facilitate the researcher's understanding of people as well as the social and cultural context in which s/he is involved.

Dornyei (2007) argues that within a qualitative analysis most data is converted into textual from. In the same context, Dorenyei adds that the significance of this type of analysis lies in its both usefulness and practicality in centering attention on approaching and understanding the situation under investigation from the point of view of the participants. Unlike the quantitative

methods, qualitative approaches to analysing data is, all too often, interpretive and subjective. Highlighting this idea, Dornyei (2007:38) accordingly writes that "**qualitative research is fundamentally interpretive, which means that the research outcome is ultimately the product of the researcher's subjective interpretation of data**."

4.6.2 Quantitative analysis

A very basic idea to think about a quantitative analysis is that within this process data is numerical and statistical. Therefore, the researcher's task is to codify data using mathematical based techniques, usually with the help of a computer programme, to ultimately translate it into different graphic displays, such as pie charts and /or bar graphs. Hence, analyzing quantitative data differs from the analytical processes of qualitative data due to the fact that "**quantitative analysis is more straightforward ...because here there are well defined procedures guided by universally accepted canons, to address research issues and the computer will do most of the detailed mathematical works for us, producing relatively straightforward results**."(Dornyei ,2007:197)

4.7The Results of the Study

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

4.7.1Students' questionnaire

Question 1 : students' perceptions of studying literature

This question was addressed to the students to poll their perceptions of studying literature. It aimed to find out the different reasons that shape their

attitudes towards the literary component of the English language. Multiple suggestions were put forward for the students to express their perceptions of learning literature be them positive or negative. The students were also given the opportunity to add other information that might justify their opinions. In response to this query, 53% of the students expressed their positive perception of learning literature while 47% of them reflected a negative attitude towards literary studies.
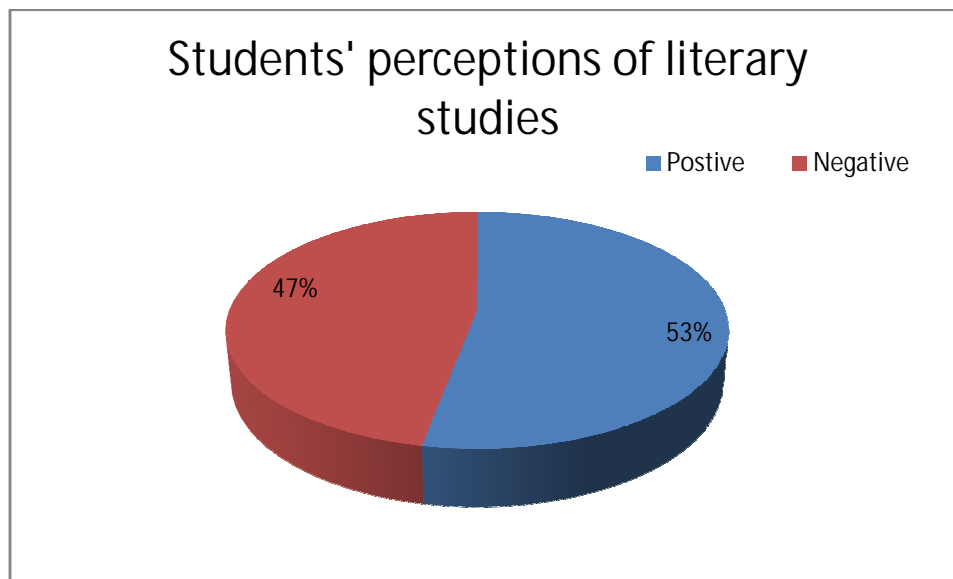
Pie chart 4.1. Students' perceptions of literary studies

In justifying their points of view, the vast majority of the students holding a positive attitude towards literary studies advanced the following reasons :

✓ Literature is motivating.
✓ Literature develops linguistic skills.
✓ Literature allows learning the target culture.
✓ Literature spurs imagination and opens new horizons.

On the other side, the students having a negative perception of studying literature advocated the following reasons:

✓ Literature is difficult to read and understand.
✓ Literature is imagination only.

✓ Literature is boring.

Question 2 : Specifying literature learning objectives

   The intent of this question is to find out whether or not teachers of literature inform their students about the learning objectives of the course. In other words, the point of interest is to check whether teachers provide learning objectives in the very outset of the course, and therefore make them explicit for students. Answering this question, a total of (58%) of the students reported the fact that their teachers' do not specify the course objective, whereas (42%) said that their teacher provides them with what s/he wants them to learn.
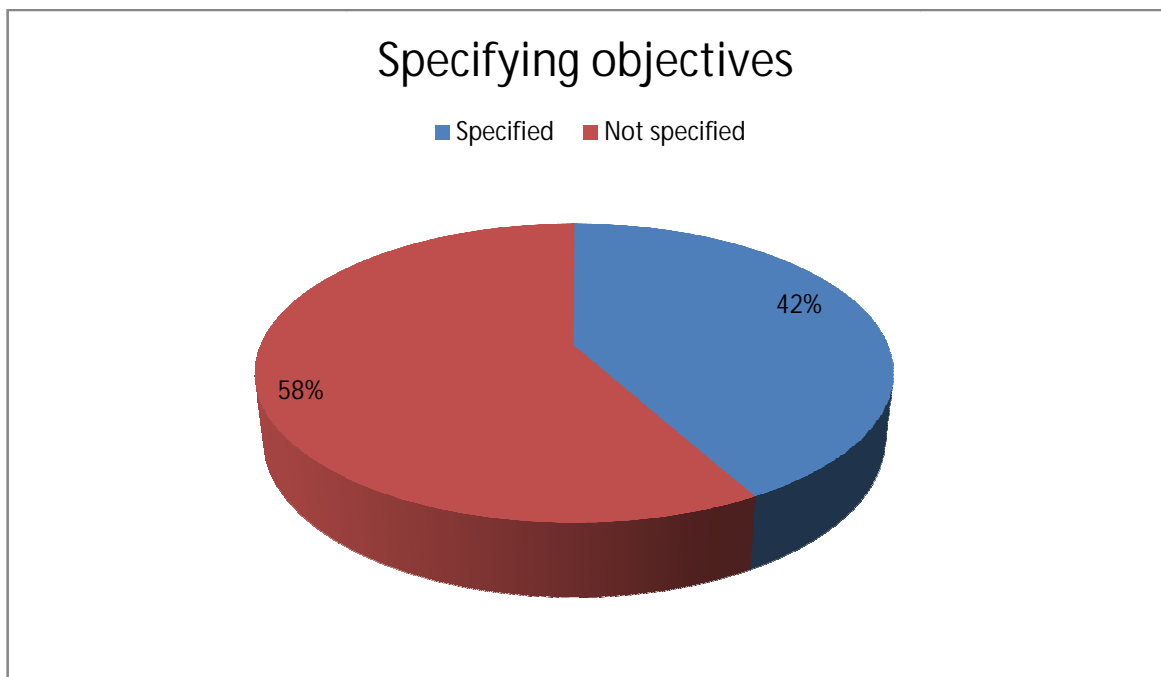
Pie chart 4.2. Specification of literature teaching objectives.

Question 3: Reading assignments

   This question aims to reveal a very sensitive issue in teaching literature as it concerns reading assignments. The objective is to find out whether the students are assigned to read literary works as complete entities or just excerpts which most of the time are chosen by the teacher. In response to this inquiry, the overwhelming

majority of the students (80%) admitted that their reading is reduced to those excerpts that the teacher chooses for them. Yet, another (20%) of students said that they were compelled to read complete literary works.
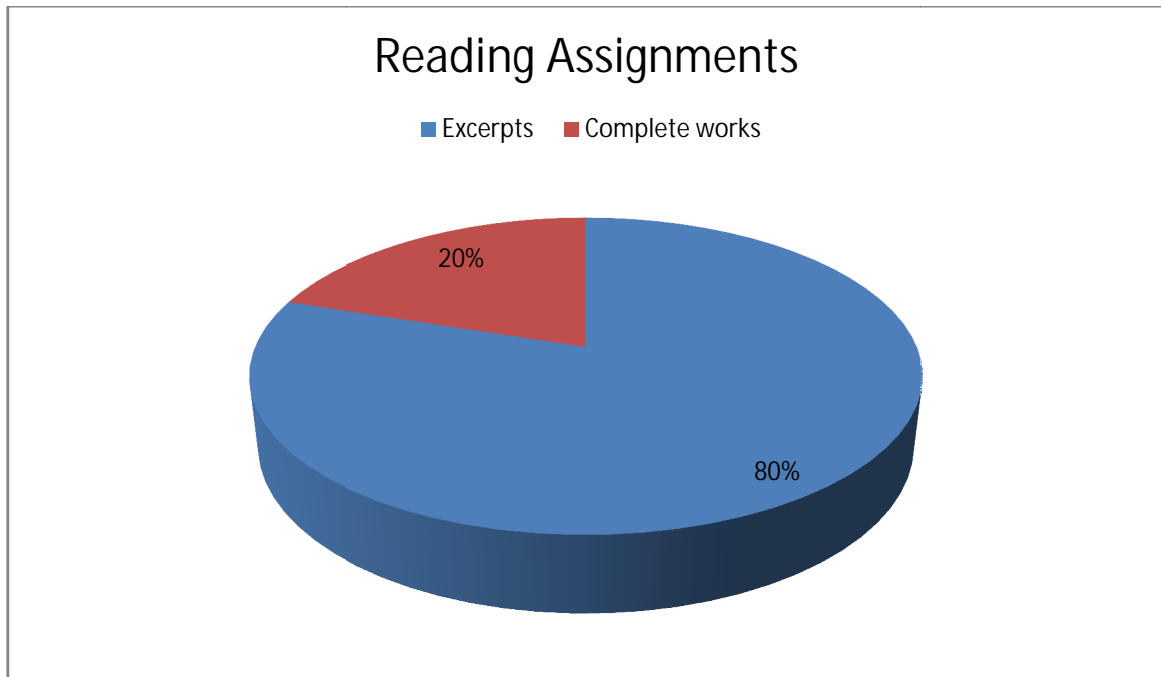
Pie chart 4.3. Reading assignments

Question 4 : Students' accountability towards reading assignments

　　　Seeking to measure the extent to which students are engaged and committed to their roles as students of literature, they were asked if they do their reading assignments in due time. In addition to this, they were given the opportunity to state the difficulties they encounter in their reading tasks. The results obtained from this area of investigation point to the fact that the vast majority of students do their reading assignments in due time when they are assigned reading excerpts. However, when it comes to complete works, the students evokes two major hindering reasons. The former concerns time constraints and the latter is a matter of both taste and length.

Question 5: Students' interest in texts

Admittedly, the success of any literature course rests upon the level of interest that the literary text is likely to arouse in the students. That is why it seemed very important to enquire about their views about the texts they are exposed to. Stated differently, the objective of this question is to rate the extent to which the texts are appealing to the students and their literary taste. With regard to this issue, only 20% of the students labeled the texts as being very interesting and therefore worthy being studied, (30%) considered them as interesting, (15%) saw them as quite interesting and finally (35%) reported that the chosen texts do not evoke their interest.
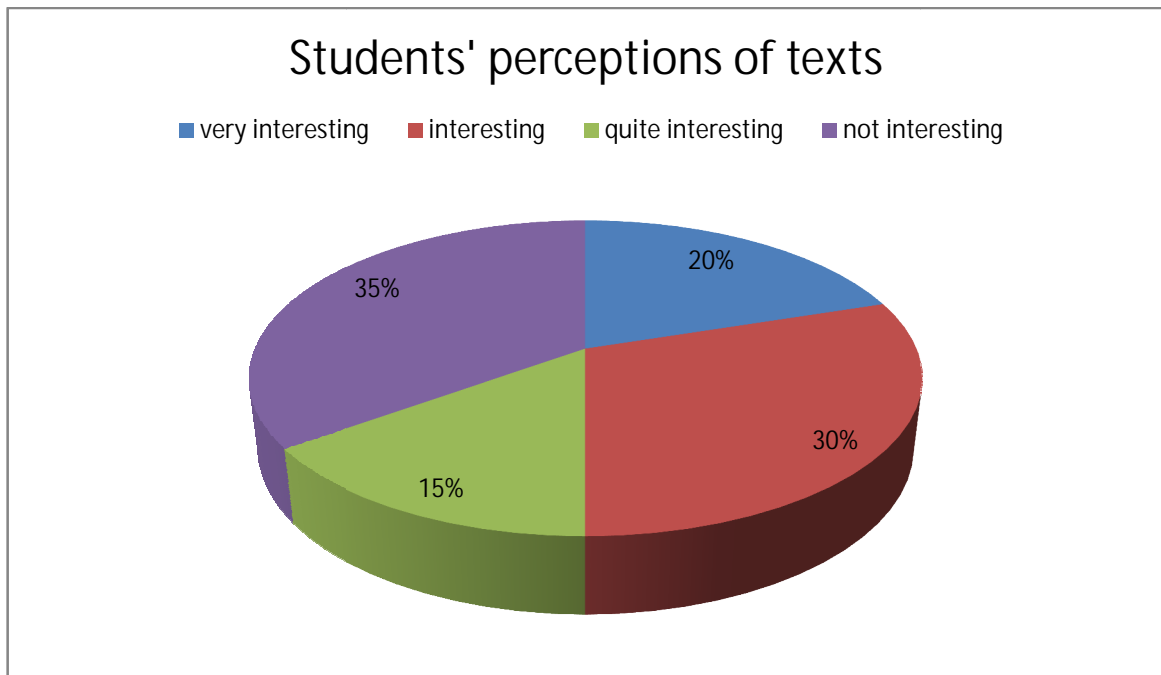
Pie chart 4.4. Students' perceptions of texts

Question 6: Grouping literary texts

In order to get a clear picture on the way the literary texts are ordered in literature courses, this question offered the most possible cases:

-Chronologically ordered according to movements.

-According to themes.

-No specific order is followed.

The whole informed agreed on the fact that the text are arranged chronologically according to literary movements.

Question 7: The use of supplementary materials for the study of literature

The very concern of this question is to have an idea about the materials being implemented in the literature classroom. Unquestionably, the study of literature is a field that entails the use of different sources for the sake of heating debates, comparing and contrasting judgments and most importantly getting deeper insight into the literary work and its merits. On this basis, the students were asked to supply at least the title of one book they used for the study of literature as an accompanying material. Surprisingly, the students' answers revealed the non-existence of any supplementary material. This in turn implies that the primary source of knowledge in the classroom remains the teacher.

Question 8 : Students' roles in the classroom

It goes without saying that the role of the student in a learning/teaching context is of paramount importance, and ideally teachers must strive to make their students' assume an active role in constructing knowledge. It is also enlightening to claim that the students' role in the classroom usually depends on the content of the course and its organization on the one hand and the method the teacher uses on the other hand. Within this vein of thought, the students were asked about their roles in literature courses. The pie chart below offers an idea about the activities that the students are most of the time engaged in. The obtained results showed that listening to lectures and taking notes was the activity in which students spend much time little time is spent in writing or reading tasks. This would suggest that the students' role is to a larger extent passive.
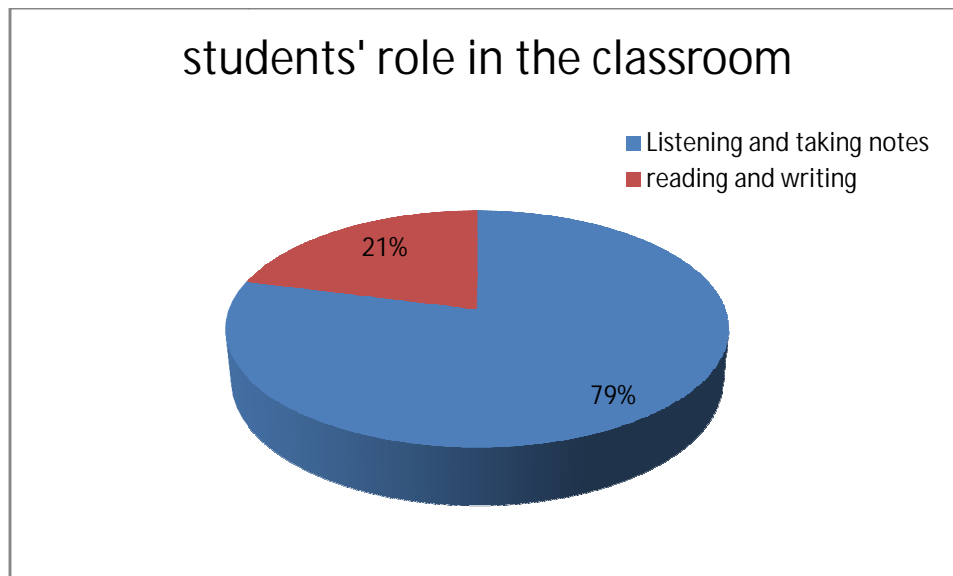
Pie chart 4.5.students' role in the classroom

Question 09: Literary genres

It is common knowledge that literature has been traditionally organized under three major genres (fiction, poetry and drama) and that each genre is typically characterized by certain features and constellation of formal qualities. It is also of no avail to dispute the fact that introducing the EFL students to the three genres is likely to result in enhancing their literary competence. An attempt therefore was made to depict whether teachers devote due attention to the three forms. In so doing the students were questioned to order the genres according to their occurrence in the classroom. The students' answers showed that teachers devote much more attention to fiction at the expense of the other genres, drama in particular which, according to the students' answers, had never been introduced to them.

Question 10: The focus of the study of the literary text

This question has a direct relationship with the practice of teaching literature. Within this enquiry the students were required to order five (05) elements of the

studied texts in terms of the attention devoted to them by the teacher. These elements are:

- The content of the text.
- The formal aspects of the textile. (style, language).
- The literary context of the text (author, literary movement).
- The non-literary context of the text (socio-political backgrounds).
- The students' experience in relation to the text.

Gathering the students' answers, the following orders were collected

Order	Number of students	Percentage
-Literary context of the text -Non literary context of the text -The content of the text -Students' experience with the text	**72**	**60%**
-The non literary context of the text -The literary context of the text -The content of the text -The students' experience with the text	**48**	**40%**

Table 4.1. The focus of the study of the literary text

Question 11: Activities around the literary text

It is widely recognized in the literature that various kinds of multiple intelligences activities are strongly recommended for the implementation of literature especially in an EFL setting where the students are supposed to work with literature. Planning a variety of activities around the literary text is of great importance as it facilitates students' engagement with the text. That is why it was important to question the students about the different activities devised by teachers. In order to make it easier for the students to respond to this query, they were

provided with a number of activities that are recognized by authorities on literature teaching. Such activities include the following:

- General literary analysis (identifying texts, plots, themes, characters…etc).
- Linguistic analysis of the literary text.
- Predictions activities.
- Text summaries.
- Performance and dramatization activities.

The students were also given the full opportunity to add any other activity they are engaged in.

Reporting students' answers depicted the fact that the number of activities introduced in the literature classroom is very limited. Indeed, all students referred to the planning of two activities only: a general literary analysis and text summary.

Question 12: Students' desire for implementing multiple activities

This question was a space given for students to express their own views with regard to the planning of a variety of activities for the study of literary text. Stated differently, the intention of this question is to measure the students' desire to be engaged in diverse activities other than those mentioned above. The overwhelming majority of the students (90%) expressed their desire to be involved in different tasks and activities. Only (10%) of the informants did not show their interest in extra activities.
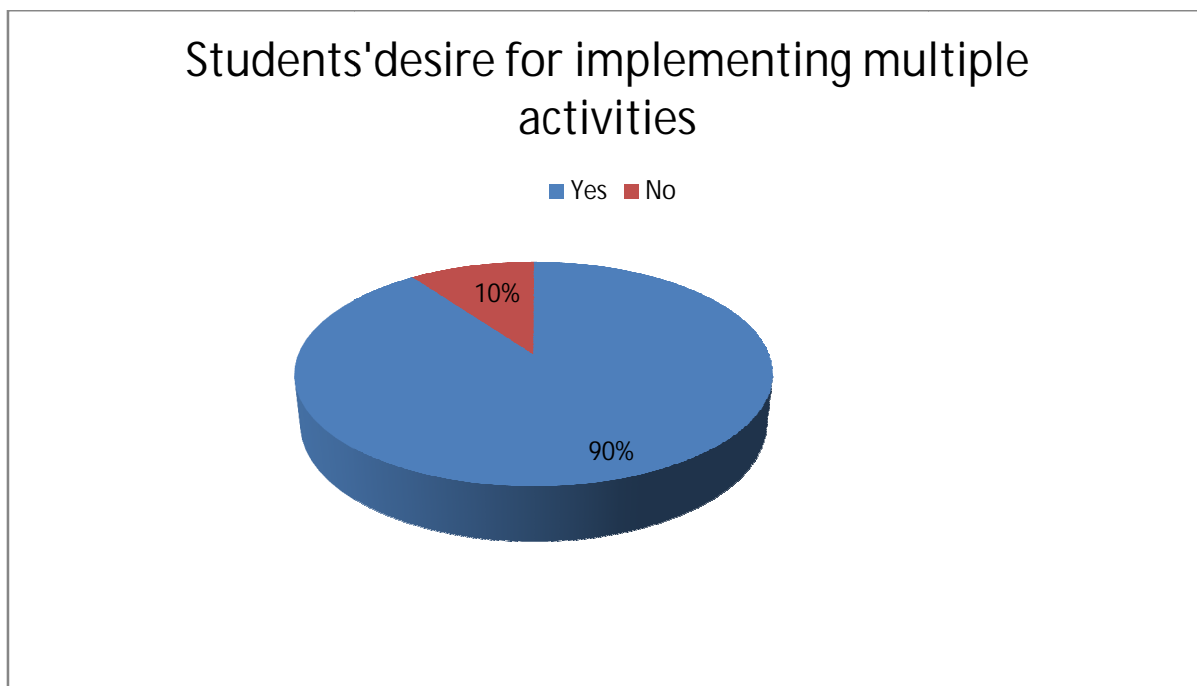
Pie chart 4.6. Students' desire for implementing multiple activities

Question 13: students' involvement in literary discussions

　　Undisputedly, approaching literature in a response-based manner is said to be an effective and coherent pedagogical method in a foreign language context given its boundless significance in promoting the students' active engagement with literature. Indeed, involving the students in literary discussions is very likely to enhance their experiences of reading in a foreign language. Accordingly and in parallel with the objectives of the present study, the students were required to rate the frequency of the implementation of literary discussions in their classrooms. The findings showed that discussions are not frequently used in the classroom. In this respect, only (05%) of the students reported their regular participation in literary discussions, (20%) said that they were sometimes involved in this activity, (60%) of the students representing the vast majority acknowledge the fact that they rarely feel in involved in a discursive environment, and finally a group of students corresponding to (15%) asserted that they have never taken part in such discussions.

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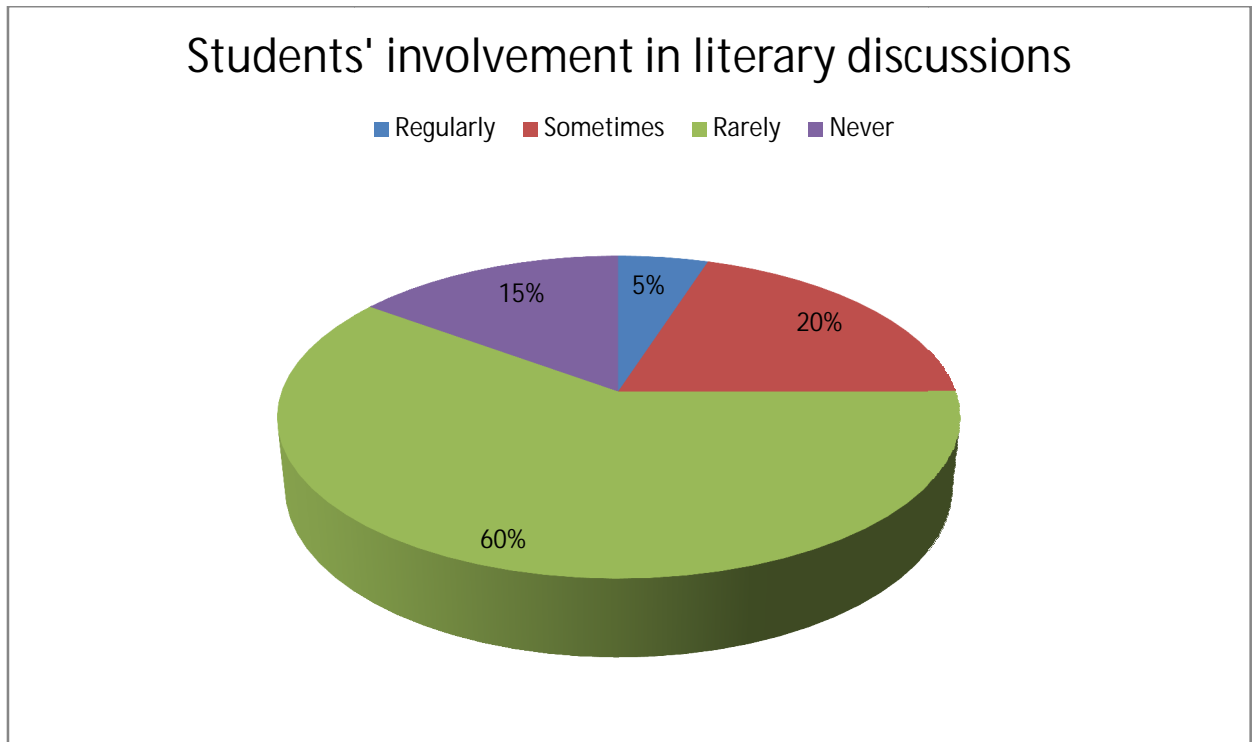
Pie chart 4.7. Students' involvement in literary discussions

Question 14: Students' perceptions of literary discussions

Given the importance of discussions and debates as active and interactive strategies in foreign language contexts in general and in literary studies in particular, it seemed quite useful to investigate the students' perceptions of getting involved in this type of activities. They were also asked to justify their choice. As a response to the first part of the question (79%) of the informants expressed the will to be involved in literary discussions while (21%) seemed to be reluctant to be engaged in this kind of activity.
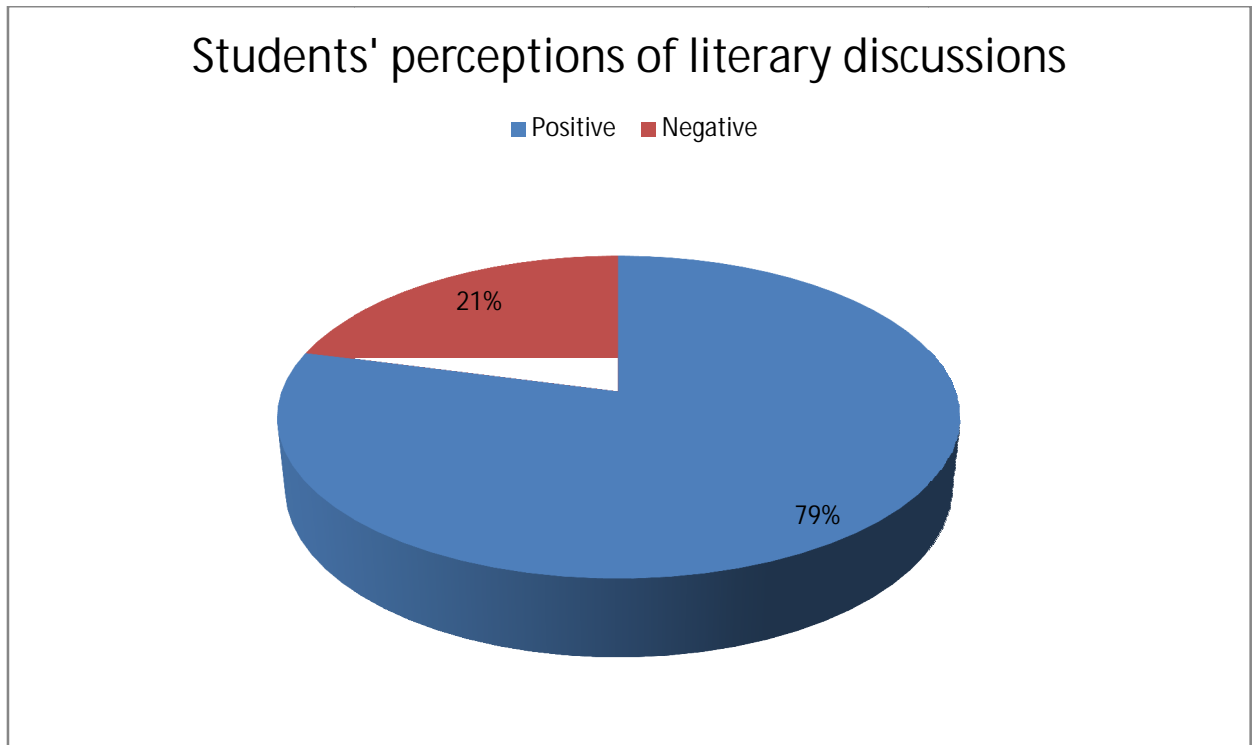
Pie chart 4.8. Students' perceptions of literary discussions

In justifying their assertions the students who were in favour of the use of discussions advanced the following arguments:

✓ Discussions develops critical thinking;

✓ They are motivating;

✓ They help improving language proficiency;

✓ They are enjoyable and not threatening.

Conversely, those students who were against setting a discursive environment in the classroom justified their point of view on the basis of two major reasons: anxiety and linguistic unreadiness to be effective participants.

Question 15: Implementing visual media

Because of its indisputable merits in facilitating learning and teaching visual media has become widely used in today's classroom. It has been proven by researchers that media (videos, films and movies) in the literature classroom are

efficient tools to convey content and raise students' interest and motivation in learning. Therefore, an attempt was made verify whether teachers of literature make a place for such advanced technologies in their classrooms. Our findings showed that such technologies receive little attention from teachers. Regarding this area of investigation,

A great number of the questioned students (60%) maintained that they were never given the occasion to experience multimedia learning in the classroom; only (40%) declared that visual media was part of their teacher's practice, rarely introduced, though.
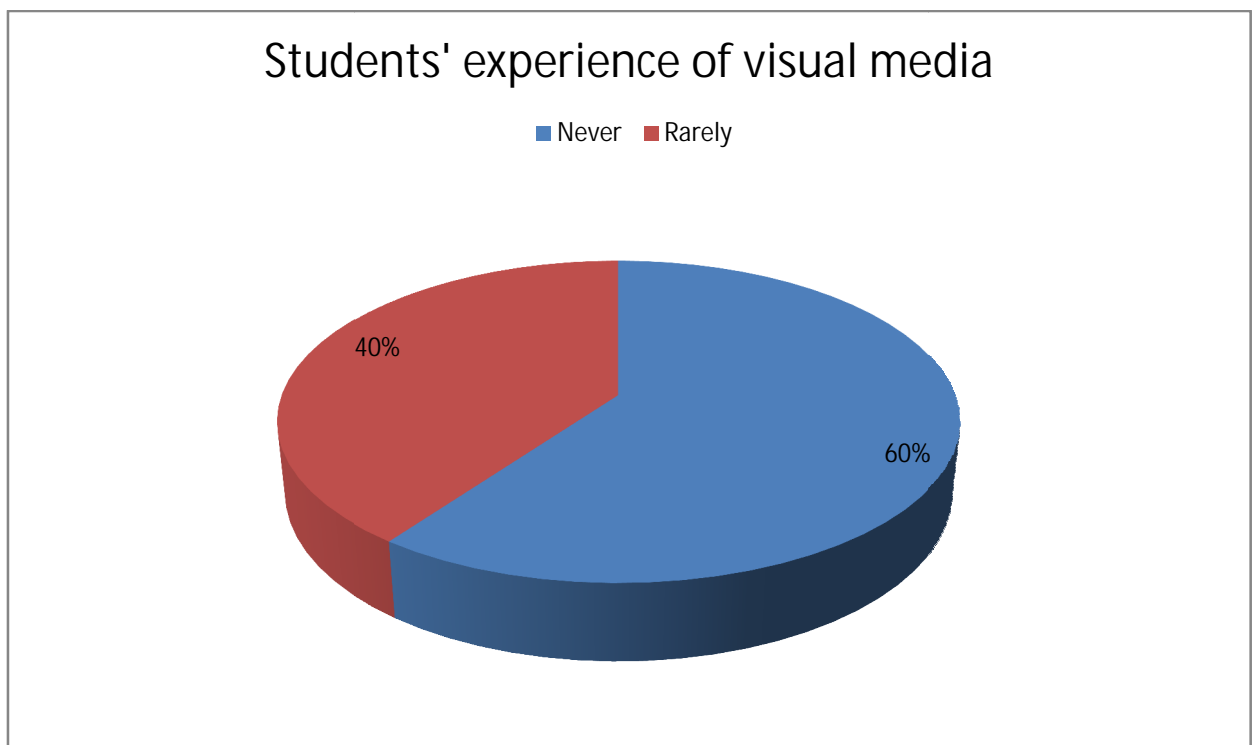
Pie chart 4.9. Students' experience with visual media

Question 16 : students' perceptions of visual media

Through this question, the researchers aimed at gauging the importance of implementing visual media in the classroom. Hence, the students are required to evaluate their experience when media is brought into the classroom as part of the

teaching process. Collecting students' answers showed that (80%) of those who were exposed to visual media pointed that they find this experience very interesting, whereas (20%) qualified it as being interesting. Thus, all in all, it appeared that students' had a very positive attitude towards the use of media technology in learning literature.
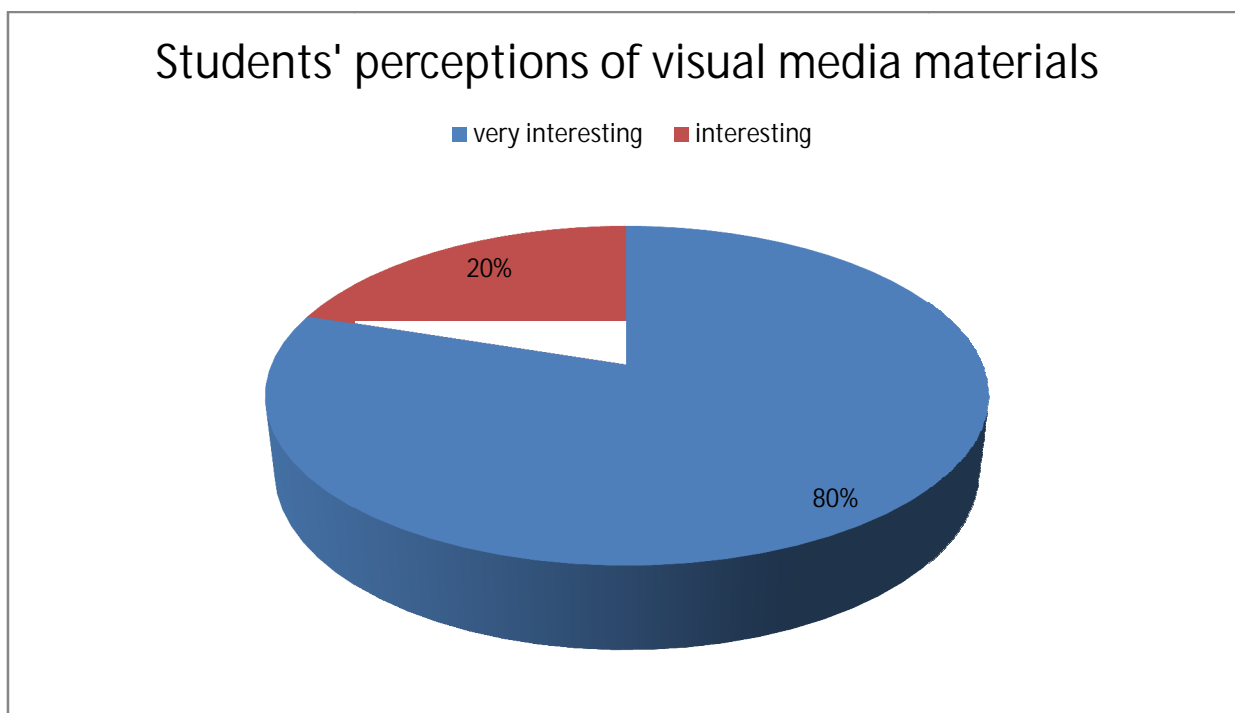
Pie chart 4.10.students' perceptions of visual media materials

Question 17 : activities around visual materials

Ideally, the introduction of visual media in the classroom is considered useful providing that the students' assume an active role in interacting with visual materials be them videos, films, movies..etc).This is the reason why it was crucial to question the students whether the introduction of media materials included activities whose purpose is to ensure their engagement with the content being presented. Surprisingly, all the informants pointed out that no activity was devised around visual materials. This is another way of saying that the introduction of modern technology was not ideally exploited.

Question 18: Cooperative learning in literature courses.

At this stage of the present investigation, the informants were asked whether they were involved in group works in literature sessions. Their answers revealed that cooperative learning, as an active learning strategy, had not its fair share of attention. Indeed a very large number of the informant corresponding to (80%)asserted that they had never experienced this kind of learning in the classroom. While the other (20%) said that group works were rarely used in the classroom.
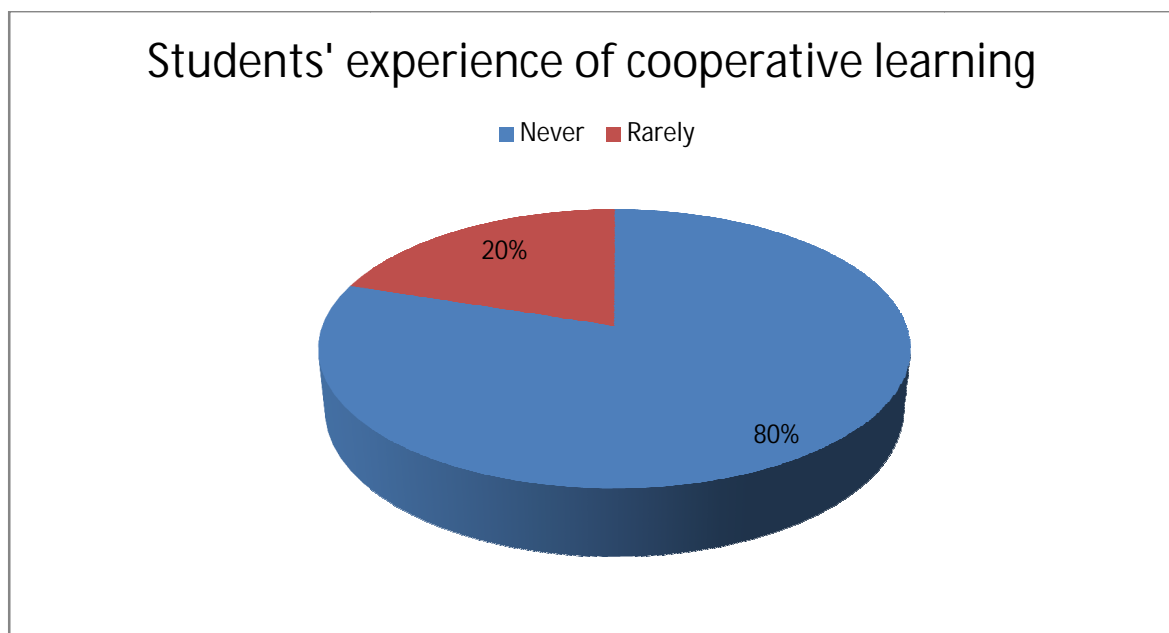
Pie chart 4.11.students' experience of cooperative learning.

Question 19 : students' attitudes towards cooperative learning

The very focus of this question is to investigate the students' attitudes towards working in groups. They were also required to justify their choice. In this very specific respect, the vast majority of the students corresponding to (92%) reflected a strong desire for being involved working in groups. Their answers praised the use of cooperative learning in enhancing their motivation, promoting their self-confidence and maximizing their understanding of literary works. Only a

minority of students estimated to (08%) showed their lack of interest in group learning. The majority of them doubted the success of this technique.
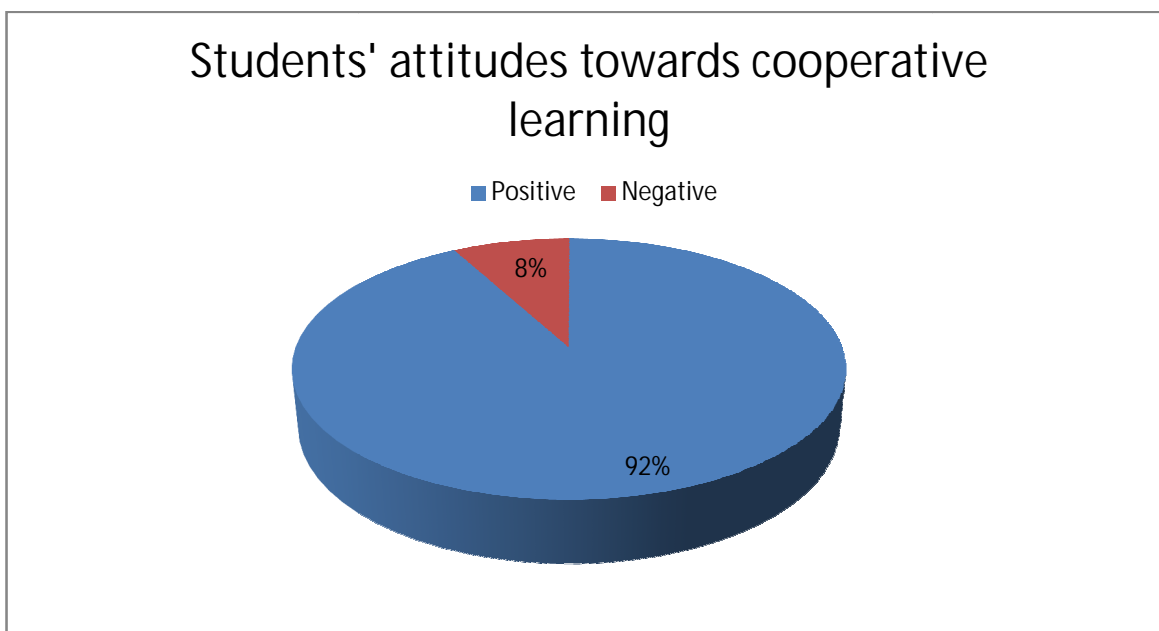
Pie chart 4.12. students' attitudes towards cooperative learning.

4.7.1.1Interpretation of Students' Questionnaire

The questionnaire submitted to the students, within the present study, was significantly important to come up with answers to the main research questions. At a preliminary phase an attempt was undertaken to poll the students' perceptions of studying literature. In so doing the students' were required to justify their attitudes (positive or negative) towards literary studies. The findings showed that a large number of students seemed motivated to embrace literature given the importance of this latter in enriching their linguistic and cultural knowledge as well as developing their critical thinking skills. This positive perception has to be further encouraged by teachers whose role is to sensitize the students to the significance of literature inside and outside educational settings. Regretfully, another significant number of students tend to devaluate literature claiming that literature constitutes a strange world for them as it uses an abnormal language that is not practical for

communicative ends. In very short terms, literature for those students is still a grey area which they approach with greater apprehension and higher levels anxiety.

When it comes to the first major concern of present study and which relates to the way literature is being presented to the students, it was quite methodological to start with the learning /teaching objectives of the course. Undoubtedly, specifying clearer objectives, and most importantly, making them explicit for students is very likely to help them recognize what is expected from them throughout the course of instruction. Regretfully, students' response to this area of inquiry revealed that some teachers are still showing "arrogance" in deciding, sharing and negotiating learning objectives with their students. Such teachers must be well aware of the fact that the process of negotiating objectives with the students is, pedagogically, of prime importance as it stimulates the students to get fully prepared, making the best use of their efforts and abilities to meet the requirements of the course, and thus, optimizing their achievement.

Another very sensitive issue in investigating literature teaching practice concerns the reading assignments. The findings proved a traditional and recurrent practice of teaching EFL literature in the Algerian context; the study of literature is reduced to assigning excerpts which, most of the time, are teacher chosen. Therefore, the inevitable result is that no literary work is fully studied as an entity. In fact, the non-existence of a reading programme which requires the students to be prepared beforehand for the study of literature has shaped a pseudo-literature teaching which in which the teacher is "the star" who enjoys telling almost everything about the literary works.

Another sign of the traditional practice of teaching literature is the teacher's wrestling with coverage. All too often the studied texts, as shown in the students' questionnaire, are chronologically ordered according to literary movements. Such arrangement has become orthodoxy at the expense of the student's response and/or taste.

In addition to this, teachers' monopolization of the course has been, for long, the hallmark of the Algerian EFL literature classroom in the sense that the study of literature is fundamentally based on the teacher as the only source of knowledge. Indeed, the non-use of supplementary materials which are likely to deeply and actively involve the students in the content of the course has dramatically increased students' dependence on teachers' preaching. Consequently, the students' role has, to a larger extent, been reduced to listening to the lectures and taking notes. Undeniably, within such practice, the focus is very likely to be on knowledge reproduction and parroting instead of eliciting critical responses.

Another very interesting point in examining the teaching of literature is the neglect of drama. Indeed, this literary genre which has the potential to involve the students in active and creative roles has been pushed to the margin. Be it a question of time constraints or students' unreadiness to experience this genre, teachers' reluctance to bring drama to their classrooms leaves much to be desired.

Shifting to the essence of teaching literary texts, the results obtained from the students' questionnaire have overtly evidenced that the focus is still, to a larger extent, centered on the external aspects of the text. In other words, teachers are more concerned with the literary and non-literary contexts of the text at the cost of the aesthetic and the responsive aspects. The field, is therefore, filled with author's biographies and longer lists of their publications. This is, by no means, an underestimation of the importance and relevance of the social and historical elements of the text; yet, this must not be at the expense of the active interaction of the student with the text.

Coming to the second query of the present study which seeks to determine the extent to which the literary text is being exploited, it appeared from students' response that little is done with the literary text, in the sense that few activities are introduced in the classroom. Indeed, the interaction of the students with the text has been reduced to general factual questions about the major components such as plot, theme, and point of view followed by summarizing tasks. The point of controversy here which comes de facto to the present discussion is that the students themselves

feel the need to be engaged in different activities. Students' view goes with the old adage "variety is the spice of life."Bringing innovation and change to the literature classroom seems to be, therefore, an urgent need.

The last concern of the questionnaire was particularly centered on the implementation of active learning strategies in the literature classroom. The results showed that because of the traditional mode of teaching, active learning strategies are seldom introduced. As stated earlier the very limited number of problem solving activities in addition to the heavy focus on lecturing as the primary medium of instruction more teacher -fronted than student-centered. Literary discussions, for instance, are rarely set up in the classroom despite their limitless benefit in enhancing the students' personal and emotional growth. Role play and performance activities are also non-existent despite the benefit they would produce in involving the students with literature.

Visual based learning materials (videos, films and movies) are not frequently implemented in spite of their power to reinforce the students' understanding of many aspects of the text more particularly the cultural aspect. Worth noting, however, that even when such materials are used, they are not mindfully exploited in the sense that no activities are devised around the material being watched. This is another way of saying that the implementation of modern technology is likely to contribute to the students' passivity rather than involving them. The success of visual media in the classroom cannot be attained when the students become simply spectators, but rather when assume active roles in well-designed and purposefully devised activities.

Cooperative learning, as an active learning strategy, is not given its fair share of importance. This learning strategy which encourages the students to interact, work with and help each other towards a common goal is still dismissed despite the students' desire to experience it in literature classes.

4.7.2 Teachers' Interview Results

The second research instrument within the present study was the structured interview held with teachers of literature in the Department. This interview was conducted in order to gather maximum data relating to the main inquiries of the study as well as for the sake of achieving triangulation of results. The interview was basically divided into three rubrics. The first rubric, including some questions related to the profile of the interviewees, addressed the approach being implemented in teaching literature. The focus of the second rubric was the extent to which literary texts are being exploited in the literature classroom to lead the students assume an active role in literary studies. And finally the third rubric was closely linked to the implementation of active learning strategies in the teaching of literature. The interview, to note, involved three (03) teachers of whom two are constantly in charge of teaching literature to second year students. For the sake of research reliability and to ensure anonymity, the participants were referred to as (T1), (T2) and (T3).In what follows are the results of the interview.

Question 1 and 2: Teachers' profile

The teachers' were two female and one male. T1 and T2 hold a Magister degree in English language and are currently preparing their doctorate.T3 is a professor of literature.

Question3: How long have you been teaching EFL literature?

This question revealed the teachers' experience in teaching literature.T1 has an experience of five year, T2 has been involved in teaching literature for three years while T3 has a strong personal relationship with literature as his/her experience is over 20 years.

Question 4: Did you have any special training in teaching literature?

Teachers' answers' evidenced the fact that there is a striking lack of training in the field of literary studies. Only T3 declared the fact s/he received a kind of pre-service training.T1 and T2,however, pointed out that their teaching is heavily dependent on the theoretical knowledge their received during their post-graduation studies in addition to their personal initiatives in observing other colleagues.

Question 5: How would you describe teaching literature to EFL students?

With regard to this question, there was a consensus among the whole informants that introducing literature to non-native students is a challenging task.T3 made this point clear with his/her assertion that teaching literature is a bewildering task in a native context let alone in a non-native one.T1 dared to say that s/he, at a given time, felt discouraged from teaching literature.

Question 6: How do your students' generally approach literature?

The whole informants seemed to agree on the fact that due to the lack of exposure to EFL literature, many of their students approach literature with greater levels of apprehension. Only few of them, the teachers added, show the motivation and enthusiasm to study literature.

Question 07: What about the load of the syllabus?

Responding to this query, the informants as a whole admitted that the syllabus is to some extent overloaded as it aims to introduce the students to famous authors in both British and American literature.T1 and T2 stressed this point claiming that they usually find themselves struggling to cover the whole syllabus.

Question 08: How large are your classes?

The informants' answers revealed that the average of classes varies from thirty (35) to forty (40) students per class. Yet, T1 and T2 raised the issue of absenteeism contending that the total number of the students regularly attending the courses does not exceed twenty eight (28) students.

Question 9: What are your objectives in teaching literature at this level?

Bringing the students' closer to the field of literary studies was the major objectives shared by the informants. All of them wanted their students to taste literature and benefit from it linguistically and culturally.T1 and T2, however, related the objectives of teaching literature with the texts on the syllabus. In order words, they felt much more concerned with informing the students on the literary traditions of the 18th and 19th centuries.T3 summarized his view in the phrase " literature is the meeting ground of all sciences" and therefore ,s/he wanted his/her students to benefit from all what literature provides.

Question 10: Do you negotiate and analyze the objectives of the course with your students?

Teachers' response to this question led to the conclusion that teachers' tended to inform their students about the broad lines of the course without involving the students in the negotiation and analysis of the target objectives. Yet, T1 admitted the fact that at this level s/he does not make objectives explicit to her/his students.

Question 11: Are you familiar with the different approaches and models of teaching literature?

All teachers seemed familiar with the theoretical approaches to teaching literature, namely those suggested by Carter and Long (1991) and Lazar (1993).

Teachers did not hesitate to state them and give some specificities of each.T3, given his long experience in the field, seemed to be more knowledgeable about the different approaches recognized in the teaching of literature.

Question 12: Which Approach/model shapes your teaching of literature? Why?

In reply to this question, T1 and T2 said that despite the fact that they don't tend to strictly follow a particular approach, their teaching is in compliance with Lazar's model teaching literature as content. They thought that students should, first and foremost, be acquainted with British and American literary history represented by famous authors and their classics.

For his part, T3 pointed out that due to some variables, namely the syllabus and the students' intellectual abilities; it is quite hard to strictly apply a particular approach. That is why, s/he preferred to recourse to different approaches.

Question 13 : Do you cater for your students' learning styles in teaching literature?

According to teachers' responses, little attention is given to the students' learning styles.T1 for instance confessed that s/he devotes much more time on updating his/her knowledge in the field rather than doing research in purely pedagogical issues, not least learning styles.T2 and T3 admitted that though due attention must be attached to this issue, the quest for covering the syllabus constitutes their major concern.

Question 14: What is the mode of instruction you often opt for in teaching literature? Why?

The whole informants admitted that their primary mode of teaching literature is lecturing. In justifying their responses, T1 and T2 admitted that lecturing is the predominant technique at the university .According to them lecturing is the most

familiar strategy to most teachers as it allows them to gain complete mastery of the classroom, and therefore, delivering content in ideal conditions.T3 argued that in literary studies, one cannot by no means ignore the benefits of lectures because they serve the best means to deposit maximum amounts of knowledge to students who are still in a beginning phase in this field.T3 added that his long experience has proven that the lecture is the most favored strategy for students.

Question 15 : In addition to lecturing, what other secondary sources do you use in teaching literature?

All teachers said that because they don't make use of a textbook in literary studies, they provide the students with pedagogical handouts to reinforce and expand the students' knowledge about the focal points of the courses. T1 and T2 said that the intent of providing students with handouts is also to arouse their interest in further research on the different authors and their masterpieces.T3 reported that s/he though s/he sometimes provides the students with handouts, s/he usually prefer to recommend some useful titles with the hope that the students themselves seek relevant knowledge about literary works.

Question 16: As far as reading is concerned, do you assign your students complete works or excerpts only? Why?

All teachers thought that because it is quite impossible to study complete literary works given the short time allotted to literature, they initially assign excerpts to be studied in the classroom and they strive to convince their students to read complete literary works in holidays.

Question 17: What makes the focus of the study of literary works in your classroom: the context of the text (literary and non-literary), its content or students' own responses to the text?

The data obtained from the teachers' replies points to the fact that teachers tend to devote much more importance to the context of the text and its content. The students' relation with the text is back seated.

Question 18:   In your view, how might the students' literary competence be developed?

Considering it the core of the subject, T1 and T2 reckoned that literary competence is a long process that involves the students' close interaction with literature. The students', in their views, ought to read literature and about literature.T3 seemed to share the same view; nonetheless, s/he stressed the significance of reading. According to him/her the more the student is engaged in reading the more s/he is likely to taste and appreciate literature. This in turn will help him/her increase his/her literary competence.T3 was categorically sure that active and critical reading is the only route towards literary competence and literary appreciation.

Question 19: What activities do you usually devise around the studied text?

A common answer was provided by teachers regarding this query. Indeed, all of them held the firm belief that enabling the students to analyze a literary text must be the prime concern of any teacher of literature. They added that students at this level are still wrestling with language, and therefore, the teacher is supposed to help them at least to spot the essential components of the text such as identifying characters, extracting themes..etc in fiction and noting down the rhyme and the rhythm in poetry.T1 and T2, however, added that they frequently ask the students to summarize texts.

Question 20: Are these activities done in class or assigned as home works?

The three teachers admitted that most of the time these activities are assigned as home works to be subsequently corrected in the classroom.T1 and T2 refereed this to time constraints as they generally devote much more time to dispense lectures.

Question 21: Are you familiar with the concept of active learning?

The informants as a whole shared to a larger extent the same conception of the concept. They intuitively associated it with engaging students in active roles in the classroom. They argued that involving the students in an active learning entails the shift from a teacher-led classroom towards more student-centered teaching methods.T3 insisted on the active participatory role of the student in the learning process.

Question 22: Are you familiar with some active learning strategies that can be integrated in teaching literature?

T1 confessed the fact that this goes beyond his/her knowledge; yet s/he insisted on the fact that irrespective of terms, active strategies must be student-centred.T2 and T3 listed some active learning strategies which can be implemented in the literature classroom. Their list includes cooperative learning, debates and discussions, simulations and role plays.

Question 23: Discussion, visual based learning, role play and cooperative learning are some among many other active learning strategies. Do you implement them in your classroom? Why?

The interviewed teachers acknowledged the fact that these active learning strategies are rarely introduced in the literature classroom. As for discussion, all teachers appeared to be well aware of its indisputable importance in enhancing the

students' critical thinking. Yet, as was emphasized by T3, it quite difficult to take place in a setting where many students are still facing acute problems in expressing themselves.T1 and T2 argued that discussions cannot be held regularly in a classroom where only few students show the enthusiasm for reading. Shifting to visual based learning, teachers asserted that the benefit of using videos, films and movies needs no argumentation, but the luck of facilities and the skills to manipulate this technology makes it hard to be used on the ground.T1 said that s/he had the opportunity to use film adaptations in teaching fiction and s/he and his/her students enjoyed this novelty in teaching literature. Role play activities , on the other hand, are not part of the teaching practice of all the interviewed teachers.

Cooperative learning, though praised by teachers, it is hardly ever introduced as the case for T1 and T3, who confessed that they have never used it because it is, according to them, time consuming.

Question 24: In your opinion, then, what makes it difficult for teachers of literature to use active learning strategies?

In addition to what they provided above, teachers mentioned the following reasons:

- Lack of experience among teachers.

- Lack of interest in taking risks and trying new instructional methods.

- Preparing courses based on active learning strategies requires more time, resources and planning.

- Students themselves may resist active learning strategies.

4.7.2.1Interpretation of Teachers' Interview

The interview conducted with teachers was so significant in addressing the major concerns of the present study. Indeed, teachers' responses were so informative that many issues related to the teaching of literature had been evoked, and thus, enlightened.

The preliminary part of the interview was centered on teachers' profiles, as well as their training and an experience in teaching literature. It was revealed that their relationship with literature varies from three to twenty years. Though this fact may carry a lot in terms of teaching practice and performance particularly for those who are still quite novice in the field, it is natural as long as they commit themselves to professional development. Yet, what is worthy of attention is that teachers, except the experienced one, had never been subject to any pre-service training programmes. One might imagine the enormous difficulties those teachers are likely to meet to overcome their fears, find ways to inadequacies and shape their teaching styles. It seems therefore a risky mission, one might argue, to enter the field of teaching EFL literature without adequate preparation. This is the reason why all teachers pointed to the fact that teaching literature to non-native students is all too often a painful experience. Yet, one might assert that the challenge which teachers must take up is how to bring their students closer to the study of this subject despite all the hindrances they may encounter. It is in this way that teachers are expected to show their originality, brilliance, charisma and intellectuality.

In the second part of the interview, the focus was the directed towards the practice of teaching of literature aiming at uncovering how literature is being introduced to the students.

In so doing, many issues were raised. Starting with the syllabus which was qualified by teachers as overloaded with authors and publications in both British and American literature. This is nothing but an overt way of saying that instead of teaching literature, the practice is likely to shift to teaching about literature as

teachers might well devote much more time to preaching the tenets of multiples literary movements and their pioneers.

The issue of the syllabus was tackled in connection to the objectives of teaching literature. In fact, within a syllabus this is primarily concerned with exposing the students to the history and development of various literary movements, it is not very likely that teachers will find it an easy task to teach literature in terms of skills and competencies that students are supposed to acquire and perform.

Shifting to the approach(es) applied in teaching literature, though most teachers seemed to be at least theoretically knowledgeable about them, they confessed that their teaching lacks a consistent methodology. The practice is quasi teacher-centered which heavily relies on lecturing reflecting a traditional model of teaching which tends to dispense knowledge irrespective of what happens in the students' minds. The study of the literary text is reduced to supplying factual information about the text, its author and its content. Little attention is directed to the students' interaction with the text.

The third focal point of the interview was related to the extent to which the literary text is being exploited in the literature classroom. In this very specific context, it was overly claimed and yet admitted by teachers that little is done with literature in the classroom. Understandably, because of the heavy reliance on lecturing as an inherent practice; teachers find little time to engage their students with a wide range of activities. All too often, the students are required to read the teacher -chosen excerpts and spot their formal properties be them fiction or verse followed by home works assignments notably summarizing texts.

The last item in the interview sought to draw a picture of teachers' conceptions of active learning in the literature classroom. In this respect, it was clearly depicted that despite teachers' recognition of the boundless merits of implementing active learning strategies particularly discussions, visual based learning and cooperative learning, they seemed to be still reluctant to bring change to their classrooms. In fact, these active learning strategies which have the very

potential to shift the focus from teachers to the students and their active engagement with the material are hardly ever implemented. The major reasons for this reluctance to divorce traditional teaching, according to teachers, were lack of experience in addition to some contextual background, most notably time constraints.

4.7.3 Classroom Observation Results

The major interest of implementing classroom observation was, in fact, the usefulness of this research instrument in providing interesting direct and reliable data related to the teaching/learning of literature. The observation process was carried out throughout two academic years involving two teachers who were constantly in charge of teaching literature to 2nd year LMD students. The focus of observation was threefold. Firstly, investigating the different teaching tactics that teachers usually employ in introducing literature to the students. In simpler terms, an endeavour was made to single out the approach being used in teaching literature. The second concern was to determine the extent to which the literary text is being exploited to involve the students in an active learning environment. Finally, a special attention was centered on the different active learning strategies that teachers might use in their classrooms. It is also worth noting in this respect that the observed teachers were full time teachers with an experience of almost five years and who demonstrated the strong will to participate in the study. This is, indeed, a sign of an open door policy that most teachers of literature at the Department tend to be committed to. To make the process more productive and effective as well, the researcher made use of an observation checklist in addition to note taking. As a matter of fact, the classroom observation sessions divulged a lot about both literature teaching on the side of the instructor and, similarly, much about literature learning on the students' side. Table 4.2 below shows the major findings of the classroom observation process.

Elements being observed	Practical Observation
Setting	✓ Medium-sized classroom
Teacher attendance	✓ Regularly present
Students' attendance	✓ Students' absenteeism was noticed in many sessions.
Time allotment	✓ 1h and a half per week.
Material	✓ No textbook ✓ No secondary resources(books) ✓ Sometimes handouts without a space for the students'notes. ✓ Texts (poems and excerpts from novels, no drama texts)
Objectives of the course	✓ not made explicit ,not negotiated with students
Literature teaching model	✓ Most often time, the practice is in compliance with the traditional informative approach(literature as content)
Mode of instruction	✓ Lecturing is predominant
The focus of the study of the literary text	✓ The context and the content of the text
Activities involving the students	✓ Low-level literary analysis ✓ Text summaries (as home work)
Discussions and debates	✓ Rarely initiated
Cooperative learning	✓ Throughout the observation sessions, group work is quasi non -existent.
Visual learning materials (videos,films)	A film adaptation was introduced once.
Activities devised around visual materials	None

Table 4.1. Classroom observation result sheet.

As stated above, the classroom observation sessions were significant to draw a clear picture of the literature teaching practice and the extent to which it involves and engages students in learning. As opposed to what had traditionally dominated literature teaching, the courses that the researcher attended were held in medium sized classrooms, a setting which is, supposedly, favorable to involve the students and facilitate their interaction with the teacher, the text and peers. Yet, the traditional mode of lecturing was still predominant. The courses, all too often, were planned as formal lectures leading to the teacher's monopolization of the scene.

The courses, in compliance with the syllabus, were centered on the study of two major literary genres: fiction and poetry leaving little or no space for drama. The objectives of the courses were not always made explicit, nor were they discussed or negotiated with the students.

Owing to teachers' reliance on the traditional approach to teaching literature, the study of the literary text was merely a matter of low-level literary analysis, an activity that the students start in the classroom and are required to finish it as homework, and because sometimes they did not, teachers found themselves dictating notes. Sometimes with additional homework activities such as writing papers on some, not all of the materials dealt with. Little attention was directed to the students' own responses to the texts. Worse still, though the students were given the full opportunity to talk, their personal judgments were, in many instances, rejected and/or corrected.

The students' participation was quite limited throughout many courses. Indeed, few of them showed the authentic interest to study literature. Teachers spent a big amount of time "begging" them to read the texts.

The classroom observation also revealed the seldom use of active learning strategies within which the students are likely to reach independency in learning. The way literary text is used in the classroom did not allow the students to interact with the teacher and their peers, and thus, initiate discussions. What is more, the students are not encouraged to work together towards a goal. They hardly work

together within an unstructured manner once they were asked to prepare extended research, i.e. "exposes".

With regard to the use of visual media, the researcher had the opportunity to see the students' interest and motivation when one of the observed teacher supplemented his/her course with a film adaptation of a novel. It was really an enjoyable experience for them. However, the film watching session did not involve the students in any critical thinking activity. Such misuse of technology in the classroom, one might dare to say, is likely to increase the students' passivity rather than involving them.

4.7.3.1 Interpretation of Classroom Observation Results

The classroom observation process was as, noted earlier, so useful to enable the researcher to cross-check and validate the data collected through students' questionnaire and teachers' interview. In fact, such a process was conducive to draw many conclusions about the state of active learning in the literature classroom. In conformity with what was obtained from the students' and teachers' responses, literature teaching unfortunately is ,to a larger extent, still bound to traditional practices lacking a comprehensive methodology conducive to students' engagement with literature in its fullest sense. Interestingly, as shown in the results' above, the students' rate of absenteeism in literature classes is one signal among others of the failure of this traditional methodology to bring the students' closer to the field. Many students, one might argue, tend to miss the classes because they know in advance that the process is likely to be a mere transposition of factual knowledge about the studied texts , knowledge that can be easily got either by duplicating their peers' notes or ,in most cases, retrieve it from Internet. The literature classroom has become, therefore, a show room for teachers to show their originality and performance on the podium as they tend to spend much more time on teacher-centered activities such as informative background lectures and some guided questions for the sake of achieving global understanding of texts.

Because of this one-way teaching technique, fewer resources are used in dealing with the texts except for some handouts that are occasionally used and yet which do not include a space for the students' own notes. This is another way of saying that the students are spoon fed; they are not strongly prompted to enhance their critical thinking skills and defend their own judgments against others. This also applies to the study of the text which does not really spur all the students' interest and motivation to read for underlying meanings and therefore come up with their own interpretations. What is more, teachers seem to be reluctant to invest in the literary text as they stick to one activity (low-level literary analysis) "all the year round". Because of all this students' participation is at minimum except when it comes to the background of the text where students tend to supply information that they probably picked out from civilization courses. Moreover, because of teachers' concern with finishing the syllabus, active learning strategies are hardly ever introduced. Literary discussions are rarely initiated, yet because of time constraints, they are sometimes interrupted by teachers themselves.

Role plays and performance activities are not favoured by teachers possibly because of time constraints or the students' reluctance to be engaged in them. The use of group works is limited to presenting exposes about some chosen texts or authors. Visual media is not the hall mark of the literature classroom; videos and films which are likely to trigger the students' interest in literature in an alternative way than lecturing are rarely used. Visual media does not seem to be the cup of tea of many teachers of literature.

4.8 Summary of the Main Findings

The data collected throughout the three research instruments (students' questionnaire, teachers' interview, and classroom observation) has provided an enlightening picture of the pedagogical practices in the 2nd year literature classroom; practices which are deeply interwoven with a traditional approach to teaching literature despite the noticeable revival of literary studies within the LMD

system. The process of teaching literature, as it has been evidenced within the present study, is still shaped by extended teacher-led presentations and lectures preparing the students for exams. What is more, such a traditional process seems to be more concerned with teaching literature as a product rather than as a process that would involve the students as active participants in constructing knowledge rather than receive it passively. This is, in fact, the reason why teachers tend to spend much more time in preaching to their students factual knowledge about famous authors and the cultural and historical backgrounds surrounding the production of their publications. This typically informative approach, regretfully, tends to exclude the students' active relation with the text. Therefore, many students do not attend literature classes to exchange ideas or discuss critically with their peers what they have read; they rather come with the purpose of collecting ready-made notes provided by teachers or critics. This is, however, not to put the blame on the students only; the responsibility also falls on many teachers who fail, one might argue, to get students approach literature with confidence and creativity, and thus, develop their own responses to the literary text.

The traditional practice of teaching literature has impeded the students to work with literature as they are engaged in a very limited number of activities. Such passivity in literature teaching methods has, in turn, tremendously increased the mysterious power of the teacher as "a star" on the pedestal. Indeed, teachers are, all too often, much more concerned with their originality and charisma at the cost of their students' learning. As stated earlier, the literary text is not fully exploited in the classroom as teachers continue to show a noticeable reluctance to involve students in multiple activities be them new or traditional. Teachers, as evidenced in the present study, have assigned themselves the mission to cater for the students' deficit of cultural knowledge, knowledge which ideally must be also provided elsewhere not only in the literature classroom. This is why teachers usually find themselves teaching about literature rather than teaching literature itself. The students, therefore, are seldom helped and encouraged to acquire the strategies needed for genuine literary appreciation. Literature within this traditional approach does not give the students enough space for self expression; it does not arouse their

sense of creativity to meaningfully articulate their own thoughts and judgments. This approach, in short, leaves the students powerless fully submitted to external authorities .Owing to this, passivity among students has become a characteristic feature of many literature classrooms partly because teachers tend to discard implementing active learning strategies, not least discussions, role play, cooperative learning and visual based learning despite their limitless benefits. Teachers usually complain that these strategies are time consuming or their students may resist them. But the study has clearly evidenced the students' desire for trying new learning methods that would better suit their learning styles. It is high time teachers stopped teaching literature using one unique mode; it is about time they brought novelty to their teaching practices.

4.9 Conclusion

This chapter was concerned with the analysis and interpretation of the data gathered from the different research tools that were opted for the present study, namely, the students' questionnaire, classroom observation and teachers' interview.

It was, thus, revealed that literature teaching is still bound to a traditional teaching approach which does little to enhance the students' active learning. The predominant technique is the unidirectional lecture method that emphasizes dispensing maximum knowledge about literature. The analysis of the findings has also revealed that the exploitability of the literary text is at minimum. Similarly, active learning strategies are rarely implemented. This has in turn reduced the students' active roles in the classroom.

Chapter Five

Promoting Active Learning in the Literature Classroom: Strategies for Change

5.1   Introduction

Based on the findings of the present study, this chapter will outline some general recommendations and other practical suggestions which, hopefully, could contribute to creating an active learning environment in the literature classroom. Within these recommendations and suggestions, the target will be the smooth shift of focus from an entirely teacher-fronted approach to an approach that fundamentally seeks to involve the students as active participants in the process of learning. The intention, therefore, is to rethink some teaching practices in the literature classroom in such a way that allows the students to gain benefit from literary studies. As stated earlier, apart from the general recommendations, the focus of the practical suggestions will serve an illustrative model of implementing active learning strategies in teaching literature. Accordingly, due attention is directed to the students' roles within these strategies without, of course, de-emphasizing the role of the teacher in facilitating and monitoring students' learning.

5.2   A Plea for Teaching Literature in Conjunction with Civilization

It goes without saying that the literary text of any genre would remain valueless unless it mirrors the contextual and the cultural milieu in which it was first produced. It is also popularly acknowledged that a fuller understanding of the text could not be attained without a clear outlining of the major purposes behind its creation. This indeed brings de facto into discussion the undisputable role of background knowledge that surrounds the creation of the text in achieving and building solid literary understanding. Moody (1983:23) accordingly writes that "**every text has been produced (let us assume) by a particular writer, living at a particular time in a particular place… it is certainly relevant at a certain stage to know these facts**."

Yet, the point of controversy is that within a traditional approach to teaching literature, an approach which all too often stresses the need to cover the biography

of the author in addition to the historical and the social circumstances behind the production of the text, the teacher finds him/herself exhorted to supply more historical facts rather than teaching literature per se. Stated differently, in conformity within such an old- fashioned approach to teaching literature, the teacher is required to devote a great deal of time preaching to the students all what can be relevant to the study of the text. Though this would seem, as stated earlier, beneficial, it is very likely to redirect the focus of the study of literature towards the external properties of texts instead of taking the text itself as the primary source of interest.

On the other hand, it would be also enlightening to add that teachers of literature sometimes recourse to teaching about the text more than teaching the text itself because of the lack of exposure to the target culture that EFL students usually exhibit. Indeed, both the cultural foreignness of the context of the text and the uncertainties that the students tend to show when approaching the target literature lead the teacher and yet, in many instances, encourage him/her to fill this gap at the cost of the study of literature proper. This issue is further clouded due to the limited time devoted to literature as mentioned in the present study. Therefore, in response to this unpromising situation, our suggestion is to call on curriculum developers and syllabus designers to schedule literature courses in parallel with civilization courses in terms of themes and/or periods.

The crux of this suggestion is to reinforce the students' historical and cultural knowledge in civilization courses in a way that allows the teacher of literature to help and guide students penetrate the literary texts and not to dwell in surveying the contextual aspects. In other words, the intention is to attain a genuine and active interaction with the text rather than revolving around contextual circumstances.

What is more, this suggestion is also set in conformity with the principles of the LMD system which puts heavy emphasis on interdisciplinary and integrative frameworks of teaching and learning. Unfortunately, it is almost a reality now that despite the new pedagogical directives underlying the emphasis on integrativeness and interdisciplinarity, literature and civilization in many English departments are

still dealt with as fragmented and divided units with established rigid boundaries (Barkaoui, 2010). And even when a kind of convergence between the two disciplines is sought, it is rarely structured.

It is, therefore, believed that the process of teaching literature and civilization dependently is very likely   to be more rewarding for both students and teachers when taught within a fully integrated framework that involves the scrutiny of matters from multiple perspectives (ibid). Such an integrative teaching can make it easier for the students of literature to draw comparison and contrast, to gauge distinctions, and thus, attain clarification, synthesis and reconciliation of ideas in analyzing texts. This, in other terms, shows "**the reader's ability to relate information discovered in a text to information already possessed from other sources."** (Moody, 1983:24).

A very simple example to further explain this state of affairs would be that of teaching the eighteenth century English novel. Many literature teachers would devote considerable amount of time in explaining the philosophical trends of the eighteenth century Britain, the enlightenment in particular while students are supposed to deal this movement with all its implications in the civilization course. Therefore, it would seem more useful and practical to encourage the students, themselves, to highlight the ideology of this age in the text. It will be their roles to spot individualism and industrial capitalism in Defoe's *Robinson Crusoe* and highlight moral issues that characterized British society in Richardson's *Pamela.*

More to the point, teaching literature in parallel with civilization ,and therefore, constructing a sufficient prior knowledge before the study of literary texts will allow the students to detect the most segment information and allow them recognize basic themes, and thus, reconstruct the text and its intended meanings based on their own schemata. Indeed, and as argued by Langer (1984) gaps in the understanding of a foreign literary text is mainly due to the reader's lack of a relevant schema. Langer continues to argue that a relevant schema in reading is conducive to make the reader build references and inferences that are pivotal in the overall process of comprehension.

5.3   Beyond Pseudo Teaching: From Excerpt to Entirety

The present study has revealed that teaching literature is still bound to a traditional recurrent practice in terms of reading assignments in the sense that the studied texts are all too often excerpts usually chosen by the teacher, and therefore, no complete work of literature is fully studied as a full entity.

This is, however, not to fully dismiss or devaluate what Showalter (2003) referred to as teaching from the "microsom". This theory of teaching that was developed by Palmer (1998) and which basically rests on presenting small yet critical samples of data of the field with the target of making learners understand how practitioners in a given field produce, check and share data with others.

Teaching from the microcosm can be applied to the field of teaching literature but it requires much professionalism from the teacher's side and genuine commitment and engagement from the students' side. In this very specific context, Showalter (2003:37) opines that "**in every great novel, there is a passage that when deeply understood, reveals how the author develops character, establishes tension, creates dramatic movement. With that understanding the student can read the rest of the novel more insightfully**."

Now the question that comes de facto to the stage is that whether teachers' choice of excerpts is often made in compliance with teaching from the microcosm in its fullest sense and whether their teaching practices are always likely to spur the students' motivation to take a step further to read complete works insightfully. This question, in fact, leaves much to be desired. In an insightful comment on the use of extracts in teaching fiction, Cook (1986:150) thinks that the use of excerpts in teaching the novel may not achieve literary appreciation in a foreign language context since **"extracts are restricted to at most two or three pages and are usually taken from the middle of a work, they lose the 'excellence' of style."**Moreover, Cook (ibid) argues that the act of extraction is all too often conducive to isolating the text from the preceding and/or the following context. Such isolation of texts is very likely to have an undesirable impact on the reading

process and more particularly on the interaction between the reader and the text. This interaction involves the reader in an active cognitive, creative and emotional process; it is therefore a sort of a dialogue between the reader and the text. The reader's own experiences and expectations will determine what he/she looking for and what he/she labels as important. Reading, in other words, is a process of selecting bits and pieces and putting them together in a meaningful 'whole', and excerpts might well impede this process. Thus, comprehending extracts is different from comprehending a whole text in two sides: the amount and nature of textual material to be read and analyzed and also in the nature of the reader's involvement and interaction with the text. Emphasizing the importance of dealing with the text as whole rather than excerpts, Judith and Kimmel (1993:68) opine that dealing with the whole book provides "**a familiarity of character and style which makes reading easier. Using whole books reduces the ad hoc nature of the course and the number of starts and stops in reading. Students have time to get to know and care about the characters in the books**."

Teaching excerpts of literary texts deprives the students to follow and concentrate on many aspects of the text. They may miss the main point in the development of plot particularly dramatic incidents and moments of tension and conflict. Similarly, extracts may provide little about characters and their development and change in different circumstances. Moreover, many other stylistic features of the text might be left out if the text is not read as one full entity. Within the same line of thought, Brumfit and Carter (1986) have emphasized the significance of extensive reading as one of the major elements conducive to the development of the students' literary competence.

It is dishonoring to our academia, one might dare to say, that teachers spend time "begging" students to read a novel instead of involving them in its study as a whole. It is also deplorable what has become common place in our universities - some students tend to end up their university studies without having read at least one complete literary work.

On the other hand, the debate on the use of extracts in teaching literary texts particularly fiction will deliberately lead us to recall the point of text selection.(see1.13).Indeed, in many instances, the students' reluctance to nudge into reading whole works is attributed to the literary work itself. Regardless of the linguistic accessibility and/or the literary value of the work what seems equally important is the length parameter. Thus, teachers are to be cautious in assigning lengthy novels given the density of the syllabus as it has been clearly illustrated in the present study. Within a survey course like the one being implemented in most English departments nationwide, it is quite impossible to deal entirely with three or four eighteenth century novels. Thus, the teacher has to be selective in opting for at least one sample novel that can be completed, and as such, the story line would be followed from beginning to end without destroying the superiority of style. This is, one might argue, the most effective way to grant the students the opportunity to taste the charms of literature.

Moreover, as shown in the present study, many students have expressed their willingness to read complete literary works, fiction in particular, prior to analyzing them. This willingness and motivation must be endorsed. One possible suggestion to sustain this enthusiasm is to advertise the required reading assignments beforehand. Given the availability of electronic facilities, the required readings can be digitalized on the faculty website. This way the students would be ready to undertake literature courses with adequate preparation. It is also believed that such readiness to discuss and analyze literature is the pathway to creating an active learning environment within which the students assume much more independency and participatory roles. It is also suggested that   the required readings should include two categories. The primary list of reading is "mandatory" and contains a number of titles that are carefully selected in compliance with the syllabus. The secondary list of reading, on the other hand, is not mandatory; it includes a number of resources and materials that assist the students in the understanding and interpretation of literature. Students must be made aware that these supplementary resources will sharpen their critical skills in studying literature.

5.4   In-Class Activities

Regardless of the approach being implemented in teaching literature, the present study has affirmed the fact that the literary text is not sufficiently exploited in the classroom so as to involve students in an active learning environment. As a result, the students tend to assume a passive role in learning. Worse still, many of them tend to show little enthusiasm to embrace the joy that literature provides.

Undoubtedly, working with the literary text in the EFL classroom is a rewarding activity at different levels (Lazar, 1993). It seems to be a big paradox that many EFL literature teachers tend to argue for the invaluable role of literature in promoting foreign language learning while their teaching practices, in many cases, reflect little interaction between their students and literary texts. Indeed, many teachers tend to draw a rigid dividing line between the study of literature and use of literature as a source for language learning. This clear cut distinction is, all often, conducive to reducing the benefit of the literary text, especially in an EFL context.

Ironically, some teachers often conceive their students as being critics having all the necessary tools to discuss literature as specialists do. As a consequence, the students usually recourse to ready- made and/or duplicated interpretations that do not reflect their own critical thinking. This practice impedes students' autonomy in learning and poses hurdles rather than facilitating a close and personal relationship with literature.

In order to alter those teachers –fronted methodologies, and therefore, redress the balance towards more student-centered approach, the need for exploiting the literary text becomes de facto a sine qua none. Many scholars such as Lazar (1993), Carter and Long (1991), Parkinson and Thomas (2000) and Showalter (2003), just to name a few, have emphasized the vital importance of working with literature in the classroom. Their suggestions include a wide range of activities some of which are traditional while others are innovative. Ideally, the literature classroom should be a fertile ground for activities that inject vitality and dynamism to process of learning.

Engaging students in various activities serves a means to diminish the teacher's monopolization of the course as knowledge supplier. Instead, his/her role will shift to that of an enabler who assists students to be actively involved. Therefore, what accounts much is that these activities ought to be student-centered carried out either individually or collaboratively. Methodologically, within these activities, literary texts could be manipulated, dissected, compared, transformed to activate students' response and ensure their engagement as well. Yet, to ensure the success of these activities, the teacher, as a director and facilitator, needs to offer the students the necessary guidelines which, according to Rowntree (1986) include the following:

- ✓ Helping the students to find their way into and around the subject matter, by-passing or repeating sections where necessary.
- ✓ Informing them about what they are supposed to do before tackling the task.
- ✓ Make explicit what they should be able to do on the completion of the task, in terms of objectives.
- ✓ Advising them on how to proceed and tackle the task. For instance, how much time to allow for different tasks, how to plan for the assignment.
- ✓ Supply explanations in such a way that students can relate what they intend to do with what they already know.
- ✓ Engage the students in activities that cause them to work with the subject matter, rather than simply reading about it.
- ✓ Giving the students feedback on activities so as to enable them to judge for themselves the extent to which they are learning successfully.

(Cited in Bock, 1995:157)

The last point which is related to teachers' feedback is worth being accentuated because it is not uncommon that teachers, not least those of literature would engage their students in activities without providing them with immediate and effective feedback which in turn would make the students well aware of their own strengths and weaknesses as well. In this context, teachers are supposedly conscious enough about the significance of feedback in influencing future learning.

In other simpler words, an effective feedback is likely to help the students filling the gap between what has been achieved and what ought to be achieved in future learning situations.

In what follows are some examples of what can be done with literature in the EFL classroom.

5.4.1 Reading Aloud

Obviously, engaging the students in a close and careful reading does not forcibly preclude asking them to locate cultural , historical or biographical information that are likely to assist them in achieving a better understanding of the literary text. Yet, what seems controversial and yet paradoxical is that teachers all too often underuse a close and loud reading of the literary text in the classroom, turning attention away from what is embedded in the text towards corresponding materials on its cultural, social, historical and biographical context. Such practice, however, is likely to have undesirable impact on the students' reading and understanding of literary texts.

Reading literary text aloud in the classroom, as shown in the present study, is an activity that receives no emphasis despite its merits. Teachers usually prefer to explain, present, demonstrate and interpret the text instead of involving students with it. Thus, it seems crucial to resurrect this activity in the EFL literature classroom given its numerous benefits, especially at an early contact with literature.

According to Routman (2000) engaging students in reading aloud (literary) texts triggers their ability to reconstruct meaning. It is also a means to sharpen comprehension and boost language development at large. Routman (ibid) argues that research has proven that reading aloud serves an efficient means to guide both the students' discourse and understanding of challenging texts, not least literary ones. Therefore, reading the text aloud is an opportunity for the students to develop

their own ways to think and talk about its content. Using Routman's (2000:126) words "**reading aloud can be the catalyst that propels them [students]to read**."

What is more, reading aloud enhances the students' skills to attain expressive reading. This latter comprises some influencing variables such as phrasing, timing, emphatic tone, and intonation; variables that the speaker uses to convey aspects of meaning and to give vividness and liveliness to his/her speech. The acquisition of these skills usually predicts better overall comprehension (Paige et al, 2012). Reading aloud, in short, is said to be a source of listening practice can allow for a better practice of pronunciation and intonation and can contribute to reading fluency as well. It trains the students to acquire a specialist skill that is often difficult in the mother tongue, let alone in a foreign language.(Parkinson and Thomas,2000). Yet, it is worth noting that this activity is well suited to poetry given length considerations and most importantly because of the very specific nature of poetry: everything in a poem is an inexhaustible site of reading and interpretation, including punctuation (Showalter, 2003).

5.4.2 Comparing and Contrasting Literary Texts

It is an activity within which the students are prompted to compare and contrast texts to gain insights on how literary language works. Therefore, the students can compare a poem with a short prose narrative of the same theme or to compare two poems on similar themes. Comparing two texts of the same theme and/or from the same period enables the students, to a larger extent, to observe how these texts elucidate each other (Showalter, 2003).In fact, comparing and contrasting has the very potential to make the students think critically about what they read. It also serves an efficient means to assess their comprehension of many areas in literary studies, not least intertextuality. Comparing and contrasting texts, in brief, unveils the perspectives of texts, their values, rhetorical aims and prominence of styles.

Helping the students note the differences between two poems of the same theme, for instance, allows them to better understand the uniqueness and the talent of a particular author and how this uniqueness is reflected in composition. What is more, such an activity promotes literary appreciation as it motivates the students to come up with their own arguments about both value and taste. Despite the fact that this activity seems to be very challenging, it is rewarding in the sense that it prepares the students for advanced comparative literature studies.

5.4.3 Writing through Literary Texts

Ideally, the literary text should play a significant role in developing EFL students' writing abilities. This contention is made in accordance with the undisputable fact that reading literature contribute to enhancing the students' creativity in writing. (Lazar, 1993).Many educators have argued that the activity of composing can be rewarding if it is taught in conjunction with reading activities (Schwarz, 2008).

The literary text can be used as a source for assignments around characters, themes, plots and figurative language as well. The students can be inspired by a particular aspect of the text, and therefore, produce written accounts in response to it. A single passage in a novel and/or a single verse in a poem can spark students' interest to engage in producing creative responses.

The positive attitude of many students towards literature within the present study is but an illustrative example of the indisputable power of the literature in enriching language output. Within the course of this thought, students should be sensitized to the fact that the study of literature improves their writing skills.

Encouraging students to engage in creative writing tasks has the potential to raise their awareness to clarify their ideas, sequencing them, giving due attention to coherence and cohesion and manipulating language devices. In short, they will learn to write by writing and learn to think also by writing. Additionally, reading

literature is, ideally, an active process which stimulates the students to respond to words with joy and passion. This is, in turn, an incentive to widen their imagination and creativity through writing. In line with the idea of the continuity that exists between reading and writing, Schwarz (2008:10-11) posits that **"readers and writers share a belief in language and a belief that if we can only find the right words, we can communicate…and that words are essential to the way we connect to others."** Schwarz's words also point to the significance of reading in improving writing. This is the reason why teachers have to invest in the richness of the literary discourse to improve their students' writing abilities.

5.4.3.1 Sample Writing Activities

A good number of writing activities have been suggested by many researches such as Lazar (1993) ,Carter and long (1991) and Parkinson and Thomas (2000),to name just a few .These activities generally aim at strengthening the students' interaction and relationship with the text. They are effective, in the sense that the students will feel ownership over the text. Examples of these writing activities include: writing imaginary dialogues between characters, writing a story from another point of view, relocating scenes from the text in different settings, writing verse into prose or vice versa, writing alternatives beginning or ending of stories ...etc. All in all, such activities tend to enhance the students' creativity in writing. The teacher is supposedly in a better position to opt for the most suitable activities in accordance with his/her students' abilities.

5.4.3.1.1Rewriting Poetry into Prose

This activity intends to encourage students to turn the love of the written word into a personal output (Parkinson and Thomas,2000) Below is an example of this activity which requires students to make any necessary changes as they turn poetry into prose. Yet, students most often tend to misunderstand the objective of this activity as they shift to summarizing the poem. Therefore, the teacher has to sensitize them to the fact that they ought to maintain the perspective from which the poem is written. The provided example makes this point clear.

The Chimney Sweeper by William Blake

When my mother died I was very young,

And my father sold me while yet my tongue

Could scarcely cry " 'weep! 'weep! 'weep! 'weep!"

So your chimneys I sweep and in soot I sleep.

There's little Tom Dacre, who cried when his head

That curled like a lamb's back, was shaved, so I said,

"Hush, Tom! never mind it, for when your head's bare,

You know that the soot cannot spoil your white hair."

And so he was quiet, and that very night,

As Tom was a-sleeping he had such a sight!

That thousands of sweepers, Dick, Joe, Ned, and Jack,

Were all of them locked up in coffins of black;

And by came an Angel who had a bright key,

And he opened the coffins and set them all free;

Then down a green plain, leaping, laughing they run,

And wash in a river and shine in the Sun.

Then naked and white, all their bags left behind,

They rise upon clouds, and sport in the wind.

And the Angel told Tom, if he'd be a good boy,

He'd have God for his father & never want joy.

And so Tom awoke; and we rose in the dark

And got with our bags and our brushes to work.

Though the morning was cold, Tom was happy and warm;

So if all do their duty, they need not fear harm.

Out put

> ***I*** *was very young when my mother died………………………………………………*
> *………………………………………………………………………………………..*
> *……………………………………………………………………………………….*

5.4.3.1.2. Writing an Alternative Beginning or Ending of a Story

This activity intends to raise the students' sense of prediction and creativity in reading literature (Parkinson and Thomas, 2000). Below is an example in which the students are prompted to read the story of Rip Van Winkle by Washington Irving, summarize it and write an alternative ending when Rip Van Winkle was back to his village.

Out put

> *Rip Van Winkle lived in an old village near the Kaatskill Mountains; a village that was founded by the Dutch. He was a good man, nice neighbour and an obedient husband. He was very loved by children as he was always so kind to them. He was fond of hunting in the woods. Yet, he did not use to work a lot in his farm which was grew potatoes and corn only. Rip Van Winkle had a son named after him. His wife used to blame him for his lazinezss. His best friend was his dog, Wolf. To escape his nagging wife, Rip Van Winke used to go to the woods with his dog. One autumn day as he climbed to one of the highest points of the Kaatskill Mountains, he got tired and wanted to take rest; he threw himself down on a steep green hill. There from a narrow opening between trees, he could see the Hudson River, and from another angle, he saw a small empty valley. Suddenly, he heard someone calling his name, he continued walking, but he heard the calling again. As he looked in the direction of the voice, he was surprised to see a short, square built old man with tick bushy hair and a grizzled beard in antique clothes of old*

> *Dutch fashion. They went together into a theatre where they met ornately dressed silent bearded men playing ninepins. Rip remained silent and started drinking large glasses of moonshine until he was badly drunk and felt asleep. After a long sleep, he woke up to find himself on the same green hill where he first met the old man. He started looking for his own stuffs and his dog that was nowhere to be found. He could not find the theatre nor the people who were in it. His musket became rotting and rusty; his beard became a foot long. Hopless, Rip headed home.* **When he came back to his village, ……… (students' own imaginative scenario**)…………
>
> …………………………………………………………………………………………………
> ………………………………………………………………………………………………
> …………………………………………………………………………………………………

5.4.3.1.3 Writing Parodies

Conventionally, a parody in literature is defined as being an imitation of a writer so as to comment on or make fun of the original work (Cuddon,1992).A parody ,all too often, exaggerates in the way it imitates the original work so as to produce a humorous effect. However, despite the fact that a parody is generally intended to amuse, this does not mean that it is always comedic in its nature because it can sometimes tackle serious subject matters. Very often, novice writers may strive to emulate the style of a famous author for the sake of practice in the art of writing.

On pedagogical grounds, writing parodies is of high importance in enhancing the students' writing abilities and boosting their creativity (Parkinson and Thomas, 2000).The overall aim of introducing this activity is not to write parodies as specialists do; rather it is part of engaging students with the literary text taking it as a model for their own writing.

Therefore, in a literature course, the teacher may, jointly with the students, analyze a particular piece of writing, preferably a short and accessible one (a poem

or a short story) and once the students get to analyze the characteristic features of the literary work, they are subsequently asked to create their own work based on the original model. Writing in literary forms such as parodies proves to be a rewarding activity to be used in the literature classroom. This is because the very nature of these forms requires the students to utilize higher order thinking skills. Indeed, these activities have the potential to direct the students to the highest forms of skills and knowledge, mainly analyzing, evaluating, and creating.

Yet, to make this activity successful with rewarding results, the teacher has to sensitize the students to the fact that their parodies must meet the following requirements:

- A focus on the topic in the sense that students have to stick to the theme.
- Careful word choice, in that the students have to choose words that mock and/or exaggerate the original text.
- Maintaining similarity to the original text, that is to say, the relationship between the imitation and the original model has to be obvious.
- Adding new details that display the students' sense of imagination and creativity.

  Below is a sample activity that requires the students to write their own parodies in response to some verses from a Shakespearean sonnet.

(Adapted from various sources)

Original text	Student's parody
"My mistress' eyes are nothing like the sun; Coral is far more red than her lips' red; If snow be white, why then her breasts are dun; If hairs be wires, black wires grow on her head. I have seen roses damasked, red and white, But no such roses see I in her cheeks;"	My mistress' eyes like the sun when it shines Her lips ……………………………………. ………………………………………………… …………………………………………………

Figure 5.1. Sample parody writing

Students can also be encouraged to create parodies from lengthy literary works (novels, stories and plays).The idea is that once the students finish analyzing the elements of the text, they may, for instance ,exaggerate the characters' struggle and traits or/and adding mocking scenes to the plot.

5.5   Compiling Portfolios

At a time when many students of literature worldwide have shifted from designing paper-based portfolios to electronic portfolios and online literary blogs, many Algerian EFL students are, unfortunately, still manifesting a striking reluctance to compile portfolios. It is also hard to deny the fact that many EFL literature teachers, one might assert, do little to sensitize the students to the significance of portfolios in learning.

On the other hand, it is widely recognized that one effective way to engage the students with literature is to encourage them write about what they read, and therefore, keeping their portfolios of their own writings. This activity is very appropriate in an EFL context as it helps less experienced readers to notice and closely explore literary language (Showalter,2003).

The portfolio, hence, serves a concrete place in which the students can see their own writings grow. In a deeper sense, when the students review their writings on literary texts and ultimately produce self free reflexive essays, they can clearly notice for themselves the extent to which their thinking skills have become critical and sophisticated.(ibid).

Indeed, besides its use as a means to document the students' learning, the portfolio is regarded by many educationalists as another form of student-centered assessment as it documents the students' achievements. In line with this idea, Nunes (2004:327) argues that "**by using portfolios in EFL classrooms, the teacher cannot only diagnose the learners' skills and competences, but also become**

aware of their preferences, styles, dispositions, ….thus being able to adopt a more learner-centered practice."

The significance of using portfolios in foreign language learning might be summarized as follows:

✓ The portfolio increases the students' motivation as it provides an outcome that is personal and tangible which they can build up, develop and improve over the course.

✓ It allows the students to reflect on their own learning process and achievements as they continually review, compare and organize their own works.

✓ It reinforces collaborative learning as it encourages them to share their experiences with peers by telling about and showing their portfolios to each other.

✓ It promotes the students' autonomy since it requires self responsibility and self directedness.

✓ It serves an effective pedagogical tool to connect teaching with assessment and adds more chances for evaluating of the students' learning.

(Adapted from Schneider & Lenz, 2001).

However, although the students' portfolios serve a pedagogical means for assessing students' learning in the sense that these portfolios are usually scored, what seems much more important in a literature course in particular is the teacher's extensive feedback which is very likely to include approval and/or disagreement, questions, constructive comments and other kinds of feedback that sharpen students' critical thinking.

5.6   Close Reading: Reconsidering the Role of Stylistics

Regretfully, as shown in the present study, many literature courses tend to direct the students' attention and interest towards contexts, backgrounds, history and sometimes to criticism principally led by the teacher, leaving little space for the

vital foundation for appreciating literature, i.e. language. This focus on the extrinsic analysis of the literary text, one might dare to say, is the hall mark of many undergraduate literature classrooms. In line with this assertion, Short (1983) has come up with an interesting remark when positing that

> **in fact the flight "from the text" has been even more marked in the teaching of English literature overseas …My experience when visiting foreign universities has been that there is a larger emphasis on teaching courses on history of criticism, the historical and social background to Shakespeare's play, and so on.**

(Short, 1983:72)

Short's quotation is a convenient summary of the practice of teaching literature in many EFL contexts wherein many students tend to fail to come up with their own literary responses with a direct reference to the characteristic features of the text. This is mainly because due attention is not drawn to how language functions in constructing meaning.

That literature is made of language, it is quite logical that attaining a proper appreciation of any literary work and/or a writer must begin with the language of the text through a close examination of its style and effect .In an EFL context, in particular, it is vitally important that the study of the text should be directed first towards unveiling and exploring language choices, and thus, students should be guided and encouraged to be competent in noting and understanding how a given text achieves its effect. In this respect, Hall (2007:04) claims that "**the actual language of the text is self evidently especially important and of interest for second language readers**."

This is another way of saying that the practice of reading literary texts ought to develop in the students the competence of understanding how meaning is constructed and conveyed through the writer's linguistic choices. Hence, the process of close reading will reinforce the students' interaction with the text, facilitating the shift to a higher order skill, i.e. interpretation. This is in fact the role

of stylistics in the EFL literature classroom as it involves a close study of the linguistic features of the text so as to reach an understanding of how meaning is transmitted to the reader.(Widdowson, 1975).Indeed, a close study of the stylistic features of the text has the potential to raise the students' awareness of how subtle nuances of meaning are created. This, in turn, might well motivate them to read and appreciate literature as they become deeply involved in commenting on quality and meaning in the text. This view has been echoed by Cummings and Simmons (1983) claiming that "**the student will come to appreciate literature more, as through stylistics he learns to talk about it more accurately**." (Cited in Gower 1986:125)

Supporters of the stylistic analysis of the literary text such as Widdowson (1975, 1992) and Carter (1986),to name but a few, claim that the pedagogical practicality of this kind of analysis lies in offering the students the opportunity to justify their own-made judgments by making direct reference to the text. This, in Carter' view (1986), will help the students to relate literature to their own experience of language and so can extend that experience. In order words, such an analysis can pave the way to the students as readers to find their own ways into the piece of literature, and therefore, it assists them to acquire interpretive skills. Similarly, Showalter (2003) insists on the close reading of the text paying attention to its language. She accordingly makes the points that

> **Close reading is slow reading, a deliberate attempt to detach ourselves from the magical power of story-telling and pay attention to language, imagery, allusion, intertextuality, syntax and form…It [close reading] forces us to be active rather than passive consumers of the text.**

(Showalter, 2003:98)

Yet, it is of no avail to dispute the assertion that a stylistic analysis might deal with literature in a "clinical" manner, in the sense that it has an objective orientation in the study of literature, and thus, it may discard the emotional effect of reading. Besides, it can also draw a cut between the text and its nature (social and/

or political). This is the reason why when engaging students in such an analysis, the teacher with his/her students need to take into account two major factors. The former concerns the linguistic accessibility and the latter relates to the reconstruction of the text for a global understanding once the analysis is done .It is also equally important that the students must be given the full opportunity to make some personal response to it.

It is also worth noting that our advocacy of implementing stylistics in the EFL literature classroom does not constitute a whole approach to teaching literature; it is rather part of exploiting the literary text. Thus, the overall objective of this activity is not merely to describe the linguistic features of the text, but rather to demonstrate their functional significance for the process of text interpretation (Wales, 2011).

5.7   Encouraging Literary Discussions

One of the most effective ways to promote the students' literary development is to incorporate student-centered literature discussions. Showalter (2003) argues that an effective literature teaching necessitates taking literature as a focus for discussion and analysis.

It is also conventionally acknowledged that learning is said to be effective when it stimulates the contemplation and synthesis of newly acquired information, by thinking over new concepts, posing questions and raising hypotheses. This is, indeed, what makes one a critical thinker. It is in this sense that discussions about literature are very likely to offer the students the widest opportunity to develop their own interpretations of the text, to challenge their initial superficial understanding and to argue against informed judgments. Literary discussions, according to Moss (2002), facilitate and reinforce intellectual inquiry which, in turn, puts the student in a better position to deeply explore human values, behaviours and interactions, and thus, developing an in-depth understanding of literature and human life as well.

Gallavan and Kottler (2002:267) accordingly opine that "**with student-centered responses, teachers can engage learners in meaningful classroom discussions that improve enduring comprehension and academic achievement**."

The benefit of introducing discussions in the literature classroom lies principally in the fact that this activity adds a personal dimension to the learning process, in the sense that the students will be more actively engaged with the text.

Discussion also promotes the students' reasoning faculties and their communicative skills. Besides, it enhances collaborative thinking to attain a multiplicity of opinions, judgments and perspectives in the classroom. According to Alexander (2008) dialogic instruction stimulates and extends the students' thinking skills, and thus, advances their learning and understanding. Alexander suggests that discussion is conducive to meaning construction as it encourages social interaction, an aspect that has been endorsed by Vygostsky (1978) in language learning.

By the same token, Wells (1995) praises the role of discussion in the classroom as it reduces teachers' domination of the course. Wells' idea is in accordance with that of Cazden(1988) who also thinks that literary discussions with peers and teachers provide more opportunities for the students to explore meaning in a deeper sense, and thus, creating new possibilities for multiple and genuine interpretations of the text. This is another way of saying that in case teachers are omniscient, in the sense that they tend to control the talk all the way round, meaning with be, in a way or another, directed to their own interpretations. While when they involve themselves only as participants in the discussion with their students, meaning will be mutually shaped.

The positive psychological effects of implementing peer literary discussion in the classroom have been rightly echoed by Leal (1993:117) noting that **"when students realize that there is no pressure to construct a final correct form and**

no demand or expectation that they give "the right answer" the overall outcome of a peer discussion often includes many new insights."

Leal's quotation is a convenient summary of the significance of literary discussion in creating a dialogic mode of instruction beyond teacher's monopoly of the course.

5.7.1 The Role of Reader Response

In endorsing the significance of literature discussions in the classroom, many studies (Langer, 1995, Daniels, 2002) tend to strongly make a place for the role of the reader in building meaning. This, in turn, is in conformity with the principles of the reader response approach to reading advocated by Rosenblatt (1978) who broke the path towards transactional models of reading literature. In Rosenblatt's view the reading process is a "transaction", not only an "interaction" between the reader and the text. This is the reason why transactional models of reading stress the importance of the participating reader and his role in constructing meaning. In other terms, such models of reading shift the exclusive focus on the text, without neglecting its significance of course, to an emphasis on the reader.

The text according to Rosenblatt (1995) remains ink on pages until being read by a reader. It cannot exist alone, nor does it constitute meaning or evoke feelings without a reader. Reading is an interconnectedness between the reader and the text in the process of constructing meaning. Rosenblatt (1986:70) rightly posits that "**the text is a set of signs. The poem or play is an event in time; it is the evocation that happens through a coming-together of a reader and a text.**" Thus, the transaction that exists between the reader and the text is fundamental in the sense that it makes reading a dynamic process; a process within which the reader affects the text and is affected by it too. Similarly, Iser (1980) views reading as a dynamic process within which the reader plays an active role in creating meaning while interacting with the text. He goes further to posit that gaps in a text

constitute an impetus for communication in reading as they potentially provide illuminating moments for the reader.

Rosenblatt (1995) thinks that while transacting with the text, which once published is no longer in the writer's control, the reader will select possible meanings depending on his/her own experiences, past and present preoccupations, physical and emotional state. And because every single reader would bring his own experiences and characteristics to the text, meaning differs among different readers. In other simpler words, meaning is not fixed and the reader's response becomes unique, not duplicated. This would also mean that the reader would be involved in creating and recreating the text, and therefore, she/he can mold new experiences from the text. The same reader reading the same text on different occasions is likely to produce different meanings due to the different variables that might come into play. The poem in Rosenblatt's view is an event in time, and once readers bring their personal characteristics to it at that point in their lives, the experience forms into the transaction. The reader's individual response and transactional experience transforms into the poem. Rosenblatt's accordingly argues that in reading

the reader seeks to strike the appropriate keys, to bring the relevant responses into consciousness. Out of the particular sensations, images, feelings, and ideas which have become linked for him with the verbal symbols, he creates a new organization. This is for him the poem or play or story. Thus does he enter into communication with the author. Only through a recasting of his own experiences can he share the writer's mood, his vision of man or society or nature.

(Rosenblatt, 1960:305)

The discussion above would lead us to the conclusion that reading literature is not generic where only one interpretation of the text is correct. This brings into discussion the distinction made by Rosenblatt (1995) between two types or stances of reading: efferent and aesthetic. Yet, she claims that regardless of the way the author intends the text, the reader's stance is likely to float between being either efferent or aesthetic.

5.7.1.1 The Significance of Aesthetic Reading

Within the "efferent" stance, reading becomes a matter of what can be extracted from the text as information to be recalled or used later. This reading for information stance according to Rosenblatt(1995) directs the reader's attention to public meaning, and therefore, abstracting what is important in the text to be retained, recalled, paraphrased, analyzed or acted on.

An efferent reading serves a stimulus to read the text for a predetermined answer to the reader's queries. The focus of reading is very likely to be on another person's idea or interpretation. This stance of reading is much more useful in reading non-fiction works such as manuals, history books, recipes …etc.

On the other hand, an aesthetic stance is more personal and individualized. The reader's attention will be more on what will be created during reading. Rosenblatt (1978:25) rightly posits that attention within this mode of reading "**is centered directly on what he [the reader] living during his relation with a particular text**."

This type of reading enables the reader to be creative in making meaning from and within the text. Hence, meaning becomes more private and draws on the reader's experiences and feelings. According to Rosenblatt (1989: 159) "**the aesthetic reader experiences and savors the qualities of the structured ideas, situations, scenes, personalities, and emotions called forth, and participates in the tensions, conflicts, and resolutions''**

Thus, reading will be a vivid and an animated act not only in response to abstract concepts that the words in the page denote, but most importantly what these objects are likely to produce as personal feelings and attitudes (ibid).In short, an aesthetic reading acknowledges the validity of the experiences, feelings and emotions that the reader brings to the text during the transaction process.

It is within an aesthetic reading that every student is likely to encounter the literary text based on his/her own proper way, his/her own understanding and also

his/her own knowledge about both literature and life. On the one hand, the students' literary knowledge is inevitably crucial as it assists them carefully examine textual structures ,to discover the typical characteristic features of a particular genre and to clearly notice how particular linguistic patterns combine to shape personal styles. On the other hand, the students' past life experiences, present preoccupations and future aspirations might also determine interpretations. Indeed, inner images of the students are very likely to confront those embedded in the text, and hence, the way these two entities are fitted into a whole is determined by the students' personalities, their intellectual faculties influenced by their attitudes and emotions. Probst (1994) accordingly argues that

> **If literature is to matter, however, if it is to become significant in the reader's life, then those personal connections become hard to deny. Meaning lies in that shared ground where the reader and text meet- it isn't resident within the text, to be extracted like a nut from its shell. Rather, the meaning is created by readers as they bring the text to bear upon their own experience, and their own histories to bear upon the text.**

(Probst,1994:38)

Undoubtedly, a transactional reading is of vital importance, but it can be well supplemented and yet elaborated through more open confrontations with opinions echoed by peers, the teacher and the text itself. This is why literary discussions must be encouraged. The role of the student to take part in them must be praised and sustained. Students ought to be sensitized to the fact that literature once published turns to be their property as readers. And the various ways of interpreting multileveled literature should ideally create a meeting place in the classroom for multiple views and exchanges.

5.8   Literature in a Community

Seeking to bring innovation and change into the literature classroom, and therefore, dealing with texts in different instructional methods that are very likely to enhance students' motivation and interest in analyzing, discussing and interpreting literature within a supportive environment, the present study has come up with the conclusion that cooperative strategies are more than necessary.

Indeed, the students have expressed their strong desire for incorporating group works in dealing with literature. Accordingly, it is argued teachers are required to implement the adequate cooperative learning strategies that allow the students gain much more autonomy in reading and discussing literature. Such strategies, it is hoped, will not only encourage the students to read literature, but equally will stimulate the students to talk about what they read, reformulate their ideas and consider the different perspectives of the literary text. To this end, two cooperative strategies will be discussed: literature circles and collaborative reasoning. An informative account will be first provided to consider the theoretical framework of each strategy. Subsequently, practical suggestions will be made with regard their use in an EFL context.

5.8.1. Collaborative Reasoning: A problem Solving Strategy

Collaborative reasoning, or (CR) for short, is an approach to literature discussion that fundamentally seeks to enhance the students' reasoning and critical thinking. Within it "**students gather in small, heterogeneous groups for a discussion in which they are expected to take positions on a "big question" raised by the story, present reasons and evidence for their positions, and challenge one another when they disagree**."(Dong et al, 2008:401)

Therefore, the rationale for this cooperative strategy is to engage the students in group discussions about controversial issues raised in their readings. It intends to facilitate their critical reading of literature within a supportive environment that is

openly structured giving all students the opportunity to take part in the discussion sharing their views on "a central question". Zhang and Dorgherty Stahl (2012) stress the active role the students are likely to play in collaborative reasoning discussions; they rightly posit that

> **Students are expected to take positions on the big question, support the positions with reasons and evidence, carefully listen, evaluate, respond to one another's arguments, and challenge one another when they disagree. The goal of CR is not to reach a consensus or win a debate. The purpose is for students to cooperatively search for resolutions and develop thoughtful opinions about the topic.**

> **(**Zhang & Dougherty Stahl, 2012:275)

Interestingly, this approach to literary discussion encourages the students to support their positions with evidence from the text and/or from their own personal experiences. They are seen as active participants in co-constructing arguments as they challenge each other's views with reason and evidence inferred from the text. Thus, listening and examining each other's views, the students may stick to their initial position (view) as they may change it in the course of the discussion. This is another way of saying that Collaborative reasoning trains the students, as readers, to effectively discuss and interpret literature. Based on logical reasoning and argumentation, (CR) promotes higher- order thinking skills and allows the students to gain much more independency and responsibility in their own learning. Ideally, the very focus of the discussion must be the deep exploration of the complexity of a given issue in a literary text from multiple perspectives. This, in turn, will enable the students to develop highly desired skills in argumentation and critical thinking.

Additionally, being an approach that entails the students active participation in discussing and interpreting literature, Collaborative reasoning has received due attention in the literature studies. It is an approach that challenges the teacher's monopoly of discourse in the classroom, and hence, giving the lead to the students to raise controversial aspects in a given literary work. This also implies that (CR)

serves also an effective tool to enhance the students' speaking skills. Indeed, the focus of (CR) on reasoning and argumentation in discussing a piece of literature motivates the students to develop their own language and communication skills to simultaneously express and defend their positions. Arguably, the multiple perspectives of literature stimulate the students' quest for adequate communicative strategies to share their own personal views with sound argumentation. Taking the lead of their discussion, the students will acquire strategies such as summarizing, clarifying and defending ideas.

According to Chinn et al (2001) collaborative reasoning in a literature discussion is founded on four major parameters. These are respectively: stance, interpretive authority, control over turns and control over topic. The table below offers a clear illustration of these parameters.

Stance	Interpretive authority	Control over turns	Control over topic
Primarily **analytic and critical** as the students refer to the text to argue for their own positions, but it can also be **aesthetic** as they invoke their personal responses.	Students are completely responsible for their own judgments about which positions and arguments are stronger	Students are free to talk when they wish. The teacher may retain control through questions for the purpose of scaffolding.	Students & teacher

Table 5.1. Parameters of collaborative reasoning discussions.

(Adapted from Chinn et al,2001:382)

A careful examination of the aforementioned parameters in collaborative reasoning discussions reveals the students' self-directedness in discussing literature. Indeed, interpretive authority rests largely with the students themselves. They are

required to evaluate and judge each other's arguments and also decide which arguments as well as counterarguments are most relevant and convincing (Chinn et al, ibid).This also points to the role that the teacher is to play in such discussions, a role which is principally that of a facilitator and mediator. His/her interpretive influence is limited, but she/he can intervene to enrich the discussion by, for instance, highlighting other forms of arguments that the students have not implemented or by evoking other unexplored areas of the topic.

5.8.2. Literature Circles

A very basic idea to think of literature circles is that these are

> **small peer-led discussion groups, involved in reading the same piece of literature, and who come together on a regular programmed basis to share interpretations of what they have read. This is primarily achieved through the assignment of various roles, or focused tasks, which each students is given to carry out while they read and which provide a clearly defined reason for reading.**

<div align="right">(Daniels, 2002:02)</div>

The definition above illustrates the key principles of this cooperative strategy that seeks to engage students with literature. It is a strategy that motivates the students to be involved in discussing, exploring and interpreting the most important aspects of a literary work. It is also recognized as being an effective approach to assess the students' abilities and needs in reading literature. But, it seems that the most important aspect that characterizes literature circles is the autonomy that students are likely to acquire when taking literature as the focus of their discussion. Indeed, within a literature circles setting, the students independently raise relevant questions, share opinions, and build their own proper judgments.

Endorsing this idea, Shelton-Strong (2012:222) posits that "**as a student-centered activity, literature circles foster autonomy, while providing**

opportunities for focused extensive reading and collaborative purposeful discussions."

Nowadays, literature circles have gained popularity at the different stages of educations; they are sometimes referred to as "study and discussion groups" within which the students enjoy an increased independency to reflect critically on what they are reading. The discursive aspect of this strategy allows the student of literature to reframe and deepen his/her understanding through constructive exchanges with peers. The teacher's role, hence, will be restricted to that of a facilitator whose major role is to assist the students to look after their learning. She/he becomes an observer and may intervene where necessary. His /her role lies principally in monitoring group discussions as well as helping the students to collectively understand the text. The teacher may also intervene in resolving linguistic and/or cultural concepts that may prove difficult to grasp.

According to Daniels (2002), implementing literature circles entails assigning some discussion roles among the group members. These roles include the following:

➢ Discussion leader whose role is to start and maintain the interaction among the group through questions and invitation to take part.

➢ Researcher whose role is to collect background information about the author, context and any other relevant information related to the book.

➢ Summarizer whose role consists in providing an oral/written summary of the reading material.

➢ Vocabulary master (enricher) having the role of choosing newly acquired words, phrases and expressions. S/he explains and contextualizes them.

➢ Literary luminary whose role is to pick memorable and thought provoking passages from the text, providing explanations and comments.

➢ Character Captain assuming the role of describing and following major characters in the book.

➢ Connector whose role is to relate the story, characters and events with real life contexts or with other literary works written by the same author.

The roles above seem to be challenging, and yet, they can be adapted or altered according to students' abilities and the material (book) being discussed (Shelton-strong,2012). The overall objective is to build self-confidence and self-esteem in the students when dealing with literature and equally inculcating in them enthusiasm for extensive reading. Below is a sample literature circles role sheet.

Student's full Name:..........

Level: 2nd year

Literature Circles Group:...........

Literary Work: Jane Austen's _Pride and Prejudice_

Role : Summarizer

Role specifications: your role is to provide your group members with the summary of the novel. You will concentrate on the major events of the plot stressing key ideas.

……………………………………………………………………………………………

……………………………………………………………………………………………

Figure. 5.2. Sample Literature Circles Role Sheet (Adapted from Daniels,2002)

5.8.2.1 Literature Circles Role Sheet: An Expanded Model

As mentioned above, the students' roles and tasks might be adapted to the text and the students' abilities. This is the reason why the teacher has to pay careful attention to the tasks assigned to the students. Below is an alternative activity in implementing literature circles. Within this activity, the students are assigned a reading material, and each member is required to focus in his reading on the specified items (questions). The intention is to expand the students' roles within this cooperative strategy and, equally, to cover the multiple perspectives of the literary

text. This will not only encourage the students to read and discuss elements of a literary text (plot, characters..etc) , but also serves a smooth and gradual introduction to literary theory and criticism.

Student 01	Student 02
-What perspective is the text written from? -What effect does the text have on you as a reader? -Who narrates the events of the story? Does the way the story is narrated have any impact on your way of reading? Justify -Who are the major characters in the story? -What did the author say about them?	-How does the author present the world to you as a reader? -What moral values can you draw from the characters' actions in the text? Give illustrations from the text. -How is the characters' relation to each other represented in the text? -What about their social classes ? -Is there any conflict between classes in the text? How? -What about the status of women in the text?
Text -based analysis	*Sociological analysis*
Student 03	Student 04
-What does the story tell you as a reader? What are your own feelings about the actions of the characters? -What are your feelings about the protagonist in particular? -Can you compare yourself to the protagonist or other characters in the story?-Do you think you can live in the same conditions of the protagonist? What would you do if you were in his/her place? How would you interpret the story?	-Collect maximum data about the author -While reading the text, make connections between biographical data and the text. -Why does the author decide to write this story? -How do the author's experiences shape the events in the text? -Is this done explicitly or implicitly in the text? Explain
Reader response analysis	**Author- oriented analysis**

Figure 5.3.   Sample alternative literature circles role sheet.

5.9   Resurrecting Drama: From Page to Stage

The present study has clearly revealed that little is done to promote drama in the literature classroom, and hence, provide the students with the opportunity to engage in it. Despite its boundless benefit, the striking neglect of drama at the graduation level has become a fact too hard to deny though **"teaching drama is also a paradigm for active learning."**(Showalter, 2003:79).

What is more, the heavy influence of the traditional approach to teaching literature has recurrently led teachers to deal with drama texts in an informative way through which they provide students with inclusive surveys of contents, occasionally discussing distinctive features of particular characters, major plots in plays and recounting the playwrights' biographies. Within such a traditional approach, the teachers' very concern seems to be much more placed on coverage, in the sense that attention is devoted to the what to teach question rather than to how to teach. As such, pedagogically speaking, running drama courses seems to rest on theory rather than on practice and experiment.

Teaching "drama as text" has been a predominant approach in many EFL literature classrooms though teachers undoubtedly are well aware that the drama text usually written for the purpose of being performed on stage. They are generally meant to be transformed into another different mode of presentation, i.e. the theatre (Abrams,1998).

Yet, as argued by Showalter (2003) the advocacy of a performative approach to teaching drama does not exclude other approaches that emphasize the primacy of reading over acting. Reading and interpreting textual formats are also of high importance because of the presence of a theory, and more importantly, a careful and active reading triggers critical thinking and liberates the reader's imagination. Moreover, developing the students' skills in studying the narrative structure, the portrayal of characters and themes in a play are vitally important for interpretation. She therefore admits that

the performative approach which emphasizes the dialog in a play does not, of course, preclude or exclude other ways of teaching at the same time. Many teachers of drama actually prefer to emphasize the reading of plays, which give s value to every detail of the text.

(Showalter, 2003:86)

Likewise, Olive (1995) thinks that other approaches to teaching drama such as a sound lecture on Shakespearean imagery followed by a detailed discussion in which students are fully prepared and adequately equipped to tackle the different angles of Elizabethan drama would also be of great benefit. Yet, he strongly endorses the potential of involving the students in performance activities. He accordingly posits that "**students can gain so much if they are encouraged to regard a play as a script, a blue- print for a performance, as well as a text**." (Olive, 1995:09)

Conventionally, playwrights penning scripts do not write for the audience to see their words or to give the audience the complete details of the story. They, instead, write for actors, stage crews, and directors whose role is to interpret dialogues and stage directions to shape a performance. That is why, compared to other genres, reading a play is approached differently, in the sense that the reader takes on the roles of the actor, the stage crew and the director. Besides he/she has to supply other missing parts that do not appear on the script. Explaining this difference in reading drama and other texts, Danson (2000) stresses the active role of the reader to supply missing things and proposes performance as a supplement to reading. He rightly posits that

The difference between teaching a novel and teaching a play is that students have to be active in supplying the thing the novel supplies for them. The novel will tell them 'he said angrily'. But so much of the drama has to be supplied. You [teacher] have to help them [students] think of a play not just as a book but as a script for possible performance.

(Cited in Showalter, 2003:84)

Most often, EFL literature teachers hesitate to engage the students in performance activities holding the assumption that it is too hard to turn the classroom into theatre. This reluctance, in turn, deprives the students from the social, intellectual and linguistic development that this activity is likely to provide. The experiential nature of performance demands cooperation among students; it increases their interaction and triggers their creativity. It is ironic that literature teachers at the English Department (Tlemcen University) have relegated dramatic performances to other modules such as oral production. Therefore, it is suggested that drama performance should be resurrected in the literature classroom given its numerous benefits at different levels of learning.

In an insightful account on the benefit of dramatic activities in the literature classroom McMaster (1998) has pointed to the following:

✓ Affective benefit: performing drama develops affect in the students as it creates interest and heightens motivation to learn. It sustains learning because it has a positive impact on the attitudinal aspects such as self confidence and self esteem to use language in unfamiliar situations. Thus, the act of performance trains the students to trust their ideas and abilities. The students will consider literature as something vivid and relevant.

✓ Literacy benefit: involving the students in performance activities stimulates their eagerness and curiosity in reading. The students will pay careful attention to their reading as they know that they will be involved in role plays and simulation. They will feel more motivated to read and follow along with the play in order not to miss their lines with it.

✓ Linguistic benefit: because dramatic activities necessitate repetition, rehearsal and practice, the students' will read and re-read. This in turn will help them achieve fluency in language as they pay attention to tone of speech and expression. Their communicative skills, verbal and non -verbal will be improved.

✓ Retention of knowledge:performance activities train and improve the students' memories. This will help them retain basic plots of literary works.

✓ Cooperative effect: The very natures of performance activities support all students. Assigning roles to a big number of students will encourage them to help each other. Even slow learners can participate taking on small roles. The students work together combining their ideas and abilities to achieve quality performance.

5.9.1 From Drama to Creative Drama

In an attempt to promote drama in the classroom, it is crucial that teachers, at times, encourage students to be engaged in creative dramatics given the boundless benefit of such activities. Yet, before going any further, it seems wiser to wonder what creative drama is.

Creative drama, in general terms, is a type of improvisational drama that is fundamentally process oriented(Wanger, 1998). It stresses the creative role of the participants, and this is, indeed, what makes it a student-centered activity. Incorporating creative drama in the classroom stimulates the students' exploration of their personal experiences as well as those embedded in the literary text. Accordingly, Ross and Roe   (1977:383) assert that "**creative drama includes all forms of improvised drama, such as dramatic play, pantomime… and story dramatization. It is created spontaneously by the players themselves as an expression of their feelings or an interpretation of the characters in a story**."

Creative dramatic activities are typically dynamic in the sense that they entail the students' sense of innovation and imagination. In other words, within such activities, the participant's role is not restricted to the memorization of the scripts, but rather it transcends to fuse his/her knowledge, understanding and feelings. This is another way of saying that within creative drama the students bring literature to

life without actually memorizing it. Clarifying this idea, Myers and Frasher (1984) write that

> **Creative drama consists of activities that involve the playing or acting out of feelings, ideas, and events by the individuals who experience or generate them. It includes.. pantomime, spontaneous improvisation, role-playing, or any other type of dramatization. It is creative because the participants do not just memorize lines from a script; rather, they apply their own knowledge and experience and thus their own understanding of whatever they dramatize.**

(Myers and Frasher1984:11)

As the above quotation suggests, then, creative drama entails creativity, an aspect which has become an established part of modern education. Creative drama is an opportunity for the students of literature to express their creativity. It sustains their creative growth as it makes them well aware of the significance and the value of their own imagination, voices, feelings and intellect.

Creative drama activities do not require too much formal preparation; they are improvisational in nature, an aspect that is highly conducive to promoting originality. A very adequate, creative and yet practicable activity for an EFL setting is to encourage the students to explore deeply the literary text, find spaces between its episodes, and ultimately, reshape the story into something new by adding for instance alternative scenarios and/or new events .

Indeed, such a non-linear experience of the text is very likely to expand and enrich the fictional context as a whole. The overall objective is not performance itself, but rather the free expression of the students' imagination. They should be prompted to develop new and original ideas, having the fullest opportunity to work together to improvise fictional experiences. This process-oriented activity, in turn, promotes their sense of discovery and increases their problem- solving skills.

Endorsing the use creative dramatics in the EFL classroom, Rizaoglu (2006:117) advances the following:

- ✓ Creative drama does not require formal setting.(theatre);

- ✓ It does not necessitate too much preparation;

- ✓ It is creative (based on a self –shaped text, inspired from an idea, story, etc);

- ✓ It is spontaneous ;

- ✓ It is natural ;

- ✓ It is flexible and informal ;

- ✓ It involves evaluation, discussion and reflection;

- ✓ It requires taking risks (essential for new learning experiences);

- ✓ It is process- oriented (sharing, exploring and experimenting);

- ✓ It encourages cooperation among peers;

- ✓ It places emphasis on the students' roles, the teacher acts as a facilitator;

- ✓ It resembles life.

5.10 Film and Literature: A New Outlook for Literary Studies

Being an art shared between the writer and the reader, literature sparks imagination, invokes feelings and triggers new creative thoughts. However, the writer invests in his linguistic and literary competence to compose scenes full of creativity that sometimes might pose hurdles for the reader to grasp meaning. If the reader is a competent one, s/he would bring with him/her the ability to understand and interpret the subtlety of the descriptions and images in the text. Yet, if it is not the case, i.e. if the reader suffers from linguistic inadequacies or his/her imagination is not easily stimulated, s/he would not project the scenes; and, this is in fact, the

case of many EFL students who too often approach literature with higher levels of apprehension, uncertainty and anxiety.

The filmed versions of literary works can help fill in this gap, and thus, provides the students the opportunity to see and therefore imagine, understand and interpret. Undeniably, many EFL students when engaged in reading literature, they would come across some difficulties such as complex structures, ambiguous meaning, and bizarre development of characters or unclear intention of the text as a whole. In such circumstances, the students might feel powerless to handle the sophisticated tools of the author (Bouman, 1991).

In response to such uneasiness and to compensate for this lack of understanding; educationalists usually endorse the utility of implementing visual aids, not least films. The latter can significantly help the reader to overcome many of the above mentioned difficulties to come up with a better understanding of the text be it a short story, a novel or a play.

Yet, before launching into an exclusive discussion of the benefits of implementing film adaptations in the literature classroom, it would be wiser to shed light on the boundless benefits of technology as a whole in teaching literature. In a very interesting article entitled *Technology in Teaching Literature and Culture: Some Reflections*, Porter (2000) succinctly highlights the significance of technology in teaching literature. She accordingly notes that

✓ Technology is the gateway to better research methods and deeper analytic approaches.

✓ Technology offers advanced research instruments; it also affords the interface that helps the teacher to better guide the students through the implementation of new and innovative teaching techniques.

✓ Technology helps increase the motivation to learn and experiment among students; new teaching methods have the potential to provide the students with an extra interest in the course and an impetus to improve their learning.

(Porter,2000: 318)

In line with porter's words and views, many scholars support the use of film adaptations in literature courses, and indeed, many reasons in this respect are advocated. A Very common and yet obvious reason for using film would be its popularity and accessibility in our present time. Visual media, indeed, tends to shape our reality, and because of the new status of English as a global language, English films have become widely watched .What is more, due to the outstanding development in the digital platforms, films have become easily accessed. Countless number of web sites now offer films and videos for free. This is the reason why that, on pedagogical grounds, films have become a major resource for learning that cannot be ignored. (Vetrie, 2004)

Another reason for using film adaptations in teaching literature relates to the motivational aspect of such materials as they provide memorable and enjoyable learning experiences. Viewing a film requires the student of literature to re-interpret and reconstruct prior knowledge in the light of the newly acquired. Moreover, films open new opportunities for all students to be involved in analyzing works of literature more than they would do in ordinary courses. In short, films contribute to a gain in knowledge and produce more discursive learning context. They can serve an efficient tool to contextualize difficult areas in analyzing literature.(Ross,1991)

5.10.1 Film Screening: Towards Active Learning Frameworks

Instead of setting out to discover or even to demonstrate that films are useful in teaching literature, the major concern, one might think, ought to be how the film is to be used. Thus, the effective incorporation of films necessitates careful attention. It is not uncommon that films are used ineffectively where viewing becomes an end in itself. Rather, screening films in teaching literature ought to have clear learning objectives, which in turn, involve planning meaningful and challenging activities. It is the teacher's role to maximize the benefits of this media in the classroom because its productivity heavily depends on how ably it is used. An

effective implementation of films entails shifting the process from "showing" to "using" making this experience a productive pedagogical tool to enhance students' learning (Vetrie, 2004).

Generally speaking there are two major ways of implementing the filmed versions of literary works: either projecting the complete version within a non-stop procedure before or after reading the textual version or by dividing the film into sequences. It seems that within the former method the focus is on achieving and reinforcing the global understanding of the text leaving little or no space for pedagogical activities which have the potential to involve the students in more active learning situations.

Ideally, as mentioned earlier, the use of films in a literature classroom should be an incentive to spur the students' thoughts, imagination and creativity. This is the reason why it seems quite useful to opt for the second method; a method within which the film is divided into small segments for the sake of challenging the passivity that might arouse during viewing, and hence, making the whole experience enjoyable and thought provoking. This idea is made clear by Vetrie (2004) who opines that

> **The challenge then is to transfer their [students] interest in the film to a need to listen, write, discuss, and utilize critical-thinking skills. The instructor does this by creating challenging writing and discussion prompts. The intensity of the students' need to communicate seems to depend on the intensity of the students' interests and involvement.**

(Vetrie ,2004:44)

On this basis, the suggested framework, which has been adapted from Bouman's (1991) model, seeks to engage the students in some selected activities that involve both the textual version and the filmed one. Stated differently, the intention is to produce an active interaction with the textual structures and the different aspects of the film. This would hopefully add an extra dimension to the

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study of the literary text through individual activities and meaningful class discussions.

Since the most common film adaptations are usually tailored to discuss works of fiction (novels and short stories), it is quite appropriate to lay emphasis on the study of the main corresponding literary elements, namely plot, characters, settings, conflict and point of view. Below are some illustrative activities.

✓ **Plot**

Opening: The students read the opening scenes of the story /novel .They subsequently watch this part in the film, and they are required to spot the textual details that the film emphasizes, usually via camera close ups. Students' attention must also be drawn to other elements such as music which has to be discussed in terms of its functions and effects on the general flow of the scenes.

Conflict: The students read carefully the dramatic moments in the novel /story and spot all the words, phrases, or passages that heighten tension. In this sense, their attention is drawn into the power of language and its tone. They should also identify what type of conflict the text represents. Is it

Man VS Man or self?

Man Vs Nature?

Man Vs Religion?

Man Vs the supernatural?

Man Vs Technology?

Once they have finished this preliminary activity, they discuss conflict representation in the filmed version. They are also required to discuss how moments of conflict in the text have been translated into the filmed version paying attention, for instance, to the use of music in dramatizing events.

Ending: Are you able to predict the ending?

It is not uncommon that films do not provide an identical representation of the endings of stories. This ought to be exploited. Hence, the film is to be paused and the students are encouraged to predict the end. Afterwards, they watch and check their predictions. Once this is done, they are asked to write the final scenes on the basis of what they have just watched and later compare it with the textual version (referring to the text).The students will be finally asked to rewrite and/or adjust their predictions in accordance with the textual version. In case the filmed version is faithful to the text, the teacher may ask the students to be creative to provide an alternative end.

✓ **Characters**

Focused questions (textual representation)

-Who are the most important characters in the text?

-Do you know anyone like these characters in other texts?

-Did any character change in the course of the story?

Viewing the film, the students take notes paying careful attention to the characters': their names, behavoiur, attitudes, clothes, and their interaction with one another. They refer to the text and underline words, phrases or passages that correspond to their descriptions. The students may also compare the development of characters, particularly the protagonist in both the textual and the filmed version.

Another more challenging activity that helps students concentrate on characters is that they watch particular scenes without sound track, concentrating on the non-verbal communication only. They are given an incomplete dialogue between characters in a written form (handouts). Their task will be to write down how things are being said in a dialogue. Each student will read his/her own version. An example is given below from Jane Austen's _Pride and Prejudice_.

'What is his name?'
'Bingley.'
'..?

'Oh, single, my dear, to be sure! A single man of large fortune; four or five thousand year what a ………………………………!

'How so? how can it affect them?'
'My dear Mr. Bennet,' replied his wife, 'how can you be so tiresome? You must
....'
'Is that his design in settling here?'

'Design? Nonsense, how can you talk so! But it is very likely that he may...............
.........................., and therefore you must visit him as soon as he comes.'
'I see no .... You and the girls may go, or you may send them by themselves, which perhaps will be still better, for,
...., Mr. Bingley might like you the best of the party.'

Once the students finish the task, they compare their answers referring to the textual version.

✓ **Point of view**

Focused question (textual representation)

✓ Is the narrative perspective heterodiegetic or homodiegetic?

According to Bouman (1991),it is difficult to translate a narrator's or a character's point of view in the filmed version, though some film directors sometimes do this by having the narrator telling the story in a flash back technique or, in other cases, by placing a subjective camera that concentrates on people, objects or particular events. This ought to be challenging and thought provoking for the students. A very adequate activity is to have students read scenes from the text in which the narrator describes an important event paying special attention to (underlining) all the subjective comments and descriptions. Below is an example from Defoe's *Robinson Crusoe.*

"Nothing can describe the confusion of thought which I felt when I sank into the water; for though I swam very well, yet I could not deliver myself from the waves so as to draw breath, till that wave having driven me, or rather carried me, a vast way on towards the shore, and having spent itself, went back, and left me upon the land almost dry, but half dead with the water I took in. I had so much presence of mind, as well as breath left, that seeing myself nearer the mainland than I expected."

The role of the students is to compare this description in the filmed version and to collaboratively discuss whether this viewpoint has been preserved or not, and most importantly, how this was achieved in the film. Another follow up activity would be the transposition of the narrative from the homodiegetic to the heterodiegetic mode or vice versa.

✓ **Setting**
   Focused questions (textual representation)
✓ Where does the story take place?
✓ When does the story take place?
✓ What words or what part of the story help inform about the setting from the text?

Viewing the film, the students focus on the symbolism regarding the representation of the socio-cultural setting. They have to note the different visual aspects that reflect a given historical period. The students refer to the text and compare the textual representation of the setting by underlining the corresponding words and /or passages. Any difference in the filmed representation of the setting has to be discussed. Similar attention is to be drawn to time indication that many film directors tend to use.

✓ **Language**

<u>Focused questions (textual representation)</u>

-What do you like much about the way the author has written the story (text)?

-Did the writer express ideas in an uncommon manner? Explain.

-How could the author keep you interested in reading the text? Explain.

Viewing the film, the students compare the language of the text with that of the filmed version and discuss the differences.

(Adapted from Bouman,1991:16-17)

5.11   Conclusion

Aiming at promoting active learning in the literature classroom, the researcher has strived, in this final chapter, to provide some general recommendations and suggestions in addition to some practical strategies for change towards an effective teaching of literature. This, indeed, stems from the endeavour and motivation to assist both experienced and novice teachers to better cope with the literary text, and similarly to facilitate the students' engagement with it. Yet, one thing is quite certain: such recommendations and suggestions would not be considered effective if they remain theoretical. That is why testing them on the ground is a necessity. It is also enlightening to add that the practical suggestions have been carefully planned in accordance with the multiple specificities of teaching literature in an EFL context. The overall intention was to increase and facilitate the students' interaction with the literary text through opting for active learning strategies and techniques.

General Conclusion

General Conclusion

The present thesis has put the practice of literature teaching under scrutiny. In so doing, it was quite methodological to provide a relevant account on the significance of teaching literature, particularly in an EFL context. Integrating literature in the foreign language has been emphasized by many scholars given the boundless benefit of this latter. Indeed, literature has the power to spur the students' thoughts, provoke their intellectual productivity and deepen their insights into the nature of reality. Equally important is the role of literature in enhancing linguistic skills because of if its authenticity. The literary text is an excellent example of an authentic language in wider contexts. Therefore, a close interaction with the text is conducive to memorable and enjoyable learning of language.

Literature also serves an efficient vehicle for obtaining the cultural values of the target community. It promotes understanding of different cultural norms, and hence, inculcates tolerance of otherness. What is more, the aesthetic delight of literature has the potential to spur the interest in reading .This motivational effect is too often conducive to pleasurable experiences. Literature, in short, is motivating because it has the power to liberate the students' imagination.

The study has also dealt in a detailed manner with the different methods and approaches in teaching EFL literature. The intention was to highlight the objectives and the pedagogical implications within the different teaching philosophies. It is within this area of research that active learning has been emphasized. Active learning implies that due attention must be directed to the students and their learning. It requires teachers to hold the belief that teaching effectiveness heavily depends on what the students do. Teaching is not only a matter of performance that, all too often, leads to arrogance and monopolization of the course. Active learning seeks to make students responsible for their own learning by involving them. It aims to enhance self directed and life-long learning. It stands as an opposing force against traditional practices that tend to neglect the students roles considering them "tabula raza" to be filled with knowledge.

Active learning strategies encourage the students to move beyond passive reception of knowledge, they stimulate learning by doing. The students, hence, are provided the opportunity to be engaged in meaningful learning situations within which they assume active participatory roles. Active learning caters to different learning styles. It addresses learners' needs and requires the teacher to come down from the pedestal helping the students to better their leaning themselves.

Given the multiple merits of active learning, the study has undergone an investigation of literature teaching practice to measure the extent of active learning in the classroom. The data collected throughout the three research instruments (students' questionnaire, teachers' interview, and classroom observation) has provided an enlightening picture of the pedagogical practices in the 2nd year literature classroom; practices which are deeply interwoven with a traditional approach to teaching literature despite the noticeable revival of literary studies within the LMD system. The process of teaching literature, as it has been evidenced within the present study, is still shaped by extended teacher-led presentations and lectures preparing the students for exams.

What is more, such a traditional process seems to be more concerned with teaching literature as a product rather than as a process that would involve the students as active participants in constructing knowledge rather than receive it passively. This is, in fact, the reason why teachers tend to spend much more time in preaching to their students factual knowledge about famous authors and the cultural and historical backgrounds surrounding the production of their publications. This typically informative approach, regretfully, tends to exclude the students' active relation with the text. Therefore, many students do not attend literature classes to exchange ideas or discuss critically with their peers what they have read; they rather come with the purpose of collecting ready-made notes provided by teachers or critics. This is, however, not to put the blame on the students only; the responsibility also falls on many teachers who fail, one might dare to say, to enable students approach literature with confidence and creativity, and thus, develop their own responses to the literary text.

The traditional practice of teaching literature has impeded the students to work with literature as they are engaged in a very limited number of activities. The literary text is not exploited enough in the classroom as teachers continue to show a noticeable reluctance to involve students in multiple activities be them new or traditional. Teachers, as evidenced in the present study, have assigned themselves the mission to cater for the students' deficit of cultural knowledge, knowledge which ideally must be also provided elsewhere not only in the literature classroom.

Passivity among students has become a characteristic feature of many literature classrooms partly because teachers tend to discard implementing active learning strategies, not least discussions, cooperative learning and visual based learning despite their limitless benefits. Teachers usually complain that these strategies are time consuming or their students may resist them. But the study has clearly evidenced the students' desire for trying new learning methods that would better suit their learning styles. It is high time teachers stopped teaching literature using one unique mode; it is about time they brought novelty to their teaching practices.

As a response to this situation, the study has come up with some recommendations and practical suggestions that will hopefully contribute to an active learning environment in the classroom. The first recommendation relates to an integrative teaching framework that connects literature and civilization. This, it is hoped, will make it easier for the students of literature to draw comparison and contrast, to gauge distinctions, and thus, attain clarification, synthesis and reconciliation of ideas in analyzing texts.

Secondly, there seems an urgent need to go beyond pseudo teaching of literature that stems from using excerpts. Such practices tend to deprive the students from tasting literature and thus achieving an active interaction with the text as a full entity. This active interaction with the text has also been emphasized through the reconsideration of a close reading approach and the role of stylistics within it.

The study has also emphasized the need to engage the students in multiple reading and writing activities. Some practical illustrative examples were given in this area. These activities attempt to reinforce the students' interaction with the text on the one hand and to spur their creative potentials on the other hand. It has also been argued that engaging the students in various activities would not be beneficial without providing them with an effective feedback that make them well aware of their strengths and weaknesses.

The necessity of implementing active learning strategies has also been emphasized, and some suggestions were accordingly made. Such suggestions include promoting literature discussions with a strong emphasis on the role of the reader response to help the students reach more independency in reading and responding to literature, enhancing cooperative learning in designing activities around the literary texts as well as when analyzing and interpreting them through collaborative reasoning and literature circles, engaging the students in dramatic activities given their educational and motivational benefits ,and finally implementing audio visual based learning materials(films and movies) with a particular focus on opting for active learning frameworks that transcend showing to reach teaching .To sum up, within all these suggestions, the active and participatory roles of the students have been strongly accentuated.

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Appendices

APPENDIX ONE: The Students' Questionnaire

Dear students**,**

I am conducting a research on literature teaching. I would be very grateful if you could answer these questions. Your responses will be used for research only and will remain confidential.

1.   Do you like studying literature? Yes   No   (circle your answer)

Why?...

....

....

....

....

2.   Does your teacher specify the learning objectives before starting literature programme?

      Yes   No

3.   Are you assigned reading complete literary works or excerpts only?

....

4.   Do you do your reading assignments in due time? Yes   No

Why?...

....

5.   How would you qualify the literary texts you are dealing with? (circle your answer)

a)Very interesting   b) interesting   c) quite interesting   d) not interesting

6.   How are the literary texts ordered?

    a- chronologically according to literary movements.

    b- according to selected themes.

c- no specific order is adopted.

Other ....

7. Do you use one or more books for the study of literary texts? Yes   No

If yes, please write the title of the book(s)..

....

8. During literature courses, you spend much time :

      a. reading and writing.

      b. listening to lectures and taking notes.

      c. discussing literary texts with the teacher and classmates.

Other...

....

9. Which literary genre is most frequently dealt with in the classroom?

   a- poetry

   b- fiction (novels/short stories)

   c- drama

10. The elements below are aspects in the study of literary texts. Please order them according to your teacher's attention to each.

   a- the content of the text.

   b- the formal aspects of the text. (style, language)

   c- the literary context of the text (author, literary movement)

   d- the non-literary context of the text (socio-political backgrounds)

   e- Your own experience in relation to the text.

11. 11.Which activities among the following are devised by your teacher in the classroom?

   a- general literary analysis (identifying plots, characters, themes... etc)

   b- linguistic analysis.

   c- prediction activities.

   d- summarising texts.

   e- performance and dramatization activities.

Other ....

12. Do you prefer to be involved in multiple activities?   Yes   No

13. Are you involved in literary discussion in the classroom? (Circle your answer)
a) always   b) sometimes   c) rarely   d) never

14. 14. Do you like to be involved in literary discussion?   Yes   No
Why?...
....
....

15. Does your teacher implement visual media (videos, films and movies) in the classroom?(Circle your answer)
a).always   b) sometimes   c) rarely   d) never

16. If you have been introduced to such materials, how would you qualify this experience? (Circle your answer)
a) very interesting   b) interesting c) quite interesting c) not interesting

17. Do visual media presentations include activities?   Yes   No

18.   Are you involved in group works in literature courses? ?(Circle your answer)
a) always   b) sometimes   c) rarely   d) never

19.   Do you like to be involved in group works? Yes   No
Why?...
....
....
....

Thank you very much indeed.

Appendix Two: Teachers' Interview Guide

Dear teachers,

I would be very grateful if you could provide answers to my questions regarding the practice of teaching EFL literature. Thank you very much in advance for your collaboration.

Q1. Would you please introduce yourself?

Q2. Your academic qualification(s), please?

Q3. How long have you been teaching literature?

Q4. Did you any special training in teaching literature?

Q5. How would you qualify teaching EFL literature?

Q6. How large are your classes?

Q7. How would you describe your students' perception of studying EFL literature?

Q8. What about the load of the syllabus?

Q9. What are your objectives in teaching EFL literature?

Q10. Do you negotiate these objectives with your students?

Q11. Are you familiar with the different models and approaches of teaching literature?

Q12. Which model/approach do you adopt in teaching literature?

Q13. Do you cater to your students' learning styles in teaching literature?

Q14. What is the mode of instruction do you generally opt for? Why?

Q15.Do you implement any other secondary resources in dispensing your lectures? Please specify.

Q16.As far as reading is concerned, do you assign your students complete works or extracts only? Why?

Q17.What makes the focus of the study of the literary text in your class? I mean it is it the context of the text (literary and non-literary)? The content of the text? The stylistic aspects of the text? Or the students' responses to the text? Please explain.

Q18.In your opinion how could EFL students' literary competence be developed?

Q19.Which activities do you usually devise for students in dealing with literary texts?

Q20.Are these activities done in class or assigned as a homework?

Q21.Are you familiar with the concept of active learning?

Q .22Are you familiar with some active learning strategies that can be integrated in teaching literature?

Q23. Discussion, visual based learning, role play and cooperative learning are some among many other active learning strategies. Do you implement them in your classroom? Why?

Q 24.In your opinion, then, what makes it difficult for teachers of literature to use active learning strategies?

Appendix Three: LMD 2 Literature Syllabus (Yearly Planning)

Weeks	Content
S1 : Week 19-20-21/ 09	**1.** British Literature: Introduction to the Enlightenment in GB
Week 26-27-28/09	Literature of the Age of Reason
Week 3-4-5/10	The Rise of the Novel
Week 10-11-12/10	Method of Literary Analysis
Week 17-18-19/10	Method of Literary Analysis + *Robinson Crusoe* (text analysis)
Week 24-25-26/10	*Robinson Crusoe* (text Study)
Week 31—02/11	*Clarissa* (Text Study)
Week 7-8-9/11	Romanticism in Great Britain
Week 14-15-16/11	Romanticism in Great Britain + Romantic Poetry
Week 21-22-23/11	Romantic Poetry (selected poems)
Week 28-29-30/10	Mary Shelley's *Frankenstein* (text analysis)
Week 05-06-07/12	Victorianism
Week 12-13-14/12	Victorianism + *Hard Times* (text Analysis)
Week 02-03-04/01	*Hard Times* (Text analysis)
Probably Exam Week	
S2 : Week 23-24-25/01	*Pride and Prejudice* (Text Analysis) (may require two sessions)
Week 30-31-01/02	**2.** American Literature : Colonial literature 1600-1800
Week 06-07-08/02	Text Analysis : John Smith's *General History of Virginia*
Week 12-13-14/02	Puritan Literature +Text Analysis : William Bradford's *Of Plymouth Plantation*
Week 19-20-21/02	Literature of the Age of Reason (1750-1800)
Week 26-27-28/02	Text Analysis : Thomas Paine's *Common Sense*
Week 05-06-07/03	American Romanticism and Transcendentalism

Week 12-13-14 / 03	Finishing Romanticism in America + text analysis: Washington Irving's *Rip Van Winkle*
Week 02-03-04/04	Text Analysis: Washington Irving's *Rip Van Winkle*
Week 09-10-11/04	Text Analysis: Edgar Allan Poe's *The Fall of the House of Usher*
Week –17-18/04	Text Analysis: Edgar Allan Poe's *The Fall of the House of Usher*
Week 23-24-25/04	Realism in America
Week 30-01-02/05	Realism in America + Text Analysis: Henry James *Daisy Miller*
Week 07-08-09/05	Text Analysis: *Daisy Miller*

Robinson Crusoe (1719) by Daniel Defoe (1660-1731).
Chapter 3: Wrecked On a Desert Island

After we had rowed, or rather driven about a league and a half, as we reckoned it, a raging wave, mountain-like, came rolling astern of us, and plainly bade us expect the coup de grace. It took us with such a fury, that it overset the boat at once; and separating us as well from the boat as from one another, gave us no time to say, "O God!" for we were all swallowed up in a moment.

Nothing can describe the confusion of thought which I felt when I sank into the water; for though I swam very well, yet I could not deliver myself from the waves so as to draw breath, till that wave having driven me, or rather carried me, a vast way on towards the shore, and having spent itself, went back, and left me upon the land almost dry, but half dead with the water I took in. I had so much presence of mind, as well as breath left, that seeing myself nearer the mainland than I expected, I got upon my feet, and endeavoured to make on towards the land as fast as I could before another wave should return and take me up again; but I soon found it was impossible to avoid it; for I saw the sea come after me as high as a great hill, and as furious as an enemy, which I had no means or strength to contend with: my business was to hold my breath, and raise myself upon the water if I could; and so, by swimming, to preserve my breathing, and pilot myself towards the shore, if possible, my greatest concern now being that the sea, as it would carry me a great way towards the shore when it came on, might not carry me back again with it when it gave back towards the sea.

The wave that came upon me again buried me at once twenty or thirty feet deep in its own body, and I could feel myself carried with a mighty force and swiftness towards the shore - a very great way; but I held my breath, and assisted myself to swim still forward with all my might. I was ready to burst with holding my breath, when, as I felt myself rising up, so, to my immediate relief, I found my head and hands shoot out above the surface of the water, and though it was not two seconds of time that I could keep myself so, yet it relieved me greatly, gave me breath, and new courage. I was covered again with water a good while, but not so long but I held it out; and finding the water had spent itself, and began to return, I struck forward against the return of the waves, and felt ground again with my feet. I stood still a few moments to recover breath, and till the waters went from me, and then took to my heels and ran with what strength I had further towards the shore. But neither would this deliver me from the fury of the sea, which came pouring in after me again; and twice more I was lifted up by the waves and carried forward as before, the shore being very flat.

The last time of these two had well-nigh been fatal to me, for the sea having hurried me along as before, landed me, or rather dashed me, against a piece of rock, and that with such force, that it left me senseless, and indeed helpless, as to my own deliverance; for the blow taking my side and breast, beat the breath as it were quite out of my body; and had it returned again immediately, I must have been strangled in the water; but I recovered a little before the return of the waves, and seeing I should be covered again with the water, I resolved to hold fast by a piece of the rock, and so to hold my breath, if possible, till the wave went back. Now, as the waves were not so high as at first, being nearer land, I held my hold till the wave abated, and then fetched another run, which brought me so near the shore that the next wave, though it went over me, yet did not so swallow me up as to carry me away; and the next run I took, I got to the mainland, where, to my great comfort, I clambered up the cliffs of the shore and sat me down upon the grass, free from danger and quite out of the reach of the water.

I was now landed and safe on shore, and began to look up and thank God that my life was saved, in a case wherein there was some minutes before scarce any room to hope. I believe it is impossible to express, to the life, what the ecstasies and transports of the soul are, when it is so saved, as I may say, out of the very grave: and I do not wonder now at the custom, when a malefactor, who has the halter about his neck, is tied up, and just going to be turned off, and has a reprieve brought to him - I say, I do not wonder that they bring a surgeon with it, to let him blood that very moment they tell him of it, that the surprise may not drive the animal spirits from the heart and overwhelm him.

"For sudden joys, like griefs, confound at first."

I walked about on the shore lifting up my hands, and my whole being, as I may say, wrapped up in a contemplation of my deliverance; making a thousand gestures and motions, which I cannot describe; reflecting upon all my comrades that were drowned, and that there should not be one soul saved but myself; for, as for them, I never saw them afterwards, or any sign of them, except three of their hats, one cap, and two shoes that were not fellows.

After I had solaced my mind with the comfortable part of my condition, I began to look round me, to see what kind of place I was in, and what was next to be done; and I soon found my comforts abate, and that, in a word, I had a dreadful deliverance; for I was wet, had no clothes to shift me, nor anything either to eat or drink to comfort me; neither did I see any prospect before me but that of perishing with hunger or being devoured by wild beasts; and that which was particularly afflicting to me was, that I had no weapon, either to hunt and kill any creature for my sustenance, or to defend myself against any other creature that might desire to kill me for theirs. In a word, I had nothing about me but a knife, a tobacco-pipe, and a little tobacco in a box. This was all my provisions; and this threw me into such terrible agonies of mind, that for a while I ran about like a madman. Night coming upon me, I began with a heavy heart to consider what would be my lot if there were any ravenous beasts in that country, as at night they always come abroad for their prey.

All the remedy that offered to my thoughts at that time was to get up into a thick bushy tree like a fir, but thorny, which grew near me, and where I resolved to sit all night, and consider the next day what death I should die, for as yet I saw no prospect of life. I walked about a furlong from the shore, to see if I could find any fresh water to drink, which I did, to my great joy; and having drank, and put a little tobacco into my mouth to prevent hunger, I went to the tree, and getting up into it, endeavoured to place myself so that if I should sleep I might not fall. And having cut me a short stick, like a truncheon, for my defence, I took up my lodging; and having been excessively fatigued, I fell fast asleep, and slept as comfortably as, I believe, few could have done in my condition, and found myself more refreshed with it than, I think, I ever was on such an occasion.

LETTER XXI. MISS CLARISSA HARLOWE, TO MISS HOWE THURSDAY EVENING, JUNE 8.

After my last, so full of other hopes, the contents of this will surprise you. O my dearest friend, the man has at last proved himself to be a villain!

It was with the utmost difficulty last night, that I preserved myself from the vilest dishonour. He extorted from me a promise of forgiveness, and that I would see him next day, as if nothing had happened: but if it were possible to escape from a wretch, who, as I have too much reason to believe, formed a plot to fire the house, to frighten me, almost naked, into his arms, how could I see him next day?

I have escaped—Heaven be praised that I have!—And now have no other concern, than that I fly from the only hope that could have made such a husband tolerable to me; the reconciliation with my friends, so agreeably undertaken by my uncle.

All my present hope is, to find some reputable family, or person of my own sex, who is obliged to go beyond sea, or who lives abroad; I care not whether; but if I might choose, in some one of our American colonies— never to be heard of more by my relations, whom I have so grievously offended.

Nor let your generous heart be moved at what I write. If I can escape the dreadfullest part of my father's malediction, (for the temporary part is already, in a manner, fulfilled, which makes me tremble in apprehension of the other,) I shall think the wreck of my worldly fortunes a happy composition.

Neither is there need of the renewal of your so-often-tendered goodness to me: for I have with me rings and other valuables, that were sent me with my clothes, which will turn into money to answer all I can want, till Providence shall be pleased to put me into some want to help myself, if, for my further punishment, my life is to be lengthened beyond my wishes.

Impute not this scheme, my beloved friend, either to dejection on one hand, or to that romantic turn on the other, which we have supposed generally to obtain with our sex, from fifteen to twenty-two: for, be pleased to consider my unhappy situation, in the light in which it really must appear to every considerate person who knows it. In the first place, the man, who has endeavoured to make me, his property, will hunt me as a stray; and he knows he may do so with impunity; for whom have I to protect me from him?

Then as to my estate, the envied estate, which has been the original cause of all my misfortunes, it shall never be mine upon litigated terms. What is there in being enabled to boast, that I am worth more than I can use, or wish to use? And if my power is circumscribed, I shall not have that to answer for, which I should have, if I did not use it as I ought: which very few do. I shall have no husband, of whose interest I ought to be so regardful, as to prevent me doing more than justice to others, that I may not do less for him. If therefore my father will be pleased (as I shall presume, in proper time, to propose to him) to pay two annuities out of it, one to my dear Mrs. Norton, which may make her easy for the remainder of her life, as she is now growing into years; the other of 50£. per annum, to the same good woman, for the use of my poor, as I had the vanity to call a certain set of people, concerning whom she knows all my mind; that so as few as

possible may suffer by the consequences of my error; God bless them, and give them heart's ease and content, with the rest!

Other reasons for my taking the step I have hinted at, are these.

This wicked man knows I have no friend in the world but you: your neighbourhood therefore would be the first he would seek for me in, were you to think it possible for me to be concealed in it: and in this case you might be subjected to inconveniences greater even than those which you have already sustained on my account.

From my cousin Morden, were he to come, I could not hope protection; since, by his letter to me, it is evident, that my brother has engaged him in his party: nor would I, by any means, subject so worthy a man to danger; as might be the case, from the violence of this ungovernable spirit.

These things considered, what better method can I take, than to go abroad to some one of the English colonies; where nobody but yourself shall know any thing of me; nor you, let me tell you, presently, nor till I am fixed, and, (if it please God) in a course of living tolerably to my mind? For it is no small part of my concern, that my indiscretions have laid so heavy a tax upon you, my dear friend, to whom, once, I hoped to give more pleasure than pain.

I am at present at one Mrs. Moore's at Hampstead. My heart misgave me at coming to this village, because I had been here with him more than once: but the coach hither was so ready a conveniency, that I knew not what to do better. Then I shall stay here no longer than till I can receive your answer to this: in which you will be pleased to let me know, if I cannot be hid, according to your former contrivance, [happy, had I given into it at the time!] by Mrs. Townsend's assistance, till the heat of his search be over. The Deptford road, I imagine, will be the right direction to hear of a passage, and to get safely aboard.

O why was the great fiend of all unchained, and permitted to assume so specious a form, and yet allowed to conceal his feet and his talons, till with the one he was ready to trample upon my honour, and to strike the other into my heart!—And what had I done, that he should let loose particularly upon me!

Forgive me this murmuring question, the effect of my impatience, my guilty impatience, I doubt: for, as I have escaped with my honour, and nothing but my worldly prospects, and my pride, my ambition, and my vanity, have suffered in this wretch of my hopefuller fortunes, may I not still be more happy than I deserve to be? And is it not in my own power still, by the Divine favour, to secure the greatest stake of all? And who knows but that this very path into which my inconsideration has thrown me, strewed as it is with briers and thorns, which tear in pieces my gaudier trappings, may not be the right path to lead me into the great road to my future happiness; which might have been endangered by evil communication?

And after all, are there not still more deserving persons than I, who never failed in any capital point of duty, than have been more humbled than myself; and some too, by the errors of parents and relations, by the tricks and baseness of guardians and trustees, and in which their own rashness or folly had no part?

I will then endeavour to make the best of my present lot. And join with me, my best, my only friend, in praying, that my punishment may end here; and that my present afflictions may be sanctified to me.

From <u>The General History of Virginia</u>   by Captain John Smith

<center>The Third Book   Chapter I</center>

It might well be thought a country so fair (as Virginia is) and a people so tractable (as the Indians are) would long ere this have been quietly possessed, to the satisfaction of the adventurers and the eternizing of the memory of those that effected it. But because the world does see a defailment, this following treatise shall give satisfaction to all indifferent readers how the business has been carried whereby no doubt they will easily understand an answer to their question...

Captain Bartolomeo Gosnold, one of the first movers of this plantation, having many years solicited many of his friends but found small assistance, at last prevailed with some gentlemen, as Captain John Smith, Master Edward Maria Wingfield, Master Robert Hunt, and divers others, who depended a year upon his projects; but nothing could be effected till by their great charge and industry it came to be apprehended by certain of the nobility, gentry and merchants, so that his Majesty by his letter patent gave commission for establishing councils to direct here, and to govern and to execute there.

On the 19th of December, 1606 we set sail from Blackwall ...

We watered at the Canaries; we traded with the savages at Dominica; three weeks we spent in refreshing ourselves among these West India isles; in Guadaloupe we found a bath so hot as in it we boiled pork as well as over the fire. And at a little isle called Monito, we took from the bushes with our hands nearly two hogsheads full of birds in three or four hours. In Nevis, Mona and the Virgin isles, we spent some time, where, with a loathsome beast like a crocodile, called an iguana, tortoises, pelicans, parrots and fishes, we daily feasted.

Gone from thence in search of Virginia ... the first land they made they called Cape Henry, where thirty of them recreating themselves on shore were assaulted by five savages who hurt two of the English very dangerously.

Newport, Smith and twenty others were sent to discover the head of the river. By divers small habitations they passed; in six days they arrived at a town called Powhatan, consisting of some twelve houses pleasantly seated on a hill, before it three fertile isles, about it many of their cornfields; the place is very pleasant and strong by nature; of this place the prince is called Powhatan and his people Powhatans. To this place the river is navigable, but higher within a mile, by reason of the rocks and isles, there is not passage for a small boat; this they call the Falls. The people in all parts kindly entreated them, till being returned within twenty miles of Jamestown.

Chapter II

The new president and Martin, being little beloved, of weak judgement in dangers, and less industry in peace, committed the managing of all things abroad to Captain Smith, who, by his own example, good words, and fair promises, set some to mow, others to bind thatch, some to build houses, others to thatch them, himself always bearing the greatest task for his own share, so that in short time he provided most of them lodgings, neglecting any for himself.

The Spaniards never more greedily desired gold than he (Smith) victual, nor his soldiers more to abandon the country than he to keep it. But (he found) plenty of corn in the river of Chickahominy, where hundreds of savages in divers places stood with baskets expecting his coming. And now the winter approaching, the rivers became so covered with swans, geese, ducks, and cranes that we daily feasted with good bread , Virginia peas, pumpkins, and persimmons, fish, fowl, and divers sorts of wild beasts as fat as we could eat them, so that none of our tuftaffaty humorists desired to go for England.

From <u>Common Sense</u>   By Thomas Paine

Part III: "Thoughts on the Present State of American Affairs"

In the following pages I offer nothing more than simple facts, plain arguments, and common sense; and have no other preliminaries to settle with the reader, than that he will divest himself of prejudice and prepossession, and suffer his reason and his feelings to determine for themselves; that he will put on, or rather that he will not put off, the true character of a man, and enlarge his views beyond the present day.

Volumes have been written on the subject of the struggle between England and America. Men of all ranks have embarked in the controversy, from different motives and with various designs; but all have been ineffectual, and the period of debate is closed. Arms as the last resource decide the contest: the appeal was the choice of the king, and the continent has accepted the challenge.

It has been reported of the late Mr Pelham (who though an able minister was not without his faults) that on his being attacked in the House of Commons on the score that his measures were only of a temporary kind, replied, *"They will last my time."* Should a thought so fatal and unmanly possess the colonies in the present contest, the name of Ancestors will be remembered by future generations with detestation.

The sun never shined on a cause of greater worth. 'Tis not the affair of a city, a county, a province, or a kingdom; but of a continent, – of at least one-eighth part of the habitable globe. 'Tis not the concern of a day, a year or an age; posterity are virtually involved in the contest, and will be more or less affected even to the end of time by the proceedings now. Now is the seedtime of continental union, faith and honor. the least fracture now will be like a name engraved with the point of a pin on the tender rind of a young oak; the wound would enlarge with the tree, and posterity read it in full grown characters.

By referring the matter from arguments to arms, a new era for politics is struck – a new method of thinking has arisen. All plans, proposals, etc. prior to the nineteenth of April, i.e. to the commencement of hostilities, are like the almanacks of the last year, which though proper then, are superseded and useless now.

…I am not induced by motives of pride, party, or resentment to espouse the doctrine of separatism and independence; I am clearly, positively, and conscientiously persuaded that 'tis the true interest of this continent to be so; that everything short of *that* is mere patchwork, that it can afford no lasting felicity – that it is leaving the sword to our children, and shrinking back at a time when a little more, a little further, would have rendered this continent the glory of the earth.

… No man was a warmer wisher for a reconciliation than myself, before that fatal nineteenth of April, 1775, but the moment the event of that day was made known, I rejected the hardened, sullen-tempered Pharaoh of England for ever; and disdain the wretch, that with the pretended title of FATHER OF HIS PEOPLE can unfeelingly hear of their slaughter, and composedly sleep with their blood upon his soul.

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From E.A Poe's 'The Fall of the House of Usher' (1839)

Upon my entrance, Usher arose from a sofa on which he had been lying at full length, and greeted me with a vivacious warmth which had much in it, I at first thought, of an overdone cordiality—of the constrained effort of the ennuyé man of the world. A glance, however, at his countenance convinced me of his perfect sincerity. We sat down; and for some moments, while he spoke not, I gazed upon him with a feeling half of pity, half of awe. Surely, man had never before so terribly altered, in so brief a period, as had Roderick Usher! It was with difficulty that I could bring myself to admit the identity of the wan being before me with the companion of my early boyhood. Yet the character of his face had been at all times remarkable. A cadaverousness of complexion; an eye large, liquid, and luminous beyond comparison; lips somewhat thin and very pallid but of a surpassingly beautiful curve; a nose of a delicate Hebrew model, but with a breadth of nostril unusual in similar formations; a finely moulded chin, speaking, in its want of prominence, of a want of moral energy; hair of a more than web-like softness and tenuity;—these features, with an inordinate expansion above the regions of the temple, made up altogether a countenance not easily to be forgotten. And now in the mere exaggeration of the prevailing character of these features, and of the expression they were wont to convey, lay so much of change that I doubted to whom I spoke. The now ghastly pallor of the skin, and the now miraculous lustre of the eye, above all things startled and even awed me. The silken hair, too, had been suffered to grow all unheeded, and as, in its wild gossamer texture, it floated rather than fell about the face, I could not, even with effort, connect its Arabesque expression with any idea of simple humanity.

Appendix Five : Sample literature exams

ABOU BAKR BELKAID UNIVERSITY OF TLEMCEN
DEPARTMENT OF FOREIGN LANGUAGES
ENGLISH SECTION

LMD2
1ST EXAMINATION
BRITISH LITERATURE
JANUARY 2014

Name : ....

Group : ....

Choose ONE topic only then answer on this examination sheet.

❖ TOPIC 1

In an essay, write about The Rise of the Novel in England, mentioning three characteristics of this literary genre, citing one author and one book title.

❖ TOPIC 2

Romanticism was an artistic, intellectual and literary movement that originated in Europe at the end of the 18th Century, partly as a reaction to the Industrial Revolution.

Write an essay about this movement mentioning the main characteristics and three (03) authors of that time.

❖ TOPIC 3

TO MISS CLARISSA HARLOWE

DEAREST MISS,

Your letter has had a very contrary effect upon me, to what you seem to have expected from it.

As your good parents, your uncles, and other friends, are absolutely determined you shall never have Mr. Lovelace, if they can help it; and as I presume no other person is in the way, I will contentedly wait the issue of this matter.

Pardon me, dear Miss; but I must persevere, though I am sorry you suffer on my account, as you are pleased to think; for I never before saw the woman I could love: and while there is any hope, and that you remain undisposed of to some happier man, I must and will beYour faithful and obsequious admirer,

ROGER SOLMES.

MARCH 16.

Write an essay where you:

1. Identify the passage(author, title)and the literary genre
2. Point of view
3. Characterisation
4. The general idea

First British Literature Exam

Name...G...........................Mark...

I- Say whether these statements are true or false and provide the correct answer when it is false

1- Robinson Crusoe is the writer of Daniel Defoe... ....
....
....

2- Pamela symbolizes virtue Rewarded in the novel ....
....
....

3- J. Andrews represents male chastity in the novel ....
....
....

4- L. Sterne's novels were the first to mark the rise of the novel in Britain ....
....
....

II- What is your opinion about Rory in Roderick Random (no more than five lines)
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III- Give a synthesis about the flourishing of the 18th century novel in British literature providing illustrations (no more than 15 to 20 lines)
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ABOU BAKR BELKAID UNIVERSITY OF TLEMCEN
DEPARTMENT OF FOREIGN LANGUAGES
ENGLISH SECTION

LMD2
2ND TERM EXAMINATION
BRITISH LITERATURE
MAY 2014

Name : ....

Group : ....

Choose ONE topic only then answer on this examination sheet.

❖ TOPIC 1

"Victorian novelists have contributed to British literature through successful writings still alive up to now".

Comment.

❖ TOPIC 2

"Hard Times" By Charles Dickens (1854), From Book **1,** Chapter 5: "The Keynote"

Coketown, to which Messrs. Bounderby and Gradgrind now walked, was triumph of fact ...It was a town of red brick, or of brick that would hav been red if the smoke and ashes had allowed it; but as matters stood, was a town of unnatural red and black like the painted face of a savage. was a town of machinery and tall chimneys, out of which interminabl serpents of smoke trailed themselves for ever and ever, and never g uncoiled. It had a black canal in it, and a river that ran purple with il smelling dye, and vast piles of building full of windows where there was rattling and a trembling all day long, and where the piston of the steam engine worked monotonously up and down, like the head of an elephant i a state of melancholy madness. It contained several large streets all ver like one another, and many small streets still more like one anothe inhabited by people equally like one another, who all went in and out at th same hours, with the same sound upon the same pavements, to do th same work, and to whom every day was the same as yesterday an tomorrow, and every year the counterpart of the last and the next.

Write an <u>essay</u> where you:

o Identify the passage and the literary genre.
o Setting and characters
o One figure of speech(explained)
o In your opinion, what was the aim of C.Dickens behind writing this Passage?

LMD2 First Term Literary Studies Make-up Exam (March 2016)

Choose **ONE** of the following topics:

Topic 1: In no more than 25 lines, explain the factors which contributed to the rise of the novel.

Topic 2: Mary Shelley, Chapter 16, (PP. 135-136)

"I generally rested during the day, and travelled only when I was secured by night from the view of man. One morning, however, finding that my path lay through a deep wood, I ventured to continue my journey after the sun had risen; the day, which was one of the first of spring, cheered even me by the loveliness of its sunshine and the balminess of the air. I felt emotions of gentleness and pleasure, that had long appeared dead, revive within me. Half surprised by the novelty of these sensations, I allowed myself to be borne away by them; and, forgetting my solitude and deformity, dared to be happy. Soft tears again bedewed my cheeks, and I even raised my humid eyes with thankfulness towards the blessed sun which bestowed such joy upon me.

"... I paused, not exactly knowing what path to pursue, when I heard the sound of voices, that induced me to conceal myself under the shade of a cypress. I was scarcely hid, when a young girl came running towards the spot where I was concealed, laughing as if she ran from some one in sport. She continued her course along the precipitous sides of the river, when suddenly her foot slipt, and she fell into the rapid stream. I rushed from my hiding place, and, with extreme labour from the force of the current, saved her, and dragged her to shore. She was senseless; and I endeavoured, by every means in my power, to restore animation, when I was suddenly interrupted by the approach of a rustic, who was probably the person from whom she had playfully fled. On seeing me, he darted towards me, and, tearing the girl from my arms, hastened towards the deeper parts of the wood.

Write an **essay** in which you:

1- Identify the passage
2- Briefly explain the theme
3- Discuss the characters (briefly)
4- Mention two figures of speech and explain them
5- Mention the Atmosphere

*cypress: an evergreen coniferous tree with small, rounded, woody cone

May 2016,   Literary Studies S2 Exam (LMD2)

Choose one topic only:

Topic 1 :

American literature of the early colonial period is known to contain texts which served as a means to justify the British settlement in America. Puritan literature tells the journey of the Puritans and their arrival to America, and the Literature of Revolution is a literature which supported American Independence. Discuss

Topic 2:

His [Roderick Usher] voice varied rapidly from a tremulous indecision (when the animal spirits seemed utterly in abeyance) to that species of energetic concision -- that abrupt, weighty, unhurried, and hollow-sounding enunciation -- that leaden, self-balanced and perfectly modulated guttural utterance, which may be observed in the lost drunkard, or the irreclaimable eater of opium, during the periods of his most intense excitement.

It was thus that he spoke of the object of my visit, of his earnest desire to see me, and of the solace he expected me to afford him. He entered, at some length, into what he conceived to be the nature of his malady. It was, he said, a constitutional and a family evil, and one for which he despaired to find a remedy -- a mere nervous affection, he immediately added, which would undoubtedly soon pass. It displayed itself in a host of unnatural sensations. Some of these, as he detailed them, interested and bewildered me; although, perhaps, the terms, and the general manner of the narration had their weight. He suffered much from a morbid acuteness of the senses; the most insipid food was alone endurable; he could wear only garments of certain texture; the odours of all flowers were oppressive; his eyes were tortured by even a faint light; and there were but peculiar sounds, and these from stringed instruments, which did not inspire him with horror.

Write an **essay** in which you:

1- Identify the passage
2- Identify the literary genre
3- Give and explain 2 figures of speech
4- Explain the atmosphere
5- Comment on the writing style briefly

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ملخص

تهدف هذه الرسالة إلى قياس التعلم النشط في فصول تدريس الأدب الإنجليزي عن طريق البحث الميداني. كشف تحليل نتائج الدراسة إلى أن تدريس الأدب لا يزال مبنيا على الأساليب التقليدية التي لا تركز على الطلاب ودورهما لفعال في بناء المعرفة. هذه الأساليب التقليدية تركز على دور المعلم دائما باعتباره العنصر الوحيد للمعرفة. كما كشفت الدراسة أيضا على أن النص الأدبي لا يستغل أحسن استغلال لتمكين الطلبة من التفاعل معه.

كما تمال كشف عن أن المعلمين لا يميلون لاستخدام أساليب واستراتيجيات التعلم النشط التي لديها القدرة على تشجيع الطلاب لتحمل المزيد من الأدوار التشاركية في العملية التعلمية.

وبناء على نتائج الدراسة تم طرح بعض الاقتراحات والإستراتيجيات ذات الطابع العملي من أجل تفعيل التعلم النشط في تدريس الأدب.

الكلمات الرئيسية: الأدب ـ المناهج / الطرق ـ التعلم النشط ـ استراتيجيات التعلم النشط.

Résumé

La présente thèse a pour objectif , par le biais d'une recherche empirique, de mesurer l'apprentissage actif dans la classe de la littérature. L'analyse des résultats de l'étude indique que l'enseignement de la littérature est encore lié aux approches traditionnelles qui ne mettent pas l'accent sur les étudiants et leur rôle actif dans la construction des savoirs. L'étude a également révélé que l'exploitabilité du texte littéraire est au minimum. Cela, par conséquent, a augmenté la passivité des apprenants. Il a été aussi constaté que les enseignants ont tendance à manifester une réticence frappante à intégrer les stratégies d'apprentissage actif ayant le potentiel d'encourager les apprenants à assumer des rôles plus participatifs. Pour faire face à cette situation, des recommandations générales et d'autres suggestions pratiques ont été faites pour promouvoir l'apprentissage actif.

Mots-clés: Littérature - Approches / Méthodes - Apprentissage actif - Stratégies d'apprentissage actif

Abstract

The present thesis attempts, through empirical research, to measure active learning in the literature classroom. The analysis of the findings of the study indicates that literature teaching is still bound to traditional approaches that do not emphasise the students and their active role in constructing knowledge. The students are always seen as empty vessels to be filled up with knowledge by teachers who favour unidirectional lecture methods .The study has also revealed that the exploitability of the literary text is at minimum: little is done with the literary text in the classroom, this in turn has increased students' passivity. It has also been revealed that teachers tend to show a striking reluctance to incorporate active learning strategies which have the potential to encourage the students assume more participatory roles. In response to this situation, some general recommendations and other practical suggestions have been accordingly made to promote active learning.

Key-words: Literature – approaches /methods – active learning– active learning strategies

FACULTY OF LETTERS AND LANGUAGES
DEPARTMENT OF ENGLISH

Reflections Upon The Teaching of EFL Literature as a Means for Promoting Students' Active Learning

Thesis Submitted to the Department of Englsih in Candidacy for   the Degree of Doctorate in Didactics of Literature and Civilization Texts.

Presented by: **Supervised by:**
Mr. KHELADI Mohammed   Prof. HADJOUI Ghouti

Summary

It is common knowledge that since the 1980s, literature has regained a privileged place in ELT contexts after decades of discredit. Literature, at present, has become an effective tool in the foreign language classroom .This revival in literary studies is mainly due to the boundless benefit of literature at the linguistic, cultural, intellectual and motivational levels. Thus, incorporating literature in foreign language settings has become justifiable, and as a result, the literature on its teaching has witnessed a tremendous growth. In fact, a huge number of publications regarding methods and approaches to teaching literature have been written, partly as a contribution to the successful implementation of the literary text in the classroom.

Undeniably, teaching literature in a foreign language context is deemed a demanding task owing to different reasons. This complexity is not only attributed to the specificities and sophistication of literature as usually claimed, but also to the uncertainties that EFL students tend to show when dealing with it. This, in turn, ought to be a motivating reason for teachers to reflect on their practices, it is their duty to investigate areas of difficulties and provide, accordingly, the most effective clues. In other words, it is their task to help students taste the joy of literature. This, in turn, implies that teachers ought to implement relevant teaching methods that involve the students in an active leaning environment beyond traditional instructional methods that emphasize the instructor rather than the learner.

It has been argued that recent research on learning styles has marked the shift towards more learner-centered methods of teaching, methods which strongly emphasize the students rather than the instructor. This belief constitutes the corner stone of what is referred to as "active learning". Unquestionably, an efficient learning environment is and yet must be an active one, not passive. Stated differently, learning is said to be successful when the students are seen as active doers and participants in the process. Indeed, research had proven that students learn more and better when they are actively involved, when they are

given the opportunity to be creative, taking more responsibility for their own learning. Within this course of thought and contrary to the idea that learning is by nature an active process, an investigative study was undertaken at the English Department at the University of Tlemcen to measure the extent to which active learning methodology is being adopted. The study has been carried out with a focus on teaching literature at 2nd year level and it fundamentally seeks to answer the following research questions:

1. What approaches and methods are being implemented in introducing literature to 2nd year EFL students?
2. Is the literary text exploited enough to make students actively involved in learning?
3. Do teachers incorporate complex active learning strategies in teaching literature?

Based on these research questions the following hypotheses are formulated:

1.Literature teaching is still, to a larger extent, bound to traditional approaches and methods that emphasize the teacher rather than students.

2.Little is made with the literary text in the classroom.

3 .Teachers rarely introduce complex active learning strategies in teaching literature.

The empirical research undertaken to validate the aforementioned hypotheses involved a questionnaire addressed to one hundred and twenty (120) 2nd year students, a structured interview held with teachers and classroom observation.

The present thesis is falls into five (05) chapters. The first is mainly concerned with the significance of teaching EFL literature .It also provides some

of the major limitations and the main hindrances that are likely to impede the successful use of literature in an EFL setting. Moreover, this chapter offers a detailed description of the different approaches and methods of teaching literature specifying their objectives and the pedagogical practices they imply. A critical examination of these approaches and methods has been undergone in order to specify the role of the students within each.

The second chapter is devoted to the concept of active learning. Therefore, an endeavour is made to provide a clear conception of what the term implies on pedagogical grounds. The chapter enlightens the idea that though active learning might be differently viewed and interpreted, its essence is that the students are likely to learn best when they are actively involved, when they are viewed as active stakeholders in the classroom. Thus, an account has been made on active learning discussing its merits, some of its strategies that are relevant to the context of teaching EFL literature, and finally, the chapter pinpoints to the major challenges and constraints that could impede setting an active learning environment in the classroom.

The bulk of the third chapter takes as its major concern the teaching of learning situation of literature at the Department of English at the University of Tlemcen with a particular focus second year level. In doing so, the chapter deals with the status of ELT at the tertiary level referring to the new status of the English language, as a global language, across university curricula. Likewise, the chapter sheds light on the LMD system discussing its major objectives, key principles, and what has accompanied its implementation in the Algerian universities.

Focusing on the teaching of literature, the chapter provides an enlightening picture of the syllabus pointing to both its strengths and weaknesses; it also raises some of the challenges and constraints and yet dilemmas encountered by teachers. A deep examination of these challenges and constraints has been undergone to sensitize teachers to their pivotal role in helping the

students overcome the different hurdles that they are likely to meet when encountering literature.

Chapter four constitutes the empirical side of the present study .It is devoted to the analysis and interpretation of the data gathered from the different research tools that were opted for the present study, namely the students' questionnaire, classroom observation and teachers' interview. The chapter provides first a theoretical account on the methodological procedures of the present research before it presents the major findings and conclusions. As such, it seeks to answer the main queries of the study that are: determining the approach(es) being implemented in introducing literature to EFL students, measuring the exploitability of the literary text and gauging active learning in the classroom.

Based on the findings of the study, the last chapter outlines some general recommendations in addition to other practical suggestions which, hopefully, will contribute to promoting active learning in the EFL the literature classroom. The overall objective is to achieve a smooth shift of focus from an entirely teacher-fronted approach to an approach that is very likely to involve students as active participants in the process of learning. The general recommendations are essentially related to the contextual circumstances of teaching literature. The practical suggestions seek to maximize the exploitability of the literary providing some illustrative activities that ideally ought to be student-centered. Similarly, the chapter offers practical frameworks of active learning strategies in the literature classroom. These are strategies that encourage dialogism in the classroom, promote cooperative learning and seek an efficient implementation of visual based learning through films and movies.

The data collected throughout the three research instruments (students' questionnaire, teachers' interview, and classroom observation) has provided an

enlightening picture of the pedagogical practices in the 2nd year literature classroom; practices which are deeply interwoven with a traditional approach to teaching literature despite the noticeable revival of literary studies within the LMD system. The process of teaching literature, as it has been evidenced within the present study, is still shaped by extended teacher-led presentations and lectures preparing the students for exams. What is more, such a traditional process seems to be more concerned with teaching literature as a product rather than as a process that would involve the students as active participants in constructing knowledge rather than receive it passively. This is, in fact, the reason why teachers tend to spend much more time in preaching to their students factual knowledge about famous authors and the cultural and historical backgrounds surrounding the production of their publications.

This typically informative approach, regretfully, tends to exclude the students' active relation with the text. Therefore, many students do not attend literature classes to exchange ideas or discuss critically with their peers what they have read; they rather come with the purpose of collecting ready-made notes provided by teachers or critics. This is, however, not to put the blame on the students only; the responsibility also falls on many teachers who fail, one might argue, to get students approach literature with confidence and creativity, and thus, develop their own responses to the literary text.

The traditional practice of teaching literature has impeded the students to work with literature as they are engaged in a very limited number of activities. Such passivity in literature teaching methods has, in turn, tremendously increased the mysterious power of the teacher as "a star" on the pedestal. Indeed, teachers are, all too often, much more concerned with their originality and charisma at the cost of their students' learning. As stated earlier, the literary text is not fully exploited in the classroom as teachers continue to show a noticeable reluctance to involve students in multiple activities be them new or traditional.

Teachers, as evidenced in the present study, have assigned themselves the mission to cater for the students' deficit of cultural knowledge, knowledge which

ideally must be also provided elsewhere not only in the literature classroom. This is why teachers usually find themselves teaching about literature rather than teaching literature itself. The students, therefore, are seldom helped and encouraged to acquire the strategies needed for genuine literary appreciation. Literature within this traditional approach does not give the students enough space for self expression; it does not arouse their sense of creativity to meaningfully articulate their own thoughts and judgments.

This approach, in short, leaves the students powerless fully submitted to external authorities .Owing to this, passivity among students has become a characteristic feature of many literature classrooms partly because teachers tend to discard implementing active learning strategies, not least discussions, role play, cooperative learning and visual based learning despite their limitless benefits. Teachers usually complain that these strategies are time consuming or their students may resist them. But the study has clearly evidenced the students' desire for trying new learning methods that would better suit their learning styles. It is high time teachers stopped teaching literature using one unique mode; it is about time they brought novelty to their teaching practices.

The present thesis has put the practice of literature teaching under scrutiny. In so doing, it was quite methodological to provide a relevant account on the significance of teaching literature, particularly in an EFL context. Integrating literature in the foreign language has been emphasized by many scholars given the boundless benefit of this latter. Indeed, literature has the power to spur the students' thoughts, provoke their intellectual productivity and deepen their insights into the nature of reality. Equally important is the role of literature in enhancing linguistic skills because of if its authenticity. The literary text is an excellent example of an authentic language in wider contexts. Therefore, a close interaction with the text is conducive to memorable and enjoyable learning of language.

Literature also serves an efficient vehicle for obtaining the cultural values of the target community. It promotes understanding of different cultural norms,

and hence, inculcates tolerance of otherness. What is more, the aesthetic delight of literature has the potential to spur the interest in reading .This motivational effect is too often conducive to pleasurable experiences. Literature, in short, is motivating because it has the power to liberate the students' imagination.

The study has also dealt in a detailed manner with the different methods and approaches in teaching EFL literature. The intention was to highlight the objectives and the pedagogical implications within the different teaching philosophies. It is within this area of research that active learning has been emphasized. Active learning implies that due attention must be directed to the students and their learning. It requires teachers to hold the belief that teaching effectiveness heavily depends on what the students do.

Teaching is not only a matter of performance that, all too often, leads to arrogance and monopolization of the course. Active learning seeks to make students responsible for their own learning by involving them. It aims to enhance self directed and life-long learning. It stands as an opposing force against traditional practices that tend to neglect the students roles considering them "tabula raza" to be filled with knowledge. Active learning strategies encourage the students to move beyond passive reception of knowledge, they stimulate learning by doing. The students, hence, are provided the opportunity to be engaged in meaningful learning situations within which they assume active participatory roles. Active learning caters to different learning styles. It addresses learners' needs and requires the teacher to come down from the pedestal helping the students to better their leaning themselves.

Given the multiple merits of active learning, the study has undergone an investigation of literature teaching practice to measure the extent of active learning in the classroom. The data collected throughout the three research instruments (students' questionnaire, teachers' interview, and classroom observation) has provided an enlightening picture of the pedagogical practices in the 2nd year literature classroom; practices which are deeply interwoven with a traditional approach to teaching literature despite the noticeable revival of literary

studies within the LMD system. The process of teaching literature, as it has been evidenced within the present study, is still shaped by extended teacher-led presentations and lectures preparing the students for exams. What is more, such a traditional process seems to be more concerned with teaching literature as a product rather than as a process that would involve the students as active participants in constructing knowledge rather than receive it passively. This is, in fact, the reason why teachers tend to spend much more time in preaching to their students factual knowledge about famous authors and the cultural and historical backgrounds surrounding the production of their publications.

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The traditional practice of teaching literature has impeded the students to work with literature as they are engaged in a very limited number of activities. The literary text is not exploited enough in the classroom as teachers continue to show a noticeable reluctance to involve students in multiple activities be them new or traditional. Teachers, as evidenced in the present study, have assigned themselves the mission to cater for the students' deficit of cultural knowledge, knowledge which ideally must be also provided elsewhere not only in the literature classroom.. Passivity among students has become a characteristic feature of many literature classrooms partly because teachers tend to discard implementing active learning strategies, not least discussions, cooperative learning and visual based learning despite their limitless benefits.

Teachers usually complain that these strategies are time consuming or their students may resist them. But the study has clearly evidenced the students'

desire for trying new learning methods that would better suit their learning styles. It is high time teachers stopped teaching literature using one unique mode; it is about time they brought novelty to their teaching practices.
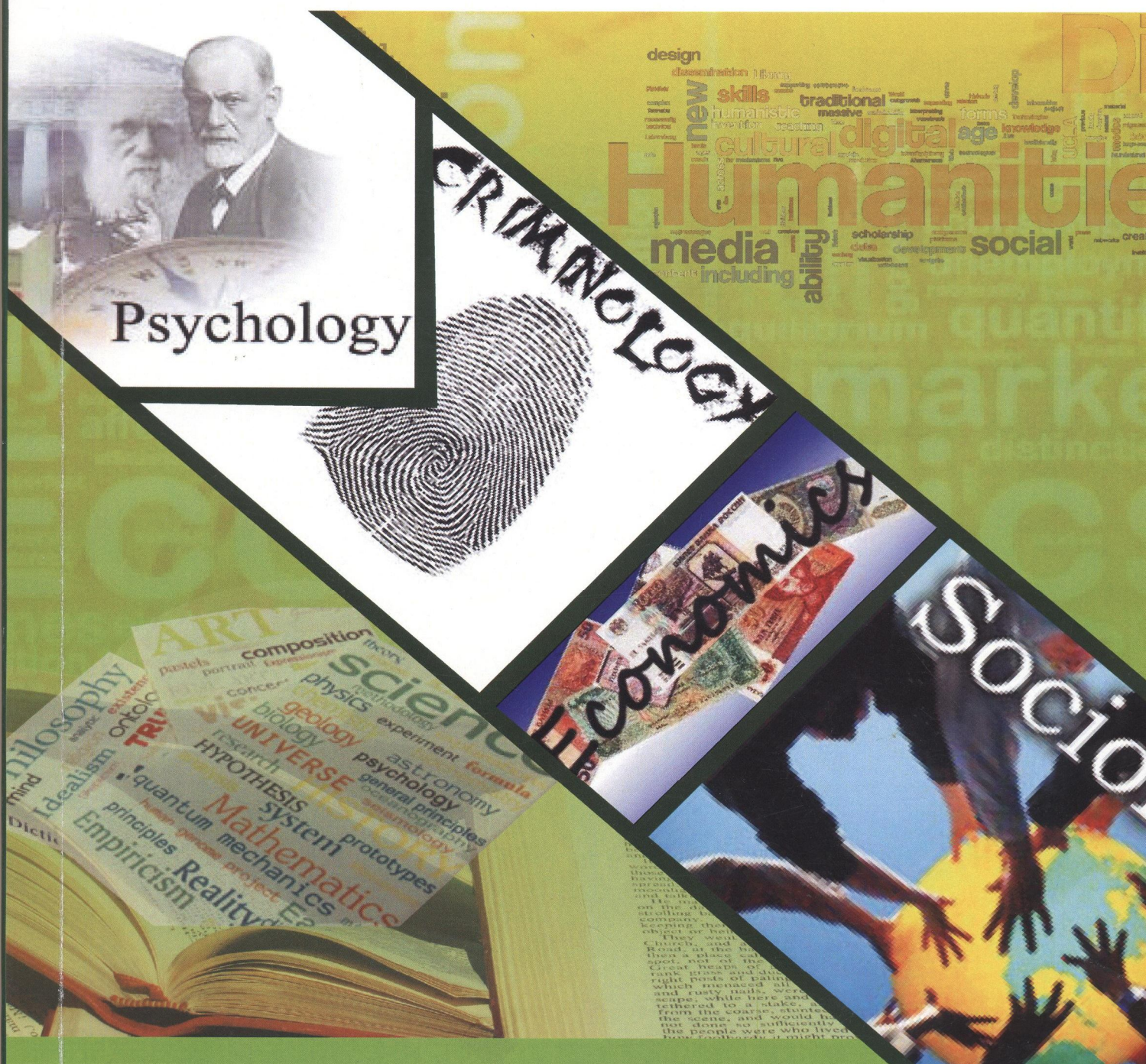
As a response to this situation, the study has come up with some recommendations and practical suggestions that will hopefully contribute to an active learning environment in the classroom. The first recommendation relates to an integrative teaching framework that connects literature and civilization. This, it is hoped, will make it easier for the students of literature to draw comparison and contrast, to gauge distinctions, and thus, attain clarification, synthesis and reconciliation of ideas in analyzing texts.

Secondly, there seems an urgent need to go beyond pseudo teaching of literature that stems from using excerpts. Such practices tend to deprive the students from tasting literature and thus achieving an active interaction with the text as a full entity. This active interaction with the text has also been emphasized through the reconsideration of a close reading approach and the role of stylistics within it. The study has also emphasized the need to engage the students in multiple reading and writing activities. Some practical illustrative examples were given in this area. The necessity of implementing active learning strategies has also been emphasized and corresponding suggestions were accordingly made. Such suggestions include promoting literature discussions, promoting cooperative learning and implementing audio visual based learning materials.

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TOWARDS AN INTEGRATIVE APPROACH TO TEACHING LITERATURE IN AN EFL CONTEXT

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ABSTRACT

This present research seeks to explore the nature of teaching culture through literature in the Departments of English in the Maghreb Universities. It attempts to confirm the fact that culture-integrated foreign language teaching holds an important place in foreign language education; it is still neglected within the Departments of English. Therefore, the aim of this paper is threefold: first to examine the situation of teaching and learning culture in the Departments of English and to make some practical realistic suggestions as to the way(s) the teaching of English should be reshaped to take account of the recent developments in intercultural studies with regard to foreign language teaching/learning pedagogy. The second aim stems from the belief that knowledge of the cross-cultural discourse operational patterns is necessary in learning a foreign language and that unawareness of cultural barriers may impede both learner's success and teacher's efforts. The third aim is to develop a theoretical framework in order to enhance the conceptualization of the approach that quite fits the learners of English at the university level. Thus, to obtain reliable answers for the fact, the choice falls upon an Algerian University, precisely Tlemcen University.

KEYWORDS: Literature, Culture, EFL, Teaching/Learning Literature & Culture, Cultural Awareness, Cross-Culture

INTRODUCTION

The decision to embark upon A Literary Based Culture-integrated Approach to Teaching English in EFL Classrooms project represents the starting point of a challenging topic which is the teaching of literature in accordance to culture. Thus, this paper, in its preliminary attempt, establishes a general perception in higher education that culture as a matter has little to contribute to the study of literature. For this reason, this present research intends to redress the balance by giving practitioners the opportunity to share their experiences in asserting the use of culture in the literature teaching process. Therefore, this paper will entirely concentrate on a threefold question that aims at: first to examine the situation of teaching and learning culture in the Department of English and to make some practical realistic suggestions as to the way(s) the teaching of English should be reshaped to take account of the recent developments in intercultural studies with regard to foreign language teaching/learning pedagogy. The second stems from the belief that knowledge of the cross-cultural discourse operational patterns are necessary in learning a foreign language and that unawareness of cultural barriers may impede both learner's success and teacher's efforts. The third is to develop a theoretical framework in order to enhance the conceptualisation of the approach that quite fits the learners of English at the university level. In doing so, and in order to obtain a practical reliable result to the fact, the choice falls on an Algerian University, precisely Tlemcen University.

Statement of the Purpose

Questionably, the conceptual framework of this research is based on the view that there can be few purposes more central to the profession of foreign language teaching than the goal of culture and the development of the learner's inter-cultural communicative competence. It, therefore, attempts to show that teaching English at the Department of English at the University of Tlemcen is still conventional in nature and that some changes are considered necessary. Based on the course ineffectiveness to promote the learner's intercultural communicative competence and cross-cultural understanding, this paper explores an alternate approach to teaching English as a foreign language. This approach is based on the premises that language is part of culture; language is deeply embedded in culture; language, literature and culture are not separable; and that teaching any foreign language, necessarily means the teaching of its literature and culture.

Problematic Issue

All EFL learners of English enrol in the English course presented by the Department of English at the University of Tlemcen and graduate three years later. In the course of this study period, they are filled with a body of knowledge related to the legitimised aspects of foreign language teaching such as grammar, vocabulary, pronunciation, phonology, sentence structure, British civilisation, American civilisation, African civilisation, British literature, American literature, African literature, linguistics, educational linguistics, applied linguistics and didactics.

The English courses exit-profile facilitates for the "licence" holders to teach straightforwardly in the educational schools; however, they meet language difficulty once positions as professional translators in oil factories are proposed. They extremely encounter more complexities if they join the foreign University of (Great Britain USA) for postgraduate studies and got into direct contact with the English native speakers and culture, they soon realise on many occasions that despite their fairly good command of the English grammar and pronunciation their speech and behaviour with the natives did not always go well with their intentions. So, then they realise that successful communication is highly complex and involves much more than the vocabulary items and grammar rules they were taught during their graduate studies. In fact, they realise that they are unable to put down to earth the grammar they learnt and that talking to hypothetical classroom invented or imagined characters in artificial social situations in the oral expression classes did not resemble talking to real native speakers of English in real life situations. Consequently, they, then, become aware that successful communication requires far more the socialisation of learning about grammar, vocabulary and sentence structures. The language little exposure in the learning environment involves body, mind and spirit and requires not only linguistic knowledge but paralinguistic knowledge as well because "the conversational use of spoken language cannot be properly understood unless paralinguistic elements are taken into account." (Abercrombie, 1967). To say so, David Crystal (1976: 96) puts forward a number of paralinguistic features that are commonly referred to as "tone of voice". We can make our speech breathy or nasal or husky or creaky to create desired effects. Some people use very obvious lip-rounding when they talk to babies or small animals. Spoken advertisements for certain products are often delivered in a low breathy voice, presumably to make them more attractive. Whispering is one of the best examples of paralanguage; giggling and laughing also come into this category. At last, the conclusion I made while observing the fact, and most EFL teachers seem to have a sharing involvement, is that the production and reproduction of meaning requires both the linguistic and the socio-cultural aspects of language. All this is supposed to mean that the community, its culture and its language where people are born and brought up shape their way of speaking, their communication strategies, their values and beliefs, i.e., all the elements which are likely to make their interaction with members of their community successful.

BACKGROUND FOR THE STUDY

The teaching of English in Algeria is gaining more and more ground prestige because of the government policies, the opening of the Algerian market to foreign companies and investors and the recent rapid changes in the world (globalization). In fact, the educational system puts into practice the study of English as so important that all learners, regardless of their field of study, are required to learn English as a second foreign language.

As far as the students who enrol to major in English as a foreign language are concerned, the Department of English covers a three-year course leading to a general academic or professionally oriented licence's degree (henceforth bachelor's degree). The third year LMD students may choose an area of expertise either the applied linguistics or literature and civilization.

Broadly Speaking, The Course Syllabus Comprises The Following Categories.

- Language Practice: This category comprises the following modules: oral expression and comprehension and written expression.

- Language Study: This category comprises linguistics, phonetics and grammar. During the third year, more specialised branches of linguistics such as psycholinguistics and sociolinguistics, semantics and pragmatics are introduced.

- Literary Texts: These are devoted to the study of British and American literature and even the Third World literatures.

- Civilization: This category comprises the following modules: American, British and African civilization.

- Research methodology.

- Informatics ICT.

In general, the students who follow this course are aged between 18 and 22 years. All of them are native speakers of a dialectal form of either Arabic or Berber and have learnt French as their first foreign language for ten years. Among the EFL students, many do not choose to join the department but are oriented by the Ministry of Higher Education and Scientific Research on the basis of the grade/mark they obtain in the Baccalaureate exam. As a result, some of them spend from four to five years to complete the three-year program. In addition, many of the graduates of this department end up as teachers in the secondary schools and few of them manage to work as translators in foreign companies or government institutions. Others, and these are very few, may follow a postgraduate course of studies, an academic research which leads to a university assistant teacher.

The English course syllabus currently in use at the Department of English at University of Tlemcen has rarely undergone any changes. The changes so far implemented were rather of form than of content. The contents of different modules with which the teaching of English was initiated in the late eighties are still in use except for the teacher's individual efforts and inventiveness to bring some changes they think are in line with the recent developments in the field of applied linguistics and foreign language teaching research. These initiatives depend on the lecturer's interests, and, apparently, no comprehensive research into the development and introduction of new modules that would concentrate on the teaching of culture as an important component within the English course syllabus was made. The only exception relates

to the implementation of the LMD system –henceforth, Licence, Master and Doctorate- which, as mentioned above, has introduced new teaching modules which unfortunately are based on the teaching of language rather than culture.

THE APPLIED LITERATURE TEACHING METHODS

Teaching/learning English literature in an EFL context may instigate its approaches from the most conventionally applied ones,   stated in Carter and Long (1991: 2).   These are categorized as   the language model,   the cultural   model, the personal growth model, and Later Saviour (2004) advocates an integrated approach to literature teaching. To explain them in a pedagogical setting, Lindblom (2003: 97) says:

English teachers   frequently teach literature to   transcend human experience,   to encourage the   rising above   of material circumstances; this amount to a convenient way for us to shut out the world from our classrooms and our minds. Making matter worse, standardized exams   with out-of-context reading-skills questions and literary trivia encourage this reductive view of literature, limiting the potential that English courses have for helping students to engage effectively in public discourse.

The Language Model

To teaching literature attempts to develop student's linguistic competence and helps them to have a direct contact with a text. It is not principally concerned with the aesthetic, moral or philosophical merits of literature; nevertheless, it focuses on the way language is used in a literary text. This approach is helpful in developing critical response to texts; thus, the teachers in literature classroom attempt to facilitate students to acquire a store of information related to the target text and   ignore to   manipulate   the   exiting   possibilities,   which   the   magnificent content   of literary   texts   provide (Chandran, 2006: 151). It is a student centered model that basically focuses on the study of the language of the literary text. The latter is used to exemplify certain types of linguistic patterns, such as literal and figurative language. Although this model exposes the students to the fragments   of language and the various   creative uses   of language,   it   aims to "help students find ways into the text in a methodological way". (Carter and Long, 1991:2). This is another way of saying that it seeks to inculcate in the students the quality of exploring and examining the literary language, and, therefore, enhance their literary competence.   Another prompt   for using this approach is   to promote the student's language   skills. Teachers   may use the text to devise a variety of vocabulary and   grammar activities. The students,   then, will   have the opportunity to enrich and develop their language input. This model also makes frequent use of stylistic analysis of the text to assist the students in meaning construction, and, hence, reading literature more competently. However, despite its merits, the language based model is played down by many researchers such as McKay (1982) who argues that this model neglects the reader's response to the text as it may be too mechanistic and demotivate the pleasure of reading literature.

The Personal Growth Model

Stresses   the need to engage the students   with literature. This   idea is   overtly expressed by Carter and Long (1991:3) when they posit   that   the personal   growth model   enables the students to "achieve   an engagement with   the reading of literary text…and helping them to grow a s individuals".   In other terms, the model in question focuses on maximizing the student's   personal   pleasure in reading literature.   When reading a   literary text,   the students are actively involved   with   its content. This active interaction will result in creating a more memorable, yet   absorbing literary experience.   Furthermore, this model   views literature as beneficial   for encouraging the students   to draw on their own

personal experiences, feelings and emotions. Students, therefore, are no longer passive recipients of readymade interpretations. Instead, they become active participants both intellectually and emotionally as they are continuously prompted to let out their opinions and thoughts. Yet, this model stresses the pedagogical responsibility of the teacher in the choice of the texts not solely for their stylistic features, but also to consider whether these texts meet student's interest.

Formal Lecturing

The teaching of literature at Abu-Bakr University is teacher-centred rather than learner-cantered. Learners fail to process information and use classroom learning to solve world issues outside the classroom. Consequently the study of literature is no more regarded as rewarding in education. Literature is simply viewed as types of knowledge of learning. Learners acquire sufficient data of the literary genres such as poetry, drama, novel, short story etc., they improve their language competence, they become aware of the socio-cultural context of a given text; but they fail to use information and acquire the ability and necessary skills to analyze, appreciate and interpret literature independently because they are not creative thinkers. But this is not meant for master studies who may, of course, achieve competence in analytical, critical and generative thinking. They, indeed, find, in due course, a genuine involvement in a piece of literary art which consequently results in achieving desired emotional, intellectual and aesthetic growth.

They are just receivers of information, favouring those who have good memories to recall back during examinations because literature remains for them a subject to be passed at the end of the course.

All through the six LMD semesters, precisely the four last ones, Lecturing is the solely way a literary course is delivered. It is noteworthy that the method is considered as the most useful "common form of teaching" as Edwards, Smith and Webb (2001: 01) think. At Tlemcen University the teachers impart information about literature in general or about a specific text and students passively listen to the teacher, take notes of the lecture, read handouts-papers in case of their availability, collect necessary references and prepare to sit for their examination at the end of the term. This is applicable even to the two modules (comparative literature and English literature) which are doubled in terms of sessions: i.e. a one and a half hour session lecture, and another course (TD) of the same timing in which the student is supposed to participate more than the teacher or at least in a bidirectional way of learning, such as discussions, seminars or tutorials are hardly arranged to activate student's evaluative and creative thinking abilities.

THE RATIONALE FOR TEACHING / LEARNING LITERATURE

A large number of educationalists put forward a number of reasons for the benefits of teaching literature in the FL classrooms. These reasons, known as a chemistry of variables, are stated in Parkinson and Reid Thomas (2000: 9-11) in a list containing the followings:

- Linguistic Model: Literature provides examples of "excellent" writing, linguistic diversity, and expressive varieties. (See the linguistic model)

- Extension of Linguistic Competence: Literature stretches the competences of learners who have mastered the linguistic rudiments. (See the linguistic model)

- Mental Training: Literature trains the mind and sensibility better than any other discipline. Training the mind is the benefit traditionally claimed in classical humanist defences of any discipline within the arts or humanities.

It survives in a more respectable form in what has become one of the more scientific defences of literature in the language classroom. In an interview, H.G. Widdowson argued that "reading literary discourse can assist students in the development of sense-making procedures of the kind required for the interpretation of or sensitization to language use in any discourse context" (Carter, 1988:17-18).

- Authenticity: Literature is genuine linguistic material, not a linguistically artificial textbook (Duff and Maley, 1990),

- Open to Interpretation: Literature can serve as a basis for "genuine interaction" between learners because it is open to interpretation, (Idem),

- Motivating Material: Literature is more likely to engage with and motivate a learner than artificial teaching inputs because it is generated by some genuine impulse on the part of the writer and deals with subjects and themes which may be of interest to the learner (Idem),

- Memorability: Literature is a memorised archive of linguistic usage, especially poetry (Maley and Moulding 1985),

- Rhythmic Resource: Poems assist the learner in assimilating the rhythms of a language (Idem),

- Cultural Enrichment: Reading literature promotes cultural understanding and awareness. (Collie & Slater, 1987).

- Convenience: Literature is a useful, constructive and practical resource.

Shortly after, many scholars were urged to look for factors requiring the use of literature as a powerful resource in the classroom context. In view of that, Collie and Slater (1990:3), proposed four main reasons. These are language enrichment, valuable authentic material, personal involvement and cultural enrichment:

Language Enrichment

EFL learners may develop their knowledge with many features of the written language, reading a significant and contextualized body of text. They learn about the syntax and discourse functions of sentences, the variety of structures, and the different ways of connecting ideas, which develop and increase their own writing skills.

Valuable Authentic Material

Most works of literature are authentic materials. They are not principally meant for teaching a foreign language. Thus, in a classroom context, learners are exposed to actual language samples of real life. They become familiar with many different linguistic forms.

Personal Involvement

The learner is personally involved once s/he reads a literary text. He is enthusiastically drawn into the text, and pursues the development of the story to find out what happens as events unfold via the climax and dénouement. The learner again finds himself concerned in the story and close to certain characters with shared emotional responses.

Cultural Enrichment

If any EFL learner is asked about the ideal way to increase his/her understanding of verbal/non-verbal characteristics of language learning, s/he will recommend a likely visit or an extended stay in the host country. But, since the financial resources are the main impediment of a linguistic travel for many learners, the other remaining alternative means is to get in touch with the available literary works, such as novels, plays, short stories, etc. facilitate understanding how communication takes place in that country. These literary genres, though imaginary, present a full setting in which characters from many social/regional backgrounds can be described; i.e. their thoughts, feelings, customs, traditions, possessions; what they buy, believe in, fear, enjoy; how they speak and behave in different settings.

THE CASE OF CULTURE

Teaching culture in the EFL context has incited many educationalists to implement typical models to teach a foreign language. This requires a multi-disciplinary enterprise consisting mainly of linguists, practitioners, psychologists, sociologists, anthropologists, etc. They all have one point in common which clearly showed that language and culture are closely related. This view prompted, later, foreign language teaching practitioners to make a move from teaching culture along with language to teaching culture within language. To gain more insights in the matter, teaching culture had gone historically through two approaches. One represents the traditional approach of teaching culture along with language which is based on the theory which stresses the close relationship between language and culture, Brooks (1971:58) posits "Language is a bearer of culture and should be treated culturally and used by the students with concern for the message it bears"; the other one characterizes the modern approach of teaching culture within language giving more importance to the understanding of the foreign language people, society and culture, and the learner's own culture. Claire Kramsch, in this respect, sees that culture is "facts and meanings" (1993:24) and language is seen as social practice. She (1993:9) believes that as language users "every time we say something, we perform a cultural act". According to her, the teaching of culture is more than a fifth skill in foreign language classrooms but a central component as a must; therefore, to say it so, intercultural awareness is a combination of skills and attitudes which together make up inter-cultural competence. This could not happen without a contact between cultures that entails on conflicts which represent differences rather than similarities between the native culture and the target culture. These differences are to be taught through dialogues: "It is through dialogue with others that learners discover which ways of talking and listening they share with others and which are unique to them" (Kramsch, 1993: 27). The awareness of the prevalence of different cultures indicates that inter-cultural dialogue is an imperative for our world today, for dialogue between cultures, notably to question, to find equivalents among diverse cultural discourses with different human's experiences. Culture remains this vast field in which one consciously walks towards full experience of life. At another important level of the approach, Kramsch mentioned the importance of the cultural context while teaching culture and she wrote that foreign language teaching "takes cultural context as its core" (1993: 13) within a dialogic pedagogy that makes context explicit. Consequently, this interaction between text and context facilitates the learners to interpret cultural aspects.

LITERATURE INTEGRATED FRAMEWORK

The models discussed above are somewhat ideal types, but in reality there is a greater overlap between them. This has led Savvidou (2004), as formerly stated, to advocate an approach that integrates the three models. An integrated approach stresses that literature in a EFL classroom can make the learning experience much more enjoyable and

stimulating than classroom instruction that requires mere acquisition of the linguistic component of the text. This approach, therefore, contributes to student's personal development; it enhances their cultural awareness and develops their language skills.

As can be understood, the afore-mentioned models seem to favour to a higher degree the language. The language model serves to raise the learner's linguistic competence, the personal growth enriches the learner's lexical stock and constructs their styles –of course- by reading literary texts, and the cultural model puts the emphasis on the issues related to culture as anthropology and principally linguistics. To put it differently, a paramount support is prearranged to language because of its legitimacy over the other subjects. This is thanks to its status as to be normative, systematic, systemic, segmental and paradigmatic; whereas, culture and literature are doctrinal but not normative.

Yet, a number of contextual problems may account for the ineffectiveness of teaching and learning culture through literatures (British, American and African), in the Algerian Higher Educational system. The problems include the literary text itself; the teacher may choose any text without referring to its nature; if it fits the linguistic or the culture purpose. To solve such a problem, the teacher may provide some kinds of answers to the following questions:

Why do learners read?

What do they read?

Who are the writers writing to/for?

How do they read?

Therefore we should try and ensure that they are reading for a purpose, on a specific topic and with a certain reader in mind, and that we have an awareness of the way we read, i.e. understand, analyze, and yet interpret.

At another level, the relationship between language and culture has been a topic of absorbing interest to many writers. Accordingly, this correlation regards literature as a conflicting point, and this may project on the learners some bad attributes in the acquisition because they have to understand separately the language with its components and then the culture.

It is significantly assumed that literature is to a higher degree taught theoretically. It is based most of time on lectures-giving. This frame still affirms its usefulness in many areas of language study and in the reading of literature; however, it also raises ineffectiveness in EFL classrooms because teaching/learning literature as such, has become a dull, burden and boring experience for students in academic institutions. Moreover, Literature classroom does not help them develop a spirit of collaboration, flexible attitude and ability to transfer the learnt information to the life around. Students remain unable to acquire the ability to assign that literary truth presented in form of allegory, fairy tales, or myths is not documentary but symbolic and is applicable to their life. Literature as an academic subject has thus become of secondary importance.

The conditions necessary to actualize the student's potential for a good literature learning process constitute the real, vital needs that a new and modern teaching method should be striving to meet. Hereafter, the now crisis in teaching and studying literature demands an approach and methodology to teach literature, which can revive the importance of the study of literature and make it as a medium to help students develop the skills that cope with the ever-changing modern

technological world. Literature as an academic subject is in need of a teaching methodology, which enables students not only to collect information about the authors, history, and literary principles, but also to have the ability to think creatively and create opinions and new ideas and thought, and apply the classroom study to practical life. In so doing, the students can process information and discover numerous ways out to the problems met in their life. Supporting this view, Saaty (2001: 06) states:

> Knowledge is already known, and to teach it to people is just getting that knowledge
> repeated in many memories and does not add to our human potential. What we want
> for sure is to use knowledge in ways that make people creative because creativity adds
> to our potential. Knowledge is a means, creativity is an end because it keeps mind
> busy with new   challenges to solve problems   and   expand the dimensions of
> consciousness.

Modern Research in didactics has confirmed the possibility to improve the human cognition (Bloom taxonomy) that is able to generate creative solutions and transform solutions into action, and skills to process, synthesize, and evaluate information. It is realized as Geersten (2003:17) says that the infusion of higher-order thinking skills has potential to redesign higher education and change the meaning of "higher education from extended years of formal learning to lifelong habit of high level thinking."

Hence, today in the modern part of the world teaching of thinking skills is considered a primary objective in the educational institutions. Thinking skills programmes are organized and regularized in educational institutions and curriculums in most of the developed countries of the world. Feuerstein's Instrumental Enrichment (IE), The Somerest Thinking Skills Course, Martin Lipman's Philosophy for Children, Cognitive Acceleration through Science Education (CASE), Thinking through Geography, and Activating Children's Thinking Skills (ACTS) are some of the examples in this regard (McGuinnes, 1999). Thinking skills programmes are conducted either as separate programmes designed for teaching of thinking or as infused programmes designed to teach for thinking. In infused programmes thinking is integrated with the existing curriculum. The present research explores the strategies and techniques used in the thinking skills programmes and attempts to apply them to the teaching of literature. Thus it attempts to prove that fusion of the thinking skills with the teaching of literature can help develop student's cognitive abilities and improve their critical and creative thinking.

To conclude this part, and as being cconsidered the most traditional approach to literature teaching, the cultural model tends to be a teacher-centered approach where the teacher provides the students, by means of lecturing, with the social, political and historical background of the texts. This model also places paramount emphasis on the history of literary movements, the different genres, biographical facts about authors and various synopses. Within it, the literary text is viewed as a product and used as a means to learn about the target culture. Carter and long (1991: 2) examine both the tenets and the functions of this approach; they write:

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

Stated differently, the implementation of the cultural model in literature teaching seeks to raise the student's cultural awareness and promote their appreciation of other universal thoughts different from their own. This model, hence, considers literature as a valuable means of bridging cultures and developing a sense of understanding and tolerance towards the other's distinctiveness.

TOWARDS NEW PARADIGMS

In a rather detailed examination of the key criteria, Lazar (1993:15-9) claims that literature in the EFL classrooms develops language acquisition, expands language awareness, offers access to cultural background, reinforces student's interpretative abilities and educates the whole person in so far as it enhances the learner's imaginative and affective competences. In other words, literature may well raise awareness of other cultures, enhance literary competences and evolve language mastery. Additionally, in the same line, Burke and Brumfit (1986:171-2) state that literature promotes literacy and oracy, critical and analytical ability, social skills and the use of the imagination; inspires learners with open-minded, ethical and humanitarian attitudes, respect cultural tradition; and provides information about literature and language. It in fact requires learners to explore and interpret the social, political, literary and historical context of a specific text. By using such a model to teach literature, we not only reveal the universality of such thoughts and ideas but encourage learners to understand different cultures and ideologies in relation to their own.

Noting that literature is the most typical, genuine and authentic document, we have proposed a practical framework, which is not a thoroughly reflected model of literature teaching, but it springs from a personal experience that gives you an idea about the so-called likely adequate method. In brief, and in the basis of Lazar's and Bruke's and Brufit's claims, this model therefore is conceptualized in a dialectical question that stresses the point of which is more prominent; the language, the culture or literature as such.

Ideally, we intentionally figure out a model of teaching literature and put it into action, known as the mutual paradigm which gives an equal importance to all walks of English language components; i.e. language is necessary to literature and culture, culture is necessary to literature and language, and literature is necessary to language and culture. Thus, literature is interactively and in integratively taught in accordance to language and culture.

Basically, literature English foreign learners are placed in a position as "native-like", endowing them with a truly cultural competence, equipping them with culturally-relevant pragmatic and socio-psychological components around which to build effective identities which will enable their socialization in the target culture and enhance the effectiveness with which they participate in that culture with no otherness.

To do so, the learners are compulsory involved in constituting the literature pedagogical objectives courses after being defined by the practitioners who certainly understand what potential students want to achieve. In short, some of them are listed: thus, by the end of the course, Learns should be able to

- Identify a particular literature and culture as belonging to a certain type of people,

- Identify a people according to the literature they are reading and the culture they are analysing,

- Identify type, form, and genre in respect to the literature and culture studied,

- Understand the importance of the particular literature and culture studied,

- Show how to assign certain literary genres and cultural elements to a particular language,

- Relate the content to language and society,

- Master the skill to compare and contrast differences and similarities,

- Understand the development of language as related to literature and culture,

- Analyse and appreciate a piece of literary work,

- Compare and contrast forms, genres and types,

- Apply theoretical and critical approaches to different genres,

- Earn how to link history and culture to language,

- Define a context for translation, etc.

To put into action the afore-mentioned objectives, the FL learner should operate as a Critical Reader. She learns to draw inferences and arrives at conclusions based on evidence" (Carr, 1988). So, she applies a technique, based on a careful, thorough, thoughtful, and active analytic reading, for discovering information and ideas within a text. Someone is involved in reading critically whenever s/he is interested in a text, making a variety of comments about it, responding to it. Consequently, all these mental processes have one thing in common is to understand the text thoroughly. By definition, critical reading would appear to come once the reader has fully understood a text by discussing it so that the reading sticks in her/his brain very long and very often, and is likely to be remembered when necessary.

To cover this task successfully, the Critical Readers must go beyond a superficial reading of the text by taking notes, highlighting important passages that include agreements or disagreements, comparisons and contrasts to other texts, questioning, previewing, reciting and reviewing what s/he reads. S/he tackles difficult language problems and deciphers the imagery (metaphors, symbols…) and the cultural face t. In general, it is a matter of a problem-solving perspective because learning literature does not and cannot take place in a social vacuum; when a literary text is approached from a problem solving attitude, the reader is asked to evaluate evidence, draw conclusions, make inferences, and develop a line of thinking (Riecken and Miller, 1990) that help him/her enjoy a good reading (book, story, fairy tale, poem…). Arguably, it is confirmed that the literary text has two paradigms: social and individual; the social paradigm is based on social, cultural, economic, political, ethnic, dialectal, anthological issues whereas the individual is purely psychological, i.e. it has an idiosyncratic form. Besides, there is an added variable factor to the original paradigm which is not constant, of course, hence-forth is the ethical issue. This precept formulated from the ritual locutions or sanctimonious declarations of having discovered the true moral purpose of the author represents genuine, usable, consequential knowledge, as opposed to dialectic between the reading experience and one's own life experience. Bleich (1978: 158).

To fully understand a text, both in terms of what it means and how it is constructed, the critical reader must read and discuss it in a number of ways. Here are closely three overlapping combinations of reading strategies:

- What a text says (restatement)

- What a text does (description)

- What a text means (interpretation)

Restatement: Reading What a Text Says

Restatement generally takes the format of a summary or paraphrasing the same text but differently. It is concerned with basic comprehension, with simply following the thought of a discussion, and it is an understanding of each sentence, sentence by sentence, and on following the thought from sentence to sentence and paragraph to paragraph therefore it is involved with memorizing and rote learning.

Description: Describing What a Text Does

The focal point of this step of reading is the action of a text itself because it shows a unity (Aristotle, Poetics); so this unity cannot be conceived unless the reader goes through description. It concerned with describing and recognizing the structure of a discussion by examining what a text does for conveying ideas, this type of reading is concerned with describing the discussion throughout the followings: what topics are discussed?, what examples and evidence are used?, what conclusions are reached?

In doing so, the critical reader wants to recognize and describe how evidence is disposed and managed to reach a final position by identifying the structure of the discussion as a whole, rather than simply following remarks from sentence to sentence.

Interpretation: Analyzing What a Text Means

This ultimate type is very revealing for the critical reader because it makes him/her analyze and assert a meaning for the text as a whole by inferring. A literary text isn't about information but meaning; so the critical reader increases understanding by recognizing the craftsmanship of the creation of a meaning. And for this reason, Bennet (1995: 35-36) argues such a claim as:

> Meaning is an event, something that happens not on the page, where we are accustom
> to look for it, but in the interaction between the flow of print and the actively
> mediating of the reader.

Finally, to illustrate the distinction between what is said, what is done, and what is meant an example is stated: I left my driving-licence home. This statement says that I left my driving-licence home. By making that statement, I do something: I describe where my driving-licence is, or that I am without it. In the end, the meaning conveyed or inferred is that I do not drive.

CONCLUSIONS

In brief, one can say that teaching / learning literature and culture interactively is a strategic frame that provides applicable objectives strengthening the fact of awareness and cultural understanding, which in turn help to promote international understanding and ultimately develop the sense of tolerance vis-à-vis other's differences; this being one of the most idealistic aims of literature teaching / learning. It cannot be attained and maintained without, first and most, a transformation of the cultural barriers into cultural bridges developing a sense of understanding and tolerance towards the other's distinctiveness.

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