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Motivation in Teaching Literature to EFL Learners
The Case of Second Year LMD Students at the
University of Mostaganem

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Dedication

To the special people in my heart,

My beloved mum and dad

My dearest brothers and sisters

Yassmine, Yacine, Youcef and Mohamed

And my dearest friend Nariman Larbi

Thank you for your unconditional love...

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Abstract

This study investigates the role of motivation and visual-aid instructions in teaching foreign literatures. It purposes to examine to what extent fifteen second year LMD students of English from Mostaganem University are motivated in studying literatures of a foreign expression, as well as to look at how film based on literary texts can be deemed as a motivating tool in teaching literature. The study is divided into three chapters, the first one was devoted to the description of the theoretical support used in this study where key concepts, theories and approaches of motivation and literature were highlighted and discussed in depth. The second chapter presents a detailed description of the situation of teaching English, the setting, teachers' and learners' profiles, the LMD System as well as the content of the literatures' subject. In addition to that, a discussion of the research methods used in this study was made up, ending up with data collection, analysis and interpretations of the findings; whereas chapter three explains how films can foster teaching literatures of a foreign expression in which tests and surveys were used to gauge students' attitudes towards the filmed version of "*Robinson Crusoe*." The results of this study suggest that film can be seen as a stimulating source in teaching foreign literatures. Subsequently, films based on literary texts are regarded as an effective resource for creating class discussion. In addition to that, the use of films is also beneficial to students with different learning styles, and it is also likely that students' positive perception such as dramatized versions of films based on literary texts in teaching has effects on language learning because motivation and attitudes, as a number of referenced investigations tend to confirm that they are part and parcel of language acquisition.

تتناول هذه الدراسة دور الحافز والهدف في بصرية فتي دريس الألبجندرية. ما هذه الدراسة بين مدى فاعل 15 لإعجب ليزية من جامعتنا في دراسة الألبجندرية كما نلظر إلى فيفتا الباقوي لم MD البستانية أداقت فة فتي دريس هذه الألبو تنقدم الدراسة إلى ثلاثة فصول، خص أول فصل لعالم نظر بة لمدتخمة في هذه الدراسة حيث تمهد ليط لظوء على فاهيم الألبجندرية لظنر يلقوا لأسألا يلبط فيز ومناقشتها لتفصيل الفصل فضلا عن ضمون الموضوع والألبجندرية بالإضافة لMD لاني يقود ص فام فصلا لالقدر بيس لإعجب ليزية، نظام إلى مناقشة طرق البخالمدتخمة في هذه الدراسة ونتهي مع الجمع ياونقتا ليهوات في الون نتائج من الفصل الألبجندرية كفيي ممكن تعز يز الألبجندرية كفيي ممكن تعز يز الألبجندرية، كما لمدتخمت لستطاعات لقيس لجاهات إن نتائج هذه الدراسة تشير إلى انه يمكن فإلام ت يكون مثابة Robinson Crusoe الطلبة نحو دراسة مصدر فتي دريس الألبجندرية في وقت لاحق تعتبر الأفلام الأخرى لمدنية على النص الأدبي مصدر فة لظنر مناقشة فة. ولستخدام أفلام هو أيضا مفيد لطلاب مع مختلف الألبجندرية.

List of Abbreviations

BA: Bachelor of Arts

BMD: Bachelor- Master-Doctorate

ECTS: European Credit Transfer System

EFL: English as a Foreign Language

ICT: Information Communication Technology

LMD: Licence- Master-Doctorat

MA: Master of Arts

MAA: Maître Assistant A

MAB: Maître Assistant B

MCA: Maître de conférences A

MCB: Maître de conférences B

PhD: Doctor of Philosophy

SDT: Self-Determination Theory

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General Introduction

The study of the dynamics of motivation in classrooms represents a trend that emerged in the field of educational psychology in the late 1980's, and gained its popularity in the 1990's. To begin with, motivation has been a central area of experimental research and academic work within the context of language learning. Interestingly, motivation symbolises one of the most appealing, complex variables used to explain individual differences in language learning. Second, English literatures as the second part of this research has been included in the syllabi of higher education for a long time. More importantly, literatures' inclusion in the curriculum of teaching English in non-native contexts are considered as essential and important parts of the learning process of the English language. In addition to that, the aim for learning the English literatures is for its literary aspects such as critical thinking and many other aspects.

The research paradigm in the area of motivation has been the core element of many investigations. The latter shed light on learning second/foreign language where learners are genuinely represented through their success in the learning process, but motivation is not the sole issue in which students can achieve their goals and attain their objectives. Interestingly enough, the teacher's strategies, classroom atmosphere, and the learners' attitudes are also motives that help in boosting students' incentive.

Observing the running of the literature classes can be one major tool that gives birth to self-questioning about the students' motivation in learning this subject. Accordingly, the inclusion of these foreign literatures seems to be at a distance from the learners' backgrounds and culture. In addition to that, the students' neglect of reading novels and short stories can also reflect their attitudes towards the learning of this subject. What is remarkably overt to observation is the lack of student/teacher interaction in discussing some issues related to the lecture where the teacher is the unique conversationalist. Despite everything, the focal point is the reliability of students on the ready-made

information using the net as a means for time-consuming; looking for summaries instead of reading a lengthy piece of writing with no conception of the theme.

The following two research questions were formulated for this study:

1. To what extent students of English are motivated in learning literatures of foreign expression?
2. Is teaching literature through the use of films an effective and motivating tool?

Selection of literary texts should be in some measure hinges on the students' target needs and preferences. In spite of this, in several literature teaching language classrooms, students' attitudes towards literatures of foreign expression are disregarded and paid no attention to. As an alternative, the literary texts established by curriculum authorities where these designers' preferences of texts are not akin to the students' objectives, shows an aspect that lessens learners' motivation if not slows it down. Besides, apart from the teachers' domination in the classroom and the chalk and talk method, perceptions of literary works through the use of other media such as transferring a short story or a novel into plays or films are instructional tools that boost up students' incentives. In a nutshell, having students subjected to different modes of the delivery of literature may insert diversity and pleasure to literature seminars, as well as motivate students to read literature in print.

In addition to that, the interest of learners in learning foreign literatures witnessed its two divergent directions in using them for instrumental needs such as having scores and/or for the sake of incorporation with the target culture. Clearly, students want to become skilled instrumentally at this subject because of the limited access to the target culture, or the foreign language settings. On the other hand, hardly any or few students have predispositions to learn and integrate in this target issue because most of the students are

not interested in knowing more about the others' culture and literature, and for them learning this subject is useless and nonsensical.

Among the factors that increase students' motivation in learning English literatures is the teacher's transmission of knowledge of the literary work and this can be workable when there is a kind of feedback towards the lecture exposed, and through their interferences in a given task. What is also crucial in this arena is the inclusion of different genres in which students could engage on that, and discuss literature in accordance to their own upbringing and knowledge. Text selection and students' literature preferences play a great role in increasing students' motivation and perception, chiefly when this literature is performed through movies and films via media as well as the use of ICT (Information, Communication and Technology).

Last but not least, the fitting behaviour of the teacher and a good rapport with the students in permitting the expression of opinions vis-à-vis the subject tackled is one way to increase positive attitudes in learning foreign literatures. In addition to that, a pleasant and encouraging atmosphere is a critical issue in undermining the effective learning; workshops as another point give birth to the spirit of collaboration, because cohesiveness of the group paves the way for learners to exchange ideas and strengthen their thoughts.

This study is organized into three chapters, first chapter gives an account of the various conceptualizations of the term literature as well as motivation in language teaching, and it brings under light some of the approaches that are implemented in the teaching of foreign literatures. This chapter also expounds on the importance of literature and its inclusion in foreign language teaching, by challenging the prevailing views about the integration of literature in foreign language classes.

Second chapter starts with giving some background information about the situation of teaching English, the setting which is in this case the department of English at the University of Mostaganem, the teachers, the learners and the content of the literatures' modules be them British, American or Third World Literature. More importantly, the focus of this investigation is rather on the new implemented system that of LMD where a slight description is made up. In addition to that, this part is a description and discussion of the quantitative methodology followed in this thesis, it explores and justifies the choice of the research method adopted and the research instruments used in the collection of data. It also highlights the procedures to be followed in the analysis of the data and the findings that are obtained after the data analysis and the interpretations which are to be at the end of the chapter.

Besides, this chapter discusses the data generated by the teachers' questionnaire and the learners' questionnaire. It aims to cast light on the teachers' responses to the twenty seven questions which make up the teachers' questionnaire. The main aim is to find out whether literature is/ is not pertinent in the teaching of English i.e., whether literature teaching still holds sway in the English degree. This is mainly attempted through the exploration of the teachers' views on the integration of English literatures in the English degree, and their teaching practices.

Chapter three expounds an examination of film as an instructional tool in teaching the literature subject to EFL Algerian learners and shows the effectiveness of film as a means as well as the students' reaction to the use of film. Additionally, this study uses pre and post-tests, surveys to test students' attitudes towards the filmed version of a targeted literary text. Besides, data are gathered from the subject under study, followed by the data analysis, results and interpretations, to end with potential avenues for further research that could also examine some strategies in teaching this subject.

Chapter One

1. Introduction

The students' enrolment in universities or higher education encounter many problems while communicating in English both in its oral and written form. Therefore, the students who learn English as a foreign language being unable to effectively be acquainted with the new stage, where the medium is English for all subjects. In addition to that, one cannot deny the fact that throughout the previous years, that is to say at the middle and secondary levels students receive English as a compulsory course, but disappointingly studying this subject matter for five years does not make them skilful in English .

Moreover, at the level of university students have more access to English where the teachers use numerous strategies in boosting up students' language ability and also help them to comprehend the different subjects matter. Besides, the researchers have experienced that through the literature subject, one can provide the learners with ample language opportunities and experiences that not only encourage and enhance students' oral performance, but also strengthen and deepen their writings abilities.

As literature in English often deals with the abstract, it may be difficult for foreign language learners to express their thoughts and feelings. This can be overcome by allowing learners to view films as the visual form that can help in better comprehension of the texts , and also aid them to recall what they had seen. The learners can become active and motivated participants during discussions as they can link what they had seen with what they had read.

1.2. The payoffs of Using Literature in the EFL Context

The use of literature as a technique for teaching both critical language skills (reading, writing, listening and speaking), and language areas (i.e. vocabulary, grammar and pronunciation) is common within the field of foreign language learning and teaching nowadays. Its enclosure in the educational system is an existing subject in both native and non-native English speaking countries such as Algeria. The need and purpose of study of English literature is considered essential and important as part of the learning process of the English language, it might be learned and studied for its literary aspects, to know and get pleasure from, English in its original expressions and to be acquainted with the works of great masters.

Notwithstanding the different investigations that have been made about the importance of the English literature, its position is always looked upon with high regards for its diversity of subjects , style, reflection of life and mostly the aesthetic beauty and the utility of language proficiency which is the chief cause behind the inclusion of literature in language study. Besides, the study of literature develops sense of significance and usefulness in which Moody contends that,

Literature thus provides unlimited fields of experience. Its study is useful and it confronts the student with the opportunity of dealing with an endless stream of fresh and unpredictable experience. It is an excellent preparation for later life.

(Moody, 1971: 13)

Another focal point that puts on view the importance of literature in the language classroom in general, and in the field of English studies in particular is that, this subject is one way that whose sole aim is to enhance the learners' skills of discovery and communication (Spack, 1985). In the same line of thought, Povey believes that:

literature will increase all language skills because literature will extend linguistic knowledge by giving evidence of extensive and subtle vocabulary usage and complex and exact syntax.

(Povey, 1972: 187)

In addition to that, literature's inclusion in the curriculum fosters communicative competence in learners' language. One more benefit is the promotion of the learners' motivation to read, produce and thus reading and writing proficiencies overall can function as one means to achieve their academic and occupational needs. **(Mackey, 1982)**

Van **(2009)** states that studying literature in the EFL classroom is advantageous for a number of reasons:

- ✓ It provides meaningful contexts.
- ✓ It involves a profound range of vocabulary, dialogues and prose.
- ✓ It appeals to imagination and enhances creativity.
- ✓ It develops cultural awareness.
- ✓ It encourages critical thinking.
- ✓ It is in line with CLT (Communicative Language Teaching) principles.

The last point was elaborated by Van to explain to what extent studying literature in the language classroom goes jointly with the main principles of CLT:

Literature can enhance meaning in which the latter is the result of the reader's experience on one hand and the text's language and the reading context on the other hand.

- ✓ The learner's involvement and enjoyment of the literary style foster learning, and reading literature makes for more dynamic and critical thinking.

- ✓ Learning is facilitated through the learner's contribution and communication. As such, literature can be functional in offering chance for student-centered approach activities.
- ✓ The learner's autonomy as a highlighted point in CLT is a sign of the role of the learner in reading literature and creating particularized meaning.
- ✓ The teacher's guidance is overtly apparent in his/her way of analyzing the literary work. (Marzieh & Minoo, 2010: 3)

As an addition to Van's points, Nasr (2001) makes some extra benefits that literature can provide:

- ✓ Literature has the potential to consolidate the four language skills: reading, writing, speaking and listening.
- ✓ It broadens intellectual perspectives, and boosts cognitive maturation.
- ✓ It helps learners develop feelings for the language they are learning. (ibid :4)

By bringing literature into language classroom, it will give students opportunities to express their opinions about the targeted text, to deduce the meaning of the complex words in different contexts, to widen their understandings of new and unfamiliar concepts that can serve them improve both linguistic and literary competences. Literary texts have a great importance and different purposes in the course of action of language teaching in which Brumfit & Carter argue that, literary text is almost the only "context" where dissimilar varieties of languages can be combined together. (Cited in Tina Abdullah; et.al, 2007) Hence, it also offers an experience of examining language in context through discussion and investigation of the text where the reader acts as an active agent whose sole role is interaction with the text to make sense of the language used. (Brumfit and Carter, 1986) Carter & Brumfit (1990) find out that the inclusion of literature in the ESL/ EFL classes is a necessary

vehicle to arouse and boost up the teaching and learning processes, whereas for Vandrick, literature is a means that motivates students "*explore their feelings through experiencing those of others.*" (Vandrick, 1997: 7)

According to Collie and Slater (1990), four chief bases conduct a language teacher to use literature in the classroom. These are effective material, cultural enrichment, language enrichment and personal involvement. In addition to these four principal reasons, universality, non-triviality, personal relevance, variety, interest, economy and suggestive power and ambiguity are some other factors requiring the use of literature as a powerful resource in the classroom context. Besides, with the emergence of the communicative approach, using literary texts is a helpful tool in acquiring a huge amount of vocabulary and a set of idiomatic expressions, rather than repeating a set of phrases (Jenny, 1991). Then, speaking about the use of different literary texts, Enkvist claims that a study of a variety of texts "*will provide a short-cut to the extensive experience of linguistic items in context that native speakers acquire by direct exposure.*" (Jenny, 1991: 65)

In this frame, Brumfit (1985) states that, any work of literature "*is a language act which exploits the resources of the time and place in which it is written.*" (Ibid) This quote explains that literature or a literary work is somehow lasting and not momentary. However, its meaning does not remain fixed since a literary text can go beyond time and culture to address the reader whatever his/her location wherein Collie & Slater(1987) contend that, "*a literary work can transcend both time and culture to speak directly to a reader in another country or a different period of history.*"(Jenny, 1991: 66) A literary text might also provide the stimulus for oral performance and encourage students to be aware of the immeasurable range of language, which is included in a specific text.

Another benefit that literature brings about is cultural awareness in which McKay (1982) cites Allen (1975: 111) arguing, “*Literature is a facet of a culture.*” That is to say, students’ understanding of cultural issues is something with a great importance that literature caters for. In view of that, literature and culture are inextricably linked. Therefore, learners come to understand cultural differences through diverse literary works, and the latter promote cultural and intercultural awareness (Van, 2009). Accordingly, Maley (1989) considers literature as a subject that deals with worldwide notions such as love, hatred, nature, death, etc that are existent in all languages and cultures.

Literature as a subject taught can be an incentive to enhance students’ motivation where some literary texts encompass some subjects that are pertinent to real life situations; the latter arouse students’ interest, enthusiasm and engagement in the subject. Mackey (1982) recapitulates that learners’ enjoyment in reading literature, may increase their motivation to interact with the text and thus augment their reading proficiency. In a similar line of inquiry, Ghosn (2002) & Van (2009) claim that, literary texts are very motivating in view of their authenticity and the meaningful context they provide. As well as Khatib et., al. (2011) who notice that motivation, is highly achieved when students are exposed to what they really enjoy and when this exposure to literary texts is for language learning purposes. In addition to that, Lazar (1993) suggests that literature in the foreign language classroom motivates, offers access to cultural background, encourages language acquisition, expands language awareness, develops students’ interpretive abilities and educates the whole person as much as it enhances our imaginative and affective capacities.

To bolster the idea of language teaching with the help of literature, Sirajul Islam Chowdhury stated in “Rethinking the Two Englishes”, “*to try to teach language without the help of literature is doomed to be ineffective.*” (Sirajul, 2001: 16-17) Langer adds, “*literature can open*

a horizon of possibility, allowing students to question, interpret, connect and explore.”(1997, p. 607). In a similar vein, Collie and Slater (1987) focus on the positive taking part of a literary text as it exposes the learner to different registers and types of language use. In addition to that, Gilroy and Parkinson (1993) believe that “*literature should be integrated into language teaching curriculum and not segregated from it*” (Gilroy & Parkinsons, 1993: 221), and literature is indeed considered as a means that helps students expand their “*linguistic and cognitive skills, cultural knowledge and sensitivity.*” (Shauahan1997: 165). In other words, through literature the teacher has an opening for better language teaching at the same time the students get the opportunity for better linguistic and communicative capacities.

Furthermore, Collie and Slater (1994) cited in (Tayebipour 2009: 218) contend that literature should be taught to EFL/ESL students because it “*offers a bountiful and extremely varied body of written material which is enduring rather than ephemeral; its relevance moves with the passing of time but seldom disappears.*” To put it in plain words, literature should no longer be marginalized, or put in the periphery but rather the central part of the EFL materials to improve one’s proficiency. Likewise Bassnett and Grundy who point out another significant point in support to literature is that:

Literature is a high point of language usage; arguably, it marks the greatest skills a language user can demonstrate. Anyone who wants to acquire a profound knowledge of language that goes beyond the utilitarian will read literary texts in that language.

(Bassnett & Grundy, 1993: 7)

Literature plays a pivotal role in developing language –learning abilities to understand meaning through different language clues. This in turn enforces motivating and enjoyable linguistic communication that is why Obeidat (1997) said that, literature should not be and cannot be taught solely for a linguistic purpose. It also opens the windows to intercultural awareness at the same time nurturing empathy and promoting intellect. Besides that, Brumfit

and Carter (1986) argue that there is a dire need to integrate language and literary studies in the teaching of literature, whereas for Mackay's examination(1986), she finds that literature is very important in language classrooms and proposes that through the study of literature, linguistic knowledge on both usage¹ and use² levels can be developed. In addition to that, she argues that if the students read literary texts with joy, they will be highly motivated to interact with the texts, and henceforward they will develop their reading proficiency and they will attain their academic or occupational purposes.

1.3. Approaches to Teaching Literature

The abovementioned advantageous reasons for integrating literature in the EFL syllabus, and as far as literature is concerned, a literary work can be approached in a number of ways. For this reason, understanding these approaches is crucial for everyone who contributes to the progression of the learning process and the identification of the authentic tools that best serve the target needs. Three classifications of approaches to teaching literature have been made, but before diving deeper into these approaches, we should define the word approach. What is then an approach?

An approach, according to Anthony is "*a set of assumptions dealing with the nature of language, learning and teaching.*" (Rashid et., al., 2010: 90) In addition, Brown gives the following understanding to the term approach "*theoretically well-informed positions and beliefs about the nature of language, the nature of language learning and the applicability of both pedagogical settings.*" (Ibid) In the same vein, Moody identifies the relevance of an approach as "*provide a framework, or sequence of operations to be used when we come to actualities.*" (Ibid)

¹ Considers how words and phrases are used to form a spoken or written discourse.(www.dictionary.com)

² Takes into account the context in which language is used.(www.dictionary.com)

Based on the above quote, it is understandable that an approach is of a great importance in influencing teaching strategies.

First, a general categorization of these approaches is provided by Maley (1989) who distinguishes the study of literature as a cultural artifact from the use of literature as a resource for language learning; and he stresses the former as being either critical or stylistic:

1.3.1. The Critical Literary Approach

This approach chiefly concentrates on what Maley labeled “*the literariness of the texts we study*” (Maley, 1989: 10), namely, motivation, characterization, background, etc. Thus, he deduces that this approach affects positively the elevation of the level of language proficiency, and creates the familiarization of the learners and the literary terms and conventions.

1.3.2. The Stylistic Approach

This approach focuses on the interpretations of the text by describing and analyzing the language of the literary text. It is more language and style focused and it has to do with the aesthetic part. Maley’s conception in using these approaches in the EFL classroom demands a great amount of linguistic preparation and this remark is valid for the critical literary approach, whereas the stylistic approach might better serve the language learning and teaching purposes.

As another framework, Savvidou (2004) cites Carter and Long (1991) as describing three major models of teaching literature:

1.3.3. The Cultural Model

This model represents the traditional approach. It facilitates the understanding and appreciation of the different cultures and ideologies described in the literary texts for the

learners. It is also seen as a tool of transmitting crucial ideas, feelings, range of words and expressions. Throughout this model, the focus is on language as a cultural artifact that obliges the learners to examine and interpret the text from its different angles (social, political, literary and historical sides). This type concentrates much more on the knowledge about texts, and it is more a teacher-centered approach.

Conversely, the way this approach functions paves the way for scholars to comment on, because it offers much more importance to learners to stockpile a set of knowledge about literature, as it is seen by Carter and Long,

Knowledge about literature means accumulation of facts about literary context, dates, authors, literary terms etc...can easily become knowledge for its own sake and does not lead automatically to a more responsive reading to a fuller interpretation of a text.

(Carter & Long, 1991: 4)

In short, this model allows students' self-expression and opinions on the text dealt with in class. Furthermore, it does not serve the students explaining the language exploited in the text nor facilitate for them the interpretation of it. The latter is much more highlighted in the following section.

1.3.4. The Language Model

With regard to this model, language is the critical issue that learners are exposed to, and this is what Carter and Long (1991) named 'the language-based model'. It is based on the idea that literature makes a rich repertoire of contextualized linguistic features available and that can be useful systematically and practiced through a wide range of activities such as summary, prediction, etc. This approach puts more emphasis on the way language is used and it is more learner-centered unlike the cultural model. Besides, Bock contends that this model looks at "how language operates in the text pattern to create particular meaning and efforts." (Bock, 1993: 2) Consequently, students' exposure to a wide-ranging use of language in the literary texts

will boost up their language input. Approaching literature for linguistic goals puts apart all that works for the construction of oneself and his involvement in interpreting literary texts. On this ground, the personal growth model has been proposed.

1.3.5. The Personal Growth or Enrichment Model

This model tries to bridge the two previous models, i.e. that of language and culture by stressing the particular use of language in the text. It helps the learners get pleasure and appreciate literature beyond the institutionalized setting, and as another aspect of this model is that it fosters the learners' knowledge of ideas and language-content through a variety of themes and topics. This approach has to do also with theories of reading as Goodman (1970) points out the interaction of the text and the reader on the one hand. On the other hand, Cadorath and Harris (1988) stress that, it is the reader, who constructs meaning when they said, *'text itself has no meaning; it only provides direction for the reader to construct meaning from the reader's own experience.'* (Cadorath & Harris, 1988: 188)

This model aims at pushing students to express their opinions, feelings and draw on their personal experiences. Hence, *'it aims to infuse a continuous love and appreciation of literary texts, which would continue beyond the classroom.'* (Carter and Long, 1991: 36) in addition to that, the personal growth model accentuates the inevitability and the academic value of enhancing the students' critical consciousness so that they turn into critical readers of literary works rather than inactive collectors of whatever the subject taught.

Referring to personal involvement, Tyrrell (1997) and Laine (1997) proposed that students respond to literature in terms of their experience, opinions, beliefs and interests. This involvement can stimulate motivation in the learning process of the students (Carter and Walker, 1986; Mackay, 1989; Ronnqvist and Sell, 1994). Apart from motivation, literature can create intellectual challenge for the students (Dicker, 1989; Hill, 1986) and it can serve as

a tool for developing students' open-mindedness and broadening their experiences. Murdoch as well (1992) mentioned that a study of literature can improve students' characters and build emotional maturity.

Van's approach (2009) as a more comprehensive classification is grouped as follows:

1.3.6. New Criticism

Inside this approach, literature is considered as inclusive per se, and self-determined, apart from the author's attention, the reader's response and the different backgrounds of the text. This method works on its own with no regard to the beauty and value of the literary device. In addition to that, the selections of texts are from the traditional catalog, which seem to be tricky, lengthy, unusual and inappropriate to the students' lives, and this can be one reason to create negative attitudes toward literature.

According to Thomson (1992), the literary work sphere is self-contained, and readers must enforce objectivity in interpreting the text. In other words, the social, historical and political backgrounds of the text, the reader's response or the author's intent as well, are overlooked and not pertinent to the interpretation of the literary text. New criticism has pros as it can have cons, and one of the drawbacks of this approach is what Thomson identifies (1992), that it excludes the connection between the reader's experiences and the text including the historical and sociolinguistic influences that are eye-catching during the reading process. Besides, this approach hinges on the subjective response that is related to the meaning of the text that seems to be a heavy dependence on the teacher rather than a learner-task based in deciphering the literary text, and in relation to that Truong states "*literature concerns the soul. Each person has a distinctive soul that cannot be totally identical.*" (Truong, 2009: 3) Therefore, the use of the "New Criticism Approach" can be appreciated in identifying the value of

literature on the one hand, and it creates negative attitudes towards literature on the other hand.

1.3.7. Structuralism

Speaking of the structure may draw the shadow of the scientific processes that a literary text encompasses such as themes, arrangement of events and the procedure that drives the reader to the production of well-ordered meaning. According to Culler, structuralism does not stress the aesthetic significance of literature, but rather the dissimilar procedures and configurations that “*are involved in the construction of meaning.*” (Culler, 1982, p.20) Carter and Long recapitulate the gist of structuralism in these lines,

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

(Carter & Long, 1991: 183)

This focus on literature as a scientific system rather than a subjective meaning undervalues the importance of the individual construction of meaning. However, structuralism does make literature easily reached than New Criticism by relating a text to its thematic structure and it overstresses the linguistic systems wherein Thomson considers the latter as ‘*the sole determinants of meaning.*’ (Thomson, 1992: 15) As a result, structuralism as an approach to the teaching of literature seems to be less relevant for the EFL context because of the teachers/ students’ lack of appropriate skills and knowledge in approaching the text systematically and the latter creates unproductive results that lead to lack of incentive for reading literature.

1.3.8. Stylistics

This approach works for the analysis of the different features of the literary language for instance its originality and non-grammaticality, to make students more aware of constructing aesthetic judgments and interpreting the text in accordance to their linguistic knowledge. To explain more, the difference that learner comes out with is the link between literary and non-literary index that the language used to achieve things.

One representative model of stylistics is Widdowson's comparative approach to teaching literature, in which some of the literary excerpts were compared to excerpts from other texts such as advertisements, news reports, etc. This method shows that the language of literature is an independent type of discourse through which students can learn different ways that are inclusive. Besides, the construction of a variety of registers is proposed thanks to the language used in various contexts.

Stylistics is considered as one way of relating language to literature that Widdowson has described as being "*an area of mediation between two disciplines.*" (Widdowson, 1994: 4) In other words, stylistics for him is neither a discipline nor a subject, but it is rather a way that brings together disciplines and subjects. Peter Verdonk and Jacques Weber give another understanding of stylistics in twentieth century fiction

Stylistics is the study of spoken and written text. By style is meant a consistent occurrence in the text of certain items and structures, or types of items and structures, among those offered by the language as a whole.

(Verdonk & Weber, 1995: 438)

Speaking of stylistics, language plays a pivotal role in the teaching and learning of literature wherein the teacher too participates in the process of teaching the language and at the same time draws students' attention of what language is capable of doing.

1.3.9. Reader-Response

This model works for the transactional relation between the reader's personal experiences, feelings and opinions on the one hand, and the text on the other. This approach is much more workable and beneficial in:

- ✓ Making literature more accessible by activating students' background knowledge
- ✓ Using emotional reactions for classroom instruction
- ✓ Increasing students' individual, group participation and motivation since it personalizes the learning experience
- ✓ Provides for a student-centered approach and process-oriented classroom

(Marzieh & Minoo, 2010: 5)

In this perspective, Dias and Hayhoe point out that, "*it is precisely the role of the reader in the act of reading that has not been sufficiently and properly addressed.*" (Dias & Hayhoe, 1988: 15), as well as Davies and Stratton who emphasize the dynamic of the reader, when they state that the reader-response deals with this problem by making learners "*active participants in the learning process.*" (Davies & Stratton, 1984: 3) Furthermore, the significant link between the reader and the text is explained by Rosenblatt's theory of literary reading (1978). This approach stresses the joint relationship between readers and texts, a stance that has much in common with theories of *top-down*³ reading, where learners make use of their schemata and acquaintances with the topic from personal feelings for the sake of understanding and interpreting new information. Thus, each reader has typical experiences wherein the author's conception may be perceived in different ways. The reader-response approach is also supported because it takes benefits of the crucial piece of evidence that

³ It is a reading model that emphasizes the reader's own interpretation of the text where meaning is crucial for the reading process. (Truong 2009)

heartwarming responses from reading a poem, play or a story can be used for classroom instruction.

1.3.10. Language-Based

This model facilitates students' responses and experience with literature, and it meets the students' needs in both reading literature, and learning a language for the sake of developing the four skills where the teacher is just a facilitator through his/her explanation of the technical terminologies and creation of a debatable atmosphere. The point highlighted in this approach is that, literature is an important means for CLT methods that affect the four English language skills improvement, which owing to interaction, teamwork and peer teaching. In this case, the instructor's task is to introduce and clarify terms, interfering when needed, rather than oblige them to interpret the literary work.

The language –Based approach emphasizes the language of literature, and it is an indispensable phase for EFL learners. It is also a way through which students have access to the literary texts. Moreover, this approach is motivating because it matches the students' needs since their sole target is leaning the language and literature is a technique that enhances their incentives in learning English.

1.3.11. Critical literacy

At this level, the light is shed on the relation between language use and social power, and it aims at facilitating students' awareness about the role of language in establishing social relations, power and promoting learners' discovery about the importance of how social and political factors frame the language they are learning. Speaking about language and society Fairclough argues that the latter is deemed "*a resource for developing the consciousness.*" (Fairclough, 1992: 9)

In his turn, Cummins (2000) recommends that the critical literacy approach is a “*transformative pedagogy*” (Van, 2009: 8) where the teacher / student shared, interaction is very advantageous in attaining a critical consciousness of the sociopolitical function of the language and the ability of using this means of communication appropriately and evocatively. In relation to this approach, students should be aware of the ideological statements of the texts they are reading on one hand, and the teacher in using this approach must take into consideration the students’ social experiences. As well as the degree of openness of the category of population, he is targeting on the other hand; since some societies are still under the dictatorship in which they have not yet the right and the freedom to discuss these ideological matters such as Libya.

These three classifications of the approaches to teaching literature and their inclusion in the language classroom inevitably expose a number of issues, and among these issues is the worth of the use of literature as a resource, and it is a valid approach to develop a personal response towards literary texts, thus furthering the personal development of language skills.

1.4. Definition of literature

Literature could be viewed and understood in several different ways. This, however, would hinge on diverse issues such as the role of literature and its function. Literature as a subject of study is an activity that entails and uses language. (O’Sullivan, 1991) Ganaumaran et.al, (2003) announces that it symbolizes the big “**L**” that stresses the literariness of a text.

As defined by the Oxford Advanced Learner’s Dictionary, “*literature means pieces of writing that are valued as works of art, especially novels, plays and poems.*” (2000: 751). In addition, Rees defines the term literature as “*writing which expresses and communicates thoughts and attitudes towards life.*” (Rees, 1973: 2) In this manner, he contends that literature cannot engender a high-quality text if it does not hold the trait of engagement through the

representation of thoughts and feelings that is related to real life situations. Furthermore, literature as pointed out by Talif (1991), has been always viewed as something complex and unattainable, whereas Widdowson (1975) assumes that literature fundamental purpose is the development of potential for a particularized reaction to language use.

On the same line of thought, literature seems to be an ambiguous term to be defined, wherein Widdowson (1992) states that, "*literature is discourse, a use of language, so it inevitably conforms to the same social conditions as any other*" (Widdowson, 1992: 184). In other words, a piece of discourse cannot be grasped if it is not categorized into a joint classification of a particular community, and to illustrate more he declared that, "*literature, then, is a part of social structure and, like any other discourse, expresses established social categories*" (Ibid).

The literary theorist Terry Eagleton, in the concluding section of his book *literary theory*, expresses his own recognition in the following quote,

my own view is that it is most useful to 'literature' as a name which people give from time to time for different reasons to certain kinds of writing within a whole field of what Michel Foucault has called 'discursive practices', and that if anything is to be an object of study it is this whole field of practices rather than just those sometimes obscurely labeled 'literature'

(Eagleton, 1983: 205)

As an illustration to the abovementioned quote, Eagleton stresses that literary theory is not a theory of literature but it is rather a theory of discourse in general and discursive practices in particular where everything written is socially related. Another attempt to define literature again by T. Eagleton, who states that,

The literary work is the production of certain produced representations of the real into an imaginary object. If it distantiates history, it is not because it transmutes it to fantasy, shifting from one ontological gear to another, but because the significations into fiction are already representations of reality rather than reality itself.

(Eagleton1976: 75)

At this level, literature is a convincing subject that represents reality and swings towards the aesthetic gear, which is one way that is much more fruitful in framing the picture of reality rather than a puzzling element.

Still, the talk about literature remains a debatable issue and a subject where many researchers voiced their questioning on the connection that exists between literature and other factual subjects matter such as psychology, history and sociology. In this segment, G. Strickland identifies the link that draws a parallel between literature and history stating that,

...literature belongs in every aspect to history, whether as a representation of life as seen from a particular historical document and the product of historical forces, or of its diffusion and influence as historical fact, a profound influence of myth and legend.

(Strickland, 1985: 109)

Then, literature has a different aesthetic understanding during the nineteenth century as it is defined in Cuddon:

Literature is an end in itself and need not be didactic, politically, committed, propagandist, moral or anything else but itself, and it should not be judged by any non-aesthetic criteria.

(Cuddon, 1992: 62)

In this section, one has expressed roughly some stances that have tried to define what is meant by the term literature. In spite of that, all that has been discussed in this part about the different understandings of the term literature, the questioning and debates are still a power of speech since the definition of literature remains an unachievable and thorny explanation.

1.5. Teaching Literature through Films

The use of visual media offers solely means of communication that motivates and reinforces learning in general. In this light, Serva and Fuller (2004) demonstrate that the use of media or visual aids in teaching in subject matter is of a great importance, a method that plays a role in boosting up students' perception of the targeted branch of learning. In addition, media completes many traditional approaches to learning such as chalk and talk method as well as motivates students' interest in the literature subject. Therefore, the use of media supplies scaffoldings to the students for an in depth visualization of the literary text.

Besides, Salomon (1979) suggests that learners learn easily any subject matter when presented in both verbal and visual form, whereas, other experimental research shows that visual media make concepts and themes easily reached to students than printed texts and help later with the ability to remember. In addition, Willingham (2009) advocates that, the use of media helps students stockpile concepts, ideas and scenes that were in full view in watching the movie. In conclusion, the current studies points up a noteworthy emphasis on shifting from traditional chalk and talk lectures towards a different method of teaching literature. An alternative teaching theory is the use of media in general and film based on the literary text studied in particular so that to discern the objectives related to the lecture. In the third chapter, an in depth study will be discussed in addition to the cataloguing of the film.

1.6. Definition of Motivation

Individuals growing and living in given societies require, to varying degrees, new languages after they have learnt their first language. This contingent of learners uses and communicates with those who speak the language, or perhaps they want to know their culture and learn about the country where the language is spoken. Most of the members of the language teaching profession realize that their students' potential in learning languages increases when

attitudes are positive and motivation is high. In this light, Gardner pointed out that there are components of motivation, which “*refers to the combination of effort plus desire to achieve the goal of learning plus favorable attitudes towards learning the language.*” (**Elyidirim, 2006: 3**), since most of teachers feel that motivation is a key factor in successful language learning, what is, then, meant by motivation?

The literature of motivation reflects different understandings of people shifting from the conception of people as subject to their conception as active agents. Various definitions of motivation have been proposed over the course of decades of research. It is the most frequent term for explaining the success or failure of any convoluted task. Thus, countless studies and experiments in human learning have demonstrated that “*motivation is a key to learning*” (**Brown, 2000: 160**); besides, Spolsky regarded motivation as “*a key component of a model of language learning.*” (**Elyidirim, 2006: 3**) Spolsky, then, considers motivation as the core element and the point of departure of language learning. Another conception overlaps the ground raised by Gredler in which he contends, “*motivation is the attribute that moves us to do or not to do something.*” (**Broussard, 2002: 5**) Hence, making efforts and being motivated can enhance the learning of a language.

Furthermore, Cizer and Dörnyei argued that motivation “*is a concept that explains why people behave as they do rather than how successful their behavior will be.*” (**Rie Adachi: 128**) This could explain that the efforts and the attitudes towards learning the target language seem to be more important than desire. Therefore, all the understandings of the concept of motivation appear not to offer acute definitions. From a psychological perspective, Freud defined motivation as “*a psychical energy formed by the instincts of life (Eros) and death (Thanatos).*” (**Graziane, 2005: 16**) It is these two instincts, which are part of the human beings’ unconscious. In addition to that, Williams and Burden consider both cognitive and social factors as important motivational determinants stating that:

motivation is a state of cognitive and motivational arousal, which leads to a conscious decision to act, and which gives rise to a period of sustained intellectual and/ or physical effort in order to attain a previously set goal(or goals).

(Graziane, 2005: 19)

At the end, motivation is a multifaceted academic construct, which partly covers many factors such as interest, curiosity, and a desire for something. Speaking of the field of education, Chambers (1999, p.15) considered motivation as an intricate subject whose progress is very much related to several aspects such as the learning situation, methodology, teacher, and students' needs.

1.7. Cognitive Approaches of Motivation

With the shift in understanding human beings' behaviors, the theories in motivation have also shifted to an understanding where people are regarded as energetic and dynamic beings who deliberately desire to become involved in a task. Cognitive approaches to motivation stand for the mental processes such as memory and the way individuals conceptualize things. By emphasizing mental processes, motivation is one of the most important concepts in psychology and later in educational psychology. Hence, these theories of motivation attempt to explain nothing less than human or in this case learner' behaviors and thinking. Indeed, motivation provides the primary impetus to initiate second or foreign language learning.

1.7.1. Self- Determination Theory

Self-determination theory as a research paradigm has been proposed by Deci and Ryan (1985) and concentrates on intrinsic motivation; a key element in driving human behaviors. SDT is an inclusive theory of human motivation that concerns individual's intrinsic

development and their natural mental necessities. Its core of attention highlights the degree to which the behavior of individuals is reliant on self-motivation and self-determination.

This cognitive approach is greatly structured on what is known as the prominent dissimilarity in motivation philosophy, distinctively, the one between intrinsic and extrinsic motivation. In addition to that, Deci and Ryan (1985) see the theory emphasizing intrinsic motivation and autonomy in which SDT asserts that individuals are intrinsically motivated to act on their environment and to exercise their independence. At this point, Deci and Ryan (2002) claimed that extrinsic motivation is a building block or an entity of self-determination theory, which is thoroughly linked between the person's manner and the outer attitudes. This approach explains that individuals have a tendency to be in a motion and progress Vis a Vis the situations. They are exposed to, and involved in activities so that to achieve three psychological needs that is fundamentally crucial to their "Bien être". Deci and Ryan (**Ibid**) see these needs as a range of features responsible of enhancing motivation. These are the following:

1.7.2. The Need for Competence

The latter refers to the call for expertise to cooperate with the social milieu for the sake of representing one's competence strongly and efficiently.

1.7.3. The Need for Relatedness

It entails one's belonging to a particular setting, in which the individual feels that one shares something with him, cares for and he is abreast to him; be it a teacher or members of the family.

1.7.4. The Need for Autonomy

It is the self-rule, in which the person is readily eager to perform an act or do an activity. (**Guilloteaux, 2007: 50**)

1.7.2. Self-Efficacy Theory

People with sense of self-efficacy in a given domain perceive difficult tasks as personal force; they reside on their own dearth or lack, and the obstacles they come across rather than focus on how to perform a particular task successfully. According to Bandura (1986), self-efficacy is a fundamental constituent of social cognitive theory that signals the individual's performance, the ecosystem that refers to the environment, and cognitive features are extremely linked.

According to Albert Bandura, self-efficacy is "*the belief in one's capabilities to organize and execute the courses of action required to manage prospective situations.*" (Bandura, 1995: 2) Then, he regards a person's abilities and attitudes as a self-system that plays a chief role in how we perceive and behave in response to diverse situations. Zimmerman stated another definition of self-efficacy "*personal judgment of one's capabilities to organize and execute courses of action to attain designated goals.*" (Zimmerman, 2000: 83) This understanding is arguable to define self-efficacy as the evaluative judgment of one's ability in achieving a particular task, but it is rather an assessment of self-competence that principally validates one's capacities. Accordingly, Bandura's theory mainly refers to self- reflection in which individuals make sense of their experiences, explore their own cognition and self-beliefs, engage in self-evaluation, and adjust their thinking and behavior fittingly. In a view of that, the thoughts that influence human functioning, and standing abreast to the social cognitive theory, come to be called self-efficacy beliefs. At this juncture, Bandura suggests that four chief bases of information, utilized by individuals when constructing self-efficacy judgments govern self-efficacy, these are the following:

1.7.3. Performance Accomplishment

It is defined as an individual evaluation that is based on personal achievement. The latter hinges on one's personal mastery experiences, namely, past successes or failures. These experiences may be a motive to construct predictions that are widely applicable to other situations that can be akin or significantly distinct from unique experiences. In this case, previous successes make one's expectations higher, whereas repeated failures lower them.

1.7.4. Vicarious Experience

Knowing how to do with things after a long-term experience can be a helpful factor in fostering one's attitudes towards new issues. Additionally, observing others' performance of activities can be a representative reproduction that enhances people's achievement too by learning from what they have observed.

1.7.5. Verbal Persuasion

Supporting arguments in judging one's potential effectively conduct individuals to believe that they can productively fulfill a mission through proposals, or coaching. At this level, teachers' verbal persuasion of their learners can be a vivid example of that, creating for the learners an atmosphere that can encourage them to be self-effective, and they deem that coping with others in certain tasks could be apparent through feedback assessment.

1.7.6. Emotional Arousal

The individual's physiological and emotional states can be an indicator to judge one's self-efficacy such as stress and fear. Reducing this emotional arousal can be one way to foster self-efficacy, whereas being anxious for instance can lead to negative evaluation of one's ability to put the last touches on particular tasks. Interestingly enough, Bandura's conception of self-efficacy is a theory, which works in

boosting one's motivation. This approach can be advantageous in a way, which makes individuals rely on their competence and be self-confident. Besides, Bandura held that beliefs about self-efficacy have a notable influence on our goals by affecting motivation and our emotional reactions. Put differently, persons with strong efficacy beliefs are more self-assured Vis a Vis their competence. In sum, this theory is one among the cognitive approaches that enhance people's motivation and especially that of learners when they meet difficulties of moving forward to achieve goals.

1.8. Types of Motivation

Motivation is the activation of goal-oriented behavior, and it is a manifold branch of learning. It can be instrumental or integrative, as it can be intrinsic or extrinsic. Regarding the link between the former double-edge type and the latter, Schmidt, et al. argued that:

The extrinsic-intrinsic distinction is somewhat similar to the instrumental-integrative distinction, but it is not identical, and both instrumental and integrative motivations are properly seen subtypes of extrinsic motivation, since both are concerned with goals or outcomes.

(Schmidt, et al., 1996: 14)

1.8.1. Intrinsic vs. Extrinsic

Intrinsic and extrinsic types of motivation have been widely studied, and the distinction between them has shed light on individuals' development and practices. According to Deci & Ryan (1985), intrinsic motivation remains a crucial paradigm that reflects the human nature to learn and assimilate. However, extrinsic motivation is significantly related to autonomy and thus can reflect either external control or self- instruction. Deci and Ryan identify twofold types of motivation that of intrinsic and extrinsic; wherein they pinpoint the dissimilarity between the two,

students are intrinsically motivated when they are interested in learning tasks, and outcomes for their sake, and that results in internal feelings of self-determination and competence. On the other hand, students are extrinsically motivated if they carry out some actions to achieve some instrumental end, such as earning a reward or avoiding a punishment.

(SELMA & SALLY, 2006: 3)

In his turn, Dörnyei (1994) defines extrinsic motivation as follows:

Extrinsic motivation has traditionally been seen as something that can undermine intrinsic motivation; several studies have confirmed that students will lose their natural intrinsic interest in an activity if they have to do it to meet some extrinsic requirement.

(Dörnyei, 1994: 275- 276)

Schmidt et al. (1996) introduced another understanding of this distinction wherein they spelt out that extrinsic motivation is a drive to attain external recompense on one hand. On the other hand, intrinsic motivation is a motive to obtain adequate reward from the action itself. The former type is much more served in the outer world of individuals; grades for instance are part of what is called external reward. Subsequently, self-determination as a theory of motivation encompasses both types (extrinsic and intrinsic).

According to Ryan and Deci, intrinsic motivation is defined:

as the doing of an activity for its inherent satisfaction rather than for some separable consequence. When intrinsically motivated, a person is moved to act for the fun or challenge entailed rather than because of external products, pressures or reward.

(Ryan and Deci, 2000:56)

As a brief statement, Chieko claimed that the relation between intrinsic and extrinsic symbolized a continuum between self-determined (intrinsic), and controlled (extrinsic) kinds of orientations. With regard to the former dichotomy and that of instrumental-integrative concept; Schmidt, et al. contend that,

the extrinsic-intrinsic distinction is somewhat similar to that the instrumental-integrative distinction, but it is not identical, and both instrumental and integrative motivation are properly seen as subtypes of extrinsic motivation, since both are concerned with goals or outcomes.

(Schmidt, et. al., 1996: 14)

1.8.2. Integrative vs. Instrumental

Motivation was examined as a factor of a number of different types of attitudes. Binary diverse clusters of attitudes split two significant kinds of what Gardner and Lambert (1972) at that moment labeled as “instrumental” and “integrative” motivation. Principally, integrative edge describes learners as persons who desire to incorporate themselves into the culture of the language group and become engaged in social matters in that group. The instrumental side of the dichotomy refers to acquiring a language as a channel for attaining instrumental goals.

Regarding Gardner’s theory of motivation (1985), an integrative motivated learner shows interest in learning about the culture and the people of the target language. In relation to this, Masgoret and Gardner (2003) claimed that this type of learner ” *is one who is motivated to learn the second language, has openness to identification with the other language community and has favorable attitude toward the language situation.*” (VAEZI, 2008: 54) Besides, Gardner (1979, 1985; Gardner & Lambert, 1972) claimed that an integrative orientation is typical for someone who values the target language and community, and who approaches language study with the purpose of entering that community. In other

words, such a person has an internal and life-lasting motivation for language study. On the counterpart, an instrumental motivated learner as seen by Gardner is the one who has a pragmatic thought in his/ her mind such as gaining a job, furthering a career, translating or reading technical materials. This type of motivation refers to the potential utilitarian gains of the target language proficiency.

Beforehand, instrumentality and integrativeness were perceived as concepts that refer to the types of motivation. Years after, the dichotomy was properly revisited by Gardner and Macintyre (1991), the dichotomous notions were then again shifted to the orientation of motivation rather than its types, in the sense that orientation hinges on whether the learner's context is career-related (instrumentality) or socially/ culturally-oriented (**Brown, 2000: 163**). Thus, drawing the demarcation line between orientation and motivation can be useful because within one of the abovementioned orientation, one can have either high or low motivation.

1.9. Conclusion

Literature enjoys a mass of worth from an upsurge in motivation, cultural awareness and linguistic competence. Outstandingly, a film-based instruction approach was proposed to clear a better pathway for the students who are still struggling with the appreciation of literary texts. In addition to that, films as an instructional tool help students to grasp the relationship between literary text and the visual aids. These also put them on the path to be viewers that are more responsible and critics of this medium as well as help them to delve deeper into the text in order to create the interpretations captured from both tools “the printed text vs. the filmed version.”

Chapter Two

2. Introduction

This chapter presents and describes the learning situation of the group chosen for this study. It also encompasses the description of the students' profile, needs, attitudes and their learning difficulties. Subsequently, the research instruments used for the collection of data are firstly a questionnaire for the literature teachers that consider their learners' motivation and perception of literature. Another questionnaire is used for students to test their attitudes towards studying this subject, followed by classroom observation; all these are described in depth. The chapter also includes a restatement of the research enquiries and a discussion of the research design used to explore the aims of the study. The discussion will include a description of the general setting of the research with particular focus on different methods of data collection and analysis, ending up with a conclusion that rounds off the whole chapter.

2.1. The Standing of the Department of English

The teaching of English in Algeria is captivating more and more prestige because of the government policies, the wide-open Algerian market to foreign firms and sponsors and the most up-to-date reviving revolution in the world in the era of globalization. In actual fact, the educational authorities deem the study of English so significant that all students, regardless their area of speciality, are required to learn English.

The department of English is a harmonized institute whose main objective is training students to become would- be teachers holding a licence degree. The latter is realized either for being a trainee of four years (classical system) or three years (LMD system) with a varied curriculum wherein the four skills (reading, listening, writing and speaking), grammar, linguistics, phonetics, Anglo-Saxon civilization/ literature, didactics, as well as sociolinguistics, psycholinguistics, research methodology, ICT, ESP and TEFL are all inclusive.

Just after graduation, the outgoing education classes start applying for jobs, sit for competitions and being recruited in middle and secondary schools, or joining universities for post graduation and furthering their research. Moreover, these would-be teachers for whom the department is their scaffolding should master the English language so that they transmit it in a perfect way. Besides, having described the role of the department is not sufficient, but it is better to shed light on the module of literature and determine its status in this department in the next part.

As far as the teaching staff is concerned, most teachers are Algerian and were trained either in Algerian universities or in foreign ones (The United Kingdom). All of them hold postgraduate degrees (Magister or PhD) in different subject areas such as linguistics, civilization, literature, ESP, etc. In addition to that, two teachers out of thirty-five in the department of English at Mostaganem University got long study leave periods in UK, and another observation to be made is what is seemingly apparent in this department that female teachers outnumber males. Regarding the composition of the teaching staff, the table below shows the number of teachers in the department of English and their ranks.

Table1. Number of Teachers in the Department of English and their Ranks

| Rank | Females | Males |
|-----------|---------|-------|
| Professor | / | 1 |
| M.C.A | 1 | / |
| M.C.B | / | 1 |
| M.A.A | 16 | 1 |
| M.A.B | 13 | 4 |

In theory, the objectives that the institution aims at beyond the teaching of English as a foreign language are to enable students to become competent English language users in different domains such as teaching, tourism, communication, banking, translation and marketing both at the local and international levels, as well as to be active participants in international exchanges be them cultural, social, economic or political.

2.2. Teachers' Syllabus

Nearly all teachers give their students a list of bibliography and a catalog which encompass the literary texts they are going to be exposed to all along the academic year. Besides, students are also offered the authors' milieu and the literary movement that corresponds to the literary text as well as the author's techniques.

Additionally, the literary works are more often based on the teachers' choice rather than students' preferences and concern. Yet, the selection of the appropriate works remains a hard exercise for teachers, and in line with this idea the problem is the availability of works that are at hand of the majority in terms of the language level and culture, a task that teachers find tricky to attain. Accordingly, the difficulties students may meet in reading and dealing with the literary texts turn into a challenging task to be accomplished.

Speaking about the LMD community, the subject this research is based on deals with introduction to literary genres in the first year, where many understandings are highlighted such as literature at first, moving to genre's definition and the different types that literature encloses such as poetry, tragedy, comedy, as well as, an illustration from each type. This subject is continued for the second and the third year in which British literature syllabus is devoted to the nineteenth century novel highlighting Daniel Defoe's writings; whereas, the American literature starts from the "Colonial Period" to the end of the nineteenth century. This stage puts more emphasis on an in-depth study of an author's background, a genre and a

literary movement such as (Romanticism, Realism and Naturalism), where the student is expected to write long essays. For the fourth year classical system community syllabus is just continuity for the previous year, where the teacher deals with the twenty first century by introducing modernism and its entries such as nihilism, atheism illustrating from Beckett and Nietzsche's works.

In addition to that, the teachers' focus is more highlighted through their teaching of the avant-garde writers and the "Stream of Consciousness" pioneers such as Samuel Beckett and Virginia Woolf, then moving to post-modernism. Overall, what is designed for the LMD literature courses seems to be the equivalent of what is implemented for the classical system, but the difference lies in the number of years devoted for the teaching of literature, be it American or British, that is to say literature for the former system starts right from the second year, whereas for the LMD it begins in the first year. Besides, the inclusion of Third World Literature, a subject that is included in the third year of the former system, deals with the definition of African literature, its types, written and oral, as well as African writers who write in English such as Chinua Achebe and his masterpiece "Things Fall Apart" and others. Interestingly enough, what is important is the time devoted to the syllabi content for the teaching of literatures in the department of English at Mostaganem University for both systems(classical and LMD systems). The table below shows the time allocated to the teaching of literatures in the department of English.

Table2.1. Time Allocation to the Teaching of Literature for both Systems

| years | Classical System | Literature load per week | LMD System | Literature load per week |
|-------------|--|--------------------------|---------------------------------|--------------------------|
| First year | No literature | / | Introduction to literary genres | 1hour and a half |
| Second year | British/American literatures | 3hours | British/American literatures | 3hours |
| Third year | British/American and Third world literatures | 4hours and a half | British/American literatures | 3hours |
| Fourth year | British/American literatures | 3hours | British/American literatures | 3hours |

2.3. Teachers' Method

The learning process does not bring to a halt what lecturers find difficult in the selection of the literary texts, but what is crucial in such a state are the techniques the teacher implements in facilitating all that have been considered as difficult to arrive at the objectives sketched and designed right from the start. Chiefly, almost all teachers of literature supply their students with excerpts from the targeted literary work and handouts where the plot summary and the themes are mentioned. More importantly, the lack of authentic materials is one piece of evidence that may not make easier studying literature. Excluding the literary texts, other pedagogical tools for instance visual- aids are provided to enhance the student's understanding and his interaction with the text.

Furthermore, the literature course is practiced in large classes where the amount of students goes above one hundred. In addition to that the lack of team spirit and group activities is nonexistent where students express their opinions and share their ideas. As a

matter, literature lectures are mostly teacher-centered approach where the teacher keeps under control the talk, while most students take notes as it has been noticed in this research. Moreover, the abovementioned techniques of teaching literature may have negative influence on students' motivation and attitudes. Thus, this influence creates lack of interest in studying literature as well as the lecture that demotivates them.

2.4. Students' Profile

Regarding the students' learning background, it has been viewed that the students' mastery of their mother tongue which is in this case Arabic is better than English in view of the fact that, the latter is not put much into practice in the middle and secondary schools as compared to the other subjects of learning. Besides, the performance of English as a foreign language is narrowed to educational settings, but Arabic/ French practice is an important one used on a daily basis.

In general, the students who follow this subject matter are mostly aged between 18 and 26 years old. All of them are native speakers of Arabic and Berber have learnt French as their first language for nine years. Among the students in the department, many of them do not choose to join the department of English, but they are oriented by the ministry of higher education and scientific research on the basis of the general average they obtain at the Baccalaureate exam. In addition, many of the graduates of this department end up as teachers in the middle and secondary schools and a few of them manage to work as translators in foreign companies or government institutions. Others hardly follow a postgraduate course of studies and academic research which leads to a university lectureship.

In addition to the shortage of teaching English that students encounter in the middle and secondary schools, another issue students lack is the border line that is constructed between them and all-encompassing elements of culture. Thus, the teaching of this foreign

language brings to an end what is crucial and advantageous to get in touch with natives, but the inattention of this foreign culture interrupts the exposure to other's ways of living, traditions and beliefs.

As a matter of fact, students 'unfamiliarity with the target culture and lack of knowledge about literature in English in their previous learning stages might meet problems in approaching literary texts, and all these are due to the lack of linguistic failure and cultural competence. Students' reliance on the teacher at schools can have negative effects on them at the level of university. Memory strategies are a common method that students get used to at schools, but in fact, this mode of learning has negative aspects that slows down and impedes the students' creativity and innovation.

2.5. The LMD

The years of 2004/2005 witnessed the integration of the new university system that is labeled B.M.D¹ generally known as LMD², an acronym for Licence/ Master/ Doctorate. It is spreading nowadays everywhere, and Algerian authorities come to a decision to implement it in partial changeover of the current system. This system changes the length of the studies by reducing the degree from four to three years. It is intended to let the Algerian educational system and research go hand in hand with the international ones. Thus, the implementation of the LMD system in Algeria is deemed as a step towards globalization because this programme has shown its success, and has more or less been adopted by most European countries and even a sizeable number of other countries of the world. However, in Algeria, it has been included in only the universities that accepted piloting it, chiefly among them, Mostaganem University.

¹ Executive Decree 04-371 of November 21st, 2004 on the Creation of a New Bachelor Degree.

² LMD stands for Licence (equivalent to a Bachelor's degree), Master's and doctorate degrees.

Design of the studies of this system that revolutionizes the Algerian universities is articulated around three chief scores:

- ✓ The licence: someone can get his/ her first degree after three years of study with six semesters (corresponding to 180ECTS)³.
- ✓ Master's degree is conferred after two years of study with four semesters (corresponding to 120 or 300 ECTS credits).
- ✓ The doctorate granted after the completion of research for at least three years (six semesters) and defending a thesis.

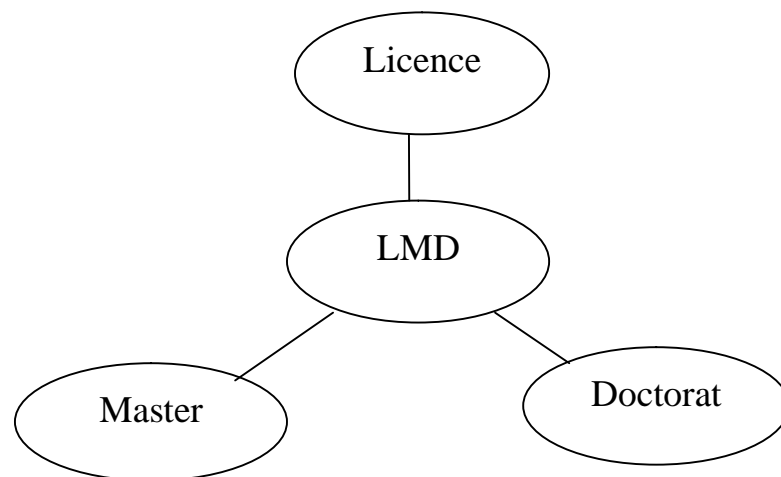


Figure2.1. The LMD Components

The elements, which come into view in the new degree, consider learning as divided into semesters and the organization of modules into units. In addition to that, LMD components are listed as follows:

- I. *Basic units* (16 hours per week i.e. 25 hours per week): composed of all the subjects which are essential in the English degree, namely, Written and oral expression, grammar, linguistics, phonetics and introduction to English literature and civilization.

³ English Abbreviation (European Credit Transfer System).

- II. *Methodological unit* (3hours): devoted to teaching all the methodological aspects that include the conceptual apparatus and the process followed in carrying out a scientific research.
- III. *Discovery unit* (3hours a week): specialized language, that is to say the use of English in different discourses.
- IV. *Cross-section unit* (3hours per week): the learning of a foreign language, in this case, it is the first foreign language (French), in addition to that, students are required to select two options out of three alternatives, a subject in human and social sciences, and an introduction to arts.

The allocation of time of English learning is thus twenty-five hours (all three years have the same amount of time), whereas for the former system the number of hours is around fifteen.

The LMD is a system of education that gives three types of qualifications: Bachelor, Master and Doctorate. It is more than just a classification of the types of degrees to be awarded by the universities as well as a credit based system which requires drastic changes in the way courses are designed, taught and evaluated. Besides, this scheme places the student at the centre of the educational process. Admittedly, it is a student-centered system.

2.6. Methodology

To show that the assumptions made in this dissertation are built on solid ground and to accomplish the research aims, two research instruments were designed, a questionnaire for teachers and a questionnaire for the learners. The research instruments are meant to analyze a sample of the learners' attitudes towards the learning of literature. They also investigate the teachers' views about the integration of literature in the EFL degree, their teaching practices in teaching literature and their teaching approaches. Besides, the teachers' views about their

comfort and their feelings vis-à-vis their learners' motivation in learning foreign literatures are, then, investigated.

2.7. Restatement of the Research Aims

As aforementioned, the crucial concern of this research can be abridged as follows:

- ✓ To give an overview of how the teaching of literature is perceived in foreign language teaching and bring together the major ideas and suggestions for teaching literature.
- ✓ To examine the situation of teaching and learning literature in the department of English at Mostaganem university.
- ✓ To suggest a theoretical framework to the teaching of literature relying on the results obtained from the analysis of data of the learner's and teachers' responses.

This will be tackled using the following procedures:

- ✓ The analysis of a sample of the learners' attitudes towards literature courses.
- ✓ The investigation of the teachers' views of literature integration in English language teaching and their teaching practices in teaching literature.
- ✓ The analysis of the learners' observation during the literature classes, their attitudes towards the subject and their interaction with the instructor.

2.8. Research Instruments

This dissertation makes use of two research instruments. According to Fontana & Frey, the use of different instruments is motivated in the sense that,

human beings are complex and their lives are ever changing, the more methods we (researchers) use to study them, the better our chances to gain some understanding of how they construct their lives and the stories they tell us about them.

(Fontana & Frey, 2000, p.668)

However, the use of various research instruments can neither give guarantee of the research validity nor its objectivity, but it rather gives insights into the teachers and learners' conception and understanding of literature which is still a blurred term in spite of the fewer definitions that had been already mentioned in the theoretical phase, as well as its importance as a factor in motivating foreign learners of English within the Algerian context.

The research instruments are used for gathering data to examine the Algerian learners' motivation in learning literature at the university level, the utility and the role of teaching literature at the departments of English are:

- ✓ A questionnaire for both teachers and learners.
- ✓ A structured observation of the learners during the literature classes.

The questionnaire is addressed to nine teachers of literature American, British or Third World Literatures, and also another questionnaire which is made up of twenty four questions was distributed to forty- three students of the second year LMD community,. This questionnaire consists of three parts, targeting the two sets of research questions. The first part includes five items, testing whether the targeted community of learners likes literature or not. The second part, made up of nine items, explores students' attitudes toward literature in

general and their preferences over different literary genres. At last, part three is composed of eight items that investigate the reasons behind the students' dislike of literature.

Second, the teachers' questionnaire makes use of the techniques of close-ended questions, and there are some cases where teachers have been allowed room to provide their own answers. Very briefly, the respondents are given various response options to choose from by ticking one or more of them. In sum, the types of questions are the following:

- ü Numeric question item: these questions concern the bio data of teachers, they ask for background information such as gender; work experience, degree(s) held and period of stay in the UK, etc.
- ü Open-ended questions are those that allow respondents to answer in their own words. These are mainly meant to seek free responses about the approaches implemented in teaching the literature subject, and these questions aim to determine the respondents' views of the subject under study.
- ü Close-ended questions (multiple choices, one answer or multiple answers): one type of close-ended question is dichotomous question which allows respondents to choose one of two answer choices (e.g., 'yes' or 'no'). The second is multi choice questions which allow respondents to choose one of many answer choices. Sometimes, if none of the items provided applies, the respondent has the option 'other' category with an open-ended question of the kind 'please specify'.

The choice of this questionnaire is motivated by the desire to involve the informants fully and keep them away from any superficial engagement with the topic. As shown in appendix one, the teacher questionnaire consists of twenty-seven questions. Some of the questions are related, sometimes indirectly to a specific aspect of the research. The questionnaire starts with a short section (question item 1 through 9) meant to gather some information about the

teachers' gender, years of work experience, degree(s) hold, employment status, the subjects taught/ were teaching, whether they lived in/ visited an English speaking country and if they did how long they lived/ stayed. In addition to the universities, where they held their degrees and whether they have been trained in western institutions.

Taken together, this questionnaire aims predominantly at drawing a parallel between the teachers' thinking, practice and their perception of literature in which their teaching practices are crucial for a thorough understanding of the liaison between literature and motivation and can help bring to light answers to how, why and what to teach. All in all, the totality of the questions included in the questionnaire is intended to help the researcher gain insights into the following concerns:

- The teachers' views of integrating literature in the degree of English and the effects they may have on their teaching practices.
- The content they teach as far as teaching literature is concerned.
- The teachers' attitudes towards the teaching of literature.
- How teachers perceive their learners' knowledge and attitudes regarding the literature subject.

As far as the questionnaire final administration is concerned, it was handed directly to nine teachers of literature from the department of English at the University of Mostaganem. At the end, it is worth specifying that the questions which make up this questionnaire were largely conceptualized on the basis of the literature review described in the theoretical part of this research.

Furthermore, the second research tool used in this investigation is the observation of the students' attitudes which have been handled at the beginning of this research. Moreover, these observations aim to have an idea about the learners' progression of learning the

literature subject, in addition to their taking part in classroom interaction, i.e., whether they play a part or not in delving deeper for the sake of understanding the literary texts scheduled in the syllabus. Besides, it attempts also to show learners' awareness and interest in studying literature and the hindrances they come across when dealing with the subject.

2.9. The Participants

Participants in this study are university teachers and students from the same institution (MU). The choice of this type of informants is motivated by the following. First, teachers in this institution have taught the literature subject. Second, all the teachers hold post-graduate degrees (MA and PhD), an obligatory requirement to get a teaching position in any Algerian university, and therefore it is safe to say that their linguistic competence and intercultural communicative competence as far as the use of English is concerned is relatively high-level.

As for the selection of the students' population all of them are second year LMD students reading for a BA (licence nouveau régime) in the English language in the above mentioned institution. Their educational background is more or less the same in the sense that they all set for and passed a number of exams during their three years at the university. This population is chosen to fill in the questionnaire and to be observed for two main reasons. First, second year students have already been introduced to literature, its understanding and to the literary genres that it encompasses such as poetry, drama and fiction in their first year. That is why we have taken them as informants to test their first intention when dealing with literary works, that is to say shifting from introduction to literary genres dealing with definitions and concepts of what the title of the subject indicates, to the second year which is totally devoted to two different types of literature labeled "Anglo-Saxon Literature".

The latter entails twofold edge namely American and British literatures in which students are exposed to too many different literary works such as novels, novellas and short stories in relation to the movement they are tackling and of course the selection of masterpieces that were written at that epoch. Being second year students suggest that they may inform the researcher about their proper perception of this subject which is literature in this case. They are all Algerians; most of them are females and come from different socio-cultural backgrounds. Students at Mostaganem University are learning English with the purpose either to follow postgraduate studies (MA and PhD) or to get a job in such fields as secondary education and many other domains apart from that job. In general, the informants' direct contact with native speakers, if any, is very limited. The only contact they have with the English language is through the media, films and during their classroom interaction with their teachers.

2.10. Data Analysis

2.10.1. Teachers' Questionnaire

2.10.1.1. Section One: Background Information (Question Items One through Five)

All teachers are university awards, they all hold a BA and MA degree and only one among the informants hold a PhD. They are all full-time lecturers, and given their work experience which amounts to more than twenty-five years of experience for the unique male out of nine teachers, the rest of the female community, that is to say eight teachers are quite experienced in teaching, all of them teach at least two or more modules.

Question Item Six

This query investigates the teachers' direct contact with the English language and culture. It tries to find out whether the teachers lived in/ visited English-speaking countries and how long their visit/ stay lasted. The answers to this question item, as shown in figure number (2), illustrate a dreadful lack of cultural contacts.

The total number of teachers who had had no contact with the English culture is eight, whereas only one had an opportunity to experience such an encounter. In addition, the length of stay or living in an English country is limited to one teacher, who stayed for five years. This question mainly aims to, identify the number of teachers who lived/ stayed in an English-speaking country. This would in turn help to identify those who already had contact with the English culture; a factor considered by people involved within the teaching profession to be of crucial importance in understanding a foreign language culture and in teaching it as part and parcel of the literature subject. This is so because a long stay may help teachers develop an insider's view of the English culture and the following graph gives the details.

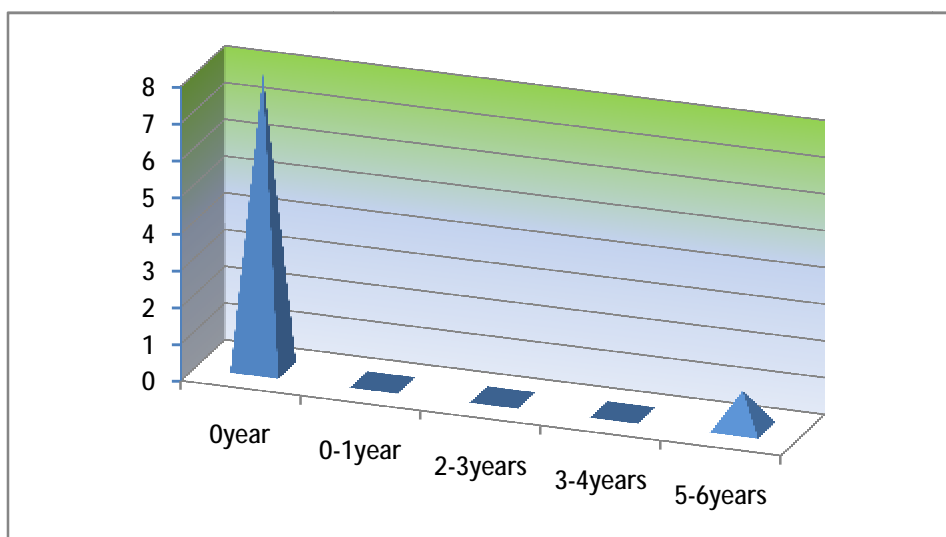


Figure2.2. Length of living /stay in English speaking countries

Question items seven through nine

For teaching literatures of a foreign expression expertise, two females out of nine informants are new in the profession and their responses show that they are novice in lecturing this subject. In addition to the graduated degrees were all from local institutions except the unique male who obtained his degrees from a foreign institution (Great Britain) and this is only for his MA and PhD, whereas for the training process, the number of no exceeds the amount of yes. In other words, all the female community has not been trained in a native institution of literature but the only male had access to such an institution which is in this case advantageous in tackling this subject as a course of action and not as an end in itself.

2.10.1.2. Section Two: The Approaches implemented

Question Ten: Do you follow the curriculum of English in teaching these literatures of a foreign expression?

a- Yes b- No

All the teaching staff of literature follows the curriculum of English in teaching literatures and this is due to the charter given by the ministry of higher education and scientific research.

Question Eleven: Do you select the literary works according to your preference?

The teachers' responses to this question are nearly "no", since only three teachers out of nine answered "yes". That is to say, almost the totality of them choose the literary texts depending on their mastery of the selected work and on what they are well-informed about so that to avoid subtle interpretations and misleading information.

Question Twelve: Do you mix up classic and contemporary literary texts?

Most of the respondents' replies were of positive answers where six teachers stated that the literary texts they deal with are a mixture between the classic and contemporary. The three other respondents answered with "no". Simply put, those who replied negatively show that their selection is one out of two, whether they use contemporary texts or classic ones.

Question Thirteen: Do you work with extracts or complete works?

The replies given by the respondent's show that five teachers work with extracts, and three of them work with complete works. It seems that working with extracts is something helpful which goes hand in hand with the time devoted for the teaching of literature, one hour per week which is not enough to tackle every single detail, whereas the use of complete works needs much more time so that to deal with them in depth.

Question Fourteen: Do you work with the original text or with adapted texts?

Five of the teachers' answers are positively placed for those who work with extracts, and three of them give their consent to the use of complete works rather than extracts. While only one who gives positive response to the use of both texts, that is to say original and extracts.

Question Fifteen: Which literary genres do you teach?

This open question aims at identifying which literary genre do teachers work with. The respondents' answers show that most of them work with short stories, novels and novellas, whereas, a few of them mentioned the use of poems and plays.

Question Sixteen: What do you think of the integration of literary texts in foreign language classroom?

The gist that has been drawn from the teachers' answers is that, the literary texts in foreign language teaching is of a great importance, and it is a "must" that permits a better delivery of the target language because they combine various skills within (reading, writing, learning about society, culture, etc). In addition to that, it is pretty important so long as the text helps the learner of foreign languages has ideas and background about both the target language and culture.

Question Seventeen: What would help the optimal use of literary texts in your foreign language teaching?

The replies of this open question show that the use of literary texts in foreign language teaching improves the students' mastery of English and above all, their tolerance to foreign cultures. Besides, it would also develop a generic competence as well as it could give more motivating courses.

Question Eighteen: Do you use some activities related to literary texts?

a- Yes

b- No

Almost the majority of teachers do not use activities in their classes, but there is only one teacher who does. Perhaps the use of activities is implicitly done or can be avoided in order to give as many details as needed.

Question Nineteen: Have you introduced them in your classes? If yes list them.

The area devoted to the answers is left blank by all teachers except for one whose replies stated that she uses activities when dealing with poems such as analyzing a poem, she is currently dealing with entitled “Daffodils” by Wordsworth.

Question Twenty: Do you find your students motivated in the literature classes?

a- Yes

b- No

This question is the bulk of the research work, most responses to this question show that students are not motivated in the literature classes and this may be true because of several reasons. One among these reasons is the genre they are dealing with; sometimes students are more motivated in a poem session or in a short story session and this may vary hinges on students’ preferences. Otherwise, the epoch this literary genre was written in and this can handicap them in front of the linguistic scripts. In addition to that, we have to take into consideration the learners’ level so that to select the literary works because what is easy for teachers may be difficult for the learners.

Question Twenty-One: Is there a feedback in your class?

A-Yes

b- No

Feed-back is a criterion that works for the minority of students and which is one given characteristic that teacher raised when filling in the questionnaire. This decisive factor was discussed by the instructors orally in which they declared that it has almost disappeared in this subject and through their explanation one can understand that this absence of feed-back is a

result of neglect and ignorance because students may say that literature is for no use after graduation.

Question Twenty-Two: Do you find your students skillful in literature through their interactions?

a. Yes

b. No

The ratio of “no” is higher than “yes” where six teachers’ responses out of nine are “no” and three of them answered “yes”. In fact, literature seems for the majority of the students useless because they said what the purpose is beyond studying novels, short stories, Shakespeare and Milton. That is to say are they going to use them in real life situation after graduation or when being in the work place.

Question Twenty-Three: Do you think that literature occupies an important place in the teaching of English at the department of English?

Most of the teachers’ replies to this question show that there is no place devoted to literature in the teaching of English. From these findings one may say that there is no space to that because it seems that if so, it should be given much more time to teach it, offer some training in native institutions of literature so that to learn more; because the above aforementioned question (question9) can be an evidence to that since only one of the teachers has been trained in a native institution.

Question Twenty-Four: In your attempt to teach English, which approach do you follow in the teaching of literature?

The replies given by the respondents to this question allow two conclusions of a general nature. First only a small number of teachers chose answer (d); an approach in which literature works on its own with no regard to the beauty and value of the literary device. The highest rate goes to option (a); an approach which sees literature as language-based that makes a rich repertoire of contextualized linguistic features available. Then, option(c) is the following that its sole purpose is to give learners information about the target language culture practices and values. The other responses were spread across option (b) and (f) with (%), option (d) and (e) with (%), and the rest preferred to use an eclectic approach by combining different approaches (a) and (c) or (a) and (b). Figure2.3 shows the teachers’ use of approaches in teaching literature,

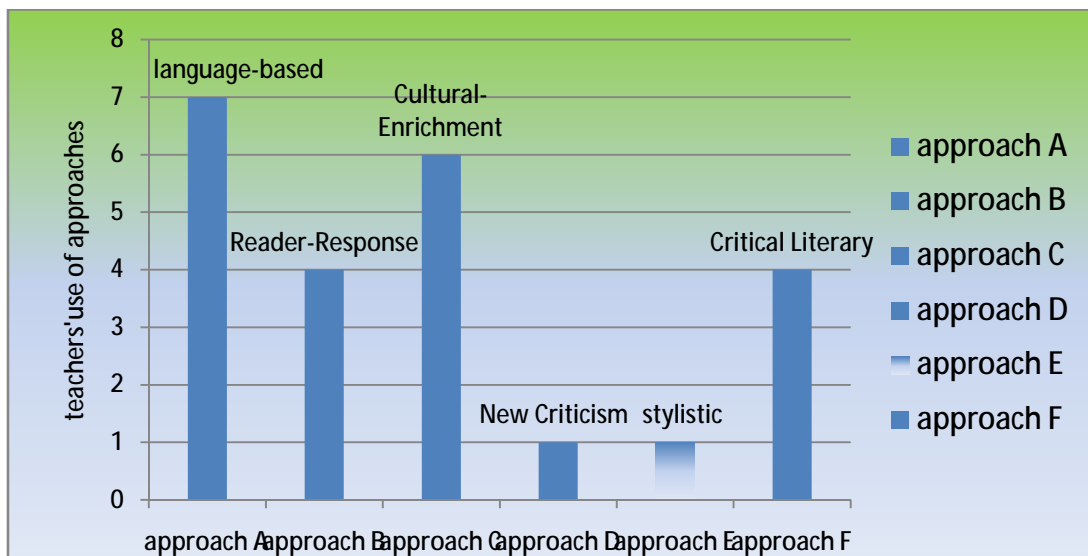


Figure2.3. Distribution of Teachers’ Approaches to Literature Teaching

Question Twenty-Five: Do you face difficulties when dealing with literary texts in the teaching of literature?

a- Yes

b- No

All the respondents' answers show that teachers have difficulties in handling literary texts in the foreign language classes and the highest percentage was attributed to "yes" where all of them ticked the box of "yes."

Question Twenty-Six: How comfortable are you when teaching literary texts to your students?

This was an indirect question which inquired about the teachers' attitudes towards English literature. To answer this question item, the teachers were given the following options.

1. Comfortable
2. Very comfortable
3. Uncomfortable

The main reason for asking this question is the belief that the quality of learning in foreign language classrooms does not hinge solely on the learners' capacities and attitudes. Teachers also have their joint enterprise of responsibility. This is because attitudes and competence thoroughly interconnected with regard to instructors in the department of English.

Teachers' responses to this question were of a high rate referring to their comfort in teaching literary texts to their learners, where six of the respondents replied that they are comfortable, and being comfortable may be of a fact that ensures their self-confidence dealing with this subject as well as the efforts made in transmitting a set of ideas related to the targeted literary text, whereas three of the informants feel that sometimes comfortable and at

other times not, and this may be due to the work experience years or a matter of students passivity, lack of interaction as well as their reflections and analysis of the text. For deeper insights, figure2.4 gives the details of the teachers' comfort towards the teaching of literature.

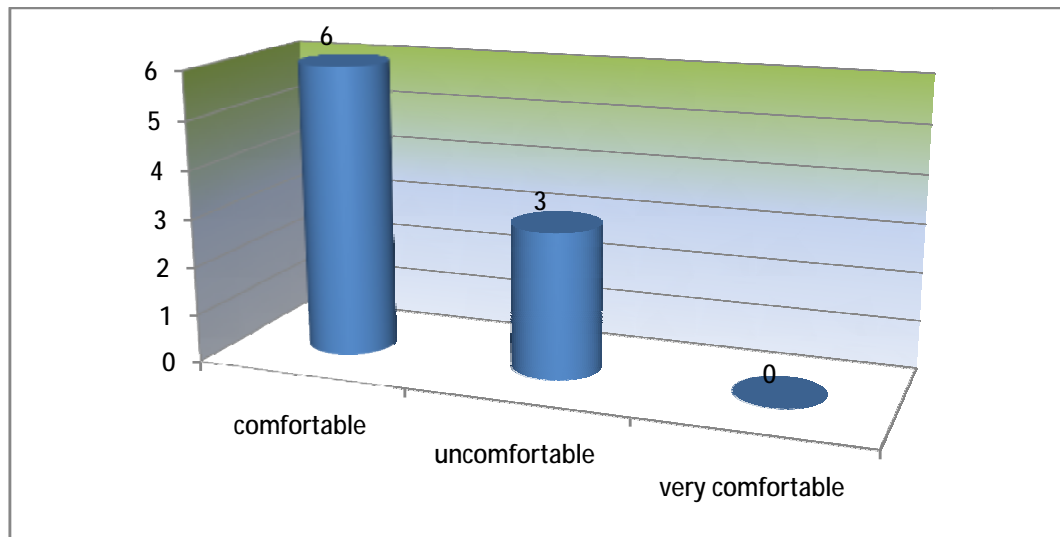


Figure2.4. Teachers' Comfort in the Teaching of Literature

Question Twenty-Seven: Do you think that a communication barrier of students in the literature classes is usually:

1. Of a linguistic nature?
2. of cultural nature?
3. Both?

This question is an inquiry about the students' communicative problems and their possible reasons. It assumes that these problems can be attributed either to linguistic factors, cultural factors or both. It also aims to gain insights into the teachers' teaching practices; whether they reflect on their learners' performance or not. Responses to this question item, as shown in figure2.5, revealed that only two of the respondents attributed the learners' communication difficulties to linguistic factors. The respondents seem to be conscious of the learners' difficulties in communication. Three of them believed that the learners' communication

problems were of a cultural nature and four thought they were of both a linguistic and a cultural nature.

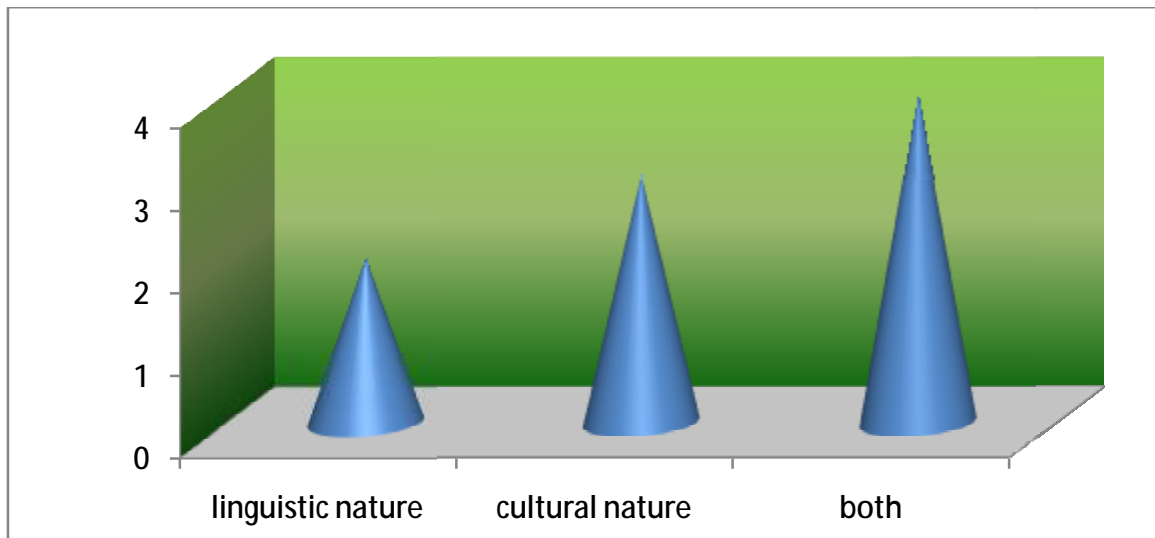


Figure2.5. Nature of Students' Communication Problem

Question Twenty-Eight: Further comments

This is an open question which invites teachers to make any comment with regard to the questionnaire content and format concerning the subject this research investigates, but in fact no comments were formulated whether be they written or oral.

2.11. Students' Questionnaire

2.11.1. Section One: Students' Attitudes towards Literature

Question Items One through Five

The purpose of the first question is to know students' appreciation of the literature subject. The statistical results show that 58.13% of responses are of positive attitudes towards literature, whereas the rate lessens to 41.86% for those who have negative feelings.

The second question aims at identifying students' conception of the subject and whether it is learnable or not and how they find it. The findings illustrate the high percentage is for "yes" which equals 72.09%, and this may reflect their positive perception Vis a Vis literature as a subject. On the contrary, the second proportion of students' responses is of negative attitudes where 27.90% is devoted to their "no" answers.

The third question is raised to test students and pinpoint to what extent this subject is deemed to be easy. The results show that a high ratio is for "no" (74.41%) and the latter reveals how literature is not that an undemanding branch of learning. Absolutely not for those who replied by "yes", a small percentage is of 25.58% designated for the students who find literature an easy task.

The target of the fourth query is to identify the learners' conception of the literature subject. The replies point up that 69.76% is for "yes" answers which reflects their hindrances and shortcomings in dealing with this field of study, whereas, 30.23% a lowered percentage refers to their acceptability.

The fifth question is sketched so that to spot to what extent learners' adaptability of the subject is leveled to a high degree of boredom or the other way around. The findings obtained show that 72.09% of the students find the subject entertaining and helpful While 27.90% find it boring. Table 2.3 shows the results of the first section.

Table.2.3. Students' Attitudes towards Literature

| Number of Questions | Disagree % | Agree% |
|---------------------|------------|--------|
| 1 | 41.86% | 58.13% |
| 2 | 27.90% | 72.09% |
| 3 | 74.41% | 25.58% |
| 4 | 30.23% | 69.76% |
| 5 | 72.09% | 27.90% |

2.11.2. Section Two: Students' Preferences of Literary Genres

Question Items six through fourteen

The abovementioned numbering of questions is discerned so that to identify learners' preferences and the descriptive statistics of students' responses are shown in table (n). The data revealed that, the students like short stories (88.37%) most, followed by drama (83.72%), comics (69.76%) and poetry/ novel (65.11%). The purpose of question fourteen is to detect which way does really suit students in dealing with novels whether read them or watched them in a movie novel 81.39% of students' responses refer to those who prefer watching the movie novel. On the contrary, 18.60% is for students who answered with "no". The results are shown in Table2.4.

Table2.4. Students' Preferences of Literary Genres

| Number of Questions | Disagree% | Agree% |
|---------------------|-----------|--------|
| 6 | 39.53% | 58.81% |

| | | |
|----|--------|--------|
| 7 | 39.53% | 60.46% |
| 8 | 16.27% | 83.72% |
| 9 | 34.88% | 65.11% |
| 10 | 34.88% | 65.11% |
| 11 | 32.55% | 65.11% |
| 12 | 11.62% | 88.37% |
| 13 | 30.23% | 69.76% |
| 14 | 18.60% | 81.39% |

2.11.3. Section Three: Students' Dislike of Literature

Question Items Fifteen through Twenty-Three

The objective of these questions is to pin point the reasons behind the students' dislike of literature. The high ratio is 69.76% which seems likely to be equivalent to question seventeen and eighteen that are very sparkling. Table 2.5 displays the results of section three.

Table.2.5. Students' Dislike of Literature

| Number of Questions | Disagree% | Agree% |
|---------------------|-----------|--------|
| 15 | 32.55% | 67.44% |
| 16 | 30.23% | 69.76% |
| 17 | 30.23% | 69.76% |
| 18 | 30.23% | 67.44% |
| 19 | 51.16% | 48.83% |
| 20 | 67.44% | 32.55% |

| | | |
|----|--------|--------|
| 21 | 44.18% | 55.81% |
| 22 | 18.60% | 79.06% |

2.12. The Analysis of Students' observations

These observations seek chiefly to reveal students' interest in studying the literature subject, the way they progress and their performance during exams. At the outset, the first observation made was about students' attitudes in the literature classes. It was noted that almost all students attended this lecture just for the sake of presence but in fact they are absent-minded with no copy of the literary text, and here one can draw a conclusion announcing that these students are not interested in studying this subject.

Additionally, their presence in the classroom is worthless since they do not show any interest with no involvement in the teacher's discussion, nor asking him questions about the literary work they read so that to understand the lecture better. As an alternative, they favor jotting down the teachers' notes, explanations and comments on the literary texts. Accordingly, one can deduce that these students devote much more importance to taking notes rather than performing, sharing knowledge with the teacher and their classmates. At this level, no feedback exists from the part of the learners, a way that may not leave a room for the teacher to ensure whether he attains his objectives or not.

2.13. Discussion

In the light of the foregoing data analysis, it turns out to be apparent that the main hypotheses on which this research is grounded namely that the teachers' regular practices, their belief in the teaching of literature and their eagerness to teach this subject do not always draw a parallel. Teachers who said that they believed in the importance of teaching literature

have not made extensive literature teaching as shown by the amount of time they devote to teaching this subject and the types of practices they use.

Moreover, the questionnaire analysis showed that all teachers were conscious of the benefits of teaching literature and deemed that these advantages would help better their students attain the imperative aim of intercultural competence. In addition, results also denote that teachers are quite confident in their ability to teach literature in ways that lend a hand to students to understand the ins and outs of the intercultural aspects, to teach the assigned content of the subject matter.

Despite the fact that teachers are aware of the current methodological changes and developments, their instructional practices seem to be static. Teachers have not yet adjusted their approach in teaching literature, and this is totally apparent throughout their responses to question item (24) wherein the highest rate was that of language-based approach.

Last but not least, the survey has also revealed that the teaching of literatures at the department of English where this study is carried out, and at the present time is still traditional in nature despite the many changes which occurred worldwide and influenced many aspects of foreign language teaching and learning. As it also brought to light the instructors' teaching practices which are at a standstill more oriented toward the development of the learners' linguistic competence rather than the cultural ones.

The aforementioned description of the students' questionnaire is inclusive in its self where three parts are identified. The first section shows that the replies stated that literature as a subject seems to be admired by learners where the high ratio of "yes" justified that student had positive attitudes towards it. On the contrary, their negative responses lessen that of yes because literature is not that easy to deal with. In addition to that, this subject matter needs

much more literary and cultural competencies as well as extensive readings, things that are mostly absent or gradually fading away.

Speaking of the difficulty of dealing with this subject, the percentage was highly identified through the respondents' answers were 69.76% find difficulties and hindrances in learning the literature subject, and the nature of these shortcomings is of a literal problem in deciphering the language. Simply put, the problem is of a stylistic nature where the style, vocabulary used by a particular writer is a handicap that puts a halt for learners to read a literary text or even to study.

The following respondents' replies single out that 72.09% of learners find that literature is not a boring subject because they feel at ease and it is a helpful tool for them, whereas 27.90% show their negative attitudes and get bored when being in the literature classes and this is due to the ill-selection of the texts.

The second section of the students' questionnaire probes their preferences of literary texts. At first, the results obtained of whether they like classic/ contemporary literature one deduces that much focus was given to contemporary literature because it is abreast to life situation rather than classic literature which dealt with a subtle linguistic repertoire.

Moreover, the replies showed that the majority of them (55.81%) like contemporary literature and that only about (39.53%) like classic literature. These results are explicable since students always deem classic literature more difficult to read or understand than the contemporary one.

This section also aims at identifying which literary genre is most appreciated by learners, and according to the results obtained, it is stated that nearly everyone like short stories (88.37%) most, and this result is consistent in showing that students preferred prose fiction to poetry. In a nutshell, introducing literature to EFL learners, prose fiction (i.e., short

stories and novels) is a better start than drama or poetry. Yet, this does not mean that the two previous types are not suitable, but poems are also valuable teaching materials if they are carefully selected. Along these lines, 81.39% of respondents' answers show that watching a movie novel is of a great importance and high-leveled because of the easiness of identifying the characters, knowing the running of events, whereas, reading novels seems to be a convoluted task to carry out and this is due to the lengthy texts given by teachers to be read and studied.

The third section pinpoints the reasons behind the students' dislike of literature. First, the cause that lies at the rear of their aversion of literature is of the teachers' methods in explaining the literary texts using difficult linguistic terms as well as their subtle transition, digressing from the bulk of the discussion to other ideas without bringing to light the objectives that they want to attain. However, one cannot put much focus on teachers' misuse of the appropriate strategies and methods, over and above students also lack interest so that to make efforts to acquire more about literature because they deem it as futile and ineffective for their future career. Finally, students' neglect or dislike is also a matter of lacking the reading skill as well as ignorance of the ill-selected, lengthy texts with ambiguous themes that really lessen their motivation.

2.14. Conclusion

As hypothesized in the introduction of this research, the above investigation has shown that motivation in learning literature is not in attendance. It also showed that failure in language learning in general and in literature in particular is seen to be cultural rather than linguistic in nature. Therefore, we would like to stress, quite logically the importance of motivation as a basis of learning languages, and positive attitudes towards literature. In addition, the teaching of literature at the department of English has focused too much on

linguistic competence and too little on literary competence. The aim is not only to make the learners grammatically-target like but also active and appropriate agents to the norms of the target culture through the use of literature. With this in mind, the next chapter will deal mainly with some practical suggestions as to the ways teaching literature at the department of English at Mostaganem University could be integrated in the literature course.

Chapter Three

3. Introduction

This chapter presents an examination of films as an instructional tool in teaching literature to EFL Algerian learners showing its effectiveness as well as students' reaction towards its use. This study also aims at using pre and post-tests, surveys to test students' attitudes towards the filmed version of a targeted literary text. Besides, data are gathered from the subject under study, followed by the data analysis, results and interpretations, to end with potential avenues for further research. This study certainly does not cover all possible queries regarding the issue of motivation in the teaching of literature to EFL learners; therefore, future research could also examine the categorization of strategies in teaching this subject.

3.1. Integrating Film-Based Instruction to the Teaching of Literature

Literary texts and films are both trustworthy materials that can develop students' understanding and stimulate them to work with binary codes which have a significant role as a resource of entertainment. Besides, films particularly represent an inspiring and likable motion in our everyday life, where books should also be a chunk of it. If they do not, watching the film may stir up the students' interest in reading the printed version. Furthermore, Stoller (1988) contends that both films and books have the makings to construct an extensive linguistic repertoire that provides a pertinent schema background and a relevant discourse. In addition to that, the filmed version permits learners to see what discourse can do in connecting the different chunks, specially with the use of images, music, movement and the like, where these cues can be very helpful to deepen students' comprehension and boost up their know-how.

In the same line of thought, Johnson (1971) proposes that we need to step back and glance at films to determine the objectives beyond the use of the medium because he finds it as not merely a ground-breaking tool, but also an indispensable one for the students of nowadays who see more films than they read the printed words. Additionally, Bo (2008) compares the visual image versus the verbal sign where a considerable discrepancy was highlighted between the film and the text. In a nutshell, film is the picture making that has the power to put on view of the audience an image and therefore can display it to the viewer in a much apparent way than a word can. More importantly, Bo (2008) addresses the most crucial point that of these two different mediums which are very valuable in teaching the literature subject and the the English language in general. Regarding films, one cannot deny its importance in representing interactions, settings, characters, and other things in a more realistic way than reading a printed text can.

Indeed, many critics and theoreticians have argued that films share a closer relationship to prose fiction, chiefly the novel, than to drama. For example, D. W. Griffith flatly claims that movies are “*picture stories; not so differently (from novels).*” (Nikoleishvili, 2007: 21) Robert Nathan as well constructs a related contention when he states that the film “*is like a novel, but a novel to be seen instead of told.*” (Ibid) After that, many scholars have advanced their researches on a comparative approach by composing loads of similarities between film and literature. For instance, Joy Gould Boyum sees films as “*a variety of literature.*” (Ibid) In which she looks at the likeness between the cinematic and the literary languages and brings to an end that, “*film’s mode of communication may be virtually identical with that of literature.*” (Ibid)

Moreover, Boyum maintains that both film and literature build generalizations in a roundabout way. Put differently, literature into film does not convey themes, but it endorses the viewers to arrive at an understanding of these themes through characters and actions. Therefore, Boyum deduces that the most pertinent relationship between the two languages is *“their very special capacity to create those characters and actions, to situate them in time and place, and ultimately then to bring us into fictional worlds (...) in both instances, narrative and world are created.”* (Ibid, p. 22)

Apart from the abovementioned joint similarities, in which much has been written about film’s relationship with literature, Bluestone argued that although novels and films, to a certain extent do reveal a number of parallels, both forms *“are marked by such essentially different traits that they belong to separate artistic genera.”* (Ibid, p. 29) He singles out that the novel is a linguistic medium, whereas the film is essentially visual, that is to say, each one is detached from the other and is related to its particular properties. While some claim that, *“film and literature are as far apart as, say, cave painting and a song.”* (Ibid, p. 21) Building on this idea, Mayer presents a similar argument a propos of the subject of adaptation. He looks upon a film as the reading of a novel, and claims that *“films that derive from novels and other forms of fiction are distinct works of art with no debt to texts even though they have a clear and important link to those texts.”* (Ibid, p. 37)

Conclusively, Arreygue (2000) contends that using films based on a literary text is a method that facilitates a discussion of the changes and their effectiveness to the telling of the story, as well as Bottoms (2001) who suggests that films are utilized to trigger off students’ engagement into a discussion of what has been deduced after the viewing and the overall effects of the piece. Additionally, Forney (2004) states that film is a great instructional tool for students because it permits them to learn more and she also explains how there are countless learning styles that different kinds of media can support.

3.2. Transferring Daniel Defoe's *Robinson Crusoe* into a Film

Robinson Crusoe is a story written by the father of the novel “*Daniel Defoe*”, it narrates an in-depth life of a single survivor from a sunken boat, and he was thrown away in an island where he kept on fighting the difficulties that he met alone almost during three decades. At the same time he was able to manage his life around him as well as his weird globe, but in spite of his solitude he could find a companion who was able to keep him away from fear and hopelessness so that he came back to his usual world. Put it simply, Defoe in his masterpiece “*Robinson Crusoe*” written in 1719 describes Crusoe as a man who is afraid and distressed of his loneliness in a remote island.

Robinson Crusoe’s story has been reinterpreted and retold through countless generations and after its publication in 1719, Crusoe has gone through numerous versions including Mexican, Russian, French, Italian, Brazilian and Dutch filmic adaptations. In addition to that, Crusoe’s story has also been performed through funny plays for children as well as operas, poems, cartoons and stamps. Speaking about the popularity and worth of this masterpiece, Siedel contends that, “*no single book in the history of western literature has spawned more editions, translations, imitations, continuations, and sequels than Crusoe.*” (Siedel, 1991, p. 8)

Defoe’s masterpiece has been approached differently in which each cinematic adaptation deals with the protagonist “Crusoe” in its primary standpoint. At this level, many filmmakers were bothered by the main character and his fellowship with Friday such as that of Adrian Mitchell “*Man Friday 1972*”. Interestingly enough, the continuity of Crusoe’s adaptation is still gaining its popularity in the cinema industry and on TV shows. The latter shows that Robinson Crusoe’ story has its echoing at a standstill, due to many factors that provide the cast away story its sparkle on TV and in cinema. In a few words, Defoe’s story can have many meanings, a way that helps filmmakers tackle it from different angles

choosing different themes as Tillyard notes, one “*can describe the plot of Robinson Crusoe in several ways; and this possible multiplicity is one reason why the book holds us so strongly.*”

(Nikoleishvili, 2007: 9)

Most importantly, the story offers a pleasing and a powerful image of mankind struggling to survive and to mark its existence. Last but not least, another reason that gives a boost to filmmakers to deal with the Crusoe story is the island environment, a motif for them to tackle different themes such as solitude, survival, hope and discovery of a bizarre land. Furthermore, Robinson Crusoe has engendered many new filmed versions mostly labelled “Robinsonades”, the latter was defined by Fisher as,

repeats the themes of Robinson Crusoe, usually it incorporates or adapts specific physical aspects of Crusoe’s experience and is an obvious rewriting of the Crusoe story. Other times, it shares ideas or narratives’ style

(Fisher & Maximilian, 2005:130)

3.3. Research Design

This research study was designed to determine students’ reaction towards the use of films in a literature classroom and to further show the growing of visual literacy of the students by exposing them to a literary text and a film based on that text. The data was designed to be collected over the course of one week after students have seen the film as a pre-test. Additionally, the story chosen was Daniel Defoe’s “*Robinson Crusoe*”. The experiments lasted for one week, just after having several lectures about Crusoe’s story in their normal British literature class with their teacher. The filmed version of that story was chosen because it is part and parcel of the British literature syllabus, as well as to continue what they are doing in the required lecture. The film and novel is based on are complementary for the sake of pushing students to appreciate literature, making them react and put them on

the track to get ready for the discussion of the different events, characters that they have recognized after the viewing of the film. In addition to that, Daniel Defoe's *Robinson Crusoe* (1719) was selected due to the variety of themes this story encompasses, and due to the fact that it had several film versions to select from. Crusoe's story was downloaded from "YouTube" than brought in a DVD form to be watched in the classroom, which usually corresponds to the time allotted to a literature class at University.

3.4. Participants

The study was conducted at the University of Mostaganem at the department of English. All fifteen informants who participated were second year LMD students, they embarked upon this experiment voluntarily because some of them wanted to know more about the literature subject and were enthusiastic to improve their literary competence so as to register in post-graduation studies in the literature option. In addition to that, what makes this group be part of this investigation is that there is no examination to be held, and what facilitates this work for the researcher is that the selected literary text "Robinson Crusoe" is part of the syllabus of the group undergoing the experience. More importantly, some students were high-performing and others were low-performing, but all took the same literature class together with the same teacher.

3.5. Data Collection

The methodology of this data is quantitatively oriented, as it collects students' results to show what the students learn from after having read a text and then watched its filmed version. Moreover, the use of this method could be credited for being effective since it indicates the effectiveness of films as a teaching tool and students' reaction to that type of

teaching. Admittedly, this building block sketches a survey adapted from G. T. Smith (2009)¹ to assess the amount of experience students had with film in the literature class. It raises the following questions:

1. Do your teachers use films in the classroom? Yes_ No_

2. How is the film usually used? (Tick the right answer)
 - a. As an additional tool

 - b. As a supporting tool

 - c. As a time filler at the end of a unit or semester

 - d. Other

3. Would you like films to be used more often in your classes? Yes_No_

Subsequently, after the use of the pre-survey the story was discussed when they finished reading it at home. Then, on the following day, the learners were tested so as to gain an insight about their comprehension of the literary text. The next day was devoted to the viewing of the film based on the story and then a discussion on the differences that lie between the text and the film as well as an investigation of how the film changed the text into a visual understanding. The fourth day students were re-tested to show data gained from their comprehension after viewing the film in turn, followed by a post-survey that helps the researcher collect students' attitudes and impressions towards the use of films in learning the literature and whether they find it advantageous and valuable in their literature classes. The following questions were asked:

1. Did you enjoy using the film as part of the literature class? Yes_No_

¹ I was inspired by Smith's survey yet, I proceeded to certain modification because of the particular context in which literatures of a foreign expression are taught in the Algerian context.

2. Did the film help you to enjoy/ understand the story? Yes_No_
3. Would you keep using films in class? Yes_No_
4. Is there anything that you would like to change about using films in the classroom?

After the pre and post-tests were completed, the analysis phase will, then, follow from two different examinations. It will pave the way to the researcher to consider the before and the after outcomes of the use of films in class. Besides the results of the dual surveys will show whether or not students appreciate the use of films in the literature classroom and the noteworthy grades may draw a conclusion about the usefulness of using films. The findings will be presented in the following section.

3.5. Data Analysis

This part provides the researcher with an insight of the effectiveness of using films in the classroom and how it is envisaged by the learners. In the first survey, students' attitudes towards using films in the literature classroom were examined most where the respondents' replies are shown in table3.3.

Table3.3. Students' Results of the Pre-survey

| Question | Yes | No | Yes % | No% |
|----------|-----|----|-------|-------|
| 1 | 7 | 8 | 46.66 | 53.33 |
| 2 | 9 | 6 | 60 | 40 |
| 3 | 8 | 7 | 53.33 | 46.66 |

As figure six represents, most of the respondents desired the use of films in their literature classroom. It is also stated that one hundred percent of the respondents’ replies gave an echoing “yes” to the question whether or not to see film used more in their literature class. Moreover, many lecturers in the department of English use films in their classes; they use film in different subjects such as history of cultural areas, American/ British Civilization. In addition to that, 33.33% of the students ‘replies show that the use of films is deemed as an additional tool, whereas, 66.66% stated that films are used as a supporting tool. Subsequently, the pre-test that was given after reading the literary text and before the viewing of the film in order to measure the students’ comprehension of the written work was examined, and the following results were drawn in figure six. In a nutshell, students received the same test beforehand and for the first stage students shows that there is a lack of comprehension after the first reading of the literary text.

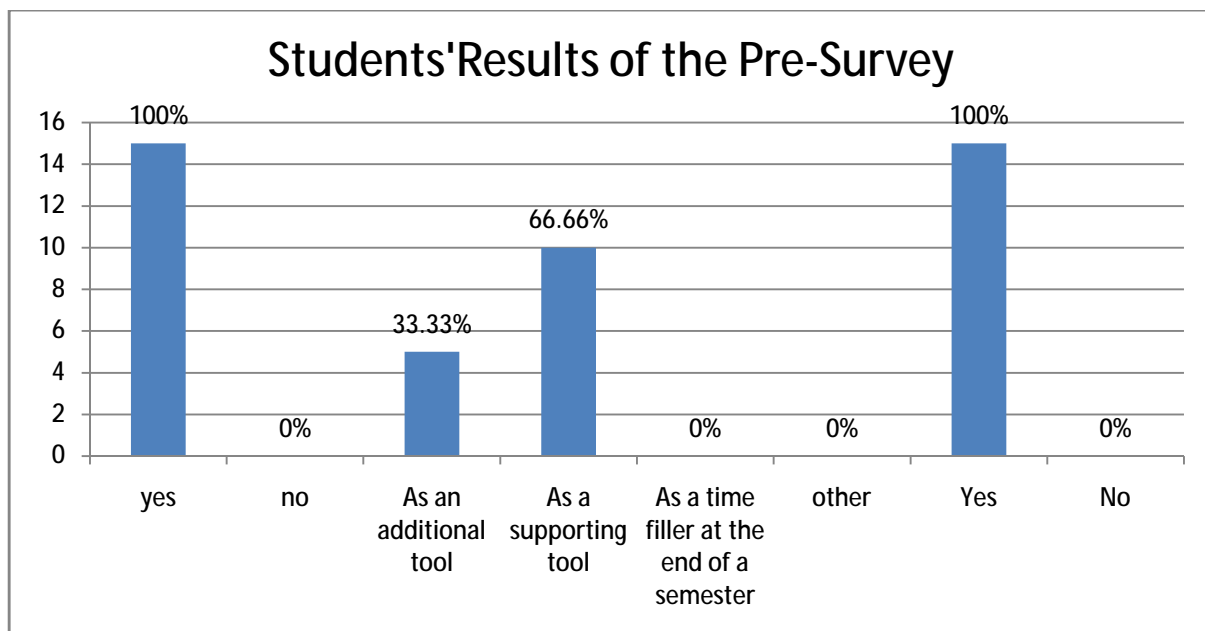


Figure3.6. Students’ Results of the Pre-survey

Subsequently, the first part of the experiment was conducted and the pre-test was carried out to measure the students’ understanding of the Crusoe’s story preceding the viewing of its filmed version. The results of the pre-test are displayed on table 3.4 and figure3.7.

Table3.4. Students’ Results of the Pre-Test

| Questions | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|-----------|------------|------------|--------|------------|------------|------------|------------|---------|------------|-----|
| A | 86.66 % | 6.66 % | 0% | 0% | 13.33 % | 6.66% | 66.66 % | 0% | 0% | 20% |
| B | 13.33 % | 80% | 66.66% | 73.33 % | 86.66 % | 66.66 % | 13.33 % | 60 % | 53.33 % | 80% |
| C | 0% | 13.3 3% | 33.33% | 26.66 % | / | 26.66 % | 20% | 40 % | 46.66 % | / |

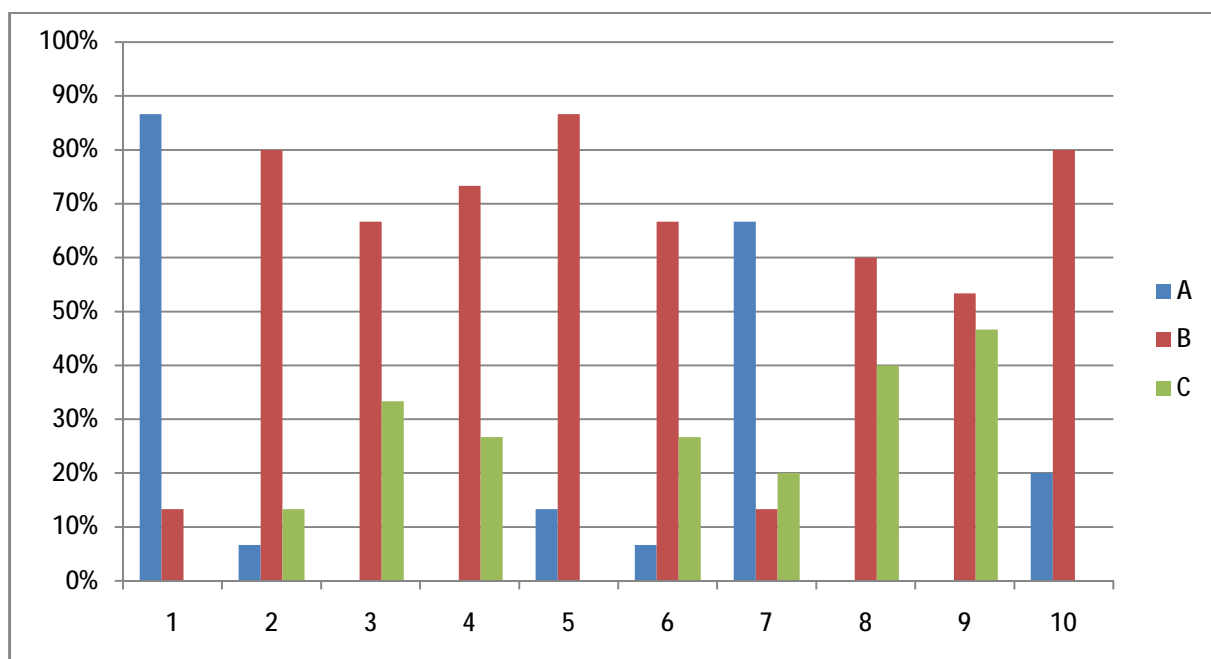


Figure3.7. Students’ Results of the Pre-Test

Figure 3.7 shows that there is a lack of comprehension that follows the reading process of the targeted literary text “Robinson Crusoe” and the pre-test. This is overtly deduced from their replies to the test where their answers to question one were highly scored for the A range² (86.66%), 13.33% for (B) and 0% for (C), the answer that should give more echoing. Then, their replies to question two were given the rate of 80% for the B range, 13.33% for C and 6.66% for the most critical answer. Along these lines, the scores for question three are graded as 66.66% (B), 33.33% (C) and 0% for the A range, to question four where the informants answered with 0% for the A range 73.33% (B) and 26.66% (C).

After that, the students replied to question five giving these scores, 13.33% (A) and 86.66% for the B range and in this question the students have only two possibilities so that they choose one out of two, which is also valid for question ten. Moving to question six where the students are exceedingly graded for the B range (66.66%), 26.66% (C) and 6.66% (A), to question seven in which the high ratio is for 66.66% (A), 20% (C) and 13.33% for the B range, whereas for the high-level percentage in question eight, the students give much resounding to B (60%), 40% (C) and 0% for the A range. To end up with the two last questions nine and ten, the replies of query nine were higher for B (53.33%), 46.66% (C) and 0% for the A range, while the ratio of question ten is graded giving 80% for (B) and 20% for the A range.

After that, the researcher presented the film based on the text on a screenplay in order to make students watch the Crusoe’s story in images and moving characters. Then, what goes after is that students set for the post-test which was the same test tackled in the pre-test. The results obtained are shown in table 3.5 and figure 3.8.

² Range refers to sub-answers (A, B and C) which go along with each question in the pre-test and the post-test.

Table3.5. Students’ Results of the Post-Test

| Questions | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|-----------|--------|--------|--------|--------|--------|--------|--------|--------|-----|--------|
| A | 0% | 80% | 86.66% | 93.33% | 86.66% | 80% | 13.33% | 66.66% | 60% | 93.33% |
| B | 13.33% | 13.33% | 13.33% | 0% | 13.33% | 6.66% | 73.33% | 20% | 20% | 6.66% |
| C | 86.66% | 6.66% | 0% | 6.66% | / | 13.33% | 13.33% | 13.33% | 20% | / |

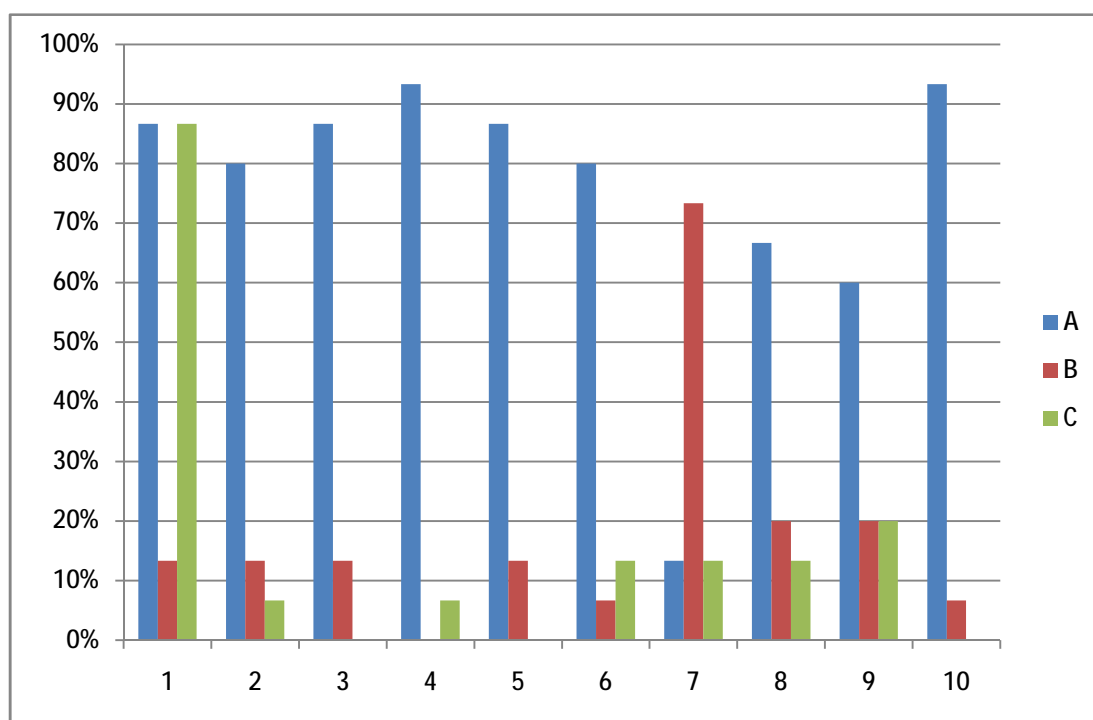


Figure3.8. Students’ Results of the Post-Test

As table 3.5 and figure 3.8 show, there is a considerable increase, predominantly after the viewing of the film “*Robinson Crusoe*.” 86.66% for C is a supporting data comes from the swing 0% to that which is stated just above, and the results of the C range are quite adjacent to the overall group improved their comprehension that follows the film viewing. However, there were about 0% of the students’ replies who scored inferior in comparison to this question (C) as opposed to the pre test’ results, whereas the scores of question two indicate that there is an increase from 6.66% to 80% in the A range.

In question three, the answers shifted from 0% to 86.66%, making thus a considerable change to question four in which the ratio of the A range transferred from 0% to 93.33%, after that a high rate was given to the A range shifting from 13.33% to 86.66%, whereas, 80% was devoted to the A range followed by 73.33% for the B range for question seven; to question eight where the high ratio was 66.66% to the A range in which the results were 0% in the pre-test for the same range. Finally, question nine gives the percentage of 60% instead of 0% of the pre-test that was obtained for the A range, ending up with the last question where the results were highly increased, from 20% to 93.33%.

As a final point, the informants were given the post-survey to measure their replies after the end of the examination. It is stated that 86.33% of the respondents give their resounding to the fact they have enjoyed the use of film as part of the literature class, and only 13.33% claimed that they did not enjoy the films. In addition to that, it is stated that one hundred percent of the respondents’ replies give an echoing “yes” to the question whether the film help them enjoy/ understand the story, as well as 93.33% of the replies show that the students want to keep using films in their literature classes. On the students’ open door for responses, the crucial point that is to be enlightened with regards to the film is the duration of the film which is short for them and they wish that films should be longer than the one they

have watched, because they prefer watching it with different adaptations produced by different filmmakers. Table3.6 and figure3.9 show the students' results of the post-test.

Table3.6. Students' Results of the Post Survey

| Questions | yes | No | Yes % | No% |
|-----------|-----|----|-------|-------|
| 1 | 13 | 2 | 86.66 | 13.33 |
| 2 | 15 | 0 | 100 | 0 |
| 3 | 14 | 1 | 93.33 | 6.66 |

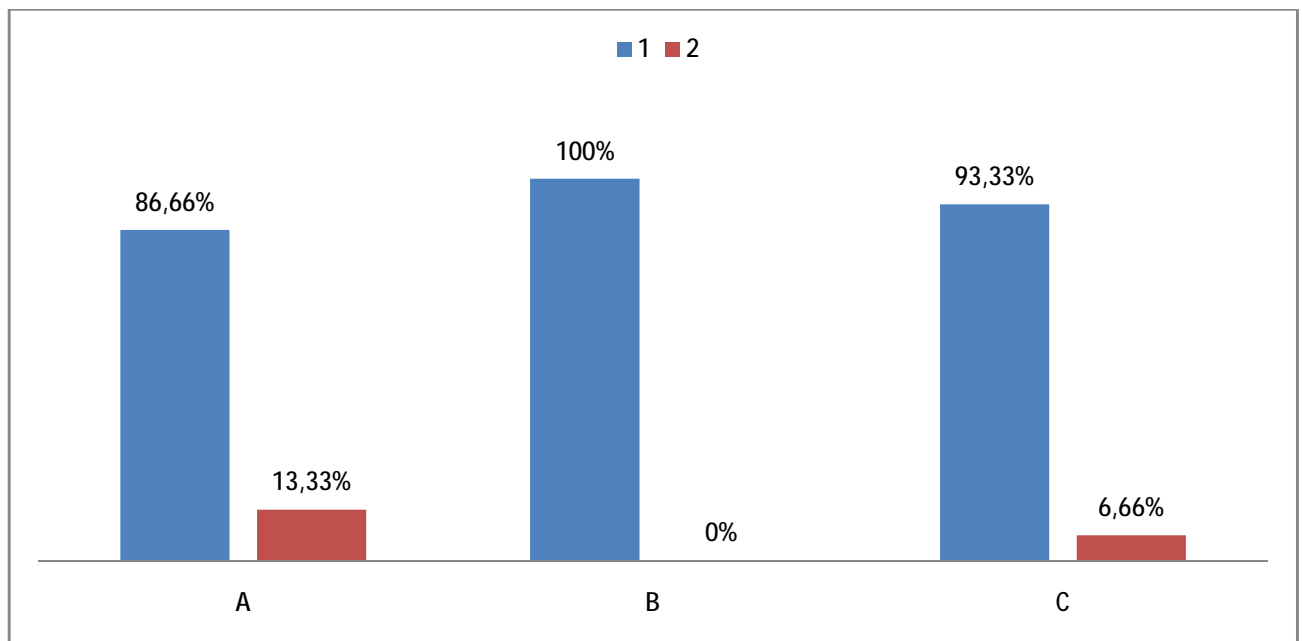


Figure3.9. Students' Results of the Post Survey

3.7. Discussion

From the results of the survey and the two tests, one can deduce that the use of films was influential and successful in encroaching students' attention to comprehend the literary text under study. Yet this may not confirm to the researcher that the effectiveness of using films for the sake of motivating students is an end in itself. However, others may look at the other variables of the research to discover new avenues.

In the light of the forgoing data analysis, it turns out to be apparent that the second hypothesis establishes how a film is deemed to be an effective instructional tool. It illustrates that the use of the filmed version of the literary text is a supporting tool that makes students comprehend Crusoe's story. The results obtained from the pre-test show that students did not understand the literary text because they found difficulties in deciphering the themes and the characters that this story encompasses. The deficiency that also slows down students' comprehension is the time devoted to the reading of the work. That is to say, one day or two days cannot be offered to reading a literary text that exceeds one hundred pages. On the reverse, after the viewing of the story, the results come to increase in comparison to the pre-test which is due to the time of watching shorter than the time reading the printed text takes.

Speaking about the results of the pre-test, one induces that time is one limitation that impedes the students' reading of Crusoe's story as well as the test, a test that is related to the smooth running of facts of fiction in this story which were taken in one week, a process that was really difficult to be grasped. It would have been better if the time devoted to this investigation would have stretched over one more week or two, which could have been more flourishing and would have permitted students to have a deeper understanding of what the text means.

Having a glance at the targeted study this research anticipates, the use of films in accordance with the literary text in lecturing the literature subject was of a great importance in motivating students to be involved in the discussion of the different themes and characters. 93.33% of the students thoroughly enjoyed and appreciated the film viewing of *Robinson Crusoe*, and it helped them to better understand the text in line with its filmed version. Quite the reverse, there were an undersized group 6.66% for whom the use of films did not lend a hand to the students, but had more additional time rather than one week, they might have done better. Furthermore, the results that were obtained from the post-survey were higher than the pre-survey, and these findings illustrate that the viewing of film was constructive.

Moreover, students' positive attitudes and enjoyment towards the use of films, is a fact that shows that students now are digital in nature, and they favour to learn through digital and visual media rather than through printed texts. This was observed after the viewing of the film where discussions overshadowed the classroom in which students stated the distinction between both tools (printed text vs. its filmed version).

Briefly, the use of film in teaching literature is a tool that motivates students in reading the printed text of the filmed version. It is a way that makes students enjoy literature and push them to appreciate and read it, but it undeniably requires the teachers' engagement and planning to make it work at its best. Besides, timing helps students dig deeper into the text under study and give the visual context and also watch more than one version to notice how film makers produce and interpret the same text into images.

These survey results were designed for the sake of gaining insights on the students' perception and point of view on the use of films in the literature classes as well as to measure their individual answers to the usefulness of this instructional tool. The post-test shows an influential liaison between comprehension and the use of films with literature and the survey data points out a positive relationship between the use of films in the literature classes and positive responses from the student's part.

3.8. Recommendations

On the basis of a deep concern with the above situation, the following are some points to recommend the teaching of literatures in the department of English. To minimize the difficulties of dealing with literary works, and motivate learners in order to make them appreciate and have positive attitudes towards literature, teachers necessitate picking out suitable literary texts where appropriateness should be taken into consideration. That is the difficulty of a text in terms of lexis, grammar and style must relate to learners' level of English. They also have a need to take into account a string of measures and priorities for selecting some kind of literary texts.

Speaking of linguistic competence, instructors should select literary texts in accordance with students' language level for the reason that learners may possibly feel their incapacity and deterioration when they are not geared up linguistically. That is why it is indispensable to choose literary texts which are basically composed of words and expressions that are recognizable by students. To this, it would be better not to attach literary texts which entail dated and heightened range of stylistic forms. On the contrary, literary works should be selected according to the simplicity of language that matches the students' linguistic level,

where students will desire to have as many literary texts as possible because they find them related to their levels as well as their needs.

In addition to that, the lecturers need to weigh up the texts selected and the time allocated for the teaching of literature. They should bear in mind whether they have enough time accessible to deal with the whole text. Moreover, the chosen texts should accord with the teachers' and students' cultural competence because what is beyond one's competence may make them less keen to study literature. In this sense, it would be influential to integrate texts that have some similarities with the students' culture and setting if not literary works in which themes are mainly pertinent to their life.

Equally true, it is crucial to pick out literary texts that arouse the student's personnel engagement and stir up his/ her interest because if the student's know-how, objectives and vision are inconsistent with what he is asked to read and acquire, it could be ineffective as it could impede his or her motivation. What is more, is that many literature seminars in Algeria are typified by much chalk and talk, where teachers-students' interaction is almost in short supply. Though teachers are being recommended to step back in order not to monopolize the discussion where they should make probing and exploratory literature class sessions to assure that students are truthfully engaged.

To be worthwhile, activities such as scanning and summarising have to be part of the literature classes in order to boost up learners to delve into language use from different perspectives. This involves students to work in collaboration with their peers, to play an active participatory role and improve their learning. Simply put, it is noteworthy to make the literature classes more task-based and learner-centered rather than be teachers' didactic roles. On the whole, there should be a more balanced selection of classroom tasks and literary texts of all genres as well as poetry which should be part of the literature classes with the aim of

encouraging the learners to enjoy poems and analyze them. Besides, using a range of teaching strategies is a way to enhance students' attitudes; in which teachers use activities where students get to practice their productive and critical thinking skills such as creative writing, as well as encourage them to be more autonomous.

Last but not least, a way to motivate learners to read literature is through better text selection. Students' interest is one of the imperative criterion in selecting texts in which their replies suggested that they would like to deal more with contemporary literature because it is abreast to life situation. As students come from different background, interest and capacities, the decision to be made is to select texts which vary in terms of genres, topics and language level. Data from this study indicate that students were generally heartfelt Vis a Vis short stories, and half-hearted about poems and novels as shown in table2.4. Conceivably, it is recommended that contemporary poems can be included in the text selection and for novels; it is preferably to make more choices available in order to meet students' interests and objectives.

3.9. Conclusion

This section regards the role of film-based instruction in teaching literature. The aim of the study is to look at how films work to motivate students to read and appreciate literature classes. According to the informants' replies, a filmed version of a literary text is regarded as a powerful material for beginning a discussion or introducing the plot, themes and characters. Moreover, the use of films can also be worthy for learners with diverse learning styles. It is also likely that students' positive perception of filmed versions in learning the literature subject has effects on their learning process since many researches highlighted the two key concepts that of motivation and attitudes and their effects on language learning in general and

literature in particular. In addition to that, the results suggest that learners frequently have positive attitudes to the use of films in literature classes and they may learn many items from audio-visual media. It is promising that there are countless potential films as pedagogical means and didactic facilitators, in teaching literature and it is appealing to follow up technology advance and teaching strategies and look at various methods that can be used to promote learning. Further research is needed to acquire more in-depth vision of how visual aids can be exercised in literature classes.

General Conclusion

General Conclusion

This thesis has investigated the importance of motivation as a driving force to teach, learn foreign literatures, and the necessity of integrating films based on literary texts and its implementation in boosting up students' incentives. Additionally, it was assumed that there was an absence of method for raising students' impetus and attitudes as well as better their critical thinking vis-à-vis the literary work. For the results obtained from the analysis of the data, it has been concluded that, film as a medium in accordance with its printed text in teaching literature was becoming more and more appealing and encouraging in raising students' incentives and attitudes, as well as an important instructional tool in teaching literatures of a foreign expression.

Besides, the comparison between the students' response to the author's words and to the cinematic version of the film is a fruitful area for the development of students' awareness that can encourage them to discuss the literary work based on what has been read in the printed text and viewed in the cinematic version. In a nutshell, films have become an intrinsic part of most people's daily life, and it is deemed to be an effective means to interact with the text, where screen version can complement students' reading of printed texts.

Different research instruments are used in this study, questionnaires for teachers and students, they are mainly used to explore the situation of teaching literatures within the department of English at Mostaganem university with a particular emphasis on the teachers' views on their teaching practices, their perceptions of the learners' attitudes towards foreign literatures with the aim to find answers to enquiries linked to their understanding of literary works they are exposed to. Furthermore, the second experiment was handled to gauge students' reaction and comprehension of the Crusoe story based on its filmed version.

It is promising to say that there are quite a lot of potentials that trigger students' motivation. Film based literary text is one medium used to teach literatures of foreign

General Conclusion

expression, and this medium or tool can be a complement and alternative to the printed text, since it is noteworthy to emphasize variation in teaching these literatures of a foreign expression. The preliminary indication for this research was the wonder to determine to what extent EFL students are motivated to learn this subject, and this was due to the survey given to the subject under study where the results suggest that students are not motivated towards this subject. In addition to that, another survey was distributed to teachers to find out how they perceive their students in their literature classes.

The gist deduced from the teachers' results of the survey shows that students have negative attitudes towards literatures of a foreign expression classes, whereas, for the second experiment, that of full version film of Daniel Defoe's *Robinson Crusoe*; second year LMD Mostaganem University students were surveyed so that the researcher gauged their comprehension and reactions towards the use of this instructional tool. Accordingly, the results suggest that generally students regard film as more valuable and crucial in understanding literary lengthy texts since they are much attached to media.

Interestingly enough, it is very important for instructors to go along the spreading out of technology and teaching these literatures of a foreign expression, and consider how diverse methods and techniques can be used to boost up and stimulate students' motivation in learning this subject. In due course, further research is required to obtain a more in-depth embodiment of how film based on a printed text in particular and media in general can be used in language learning and literatures of a foreign expression teaching.

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Appendices

Appendix A

Teacher's Questionnaire

Guidelines: For each item, please tick the right box or write in the space provided.

1. Gender: Male Female

2. Degree (s) held:

a- BA (licence).

b- MA (magister/ master).

b- PhD (Doctorate).

3. Employment Status:

a- Full time.

b- Part time.

4. Work Experience (number of years).....

5. Subjects taught.....

6. living/staying in English -speaking countries:

a- never been to English-speaking countries.

b- Lived stayed for

7. Is it your first time you are teaching foreign literatures?

a- Yes.

b- No.

8. Have you obtained your degrees in Algeria or abroad?

.....

9. Have you been trained in a native institution of literature?

a- Yes.

b- No.

10. Do you follow the curriculum of English in teaching these foreign literatures?

a- Yes.

b- No.

11. Do you select the literary works according to your preference?

a- Yes.

b- No.

12. Do you mix-up between classic literature and contemporary literature?

a. Yes.

b. No.

13. Do you work with extracts or complete works?

.....

14. Do you work with the original text or with adapted texts?

.....

15. What genres do you work with?

.....

.....

16. What do you think of the integration of literary texts in foreign language teaching?

.....

.....

.....

17. What would help the optimal use of literary texts in your foreign language teaching?

.....
.....
.....

18. Do you use some activities related to literary texts?

a- Yes. b- No.

19. Have you introduced them in your classes? If yes list them.

a- Yes. b- No.

.....
.....

20. Do you find your students motivated in the literature classes?

a- Yes. b- No.

21. Is there a feedback in your class?

a-Yes. b- No.

22. Do you find your students skillful in literature through their interactions?

a. Yes. b. No.

23. Do you think that literature occupies an important place in the teaching of English in the department of English?

a- Yes. b- No. c. Other. Please elaborate.

.....

.....
.....

24. In your attempt to teach English, which approach do you follow in the teaching of literature? Please tick the appropriate box.

-Language-based approach.

-Reader-response approach.

-Cultural-enrichment approach.

-New criticism approach.

-The stylistic approach.

- The critical literary approach.

-

Others.Specify.....
.....
.....

25. Do you face difficulties when dealing with literary texts in the teaching of literature?

a- Yes

b- No

26. How comfortable are you when teaching literary texts to your students?

a. very comfortable.

b. comfortable.

c. uncomfortable.

27. Do you think that a communication barrier of students in the literature classes is usually?

a. of a linguistic nature. b. of a cultural nature. c. both. d. other. Please

elaborate.

.....
.....
.....

28. Further comments.....

.....
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.....

Please feel free to add any further comments.

*Thank you very much for taking the time to share your experiences and ideas.
Your input is very important and greatly appreciated*

Appendix B

Students' Questionnaire

Below are a number of statements with which some people agree and others disagree. There is no right or wrong answer since many people have different opinions, we would like you to tick the right box in each item.

Gender: Female

 Male

1. Disagree

2. Agree

1. I like literature.

2. I find literature a learnable subject.

3. I find literature an easy subject.

4. I find literature a difficult subject.

5. I find literature a boring subject.

6. I like contemporary literature.

7. I like classic literature.

8. I enjoy the literature classes when dealing with drama.

9. I enjoy the literature classes when dealing with poetry.

10. I enjoy the literature classes when dealing with fiction.

11. I enjoy literature classes when dealing with novels.

12. I enjoy literature classes when dealing with short stories.

13. I enjoy literature classes when dealing with comics.

14. I like watching movie novels rather than reading novels.

15. When reading a literary text, I am unable to identify the themes because of their ambiguity.

16. I am unable to understand the literary work because of the teacher's difficult linguistic terms.

17. I am incapable of understanding the literary work because of the teacher's method in explaining the lecture.

18. When reading a literary text, I am incapable of understanding the high-ranked language used by the writer.

19. Reading lengthy literary works makes me ignore literature classes.

20. I am interested in American/ British culture.

21. I am not interested in literature because I lack the reading skill.

22. I am not interested in literature because of the selected literary texts.

Appendix C

Pre- survey

1. Do your teachers use films in the classroom? Yes_ No_

2. How is the film usually used? (Tick the right answer)
 - A. As an additional tool

 - B. as a supporting tool

 - C. As time filler at the end of a unit or semester

 - D. Other

3. Would you like films to be used more in your classes? Yes_No_

Appendix D

Post-survey

1. Did you enjoy using the film as part of the literature class? Yes_No_
2. Did the film help you enjoy/ understand the story? Yes_No_
3. Would you keep using films in class? Yes_No_
4. Is there anything that you would like to change about using films in the classroom?

Appendix E

Adapted from Kathy. S (2003)

Test (the answers are in bold)

Tick the right answer:

1. *Who suggests Crusoe leaves home and goes on board the ship?*

A. His father.

B. His mother.

C. His friend.

2. *What is the captain trying to convince Crusoe to do?*

A. he tries to convince him to go home.

B. he tries to convince him that his fathers' dire warnings are not true.

C. he tries to convince him to travel.

3. *What does the master of the ship going to Guinea teach Crusoe?*

A. he teaches Crusoe the rules of navigation and other information sailors needs.

B. he teaches Crusoe about the wilderness of the island.

C. he teaches Crusoe about life and the cruelty of people.

4. *What do the Africans give Crusoe in return when he gives them meat?*

A. food and water so he can continue his voyage.

B. food and clothes.

C. water and clothes.

5. *Why does he call the date “an evil hour”?*

A. because his voyage causes him a hardship.

B. because he feels that he is in a disaster.

6. *Why do the men have very little chance of reaching shore, even in the small boat?*

A. because the waves are very high.

B. because there was much wind that they can move.

C. because they have lost the way to the shore.

7. *Why does Crusoe climb to the top of a steep hill?*

A. to be in safety.

B. to find out if he is on an island.

C. because he was afraid that wild beasts would attack him.

8. *Why does Crusoe decide to write down his account of what is happening to him?*

A. because he didn’t want to leave footprints for others.

B. because he wants to leave his journal for those who come after him.

C. because he wants to save it as a souvenir for after life.

9. *What does Crusoe decide to do with the grapes he finds?*

A. to dry them so he will have raisins in the season when there are no grapes to eat.

B. to dry them so that he prepares medicines for his illness.

C. to dry them so that he gets wine.

10. *What is dangerous about the people who live in the savage coast?*

A. cannibals live there who eat any man that falls into their hands.

B. beasts which attack people that come around them.