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INCORPORATING A READING STRATEGY IN LITERATURE INTENSIVE COURSE WITH A VIEW TO INCREASING THE LEARNERS' COMPREHENSION AND INTERPRETATION OF LITERARY MATERIAL

The Case of Second Year Students at the English Department-Ouargla University

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THESIS SUBMITTED IN ACCORDANCE WITH THE REQUIREMENT OF THE DEGREE OF 'DOCTORAT ES SCIENCES' IN LITERATURE DIDACTICS

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DEDICATION

TO THE MEMORY OF MY FATHER...

I DEDICATE THIS WORK

TO MY GREAT MOTHER,

TO MY WIFE

TO MY SONS ABDENNOUR & ABDERAOUF

TO MY DAUGHTER MARWA

TO MY BROTHERS AND SISTERS

TO DR. KESKES FAMILY IN SETIF

TO MY TEACHERS FROM PRIMARY SCHOOL TO UNIVERSITY

TO ALL PEOPLE WHO HELPED ME TO PERFORM THIS WORK

TO ALL ALGERIANS

ABSTRACT

This work attempts to bridge the gap between literature teaching methods and classroom instruction. This stresses the matter how literature methods and theories should be integrated in the field of foreign language teaching. To raise teachers' awareness of literature characteristics, aspects such as literary devices, rhetoric and literary figurative language are highly considered in planning literature lessons, because they are key concepts to help learners process and comprehend literary material appropriately. Moreover teaching models which provide pedagogic framework for the discipline have been developed to adapt literary theories to classroom practice. Also, intensive reading sessions are introduced to foster learners' comprehension and interpretation of literary material. In order to achieve successful literary reading, SQ3R reading strategy is integrated in intensive literature lessons. The rationale behind the idea in reading artistic material is that what learners do before and after reading a text, like skimming, annotating, scanning, extending meanings to real life, and personal responses, are as important as the task of reading itself. In order to affirm this hypothesis, an experiment is conducted. It explores the effectiveness of SQ3R- based intensive reading which divides reading into three stages to attain full comprehension and interpretation of texts in general and literary texts in particular. These stages are pre-reading, while-reading, and post-reading. Each stage has a set of activities leading learners to access smoothly to the following stage. The experiment is designed in two phases carried out with second year university students at the University of Ouargla. In the first phase, classical courses are presented followed by a

test. After that, SQ3R-based sessions are introduced followed by a post-test. If improvement in learners' scores is noticed, it may be due then to the new method: SQ3R-reading strategy. The experiment is repeated in a second phase to confirm the reliability and validity of the method. To test the hypothesis, T-test and Fisher & Yates's statistical values and calculations have been used. The significant improvement noticed in the subjects' (testees) rate of comprehension and interpretation of literary text after they have taken the treatment based on SQ3R reading strategy, during experimental courses has confirmed the hypothesis proposed, "If literature is taught through strategic intensive reading, it may foster the students' comprehension and interpretation of literary text" and therefore proves the effectiveness of SQ3R-based teaching strategy imparted to intensive reading literature sessions that may be added to reinforce literature course.

LIST OF ABBREVIATIONS

ADLA: American Departments for Language and Arts

ARS: After Reading Stage

BRS: Before Reading Stage

CLT: Communicative Language Teaching

CR: Critical Reading

DRS: During Reading Stage

FDE: Florida Department Of English

LLP: Literature Lesson Plan

RBIC: Reading Based Intensive Course

SAC: Self Access Centre

SCROL: Survey Connect Read Recite Revive

SQ3R: Survey, Question, Read, Recite, and Review

TEFL: Teaching English as a Foreign Language

TD: Travaux Dirigés

USSR: Uninterrupted Sustained Silent Reading

GLOSSARY

Comprehension: to read and understand the implications of the ideas of a text (Encyclopaedic Dictionary, 1992).

Foregrounding: is a motivated deviation from linguistic or other socially accepted norms (Freeman, 1971).

Intensive course: a course which aims at enhancing the learners' understanding and assimilating a limited amount of knowledge and fostering their potentialities. Selected extracts are chosen for study and retention in tutorial sessions or small classes (Dubbin, 2000; Zhenyu, 1997).

Interpretation: read, understand than supply an adequate and appropriate explanation of a given text, most of the time from different points of view (Freeman, 1971).

Reader-response: this theory maintains that literary texts are supposed to be read and interpreted by individuals and most of the time they differ in their reaction to these texts this is due to their backgrounds, cultural competence and linguistic competence. As a consequence, critics should not exert too much control on the reader (Rosenblatt, 1995).

SQ3R: a reading strategy which stands for: survey, question, read, review, and recite. It is used to increase the learners' comprehension and retention of key ideas of a text (Robinson, 1961; Jordan, 2000)

Strategies: strategy instruction implies an active learner with a showing-how teacher. Thus, within strategic instruction, the teacher encourages students to monitor their comprehension and provides them with the necessary help to make use of the internalized reading skills in order to process and comprehend what they read (Dubbin and Olshtain, 2000).

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INTRODUCTION

1. Statement of the Problem

In the recent years, teaching literature at university in foreign classes attracted so much attention of a great body of applied linguists, educationists and people in the field, as Zafeiriadon (2004: 8) asserts "During the 1980's there was a strong reawakening of interest in literature and language teaching". Collie & Slater (2001:3-4) also pinpoint the importance of literary material in foreign language situations:

> Literature is authentic…learners are thus exposed to language that is genuine and undistorted as can be managed in the classroom context. Literature is a valuable complement. In reading literary texts, students have also to cope with language intended for native speakers and thus they gain additional familiarity with many different linguistic uses.

This actually shows the great importance of literary material in foreign language classes. Learners of English will benefit immensely from the cultural and linguistic bulk of literary texts if properly used. Also, literary language will provide them with opportunities to deal with language in use rather than carefully selected and simplified language (Widdowson, 1985).

In this context, when investigating reading skills and strategies related to literary text in our Master of Arts study, dissatisfaction has been noticed from both teachers and students about the way literature is taught and the gap between what teachers give in lectures and what they expect their students to do in exams. This led us to go in discussions in regular meetings with literature teachers and second year students at the University of Ouargla. Checking the marks of second year

students in English Literature has reflected a big failure in students' literature performance (Appendix 1). The above reasons and data obtained by means of a questionnaire (Appendix 2) have actually activated our keenness to explore the state of literature teaching at university. The fact that literature has become a compulsory subject in the curriculum, esp., in recent teaching approaches, mainly Communicative Language Teaching which seeks more realistic and authentic learning/teaching input (Widdowson, 1984; Brumfit, 1979; Carter, 1996) raises the question of looking for more consistent and fitting methods and pedagogies of teaching literature for Bachelor of Arts students. In the same view, Zafeiriadon (op. cit: 8) pinpoints that: "Linguists and ELT scholars argued not only for the value of teaching literature in the language classroom, but for the necessity as well of re-inventing a different pedagogical approach for non-native speakers."

In spite of that, the status of literature in our universities has not been given the necessary and sufficient concern neither in programme content nor in teaching methods. Actually, this has been confirmed in the National Conference at the University of Algiers in (2003). Most of the participants maintain that the predominantly content/product nature of literature syllabus has repressed any evolution in its conception and that BA English literature programme does not contain any contemporary authors or movements. This means that it has not been reviewed since 1985.

Actually, in the university programme, literature takes the form of four parts: (1) General introductions, (2) Key literary figures, and (3) Literary devices and techniques, (Appendix 3) without any pedagogical and methodological procedures

or skills to be reinforced. More than this, teachers of literature rarely or never get in seminars and meetings to discuss methods and techniques of literature teaching.

In fact, treating literature in such a broad way, unfortunately, would give teachers so much freedom and room for improvisation and individual effort. What is more is that literature course is delivered only in weekly lectures, the thing which makes reading literary texts and profiting from their diverse uses far away from being attained. As far as literature teaching session, McCarthy (1992) claims some limitations to restricting literature course to lectures. He affirms that lecturing is useful for large groups, but it produces passive and spoon-fed audience. In the Algerian context, Arab (1993:135) claims that "The only teaching strategy of literature is force-feeding through lectures''. All of them insist that learning literature in this way-lecture- is challenging because communication is "one way"; it is the way of the teacher who always the provider of information. Though it can work with more advanced levels; practically when students acquire the necessary literary background to enable them become artistically competent (Cartier, et al: 1991; Chosen, 2002; McRae, 1991; Lazar, 2000). Furthermore, lectures require well-experienced specialized teachers lecturers (Lazar, ibid).

Local students often argue that they hardly learn anything in those lectures because of the crowd and sometimes of the methods of teaching of some teachers. Most of them prefer studying in small groups, notably when they are asked to read and analyze texts reading (Appendix 16). In this context, Harmer (2000) maintains that in tutorials (TD) sessions the teacher can hold very effective lessons and learners reach a high degree of understanding and performance. The local teachers,

noticed from discussion, always claim about the large number of students and how they can teach and manage reading-based subjects like literature in which learners are supposed to read literary texts and give their own responses and interpretations and not only receive tons of ideas from a "speaker teacher". The orientations of the Algerian educationists and the long-term objectives stated for teaching English language at the Algerian school by the ministry of education stress a departure from the traditional methods to up-to-date teaching methods paving the way to reforms and innovations that took place in different places in the world over the last two decades (Arab, 2005). In the introduction to the new book designed for first year secondary school, entitled "At the Crossroads" the editors headed by Arab (2005) marked that they have based the syllabus on the most recent and prominent learner-centered approach. They assert that "Students have completed the four years of English provided by the new Middle School E.F.L. syllabus. Therefore, they should be already familiar with the competency-based teaching and the learner-centered approach on which this book is based." Thus, openly they announced that they have moved away from the outmoded teacher-centered pedagogy and marked their affiliation to learner-centered pedagogy.

Conversely, nearly nothing happened within university staff, except for some conferences in few Algerian universities as the National Conference on English Language Teaching-December 2003, Algiers, labeled: Pre-and in-Service Teaching-Training in Algeria. But, still insufficient unless these findings and recommendations are concretized and implemented. Among the most urgent recommendations brought about in the conference, we have:

1- Systematic changes need to be brought into both secondary and higher education in order to bridge the gap between these two sectors.

2- Our educational institutions are bound to change if they are to meet the challenges of this new century. University students should work together through colloquia, seminars, conferences, workshops, etc. towards setting up a change at all levels: teaching, testing, classroom management, curriculum development, materials design, research in language learning and teaching.

3- The university should produce teachers who are fully informed of the principles of EFL teaching and learning, who are responsive to the needs of the students as well as to the demand of the market. Appropriate teaching models have to be developed in relation to the changing population and needs. We should insist on 'brain shaping' than on 'brain filling'.

These recommendations issued by university, secondary and middle school teachers and students divulge a strong need for innovation and change in all levels of the Algerian educational system.

To this end, with so many different teaching/learning methods and approaches available, mainly acquired at university, teachers of literature, in fact, are likely uncertain of which to opt for. In general, teachers resort to their beliefs to teaching or to classical methods that themselves have received from their masters once they were studying at university. Arab (ibid:132) affirms this "Of course we lecture, of course we re-enact with our students some literary exercises-recipes, rather! which we have inherited unwittingly from our old masters."

In fact, any change that touches teaching / learning of English language at all levels will inevitably affect literature teaching methods as long as it is taken in EFL context (Collie & Slater, 2001; Carter & Long, 1991). Thus, we wish that university officials and educators raise a call for change in the existing pedagogies and methods in order to bring them to level with those changes and innovations taking place all over the world.

In the context of literature teaching in foreign language setting, most of the literature theoreticians and pedagogues (Rosenblatt, 1985; Carter & Long, 1991; Collie & Slater, 2001) affirm that the knowledge of literature and teaching literature approaches become meaningful and effective just after learners are exposed to literary texts, teachers only help them practise and develop their reading abilities and responses. Thus, in the initial learning stage, instead of focusing too much on lecturing and fostering extensive reading skills, a good teaching / learning programme should normally seek to offer more opportunities to intensive reading skills of various literary texts to enhance the students' literary comprehension and interpretation.

For the sake of successful literature intensive reading sessions, TD sessions (tutorials) in literature course should be introduced; in which learners will have more opportunities to practise strategic intensive reading while the teacher's role will be assumed to provide frameworks for managing the course, evidently through class organisation and lesson preparation. Within the Algerian context, Miliani & Benzaoui (2003: 27) pinpoint that "As support to the formal lecture, seminars and

tutorials need to be introduced for small class discussions where students would have to show a certain efficient reading".

In a communicative teaching approach, a teacher who has read and appreciated a literary work is not necessarily a good teacher unless he can transmit these abilities to his learners through good class preparation and organisation within an allotted time span (Harmer, 2001; Widdowson, 1985). Course preparation implies lesson planning that involves setting aims, objectives, sequencing activities and selecting appropriate teaching materials. Harmer (op. cit: 121) asserts that, "For the teacher a plan-however informal- gives the lesson a framework, an overall shape… Planning helps, then, because it allows teachers to think about where they are going and gives them time to have ideas for tomorrow's and next week's lessons."

Lesson planning has even a colossal impact on learners and would suggest a level of professionalism and commitment. Harmer (ibid) pinpoints that: "For students, evidence of a plan shows them that the teacher has devoted time to thinking about the class." It seems to us that lesson planning intended for intensive literature sessions may be a very efficient way, since it determines what teachers and learners will do in a stated time and limits the intervention and talks of the teacher. Let's say, the more organized a teacher is the more effective teaching, and thus learning will be.

On the whole, the necessity and the utility of a consistent teaching pedagogy in accordance with a well established approach, and strategic intensive teaching, made us inquire the matter and raise the following questions:

-To what extent can strategic teaching help English department students increase their comprehension and interpretation of literary text?

-To what extent can tutorial sessions provide teachers with pedagogic framework to help them develop consistent intensive reading lesson plans to foster their students' comprehension and interpretation of literary text?

In sum, our study is an attempt to forge an appropriate pedagogy to teaching literature through intensive reading sessions based on strategic lesson preparation in order to shift from a teacher-centered lecturing instruction to a learner-centered pedagogy that would eventually result in enhancing comprehension and interpretation of literary texts.

2. Aim of the Study

In fact, teaching approaches and methods are in continual reform and evolution mainly in the last four decades (Ellis & Brewster, 1991; Slater, 2000; Widdowson, 1985; Brumfit & Carter, 1986; Wajnryb, 2003). In Algeria unfortunately a slender effort has been done, in a concrete sense, at university education space. Meanwhile, an enormous change took place within several educational and professional institutions to bring to line teaching methods and pedagogies with the recently most prominent innovations in the field. This actually has resulted in somewhat incompatibility with how literature is taught in our universities and recent teaching / learning methods and pedagogies all over the world in situations where literature is included in EFL classes.

In this regard our study pretends to bridge this gap in order to adopt the preoccupations of teaching/ learning pedagogies with the voices that call for a reform of university pedagogies which should go in harmony with all changes and innovations after all. The study concisely aims at:

- Switching from a teacher-centered to a learner-centered pedagogy.

- Reducing the teacher's intervention in the learner's input and output.

- Rearranging literature course, taking into account load, materials and the needs of learners.

- Developing literature lesson plans for intensive sessions (tutorials).

- Adjusting some teaching strategies such as SQ3R to develop consistent lesson plans for literature intensive reading sessions, for the three literary genres.

The overall aim of the present study is to suggest some teaching procedures and pedagogical recommendations to university literature teachers to help them hold additional tutorial sessions based on literary reading that entails communication, discussions, interactions and personal responses. Literature strategic teaching adopted in tutorial sessions would enable learners to enhance their comprehension and interpretation of literary text.

3. Hypothesis

Considering pedagogical issues related to the process of teaching literature at university in TEFL context, we suppose that teachers are required to opt for a consistent teaching pedagogy, a good established lesson preparation and integrating strategies proper to literature intensive reading in order to foster the learners' comprehension and interpretation of literary texts. To help improving and innovating the task of teaching intensive literature course based on strategic reading, we hypothesize that learners would develop more linguistic and literary

competence when reading intensively and responding to literary texts. Two variables are developed to carry out this hypothesis:

The independent variable:

Applying a literature teaching strategy to intensive literature course.

The dependent variable is:

Increasing the learners' comprehension and interpretation of literary texts.

Thus, the hypothesis would be developed as follows:

If literature is taught through strategic intensive reading, it may foster the students' comprehension and interpretation of literary text.

4. Methodology

The present research is limited to one experimental group, for in education context it seems difficult or even impossible to work with intact groups, i.e., groups formed by means other than random selection. Therefore, our research will be carried out upon quasi-experimental method (Campbell & Stanley, 1963). In quasi-experimental design, the experimental group is measured on a dependent variable and then given the experimental treatment (Turney & Robb, 1971).

When the experiment is done, the group should be measured again on the same variable. After that numerical or statistical comparison will be made between the results obtained from the two measurements. This procedure in quasi-experimental method is referred to as Time Design (Turney & Robb, ibid), because of the absence of control group which is used to check and control the effect of the treatment. In Time Design, it is time between the two experiments and treatment which is considered to check the effects and the change on the single experimental group.

Trochim (2006: 55) says that if the proposition *If X, then Y*, this stands for if the programme is given, then the outcome occurs is to be carried out in any investigation, the experimental design will be the most appropriate. In this respect our research implies this proposition. It investigates the state of literature teaching at university combined with a concern to improve classroom practice and instruction aiming at improving our performance as teachers of literature and the learners' abilities to read, understand, and interpret literary material through incorporating a reading-based strategy into literature course.

Very often research about the value and strengths of an innovation or a new teaching method divulge that a researcher has measured a group on a dependent variable (O1) and then an experimental manipulation(X) is introduced precisely a ten week curriculum project following the experimental treatment. The researcher again measures group attitudes (O2) analyses differences between pre-test and post-test score considering the effect of the treatment (X) (Cohen & Manion, 1992). The single group pre-test post-test design can be represented as in the table below:

O1	X	O2

Table 1: Pre-test Post-test Single Group Design

(O1) stands for the dependent variable; (O2) stands for independent variable;

X stands for the treatment. In our case the independent variable is applying a literature teaching strategy to intensive literature course, the treatment is intensive SO3R-based literary lesson, and the dependent variable is the reading test's scores. The present research, however, assumes ABAB single case research design.

According to Kazdin (1982), single case research with ABAB design ensures a high degree of validity and reliability. In respect to ABAB experimental design, our study will pattern as follows:

O1 X O2	O3 X O4

Table 2: Alternative Single Group Design (ABAB)

This design involves the continuous assessment of some aspect in a period of time. Cohen & Manion (1992: 210) report the following advantages to ABAB experimental designs:

1. They involve the continuous assessment of some aspect of human behaviour over a period of time, requiring on the part of the researcher the administration of measures on multiple occasions within separate phases of a study.

2. They involve what is termed intervention effects which are replicated in the same subject over time.

Considering these two characteristics, intervention measures are introduced to draw inferences each time they are applied and ensure that if treatments are not administered the respondents performance will revert to its original state. Cohen & Manion (ibid: 210) say that:

> The effects of the intervention are clear if performance improves during the first intervention phase, reverts to or approaches original baseline levels of performance when the treatment is withdrawn, and improves again when treatment is recommenced in the second intervention phase.

In education field, this implies that if a treatment, like a new teaching method or introduction of new techniques, leads to a better performance of learners, that

intervention cannot be considered effective or reliable unless the learners'
performance decreases when the treatment is withdrawn and rises when the
treatment is introduced again in a second phase.

The experiment will be carried out in two phases each phase comprises two
stages and each stage is followed by a test. It involves a sample of thirty second
year students at the University of Ouargla. The informants will undergo two
experimental phases. Each phase comprises classical courses and a pre-test followed
by a treatment and a post-test. Scores of pre-tests and post-tests will be compared to
conjecture any changes in the subjects' literary performance. Statistical calculations
are used to interpret the data inferred from the experiment and test the hypothesis.

5. Structure of the Thesis

The present study is an investigation into the state of literature teaching at
Ouargla University. The study comprises six chapters arranged in an ascending
order from literature review and theoretical issues to the experiment design and
findings. Chapter one explores language and literature teaching in EFL setting as
long as, literature is not an end per se, but a required tool among many imparted
into foreign language classes to enhance learners' linguistic, cultural, and
intercultural competences. This chapter aims at matching literature teaching
approaches, methods and models with foreign language teaching ones in order to
give literature course a theoretical framework depending on the situation in which a
target language is being taught.

Chapter two explores pedagogical considerations to literature teaching in
foreign language classes. Through this chapter a pedagogical framework for

teaching literature and managing a literature course class will be developed. This includes what methods should be used; how texts should be selected, read, and interpreted. These inquiries are very crucial in the field of literature teaching and if not considered, literature in the foreign classes will likely to fail or will not fulfill the intended objectives set for it.

Chapter three highlights the major basics of literature language, and its chief characteristics. These notions seem to be very important in literature teaching for both teachers and learners in order to bridge the gap between literature necessary terms and the foreign language. Through this chapter general essential notions related to literature per se will be explored in order to facilitate the task of literature teaching and literary text comprehending and interpreting.

Chapter four seeks to manage the intensive literature course based on SQ3R Strategy. This involves adapting theories, methods, and strategies to literature intensive course based on a well–known teaching strategy; it is Survey (S), Question (Q), Read (R) Review (R) and Recite (R). SQ3R will stand hence fore for this strategy. Managing an intensive literature course will draw us to shed light on the classroom itself, the intensive course, the SQ3R strategy and lesson planning. These issues are very fundamental for holding a successful course in general.

Chapter five is devoted to develop standard SQ3R-based literature course designs adaptable to all types of text. The designs fit literary texts with the three genres: prose, poetry, drama. These designs are very flexible and then, predisposed to modifications depending on the genre, length of text, aims set by the teacher, and time allotted to the literature session.

Chapter six consists of two parts the teachers' questionnaire and the experiment design with analysis and inferences. The questionnaire is administered to literature university teachers at Ouargla English department to investigate the state of literature teaching, methods, techniques, and class management. Also it explores the local teachers' concerns and preoccupations about the state of literature teaching. The findings of the questionnaire may help to develop basis for the experiment to carry out SQ3R-based reading strategy. Part two is devoted to the analysis of the findings' experiment inferred from tests' scores. Classical courses and treatments are discussed on the basis of the dependent variable - scores obtained from the four tests. The scores' means are compared and inferences are made in order to test the hypotheses set for the study. In the light of questionnaire analysis and the experiment findings some pedagogic recommendations will be stated to teachers of literature to help them coping with literature teaching and intensive class management.

CHAPTER ONE: LITERATUE TEACHING APPROACHES AND THEORIES

Introduction

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CHAPTER ONE: LITERATURE TEACHING APPROACHES AND THEORIES

Introduction

Throughout the twentieth century English literature teaching methods in EFL settings have passed through tremendous changes. These changes are actually due to the continual changes in foreign language methods and the educational institutions needs (Richards and Rodgers, 1992).

Nowadays teaching English literature at university is associated with teaching English language itself. Years ago, incorporating English literature in English language syllabus was controversial as long as many linguists and educationists argue that the language of literature was deviant, ornamental and metaphoric, the matter which makes it far away from the language that helps foreign language learners acquire and learn the target language. At present, the debate takes another aspect. It is about whether to teach literature focusing on the text as language to help learners acquire more vocabulary, structures and style or to go beyond the text, i.e., to help the learners appreciate and admire the cultural and artistic components of literary works. Within the Arab university context, Obeidat (1979: 30) raises the issue and asked the following questions:

> Are Arab students actually interested in learning language or literature? And how much literature should be included in the curriculum? What literature is appropriate: poetry or prose, modern or non modern? Do we teach its history and cultural background, or do we simply teach the text itself? Do we need to focus on the text as language or go beyond the text?

It seems quite important to draw clear objective for teaching literature in E F L classes before probing into methods and approaches to teaching the subject. These objectives actually should go in accordance with the requirements of the learners and should also fit the contemporary methods in order to respond to the changes and innovations that take place in the field of language teaching and therefore of literature teaching (Widdowson, 1983).

From answers in a questionnaire in our MA research, we found out that most teachers reject teaching literature as being too difficult. Also, students claim a lot and are unsatisfied with what they have taken throughout three years studying literature. Eventually we found out that the problem resides in the methods used by teachers and not in the content of the programme itself. When we expose the learners to literature, establishing consistent goals and objectives comes to be an insistent requirement. These objectives should be carried out through devising and adopting also a reliable method and approach in order to make teaching literature purposeful and methodological. Widdowson (ibid: 34) points out that:

> At advanced levels, reading literature exposes the learners to language being
>
> used in unconventional ways. It informs them about the culture of places where
>
> the target language is used. Extensive reading promotes the continuing expansion
>
> of lexical Knowledge and develops reading fluency. It also helps to develop the
>
> learners' interpretive skills.

Widdowson (ibid) stated the major aims of literature in ELT classes in a very general way. Clearly literature aims at exposing the learners to the cultural components of the target language, it enlarges their lexical knowledge and develops

theirs reading skills by allowing them read long passages and attempting to provide personal interpretation and judgments.

On the whole, literature exposes learners to more authentic material and involves them in text reading and interpreting processes, the matter which will increase their personal responses to literary texts. In classical approaches of teaching literature theorists maintain that literature mirrors social economic, cultural, historical, and philosophical elements of the literary text writer. Thus, its study does not go beyond these limits. Among these theorists and in the Algerian context Arab (1993: 132) claims that, " As a subject of study, it (literature) is perceived as knowledge to be learnt about writers lives, great works and so called authoritative sources, a sort of tradition (or sauna) to be handed down from master to disciple".

Here, Arab refers to literature as it is taught for decades in our universities; it is that classical teacher-centered approach, in which learners get knowledge from a know-all teacher without being involved in text thus restricting their personal interpretation and responses to artistic texts. This method focuses on biographical and historical backgrounds to explain and interpret literary texts. Arab does not actually favour this method since it does not go with the modern calls of teaching languages and any other related subjects mainly literature. He(ibid: 32) affirms that, " Before coming to the point, let me simply single out two of the main causes of the frustrations experienced by both staff and students in the literary pedagogical transaction."

It is clear enough that the situation of literature teaching in our universities proved to be a failure in the last decades on both sides, the learners and teachers,

and the experience of teaching literature is a frustration. Arab (ibid) attributes this to two factures, one to the way how literature is conceived and the other to the way literature is handled and taught in our universities.

Actually after numerous interviews with students and a questionnaire analysis, we come to note that literature is still considered as subject that reflects no more than some writers lives, their social and philosophical views and interpretations of their long works passed from teacher to learner and then considered as standards and accepted unquestionably to be given back to teachers in text analysis and exams. This process will inevitably lead to passive learning which is not wanted among most contemporary theorists and educationists (Rosenblatt, 1995).

Accordingly, researchers, pedagogues, educationists and teachers are required to review seriously the methods literature is handled in our universities in order to promote a pedagogy that will suit the substantial change in the world and respond to the voices of reform in the EFL field.

1. Literature Teaching Overview

Introduction

Teaching literature at university has always been controversial and questionable. For most reasons, the problem seems to be first, in the continual evolution of teaching approaches and methods themselves, and second the wide gap between the substantial contents of literature syllabi and the methods or techniques to be used to attain a successful teaching /learning process (Spark, 1999). Regarding

these circumstances, adapting a consistent methodology in teaching literature at university seems to be a very demanding matter.

2. Aim of Literature Teaching

It is very important whenever literature teaching is discussed to distinguish between literature as a creative art through which people are intended to produce and evaluate literary works, this case actually is very professional, and the case in which literature is conceived as a subject in EFL classes to help learners acquire linguistic and cultural insights about the language they are studying (Widdowson 1984, Lethbridge & Mildorf, 2003). This case is just an interdisciplinary study. So, any confusion in these two dimensions of literature teaching will inevitably lead to negative effects on both teachers and learners. In order to bridge this gap within the Maghrebi Context, Arab (1993) in the conference on literature teaching at Maghrebi University held in Fes suggests some consistent purposes of literature teaching in EFL context within the Maghrebi University: (1) the inclusion of literature in EFL classes has to inculcate a thorough competence and performance in the English language; (2) to familiarize students with the various literary genres by enacting certain "recognition strategies" applied to the characteristic structures; of poetry, and of drama ; (3) to have a better understanding of the societies where literatures in English are written and read; (4) to evaluate the literariness of a text, i.e., the sum total of the devices used in order to jolt us into recognition, and therefore to assess the interaction between medium and message. This is where literary studies actually become literary criticism. This actually advanced four major purposes for including literature in EFL classes. They briefly and concisely concretize the four

competences that most of linguists, applied linguists are calling for as shown in the figure below (Lazar, 2000; Lethbridge, 2003; Spark, 1999;Rosenblatt, 1995):

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                    ┌─────────────────────────┐
                    │   CRITICAL COMPETENCE   │
                    └─────────────────────────┘
                           /          \
                          /            \
                         /   SOCIO-     \
                        /   CULTURAL     \
                       /   AWARENESS      \
                      /                    \
                     /     LITERARY         \
                    /      COMPETENE         \
                   /                          \
        ┌─────────────────────────────────────────────┐
        │  LANGUAGE COMPETENCE AND PERFORMANCE         │
        └─────────────────────────────────────────────┘
```
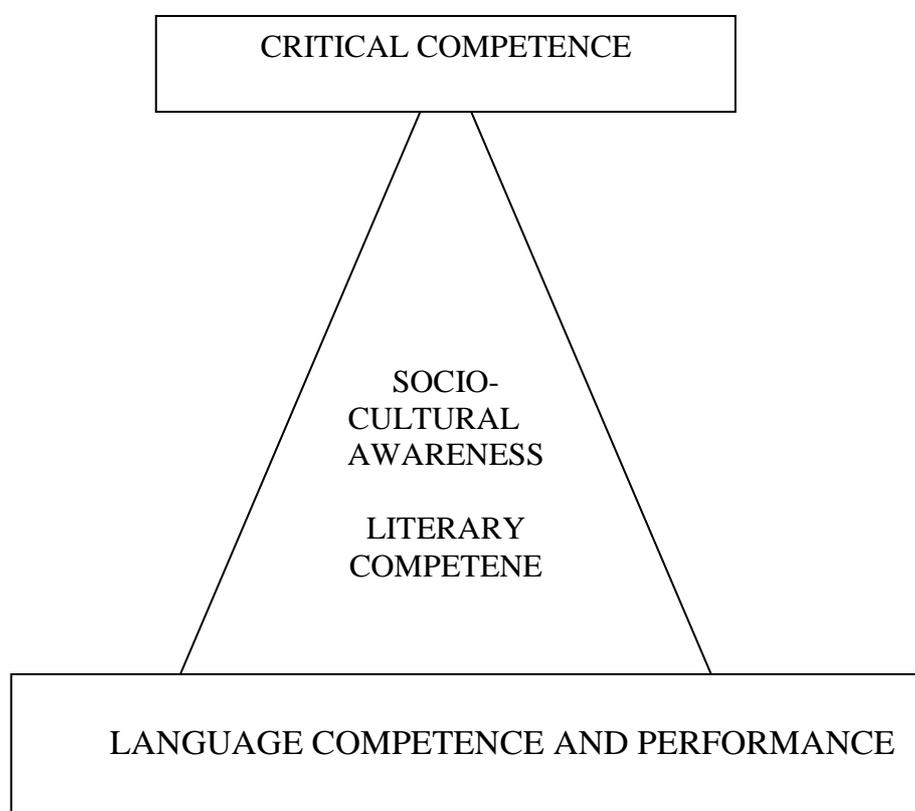
Figure 1: Pyramid of Language and Literature Competence

Linguistic competence implies a great awareness of the system of the language and how it functions in order to get a good understanding and therefore a good manipulation of the language under study (Widdowson, 1983). The second is the literary competence through which the learners will be equipped with the necessary literary devices, techniques, and forms to enable them read and process literary text systematically within its set of rules and techniques, since literary texts are deviant from the norms of non-literary text (functional text) and then require students not to tackle them as to tackle any other kind of text (Savvidou, 2004; Han, 2005). This stage is very important in literature teaching as long as learners come to university

without having studied English literature before, thus they consider and study literary texts as any other text; providing them with literary competence will actually bridge this gap. Socio-cultural awareness is an essential support since it helps learners to relate what is being studied to its real environment and make projection and comparison to their own reality. It is through socio-cultural awareness that the learners will be able to benefit from the views and philosophies of the writers and learn more about the communities and societies where these works are carried out.

The ultimate aim of literature in EFL classes should help learners develop their critical and evaluative faculties. To this respect, most of applied linguists and pedagogues stress the importance of involving the learners in text evaluation and enhance their personal responses to literary works. Arab (op. cit: 135) stresses that "The study of literature must not be regarded as an end in itself; it must be seen in the brooder context of university education, i.e., one that ensures the formation of the student's intellectual and critical faculties."

In general, the three former aims should gradually lead learners to become intellectually independent and to allow them make consistent as well as personal responses to literary text. This will, in return, offer them immense opportunities to become confident and self-reliant in reading and judging literary texts. Also, it makes them active learners and reduces the interventions of the teacher who is in traditional teaching views the master who transmits ready made interpretation and judgment about the text in hand. Arab (ibid, 143) claims that, "The aim of literature is not to cram the studends' heads with knowledge, but essentially to form their

intellectual and critical faculties; which is what university education is ultimately about.

3. Need for a Method

Educationists and applied linguists (Selden 1989; Shaffer, 1994; Rosenblatt, 1995; Richards & Rodgers, 1992) recommend the necessity of an appropriate method for the teaching of any subject at university or anywhere else. The assigned methodology must go with the developing of a planned syllabus identifying the objectives of the course. Also, activities and strategies should be clearly integrated in a form of lesson plans to carry out the content of the subject in accordance with a stated method and objectives (Ghosen, 2002).

4. Survey of Approaches and Methods to Literature Teaching in EFL Classes

The purposes of learning foreign languages change constantly according to the demands of the age, the socio-cultural, political, and economic situations. This change actually has an immense effect on how the foreign language should be taught and also the needs of the learners.

This reality has to be considered in literature teaching/learning, since the subject is handled in E F l context, i.e., the manipulation of the target language is the end after all. Literature takes a special place in language learning, and literary texts are considered a very important source of moral, cultural and aesthetic values, also a good model of authentic language practice and usage (Rosenblatt, 1995). In this context, teaching literature in EFL classes should aim at promoting the learner's linguistic and cultural potentialities. Scalene (2000, 3) notes that "The study of literature must be a social experience in which students are given numerous opportunities

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to share their written and spoken responses with the teacher and with each other". Calling for a communicative approach to teaching literature comes to be a very convenient instructional method to teaching literature in 21st. century EFL classes. Far away from the ways of traditional methods of language and literature teaching, contemporary methods should focus on communicative skills that stress the importance of spoken as will as written language. Adapting a communicative Approach to teaching literature does not come at random; it is to fit the requirements of the actual time in which international communication has taken a high place among people from different countries. Delanoy (1997, 58) asserts that:

> It (literature) was taught as a body of knowledge rather than an integral component of language learning. Taken to extremes, such an approach could have devastating effects on the communication skills of language learners. In other words the learners may have been able to quote Shakespeare, Milton and Wordsworth at the end of their studies, but they could not speak the language in real life situation.

Dalanoy (ibid) is inquiring the utility of literature methods and programmes that don't take into account the learners real and actual needs. He reacted against literature instruction which does not enable learners to benefit from the bulk of literature to foster their language skills mainly the spoken ones.

5. Towards a Communicative Approach to Literature Instruction

The fact that English language has become an international communication tool "Lingua Franca" and widely used in a number of situations by different people, more and more emphasis should be place on communication in all its aspects. The communicative Approach is said to be the result of educators and linguists who had

grown dissatisfied with the grammar-Translation and Audio-lingual methods (Benson & Voller, 1997). They noticed that learners were not taking enough realistic language. Thus, they cannot, in most of the cases, communicate properly with the language studied. Communicative Approach is considered as a broad approach to teaching, rather than as a Teaching Method with a clearly defined set of classroom practices. Thus, broadly speaking, the Communicative Approach sets a list of general principles that are adaptable to any class which opts for this trend.

The communicative Approach has resulted in different teaching methods taken under a variety of names including Notional–Functional, Teaching for Proficiency, Proficiency–Based Instruction, and Communicative Language Teaching (CLT). Nunan (1996, 62) states the following principles for the Communicative Approach: (1) an Emphasis on learning to communicate through interaction in the target language; (2) the introduction of authentic texts into the learning situation; (3) the provision of opportunities for learners to focus, not only on language but also on the learning process itself; (4) an enhancement of the learner's own personal experiences as important contributing elements to classroom learning; (5) an attempt to link classroom language learning with language activities outside the classroom.

From the five principles cited above, it seems clear that CLT seeks to promote communicative competence of the learners through interaction which requires discussion, negotiations, group work and personal responses to what they learn. Also, CLT stresses the importance of authentic materials into the learning situation, this includes real natural speakers speech, Newspapers, magazines, audiovisual

documents, and literary texts which constitute a great part of authentic material since it is the easiest and the most available instructional source in all educational institutions (Richards & Rogers, 1992).

Moreover, CLT takes into consideration learning itself as an end, not the language. This emphasizes the fact that language rules and structures are useless unless they help students learn the language and then allow them to use it correctly and appropriately to communicate as opposed to learning a set of rules. Furthermore, CLT seeks to enhance the learners' own personal experiences through relating to what they are taking to their real lives and then respond to them individually depending on their personal views and outlooks which have been already formed in them within their social, cultural and religious reality. This factor actually reinforces the extensive use of literary products, for they provide the most opportunities to learners to express themselves and to respond emotionally, thus, in return, they develop their critical and evaluative faculties (Brown, 2000).

Finally, the last principle of CLT comes as an attempt to authenticizing learning, esp., and foreign/second languages. This implies linking what is learnt in class with what the learners may encounter outside the class. These two situations must fit each other. It will enable the learner to use acquired knowledge appropriately and adequately to behave in non–class environment. If this does not happen, learning will be non-sense and unable to provide learners with the necessary requirements to cope with their daily and living situation (Canale, 1983).

In sum, the five elements advanced by CLT proponents come as a call to reconsider the teaching/ learning in EFL classes in order to meet the process with

the most urgent necessities and requirements in which foreign languages are learned not only to transfer cultural knowledge and scientific knowledge from one language to another, but also to interact and communicate real-life situation.

6. Communicative Approach and Literature

Language teaching is in constant change and reasons for learning foreign languages have been different in different times (Scalone, 2000). From the 1840's to the 1940's, the major purpose of learning languages has been to allow learners to access to the literature of the target language and benefit from the mental and cultural achievements of the time. By the 1970's however the emphasis switched from traditional methods to methods that would engage learners in more meaningful and authentic language use. To this end most practitioners turned their attention to the Communicative Approach which in turn led to the development of other methods such as CLT And since literature is reconsidered in the EFT classes, an integrated teaching method appears to be very necessary, i.e., applying CLT principles and techniques on all subjects which are included in the programme to get convergent methodology towards teaching foreign language. Scalone (ibid: 24) pinpoints that: "Traditional approaches to the use of literature, however, have been transformed from a focus on the literature as a product to the view that literary study is a communicative act engaged in by both student and teacher."

And if literature is not taught in a communicative atmosphere, it will have bad effects on the communication skills of language learners. In practical dimension, the communicative approach to teaching literature has stressed significant role of the reader response in literary text reading. In which the reader is actively involved in

bringing the literary text to life relying on his own emotional, cultural and intellectual experiences. The role of the teacher is to support and help learners in their attempts create meanings and interpretations to literary texts (Rosenblatt, 1995). Dalanoy (1997, 18) however adds two important elements. "The teacher is expected to foster linguistic and critical skills". This means that the teacher must seek linguistic exactness and somewhat appropriate and objective evaluations to any text understudy in order to limit any exaggerated personal interpretations and improper spoken or written product on the part of the learner. For him student readers may be unable to communicate with a literary text without being helped by the teacher. Zafeiradou (2001, 42) points out that:

> The pedagogical interface of literature and language teaching should become the students' responses to the text for the reason that the teaching of literature is an arid business unless there is a response, and even negative responses can create an interesting classroom situation.

In fact literary texts should serve practical practices in EFL classes, and if well exploited they will enhance the communicative competence of learners and provide opportunities for discussions, conversations and evaluations in EFL classes. Widdowson (1984, 162) asserts that:

> Literature and poetry in particular, has a way of exploiting resources in a language which has not been codified as correct usage. …It has no place in an approach to teaching that insists on the gradual accumulation of correct linguistic forms.

Thus, Widdowson (ibid) affirms that approaches that seek correctness of language use, such as the Grammar Translation Method and Structuralist Approach can not invest literary text appropriately by definition. Those who pertain to Communicative Approach: Widdowson (1984), Carter (1993), Long (1986), Lazar (2000), Harmer (2001), Hedge (2000), and Rosenblatt (1995) are most dedicated to the use of literature in EFL classroom provided that it contributes to the developing of the students' communicative and critical abilities.

On the whole, according to them a good pedagogic approach to literature teaching has to foster the learners' response to the text and leading them to a personal discovery, this would eventually result in active learners with continuous love and appreciation of literary text, the thing which will develop their linguistic, communicative and literary competence (Han 2005).

7. An Integrated Approach to Literature Pedagogic Practice

In the last decades and after the considerable shift of EFL pedagogy from classical approaches to more contemporary ones, many pedagogic implications have been set to reconsider the role of literature teaching in E F L lasses. Carter and Long's (1991) Personal Growth Model and Tudor's Learner–centred approach are among the most renowned and widely adapted in teaching literature. These two models together actually constitute an integrated approach which seeks to bridge the gap between language-based approach and the learner-centred approach which is based on communicative practices of foreign language. Zafeiriadon (2001) summarizes the overall philosophy of this pedagogic approach as: 1) literary texts should appeal to the students' interests, concerns and age; 2) the teaching of

literature in an EFL contest should aim to elicit the students' responses to the text and to guide them to a personal discovery; 3) Literature in the classroom should be explored in the light of a learner-centred pedagogy and as such it is meant a teaching which is centred on the students' communicative needs goals and aspiration and learning preferences; 4) literary texts in a foreign language context should be approached as a resource and not for study only for the student's language and literary enrichment, but as a motivating and fruitful opportunity for their education and their personal growth.

In this context a pedagogic frame to literature teaching in EFL classes has to foster motivation in the language classroom and implant in the learners a love and enjoyment for literature reading that should go on and beyond the classroom. Also, it should develop the learners' personal responses and critical potentialities to forge from them more independent and active learners. This, in return will help them enrich their language learning and personal growth. Moreover, literature teaching should gradually abandon teacher centred-pedagogy and move towards a more learner–centred one in order to grant more opportunities to learners to satisfy their linguistic as well as communicative needs which must go together with the official programme goals and perspectives (Lazar, 2000).

8. Literature Teaching Approaches and Theories

Though integrating literature in the EFL syllabus is of a great benefit to the learners' linguistic, cultural, and personal development it seems necessary to opt for a teaching model which will serve to tie the needs of the learners and the syllabus. Literature teaching approaches seek to provide theoretical background within EFL

context to help learners of foreign languages acquire linguistic and literary competence as well as cultural awareness of the language under study. Savvidou, (2004: 18) asserts that "Despite acquiring linguistic accuracy, it is apparent that EFL speakers will have difficulties in comprehending the nuance, creativity and versatility which characterize even standard and transactional forms of English". It is clear that linguistic accuracy in EFL classes is not only acquiring mastery of structural form of the target language. This will not allow learners to either understand or use the language appropriately since language cannot devoid of its cultural recipient. Sociolinguists maintain that language is a socio-cultural phenomenon, for this reason, learners should be exposed to the social and cultural contexts of the target language in order to enable them to acquire the ability to understand and interpret discourse in its socio-cultural contexts (Krashen, 1984). Thus, authentic material should be integrated in EFL classes to enhance not only linguistic but literary discourse as well. Carter & Long (1991) advanced the rationale for processing literary texts in EFL classes through three teaching models. These are the cultural approach, the language approach, and personal growth approach. Lazar (2000) though name them respectively, literature as content, language-based, and literature for personal enrichment approaches. Whatever names and labels they take, they actually remain the three significant models related to literature teaching within EFL classes. These are the language-based approach, the content-based approach, and the reader-response approach.

Lazar (ibid) pinpoints also that these three teaching models if considered in the syllabus, they will help teachers and educationists to select and design materials for classroom use, and assess the suitability of any published materials.

8.1. Language Approach

The main aim of this approach is to help learners improve their knowledge and proficiency of the studied language. Within this context, Lazar (ibid 27) asserts that "Literary texts are thus seen as a resource one among many different types of texts which provide stimulating language activities". Literary texts are used to exploit their linguistic features and figurative language. Also, they offer a wide range of styles and registers which may provide opportunities to learners to discuss their main topics ad ideas. The language-based approach includes techniques which deal with the study of the text itself in order to equip the learners with linguistic and artistic tools to enable them interpret and make critical judgments of the text. This is why stylistic analysis is the most adapted instructional tool. This involves close study of the linguistic features of a text in order to arrive at an understanding of how the implications and meanings of the text are expressed and then transmitted Lazer (ibid). Proponents of this trend (Savvidou, 2004; Martinez, 2002; McRae, 1991) believe that stylistics has two main objectives within EFL classes. First it enables learners to provide proficient well-supported interpretations of the text and only the text. Second, it enables learners to expand their knowledge and awareness of the target language which in turn will provide them with more opportunities for class discussion and language or literary practice, though the latter is of less priority and receives less importance in EFL classes.

8.2. Cultural Approach: Literature as Content

Though this approach is still be considered in EFL classes, it actually represents the traditional approach to teaching literature. Within this model learners are supposed to access literary texts to explore and then interpret the social, political and historical aspects of the texts. Lazar (2000: 35) emphasizes this:

> This Kind of approach examines the history and characteristics of literary movements, the social, political and historical background to a text; the biography of the author and its relevance to his or her writings, the genre of the text, etc.

This approach offers a good opportunity to teachers to deal with socio-cultural aspects of the text and its producer. It actually encourages learners to understand different cultures and ideologies in relation and contrast to their own. The role of teachers will be that of the literary and history versed one rather than the language one. They must be exact in the dates, ideas, events they provide to learners. It is regarded by many applied linguists as a teacher-centered approach since too much load will be on the shoulder of the teacher and likely little opportunity is given to learners to explore or interpret social or historical elements of the text (Rosenblatt, 1985).

Below, Lazar (2000, 36) proposes a list of items that may be provided in literature courses within the cultural approach. He named them background information.

- Biographical information about the author

- Historical or mythological events or characters to which a text refers

- Philosophical , religious or political ideas debated or discussed in a text

- Places, objects or other texts referred to in a text– either directly or indirectly.

- Genre of the text

- Relationship of the text to the literary movements of its time.

- Historical, political or social background against which the text was written

- Distinct features of the author's style

Of course, concerning cultural, historical and philosophical elements the teacher can use a variety of documents or assign research work to be conducted by learner and then presented in order to give them more chance to express themselves, and to vary and deepen their knowledge about the text or passage under study (Ghosen, 2002).

8.3. Aesthetic Personal Growth Approach

The personal growth approach or literature for personal enrichment, as it is named by Lazer (2002), comes as a link between the language approach and the cultural one though focusing on a specific use of language within a specific cultural context. Savvidou (2004: 24) claims that "Learners are encouraged to express their opinions, feelings and make connections between their own personal and cultural experiences and those expressed in the text". This approach also seeks to help learners develop knowledge of ideas, views, and language through integrating different themes and topics from different texts. The selected texts should be of interest to learners so that they can interact with them and enhance their personal responses. Obeidat (1997, 34) pinpoints that:

As we teach Arab students English literature, we should also teach them how to read closely and critically, and supply them with proper analytical skills as we open the door to a deeper appreciation and understanding of literature, both as an object or ideological and cultural analysis, and as a linguistic activity of reading and writing about the other.

In this context tests will only provide directions to learners activate their schemata to construct meaning assisted partly by the teacher and partly by linguistic and stylistic tools apparent in the text. Different interpretations would be possible to a single text and the teacher should accept them all providing learners only with hints and directions to help them stay within the text's general cultural and informational context (Benton, 1990).

8.4. An Integrated Approach

In fact, the three literature teaching approaches are interrelated and complement each other; they differ only in terms of the focus on the text. Thus, the teacher has to opt for each one in the due time when he sets the aim for the reading text (Benton, ibid).

The teacher adopts the language approach when he wants his learners explore the texts' grammatical and stylistic tools; he adopts for the cultural approach when thematic, informational and philosophical elements are sought; then he applies the personal growth approach when he wants to activate the learners' own personal responses and miscellaneous interpretations to the text, the situation in which the teacher will withdraw partially from the traditional class instruction and let learners enjoy certain autonomy and only help them to make their judgments and interpretations about the texts(Carlisle, 2000).

Rosenblatt (1985, 18) asserts that "If literature is worth teaching then it seems axiomatic that it is the response to literature itself which is important."

This emphasizes the utmost important role of teaching literature in EFL classes. Literary texts should provide pertinent opportunities to learners to express their opinions and feelings through text interaction. An integrated model is a teaching approach which aims at exploiting literary texts to the whole, i.e., linguistically, culturally and psychologically with the careful selection of the appropriate text on the part of the teacher (Benton, op. cit). Let's end by saying that what we want learners to do with and get from the reading text will determine the fitting teaching model.

9. Considering Intercultural Competence

Literature in EFL classes can be used to increase the learners' intercultural awareness, since learners are asked to respond to some unfamiliar experience from cultures most of the time different from their own. Thus, the comprehension, appreciation, and evaluation of literary texts depend heavily upon how the learners are interculturaly competent, i.e., understanding and appreciating of otherness. Han (2005:73) explains that "Students intercultural competence can be developed through the literature text".

Literature, actually can act as a very powerful agent to develop the learners' intercultural competence which manifests in fostering empathy; a tolerance to cultural, political and even religious diversity. Ghosen (2002:72) added emotional intelligence. "Emotional intelligence, which is essential for empathy and tolerance, is the understanding of feelings, both of one's own and the others". It seems that literary texts

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integrated in EFL classes play a significant role in increasing the nurturing of intercultural awareness and emotional intelligence.

9.1. Developing Students' Intercultural Competence

The world is getting smaller and closer because of the development of the means of communication and the globalization of economy, the thing which made intercultural communication an urgent requirement and more necessary than ever. Neustupny (1988, 73) affirms that "Intercultural learning is essential for better communication". The opportunities of direct contact and technology and cultural supremacy imposed by more developed nations cultivate the need to understand other cultures despite differences. Han (op. cit) goes further when she claims that even in the local classrooms we may have students from different cultures and ethnic groups. In Algerian schools this can be exemplified in the cultural differences between Arabs and Berbers and how they react to texts which deal with the history, language, and origins of the Algerians.

Teachers therefore are required to familiarize their students with each others' cultures and foreign cultures by instilling into them the will to understand and respect the cultural stock of people who are different from what they only know.

9. 2. Literature and Intercultural Competence

Literature is the mirror of society's views and beliefs. It reflects social, political, and cultural values of any society. It also reflects people's views, convictions, and dreams in a very creative and imaginary way. Literary texts thus show the real as well as imaginary truth of people and aims at transferring man's

fictitious world into real one. This is why it is considered as a very important factor for social change. Han (2005: 74) claims that:

> In the literature of the past we can find the roots of the present, in the literature of the future we believe we will see the traditions of the past. Literature contains and presents both the transition of time and social reality as the agent of change.

Literary texts actually invite the readers to view and observe a nation's culture, its history, its present, and its future perspectives, though it portrays them subjectively. The experiences gained from literature texts offer learners the chance to check their own values and exchange their restricted points of view. This will help them to interact with foreign cultures culturally and if not at least aesthetically.

Still, however, teachers should look and opt for texts that seek to stretch the learner's culture and enrich it rather than those which will receive resistance and rejection on the part of the reader. Developing intercultural competence through literature texts actually remains immensely dependent upon the choice of texts and the intention of the teacher as well as the comprehension and analytical activities assigned to work with those texts. These activities have to foster the learners' critical and evaluative faculties, rather then to fill them with ready stereotyped ideas and values. Han (ibid: 14) added:

> Often creative tasks lend themselves to a blend of literary and intercultural objectives, leaving enough space and an "anxiety-free" zone for the learners in which they can experiment with different points of view as well as compare their own culture to the culture in the text.

As a matter of fact, too much chance is given to learners to review their own culture stock through exposing them to different cultures expressed in literary texts from different ethnic groups and nations. This will foster their critical potentialities if the activities assigned with the texts stand as effective tools for the readers to read, comprehend, appreciate and eventually evaluate them in contrast to their original views and social values (Elliot, 1990). This can be achieved if teachers do not try to provide the learners with ready-made answers and reactions to the texts, but help them to discover the underlying message in the text and react to it in the way they see appropriate and suitable. Of course, this will help them to review their own reactions when they observe each others evaluation in addition to the teachers' ones that should come at the end in the form of guidance and orientation only in order to reconstruct their understanding of the ideas in the text (Kramsch, 1998).

9.3. Pedagogical Framework for Intercultural Literature Lesson

Many educationists assert that the learner should develop not only linguistic and literary competence but intercultural competence as well. Byram & Risager (1997, 75) suggest that "the learner should become an intercultural speaker instead of aiming at a near native capacity". The proponents of this tendency (Elliot, op.cit; Kramsch, 1993; Han, 2005) maintain that teachers should include skills, attitudes, knowledge and educational factors in reinforcing the learners' intercultural competence. This means that classroom environment and materials should seek to help learners deepen and enlarge their comprehension and tolerance to the cultural values of the people of the foreign language under study. The thing which will make them narrow the intercultural gap and compare themselves to the other eventually

learn actively from the differences resulting from being different in a very objective and constructive way. Han (ibid: 75) points that:

> Other attempts to assess intercultural learning aim at the description of special methods of teaching intercultural communication, like, for example, ethnographic projects, lessons based on informative texts or other authentic material, and lessens based on the teaching of literature.

Although it seems very useful and even necessary to teach literature and benefit from the cultural aspects of the foreign language within literary texts, it remains rather difficult and vague to structure the lessons and assess the students' achievement. As a consequence to this Byram (op. cit) sets several objectives to foster the learners' intercultural learning.

9.4. Objectives of Intercultural-based Lessons

Educationists maintain that it goes without saying that intercultural objectives often overlap with linguistic and educational ones. Thus literature lessons tend to be a crossover and an inter-disciplinary frame in which learners grow and develop ideal-integral foreign language learning. Byram & Risager (1997: 76) suggest the following objectives of these lessons:

A- Identify and recognize elements from foreign cultures in the literary texts.

B- Identify a conflict / misunderstanding between cultures in the literary texts.

C- Understand the fictional characters in the literary text.

D- Express their feelings(the learners) about the literary texts.

E- Compare each other's opinions and attitudes towards the texts and their fictional characters.

It is clear then that a literature lesson should not aim only to reinforce linguistic and social faculties but to help learners recognize cultural, linguistic, social elements in the foreign language then express their attitudes and reactions towards them taking into consideration their own cultural elements and the fictionality of literary texts and how people from other cultures think, react and imagine. All this has to emphasize the contrast with the learner's known home culture in order to make him develop his evaluative critical potentialities and tolerate different attitudes and what ever opinions namely those expressed in the target language (Rosenblatt, 1995; Han, 2005; Druant, 1977). For instance, if students deal with a text that describes Christmas Day, this does not aim to convert learners to Christian believers or even followers, but it should give them a very real opportunity to see how different Christian religions practices to their own practices and also to get the idea that not all people are of the same cultural block, then tolerance, understanding, and respect will grow in them. This in return will by no means raise their own cultural awareness and help them to get rid of biased ideas and prejudice. But, it remains in hands of the teacher to provide learners with guidance, instructions, text choice, and autonomy to achieve these objectives.

In essence, literary texts can be invested in EFL class as an effective tool to develop the learners' cultural learning then achieving intercultural competence between the learners' home culture and the peoples' target language culture in addition to the linguistic benefits gained from reading fictional texts, i.e., how language is used to express fictional characters and even real thoughts and ideas.

This eventually will help learners to gain linguistic, cultural and, literary competence.

10. Literary Competence

The majority of teachers as well as learners are familiar with Chomsky's term grammatical competence which refers to native speakers' mastery of internalized knowledge of rules and norms which govern their language and make them generating and understanding meaningful utterances. Yet, the term "literary competence" is not so familiar among foreign language teachers and learners. Lazar (2000:12) assumes that:

> Effective readers of a literary text possess 'literary competence', in that they
> have an implicit understanding of, and familiarity with, certain conventions
> which allow them to take the words on page of a play or other literary work
> and convert them into literary meaning.

Literary competence thus refers to an analogous mastery and knowledge of the roles and norms of literary discourse. This implies how a literary work, as distinguished from non-literary, is to be read processed and comprehended. Within literary reading, the reader is very often confronted with a language that uses metaphorical and symbolic meanings which include figures of speech, metaphors, simile, etc. Teachers of literature thus have to familiarize their students with such language use and should encourage them to process any marked deviations from ordinary grammar and language Lethbridge & Mildorf (2003). Moreover, readers should acquire a kind of competence to enable them recognize literary genres since each genre will require some specific knowledge on the part of the readers. Thus, reading a poem would activate the reader's schemata – knowledge – on rhyme,

meter, rhythm, alliteration and images while reading a novel would imply readers to concentrate more on plot, characters, point of view, tone and so forth. Each literary genre, actually disposes a particular set of features which makes it read and handled in a particular way with particular skills and activities. Besides, reading a literary text poses a crucial problem at literary terminology level or metalanguage. Readers then have to be acquainted with the necessary key literary terms to enable them exploring a literary text appropriately (Lazar, 2000). For instance, if readers do not know foregrounding, foreshadowing, irony, apostrophe, etc, they will just rely on literal meanings of words, expressions and sentences that make-up the text. Literary competence is dependent on the reader's awareness of literary text's devices, techniques and terms used by writers. This implies deviations of literary language, the use of metaphorical language, and the specificities of literary genres, since each genre presents a particular type of reading and knowledge, and literary terminology which helps the reader add meanings that are not apparent through the literal reading of language items (Benton, 1990). In any case, the more a reader is aware of the literary style, devices, techniques, genres and terms, the more literary competent he will be. So, teachers of literature have to consider the importance of literary competence through incorporating some tasks and activities in literature course.

11. Literary Theories: Generalities

11.1. Literary Reading Critical Approaches

Studies in the field of EFL notably literature teaching / learning have shown the immense role of theory in processing literary texts. Many learners come to university without the necessary theoretical literary background and once exposed

to literary texts, they either find them inaccessible or treat them as the functional texts. what is more is that, this has been confirmed in our MA research, most of university literature teachers ignore literary theories and skills used in dealing with literary text (Appendix 2), the result is that each teacher approaches literature and literary reading the way he sees appropriate and convenient. In most of the cases this leads to a great disgust of the course on the part a learner for these reasons and others critical approaches or literary criticism appeared to help teachers and learners discuss and then evaluate any literary text.

Burris (1999) brought three reasons for literary criticism. In the first place it helps readers solve the difficulty in understanding some historical, social and cultural aspects of the reading text. Second, it helps readers to discover textual evidence to enhance comprehension of the text. Third, it enables learners to form consistent judgments about texts relying on the two previous points. However in this contest, one must distinguish between the general meaning of literature and the narrow meaning. The former meaning implies everything written down about a culture, a subject, or specific research field; such as research literature, the literature on women movements, and the literature of the USA civil wars. In this context the term literature is used in its broad sense and means all documents, articles, and books relevant to a field of knowledge or area of investigation or that revolve around them. The narrow definition implies the works of fiction, i.e., works that clearly marked by the characteristics of fictionality and distinguish them from functional non-fictional texts (Abrams, 1981).

11.2. Literary Theory

Actually each academic discipline or subject has well-established principles upon which it is based and study theories by which it is evaluated and approached. For Brewton (2006, 1) literary theory means:

> The body of ideas and methods we use in the practical reading of literature. By literary theory we refer not to the meaning of a work of literature but to the theories what literature can mean. Literary theory is a description of the underlying principles, one might use tools, by which we attempt to understand literature.

Literary theory as the words which make up the phrase implies theory used in reading, interpreting and analyzing then evaluating any piece of literature. "Critical theory" is also used to designate literary theory (Brewton, ibid). Within literary studies this notion has been transformed into "cultural theory". Literary theory refers to the set of principles derived from internal analysis of literary texts and also from external knowledge that helps interpret the text in its real, social and cultural context (Widdowson, 1974).

Literary theory emerges gradually in Europe in the 19[th] century in Germany, but it took its subjects from the bible, i.e. , it was concerned with religious texts and how to reform the Christian society taking into considerations social, political, and economic changes of the Europeans. This, in the course of the years, resulted in a brake with traditional, radical and dogmatic interpretations of biblical texts and instruction. Some years later these approaches put forward to reinterpret and explain the bible have been used for the same aim in non-religious texts. This eventually led to the development of theories to interpret and explain literary texts (Brewton op

cit). In parallel to the evolution of literary theory, a large number of literary movements appeared and had an immense influence on how to approach and interpret literary texts mainly in the twentieth century. Since then, literary theories have relied on what a theorist or critic defines and approaches literature and literary texts. From the assumptions to literature and text, they develop methods and techniques to interpret and analyze literary texts. Then, many literary schools saw light each of which approached literary texts from a different angle (Lethbridge & Mildorf, 2003).

11.3. Theoretical Approaches to Literature

In literary criticism there are many overlapping approaches. In all cases, theoreticians call for on interdisciplinary approach to deal with any literary product. In the twentieth century three major movements dominated the scene. They are Marxist theory, Feminism, and Postmodernism (Lethbridge & Mildorf, ibid). These movements are distinguished from one another depending on their view to literary text analysis and interpretation. Some express a conception of the world outside the text, and others, on the other hand stress a conception of the world inside the text. Consequently, literary approaches develop their theories according to these two distinct dichotomies (Kennedy & Dana, 1995). According to these distinct dichotomies several critical approaches to literature emerged. These include formalist criticism or aesthetic, some would also call it structuralism; Biographical/historical; psychological; deconstructionist; feminist; Marxist; reader – response

11.3.1. Formalist Criticism

It is also known as aesthetic theory. It approaches literary work in terms of beauty and explores its form and its ability to embody artistic elements. Kennedy & Dana (1995: 1790) claim that " Literature is a unique form of human knowledge that needs to be examined on its own terms". Formalists value the text as a self-contained unity in which all the parts contributes to make a whole, i.e. all the elements necessary for interpreting and comprehending then responding to the text are contained within the work itself accordingly, formalists offer highly detailed and close readings to detect its nuances which will contribute to the total effect and appreciation. The particular interest to formalist critic are elements of form i.e., structure, tone, imagery, etc., that figure in the text. Meyer (1998: 26) advances the following features to formalist criticism:

- Literature is a form of knowledge with intrinsic elements: style, structure, imagery, tone, and genre.

- What gives a literary work status as art, or as a great work of art, is how all of its elements work together to create the readers total experience (thought, feeling, reactions, etc).

- The appreciation of literature as an art requires close reading.

- Style and theme influence each other and cannot be separated.

- Formalist critics do not deny the historical, political situation of a work; they just believe works of art have the power to transcend by being organic wholes.

- Formalist criticism is decidedly a (scientific) approach to literary analysis, focusing on (facts amenable to verification).

In short, formalism implies an interpretive approach that emphasizes close reading and considering highly literary from, and studying literary devices within the text. This approach seeks to place the study of literature on a scientific basis through the analysis of devices techniques, motifs within the literary text. Formalists give great importance to qualities that a literary text may comprise to form its literariness and do not consider much the author or the context. The major aim of formalists is to determine how intrinsic elements within a text work together with the texts content to shape its effects upon readers (Meyer, ibid).

11.3.2. Biographical / Historical Theory

This approach stresses the importance of the author's personal life in interpreting and getting meaning from literary texts. According to this view, insight provided by knowledge of the authors social, cultural and intellectual background actually help critics as readers comprehend and analyze literary works. Kennedy & Dana (op. cit: 1792) assert that: "This approach begins with the simple but central insight that literature is written by actual people and that understanding an author's life can help readers more thoroughly comprehend the text".

This approach is based on the fact that social life and milieu inevitably help either directly or indirectly shaping any authors work since authors are ordinary people living and interacting among themselves, and their concerns and preoccupations are inspired from their interaction with other people undergoing some social and living conditions (Lethbridge & Mildorf, 2003).

Though biographical and historical approaches stress the utility of the author's life and life experience in understanding and rebuilding of the ideologies and concerns of the author, some critics believe in addition to that historical approach investigates how texts may be interpreted over time and how readers may change their interpretations of these texts through the years (Rosenblatt, 1985).

Actually, these two approaches seek to explore the author's biography and social as well as cultural milieu in processing literary texts, and how their interpretations and meanings change over the years. This stresses the idea that people's understanding and interpretations of an idea or a concept is in continual change and evolution.

11.3.3. Psychological Approach

This approach focuses on the author's behaviour and motivation. In achieving this, analyzing the characters' behaviour and their motivation is a work of fiction. Critics who hold this approach believe that art in general, and literature in particular reflects peoples' life, thus it is a "Realistic representation of human motivation and behaviour" (Meyer op. cit, 29). This approach is influenced by Freud's psychoanalytic theories, thus Kennedy & Dana (op. cit) asserts that psychological criticism employs at best one of the following principles:

- An investigation of the artist's creative motivation.

- A close study of the artist's biographical circumstances and how they affect his imagination

- A use of psychology methods and terminology in analyzing fictional characters.

Namely, critics within this approach stress the importance of the artist's life and circumstances in analyzing their fictional characters, because they believe that imagination is a response to certain stimulus which is a realistic phenomenon such as bad, good, or difficult impressions an author may get when undergoing some circumstances (Lethbridge & Mildorf, 2003).

11.3.4. Deconstruction Approach

This approach is to some extent, similar to the formalist one in the way that they give close attention to the text and the analysis of the words, structures, and images. The difference is that deconstructivists regard language as unstable medium since words lack perfect correspondence to objects and people may develop different interpretations to one text as long as each reader will give his own meaning to the words he is reading. Deconstractivists thus believe that there is no definitive interpretation to one text and meaning is something the reader creates. This approach actually rejects the idea that language can accurately represent reality. Kennedy & Dana (op. cit) set two major goals to deconstractivists criticism. The first is challenging the notion of author ownership, this means that authors can not control or assign a specific meaning to their texts, i.e., the text belongs to all readers who will try to deconstruct it then suggest their own interpretations, relying on, some hints or literary devices that exist within the text. This implies that the more an author supplies figures of speech and ambiguous expressions, the more the task of the reader will be complex and more suggestive. The second is focusing on how language is used in a given text to achieve power; this is related to language as a medium to express realistic acts. This goal is actually the concern of both author

and reader since they both try to use language to convey some reality. If language does not accomplish this end, literature will be non-sense and meaningless. For Kennedy & Dana (ibid) power means reality and artifact.

When literary texts do not reflect reality and unable to deal with peoples' daily problems, preoccupations, hopes concerns and so forth, they are powerless, and thus their words, expressions, and figures do not achieve their primary goal which is to expose reality and then launch it to a given audience.

11.3.5. Feminist Approach

This approach culminated in the late 1960's. It came as a reaction against literary studies that were dominated by man. Women's rights movement also plays a great role in bringing this approach to peak. This approach focuses on female themes and fights ideas and stereotypes about women. Also, it tries to set differences between men's and woman's ways of thinking, topics concerns and even literary style and linguistic choices (Kennedy & Dana, ibid).

The critics' job within this approach is to study the truth that concerns woman or man himself. It favors a binary discourse, a discourse that gives authority to woman to be herself, to defend herself and, and to question her existence. Among the most significant issues of feminist approach is Queer theory which defends "homo" than (hetero) relation which are man's conception to woman-man sexual relationships. Queer theory stresses the odd, the unfamiliar, the strange, and the alien as long as the issues are regarded familiar and normal in man's mind and existence (Lethbridge & Mildorf, 2003: 18).

11.3.6. Marxist Literary Theory

Marxist literary theory is often labeled sociological stresses the key role of literature as an effective medium to depict class conflicts and class distinctions. this theory actually supports authors who show great sympathy to the working class and who are engaged to defend them, Lethbridge & Mildorf (2003: 19) assume that: "Marxist theorists try to relate problems of interpretation to cultural historical problems and are concerned with the uncovering of power structures (economic, class, and culture) as they become manifest in literary texts."

This confirms the function of literary texts in depicting economic, social, and cultural issues this theory actually tries to form a set of rules and conventions upon which critics should evaluate a literary text. They rely on comparisons between capitalist and non-capitalist societies trying to get insights in order to favour non-capitalist values and culture (Stayn, 1975;   Brewton, 2006).

For them a literary text is considered artistic and valuable only if it deals with class struggles, social and cultural problems of the masses. Many authors use "evaluative and judgmental" to mean the role of Marxist criticism as long as it often judges and evaluates literary texts and even authors on political and ideological basis. Meyer (op. cit: 29) summarizes this approach as follows:

- These critics examine literature in its cultural, economic, and political context.

- It is concerned with the social content of literary works, raising questions as what social values does the text promote? What is the role of the audience in dealing with what has been written?

- These critics assume that all art is political.

- They judge literary works according to its political appropriateness.

Roughly, Marxist theory provides interpretations to literary texts according to the philosophical ideology set forth by Karl Marx and his disciples exposing cultural, social, and economic issues.

12. Reader-response Approach

This theory maintains that literary texts are supposed to be read and interpreted by individuals and most of time they differ in their reaction to these texts because of their backgrounds, cultural competence, and linguistic competence. As a consequence critics should not exert too much control on the reader. Meyer (ibid) Summarizes this as follows:

- The plurality of readings possible are all explored.

- Religious, cultural, and social values affect readings.

- No text is self contained, i.e., it is not independent of the readers interpretation.

- Focus should be on the values embedded in the reader rather than those embedded in the text.

- Reading, esp., literary is a creative process.

Within this approach literary reading should be considered as a transaction between the reader and the text and it explores what happens in the readers mind when reading literary text relying inevitably on his social, religions and cultural background (May, 1999).

For the proponents of this approach, literary texts do not contain explicit meanings, it is the reader and only the reader that can derive meaning from them since readers are different in their intellectual and cultural construction, their reaction to texts is supposed to be different. Thus, a same text will have several interpretations and not one, most of the cases, imposed by critics. More than this, a same reader many suggest a different interpretation when he reads the same text two or three successive times or two or three years later.

In general, this approach comes as a reaction against theories which assume that a text may have one correct and exact interpretation and insist on the great role of the reader in giving a final also personal interpretation. Lethbridge (2003: 20) proposes a concept that emphasizes this theory, it is textual gaps or blanks; this means that all texts have some gaps which must be filled by readers. Filling these gaps actually is reader-oriented. It depends on the reader's intellectual and cultural constructions as well as his social conventions and religions values.

Conclusion

It is actually a necessity to take into consideration foreign language teaching approaches and methods when dealing with literature teaching. Teaching English literature in EFL classes should not be regarded or treated in isolation from its general context, as long as literature is not an end per se, but a required tool among many imparted into foreign language classes to reinforce and enhance learners' linguistic, cultural, and intercultural competences. Literature, in fact, exposes learners to more authentic material and provides them with more opportunities of reading and interpreting processes; thus it has lately gained immense care among

educationists. In the classical teaching approaches, literature was considered as a vehicle of transmitting thought, experiences, cultures, and philosophies between nations. In the last decades and after the considerable shift of EFL pedagogy from classical approaches to more contemporary ones, many pedagogic implications have been set to reconsider the role of literature teaching in EFL classes). Actually, literature provides learners with authentic materials which will foster their natural acquisition of foreign languages. Accordingly, literature teaching approaches, methods, and models and their relationship with foreign language teaching must be known in order to match them appropriately and then giving literature course a theoretical framework depending on the situation in which a foreign language is being taught. Teachers of literature should also take into consideration intercultural dimensions in treating literary texts. This can help learners understand and respect the others' cultures. In reading literary texts, learners are supposed to interact with each other and respond to the topics and aesthetics introduced by literary men who represent authentically their societies. This idea is reinforced within reader-response which is regarded a prominent literature teaching approach.

CHAPTER TWO: PEDAGOGICAL CONSIDERATIONS TO LITERATURE TEACHING IN FOREIGN LANGUAGE CLASSES

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PEDAGOGICAL CONSIDERATIONS TO LITERATURE TEACHING IN FOREIGN LANGUAGE CLASSES

Introduction

There have been constant increasing calls and voices signaling the importance of integrating literature in foreign languages classes and curriculum. University foreign classes are highly concerned with the issue since university is the only institution that holds academic formal education for foreign languages.

Several theorists relate this call to the opportunity provided by literary texts to learners to use authentic language and handle it. For them authentic texts facilitates their natural and real contact with the foreign language and dive the learner in a real linguistic and cultural bath. Chosen (2002, 172) affirms that "Literature can also act as a powerful change agent by developing pupils' intercultural awareness while at the same time nurturing empathy, a tolerance for diversity, and emotional intelligence."

The urgent issue actually is not passed at this level but goes beyond this. The significant issue is how this subject (literature) should be handled and integrated. What methods should be used? What text should be used? and how these texts should be read and interpreted? These inquiries are very crucial in the field of teaching and if not taken into consideration literature in the foreign classes will likely to fail because of the variety of literary texts and their specific characteristics which distinguish them from the other kinds of texts. Through this chapter we shall try to suggest a pedagogical framework for teaching literature and managing a literature course class.

In seeking a pedagogical framework for teaching literature we see that exploring classroom and lesson planning seem to be of a high importance in fulfilling the task. Methods and techniques of teaching English literature also will be considered.

1. Choice of a Method

A very particular attention has been paid recently to approaches and methods for teaching foreign languages. Actually these methods do not come to the scene abruptly or occasionally, it is, indeed a result of significant change and shifts in the demands of both society and inevitably learners. There is reciprocal and integral role of both society and learner, i.e., they must go in harmony and integration (Richards & Rogers, 1992). Old methods of teaching foreign languages, in some situations have proved failure since they are no longer able to satisfy the needs and demands of present day learners. As far as literature teaching is concerned, learners should be provided with certain intellectual, cultural, as well as linguistic potentialities to promote their learning assimilate and interact with otherness, and ultimately responding positively to the linguistic and cultural dimension of the target language (Brumfit & Carter, 1989).

2. Communicative Perspective

Since the appearance of CLT Approach, an increasing demand for applying and adapting communication methodology in EFL classes has been sought all over the world. This refers partially to the usefulness and efficiency of this methodology and partially to the opportunity provided within this method to learners to be successful practioners of the target language.

In literature programme, this method gave a tremendous opportunity to teachers to introduce real "authentic material" which will plunge the learner in a real linguistic and cultural bath. Hedge (2000, 67) asserts that: " With communicative language teaching has come pressure to use authentic materials, in other words, materials which have not been designed especially for language learners and which therefore de not have contrived or simplified language." As noted before, authentic texts are those which have not been simplified for a specific use or practice for reading. This includes letters, newspapers articles, horoscopes, maps, curricula vitae, theatre programmers, stories, and poems (Hedge 68).

These texts in which nothing has been changed impart a very valuable chance to learners to practise and use real world language. Learning can be considered successful only if learners respond positively and interpret properly the intentions of original material (Widdowson, 1985).

Concerning literature instruction, literary texts with all their types and genres are advocated and introduced recently by the proponents of communicative methodology into EFL classes to meet this end. They can offer a significant opportunity if properly exploited by teachers of literature to learners to access linguistically and culturally original texts, far away from contrived texts which proved failure for learners of foreign language when they encounter native speakers or read literary texts in their original versions (Seyler & Dorothy 1981).

Communicative methodologists, therefore, have recently called for integrating all sorts of literary texts into EFL classes so that learning will be more and more realistic and authentic. Widdowson (1984, 36) asserts that:

> The issue of teaching English literature in a non-native context dates back from early years of this century when literature was considered of high prestige in language study and access of literary works was assumed part of the purpose of language learning.

This call has led to urgent concentration on literary texts in foreign language classes and thus exposed learners to original materials which are not designed for them, but for natives. This interest in integrating literary texts into classes is meant to promote and develop the learners understanding and integral use of the language and foster the interpretive cultural and critical potentialities of learners. On the whole, authentic texts mainly literary ones are introduced in EFL classes not only for their literariness' sake, but also to give to the process of learning an integrated aspect, which seeks to develop a whole process that ultimately should result in a well-balanced learner, that who is linguistically, literary, and interculturally competent (Tunnel & Jacobs, 1989).

However, on the other hand the noticed shortage or even absence of a consistent methodology to teach literature at university combined with the difficulty and sometimes the inaccessibility of many original literary texts, esp., in poetry to foreign learners hinder in many cases to achieve the expected results put forward in this context as affirmed by Long (1986, 42) " The lack of a consistent and suitable methodology for the teaching of literature brought about rather the opposite effect than the expected one".

Actually, if the issue of introducing literature into university programme is of great importance and utility, still its effectiveness is rather challenging. Looking for a consistent teaching method seems to be an urgent task on the part of teachers and

educationists. Within the Algerian context, and in some universities in which a questionnaire was administered, it has been shown that the majority of literature teachers are orator knowing-all members who deliver their courses in a crowded amphitheatre to their passive spoon-fed learners who are scarcely given any chance to be involved in their learning, what worsens the situation and after some interviews with students is that they have never been given the opportunity to give their own interpretations to literary texts. More than this, they most of the time rely on literal translation to their mother tongue; they also never practised how to extract meaning form texts which are full of figurative language and rhetoric devices. Their teachers provide them with raw material and theories and later distribute some texts and ask them to read and paraphrase, discuss, or criticize, eventually, and without letting students provide their interpretation, the teacher provides them with standard explanations, to be taken by heart and sometimes from books keys and other his own improvisation. The students rely on these explanations and pour them back on paper the day of the exam. This reality actually made us question the situation and raise a voice to call for and introduce a methodology and certain pedagogical measures in teaching literature hoping to help improving the state of literature course at university. A methodology which would firstly encourage students to develop a certain sense of involvement in their own learning and personal responses to literary texts, as well as reduce the intervention of the teacher who assumes a dominant position in his class.

The 1980's witnessed an enormous reawakening of interest in literature teaching in EFL classes. Some theorists such as Widdowson (1984), Brumfit, and

Carter (1989) stressed not only the importance of teaching literature but for the necessity of introducing a different pedagogical approach for non-native speakers of English.

3. Literature Teaching Models

Regarding the specificities of literature and literary texts, tremendous opportunities and advantages can be traced in coping with the multidimensional aspects of the great body of literary texts. Considering literary texts as being original, universal, suggestive, and ambiguous actually will give chance to learners to discussion, interpretations and personal responses. These faculties will ultimately ensure students interaction with the text and with each other in a way which will enhance their language learning and personal cultural growth (Maley, 1989: 11). Conversely if these advantages are not properly handled, severe resistance and disgust to literary texts may result on the part of learners. Teachers of literature thus have to opt for a solid and consistent method in teaching literature.

Concerning literature teaching methodology within the education framework, Carter and Long (1991) designed three major models each of which is associated with specific pedagogic practices. These models are the language based, the literature as content or culture models and literature as personal growth or enrichment models (Lazar, 1993; Carter & Long, 1991). What should be stressed here as general didactic convention is the eclectic dimension of teaching any subject, this means that the three models can be used within a course depending on the nature of the literary text and the suitability of load and class preparedness, as each model can be used separately in a given situation.

3.1. Language-based Model

The major aim of this model is to improve the learners' knowledge and proficiency of the target language (Lazar, 2000: 28). Proponents of this model maintain that aesthetic judgments should be based also on meaningful interpretation of the text. And without sufficient linguistic awareness the learner will not be able to comprehend a text fully. Thus literary texts are exploited for their grammatical structures, rich vocabulary and sentence structures as Lazar (ibid: 28) affirms: "The main aim and method of the language-based model is to help students make meaningful interpretations and enhance the general awareness of English by drawing on the knowledge of familiar grammar, lexical and discoursal categories." According to this model, the learner will develop and enrich his language input in all its forms, from vocabulary to discourse as long as literary texts offer a very varied realistic uses of the language. Proponents of this approach (Savvidou, 2004; Martinez, 2002; Mc Rae, 1991) maintain that studying linguistic devices in a literary text will help learners to improve their knowledge about the language and provide them with linguistic abilities with which they will achieve realistic as well as aesthetic appreciation of literary texts. They consider literary texts as very vital resources to provide learners with various styles and registers which are not available in nom-literary texts. The literary texts comprise a wide range of topics and issues, the thing which provides excellent opportunities for learners to give multiple interpretations and stimulate class discussion and interaction. Providing such valuable opportunities in EFL classes is actually a very effective means that would foster learning and enhance the manipulation of the target language (Smith, 1991). In order to achieve these aims,

learners are provided with tools they need to process and interpret literary texts. Stylistics thus enjoys a dominant place in such classes. Stylistics is concerned mainly with intrinsic close study of the text itself. Techniques and procedures used here are targeted mainly with intrinsic close study of the text itself to decipher and analyze the text itself without referring to external elements. Lazar (2000: 27) affirms that "Here the method of linguistics or stylistic analysis is frequently adopted. Stylistic implies a close study of some linguistic features and devices of the text in order to achieve a general understanding of a text or how meaning is transmitted". Activities within this model seek not only interpretation and meaning, but also try to develop some writing and speaking skills, thus bridging the gap between literature and language study. An example for illustration may be to ask students to predict about what will or may happen after a chapter of a story or at the end. Throughout this activity the students are supposed to use the future tense or model auxiliaries like may, might, would, etc. Here the aim of the teacher is to stress language points through exploiting a short story. The following figure may show the link between this model and language study.
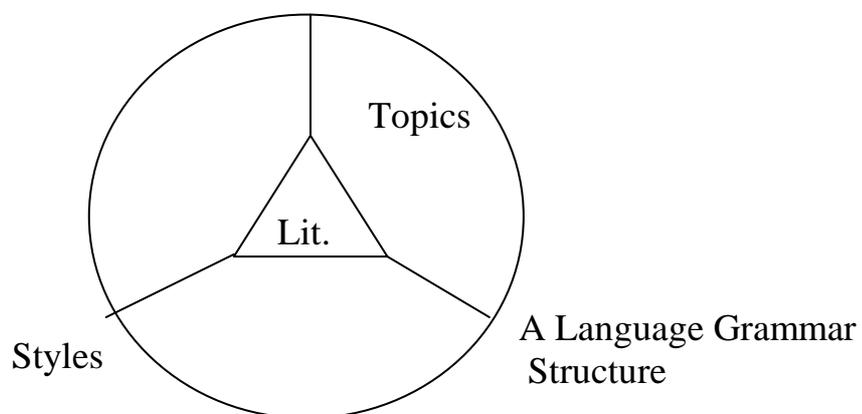
Diagram1: Stylistics and Literature

This diagram shows how literary text is a core element of a whole cell which is language. The literary text comprises language elements, stylistic devices and various issues and topics. These components are to be invested in literary courses so that they would help learners develop their language skills and lead to good manipulation of the target language. This model tough a very useful and helpful in exposing learners to artistic texts and provide a language framework for them to enhance their language skills, Lazar (ibid) argues that if it is used excessively it will destroy the pleasure of literary reading. Teachers, thus, should not devote whole sessions in stylistic analysis of literary texts. The solution of the problem is that language and stylistic points are extensively discussed only where they are inevitable, of a great significance, or when learners are interested in them and ask for detailed linguistic explanation hoping to benefit linguistically from the text in hand. This involves tense expressing, adjective-adverb use, rhetoric expressions, new and interesting vocabulary (Long, 1986; Kennedy & Dana, 1995; Lethbridge & Mildorf, 2003).

3.2. Literature as Culture Model

The words that make up the phrases suggest that this model aims at casting the learners not only in the linguistic bath, but in the cultural one as well. Proponents of this trend believe that literary works are the relics of culture and direct exposition to them will help learners understand, assimilate, interact, and appreciate different cultures and ideologies, among these, Carter & Long (op. cit: 56) approaches literature as "A means to introduce students to certain aspects of the target culture, such as history, literary history, theory of genres, biography of the authors." This

model emphasizes on the importance of the cultural aspect of literary works as they are considered a genuine product and reflection of some people interacting with their political, social, and cultural realities. Thus, the understanding and interpretation of literary works is dependant in a way or another on how much cultural knowledge is imparted to the learner. Cultural knowledge actually is external, i.e. comes out of the text. The history of the target people, the history of their literature, biographies and history of literary people (authors) literary theories and genres are highly considered within this method. This trend sees all that is about the literary text is indispensable and thus has to be provided to contribute to full understanding of the text. Without the external elements the text will not make a cultural sense, though linguistically it can be highly significant.

Here literary texts are assumed to reflect factual as well personal representations of a given social and historical reality in a specific time. Shakespeare's sonnets, Wordsworth's poems, Dickens' novels, Shaw's plays, Ibsen's plays, and Poe's short stories, all these are literary forms that deal with various issues, in different periods of time, and dissimilar social realities (Shaffer, 1994).

Investigating the writer's biography, the history and social mobility of his society the genre literature he is using are of a high importance to help learners assimilate the issues discussed in a literary work. Also, it will help to interpret them appropriately and relatively, as long as they belong to a certain cultural set. This will give learners opportunities to compare themselves to otherness rather than to get influenced, since they feel they are involved in a different culture rather than to

consider a literary text as eternal and over-generalized reality (Carter, 1996). The diagram below may illustrate the model:

History   Literary History   I   Biography   1   2   II   3   4   III   Theory and Genre
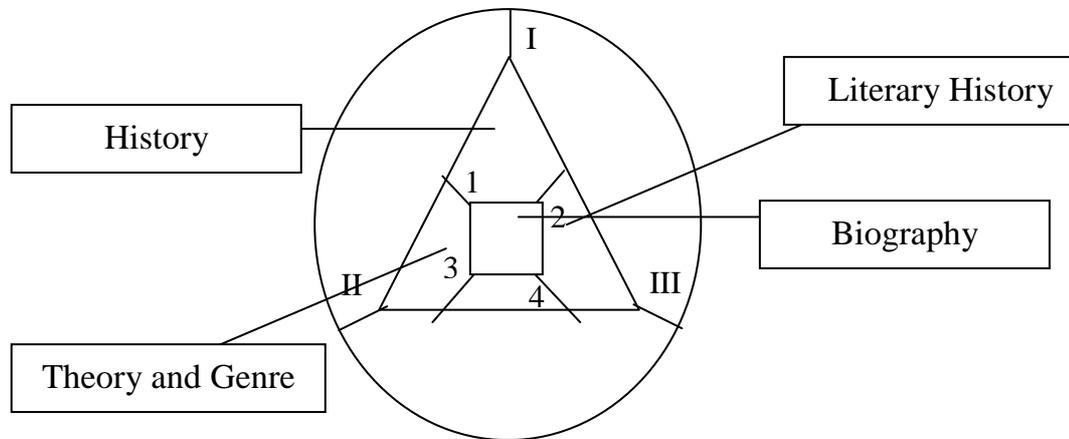
Diagram 2: Literature as Culture Model

The diagram shows how the literary text is related to its linguistics and cultural realities. Comprehending and processing literary texts involve firstly investigation of its linguistic components and secondly its cultural ones. It seems that linguistic or stylistic processing of a text is not sufficient to reach a high interpretation and attain the author's intentions as long as the text can not be stripped from its cultural framework. When the teacher presents a lecture about the history of literature, history of the people concerned with that literature literary theories, genres, and biographies, he must target and aim at comprehending the literary text at the end. The ultimate outcome must result in a good understanding and appreciation of the text, if not all these components will be of no sense to learners while a language-based model stresses the importance of linguistic elements to process a literary text properly and the content model goes beyond that and introduces cultural components in analysis and interpretations of the texts.

It seems, however, that both models complement each other since a learner can never attain a full and ideal understanding of a literary text without opting for both models in a very integral way, so that one will work with the other to reach the objectives set forward which is, mostly, appropriate interpretation of the text.

3.3. Personal Growth Model

This teaching method adds a complementary task to bridge the gap between the language-based and the cultural models. It aims at empowering the learner abilities and engaging him emotionally to interact with literary texts. Literature within this approach considers literary material as a resource to stimulate the learners' latent personal potentialities. Carter & Long (op. cit), Lazar,) op. cit stresses the importance to motivate learners to participate in class discussion and involve them in making personal judgments about texts. They seek to give an opportunity to learners to appreciate English literary texts through a highly linguistic, intellectual, and emotional interaction. Carter & Long (op. cit: 03) pinpoint that personal growth model:

> Aims to the development of language competence and literary competence
>
> of the students and is better expressed in terms of pleasure and personal
>
> fulfillment which come out of the reading of literature and making a literary
>
> text one's own.

It is explicitly stated here that language competence and literary competence must lead to a personal and pleasurable reading of literary text. And the efficient way to reach this end is to make learners consider the text their own. Proponents of this trend do not favour a very academic setting of literature course; they however insist on being serious and respectful. It should be a balanced course, a blend of

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very personal expressing of the self, seriousness, respect, and enjoyment with relaxation and pleasure. The assumption behind all this is to ensure a continuous love and appreciation of literary reading which may and why not go on beyond classroom practice (Carter& Long, ibid). The figure below displays the model in an integral way with language based model and the culture model.
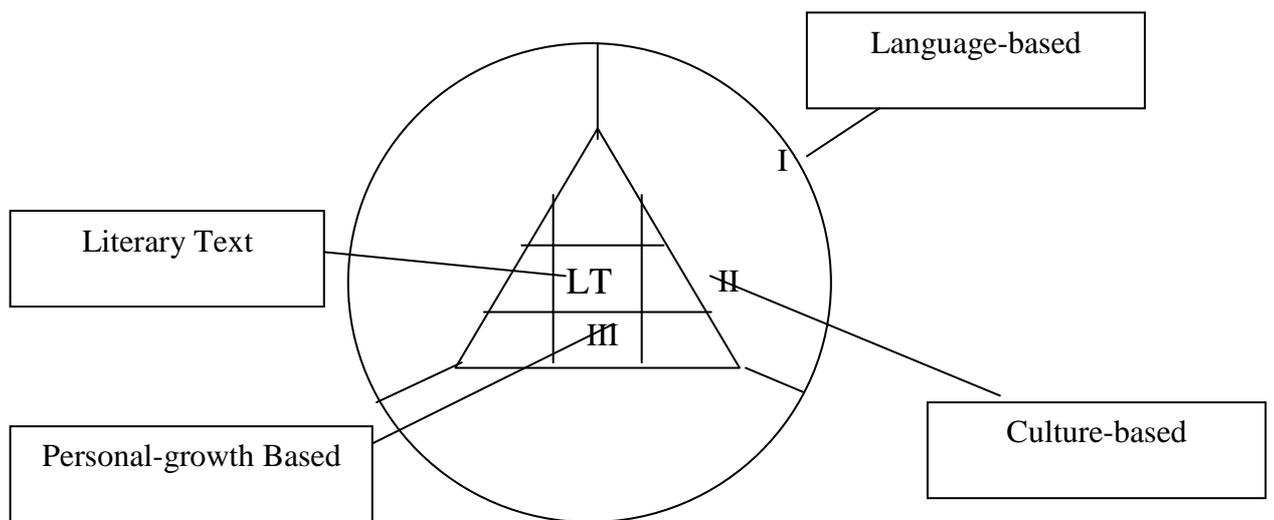
Figure 2: Personal-growth Model and Literary Text

This figure illustrates clearly the position of the personal growth model which should come as a natural result from the language-based and cultural based models. Adopting a LB model and CL models should be used aiming to obtain a personal response on the part of learners. Personal growth is indispensable and very fundamental in fiction since learners are emotionally engaged with the text and not only linguistically or culturally. McRae (1991, 97) confirms that a literary work that provides no reaction is counterproductive to learning.

Literary texts actually being imaginative can provoke the learners' thought, reflection, associations, emotion, and various responses. The teacher has to benefit

from the multi-various richness of the literary text and center his course on stimulating the learners' responses (Rumelhart, 1987). He however should provide them with necessary knowledge concerning moral issues, decisions, anticipation, expectation, and evaluations. This should ultimately be carried out relying on the main objectives set to the course and the general framework (thematic context) of the text and his author. His role- the teacher- will be that of a mediator and initiator to help learners interact with the text more profoundly. As McRae (op. cit: 9)believes "the teacher's role is as intermediary between author, literary work, and receiver in order to open a multi-directional sphere of interaction". So, the role of the teacher is limited to direction and encouraging interaction in order to achieve a well-planned goal.

3.4. Pedagogical Implications of Personal Growth Model

According to Carter and Long (1991), and Tudor (1996) literature teaching should aim at fulfilling the following points within a pedagogic practice:

- Literature in EFL classes should be explored in the light of a learner-centered pedagogy.

- The teaching of literature in EFL context should aim to elicit the students' responses to the text and to guide them to personal discovery.

- Literary text should appeal to the students' interests, concerns, and age.

- Literary texts in EFL context should be considered as a resource not only for the student's language and literary enrichment but as a motivating opportunity for their global education and personal growth.

This pedagogic endeavour actually prefers a learner-centered approach which departs enormously from the traditional and classical views of teaching literature. Literature, thus, should be targeted to enhance the students' communicative needs and learning preferences. This will foster their responses and the love of personal initiatives and participation, the thing which will instill in the students a love for reading literature which hopefully will continue and go on beyond the classroom framework. As for the literary texts they should be carefully selected in order to stir the students' interests and concerns to create a very communicative classroom far away from the authority and dictations of a know-all teacher. In return, thus, will help them to construct themselves and enhance their learning and linguistic, cultural, and personal growth.

4. Literature Course Problems

In EFL classes, several points have to be considered in order to hold a successful literature course. Pedagogical issues like language conformity, text selecting and group organization are of high importance. The programme content is regarded rigid and raw if it is not adapted suitably to meet the needs of learners and to attain the goals of the course. Factors like load "time allotted to session ", the number of learners, the availability and length of the material, and the use of didactic aids, play a great role in achieving a successful outcome. Teachers of literature, therefore, should work with each other to prepare the scene and to meet all these factors so that the course will realize some literary, linguistic, cultural, and pedagogic ends.

4.1. Language Gap

Probably the most demanding difficulty in teaching literature, particularly assigning literary text is the linguistic gap between the text and the language that is currently used by students (Selden, 1989). The text may be very ancient and full of archaic words; meanwhile the learner's language stock may be very recent and updated. Also, the text may be written within a specific social or artistic register that the learner is not familiar with. These significant differences will actually hinder the reading and comprehensibility of the literary text. More importantly is when the teacher assigns texts which contain some syntactic and morphological features that are very different from present day English.

Students will find it impossible not only to comprehend but to read also. This has been noticed mainly in texts destined to second year students which include Shakespeare's sonnets, plays and the poetry of the classicists and romanticists.

Here, it is important to say that teachers should enhance the learner's linguistic awareness of a the state of language itself of the period in which the studied text was written.

4.2. Pedagogical Measures

Literature teachers are required to enhance their learners' linguistic as well as cultural awareness in a literature session. Special linguistic awareness must be reinforced when the reading texts are out of date and written in earlier linguistic period (Tunnel & Jacobs, 1989). Here the teacher has to hold a session to study some linguistic features and hints prior to the text without focusing on whole comprehension. The text will provide a good occasion to learners to see differences

of old and nowadays English and to be aware of the linguistic changes and language evolution. If phonological changes are noticed in text, the teacher has also to introduce some pronunciation samples and patterns in the lesson to make learners aware of the phonetic changes and their implications, this however, does not pose considerable problems except with poems (Carter & Long, 1991).

The role of the teacher here can be significant. He may provide the learners with lists of equivalents, paraphrase some expressions, explaining some idioms, and clarifying some syntactic patterns. He may also add some alterations in the text like italicizing some key words or setting additional punctuation marks. Or all that can be left to be discovered by the leaner, but it may take longer time (Smith, 1982).

4.3. Text Selection

One of the most crucial issues in literature course is choice of text. Text choice is regarded by many teachers as a very mechanical and ready matter as long as some titles and writers are provided within the syllabus content. Thus, they never bother about that only when the works are not available in the local library, but nowadays most of these works are available on the internet. Some teachers also choose texts that they found more easily comprehensible and appealing to their readers or those which may go with the linguistic abilities of their students. Others also choose texts according to their length or brevity taking into consideration load and time allotted to reading. Lazar (2000, 48) advances three major criteria in choosing a literary text. These are, the type of course, the type of students and factors connected with the text itself.

The type of course comprises the level of students, i.e., which class year. The teacher has to distinguish clearly between class programmes (Beverly & Zakaluk, 1998). Second year, third year, and fourth year programmes are not similar but complementary in content. Also, reasons for learning literature and a given theme or topic must be identified by the teacher. This is to be stated in the official syllabus, but it may be slightly modified according to other criteria and circumstances of the course and, to the teachers own qualifications, to the local department urgent needs; this can be discussed in local or national meetings and seminars.

More than this is load, or intensity of the course (Lazar, op. cit). This implies inquiring about the number of sessions and hours devoted to the course and to the session. Also whether the course is followed by tutorials or not. If yes, the teacher most of the cases will reserve a session for the course and a session to handling literary text, Thus he may use more extensive texts.

Type of student includes the dominant age since it plays a great role in raising the rate of interest of students vis a vis the material they read. Very naive short stories for instance, may not be liked by mature learners. Also the students' interest and hobbies are questioned here by administering regular questionnaires or open panels. Hobbies and interests can not be ignored as they increase motivation and may create a literary text permanent love. Another factor here is the cultural or ethnic background of the students, or even their nationality. This is a very urgent requirement otherwise it will hinder the tolerability of the themes and topics discussed or presented by a writer. Here the teacher ought to avoid topics that may injure or offend students' feeling, belittle their personal convictions and cultural

conventions, or nurture division and political disturbance (McRae, 1991; Lazar, op. cit). Lastly the students' previous experience of literary text reading inquires teachers to know, in advance, their students' experience in literature theories and literary reading. Literature in their mother tongue is to be considered here, since it can be very helpful in reinforcing the foreign literature if exploited by the teacher. The following figures may show in a scale how criteria of text selecting are related:

III ———/——————\——— Course time allotted
                              [load]
II ———/——————————\——— Reasons / objectives of …..
                              [syllabus]
I ———/——————————————\——— Student level
                              [academic year]

Figure 3: Type of Course

III   Age
      ———/—————\——— [supposed class year]
II ———/——————————\——— Literature level

                              Ethnic / cultural background
I ———————————————— [social / culture belonging]

Figure 4: Type of Student

IV ——/—————————\——— Link with syllabus
                              [Fit the syllabus]
III ——/———————————\——— exploitability
                              [tasks / activities]
II ——/——————————————\——— Length
                              [text with time]
I ——————————————————— Availability
                              [materiel choice]
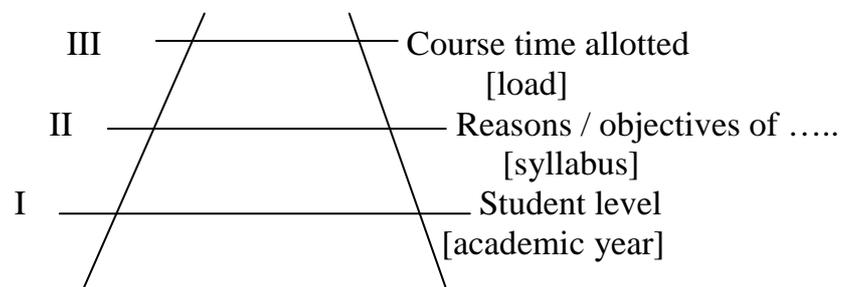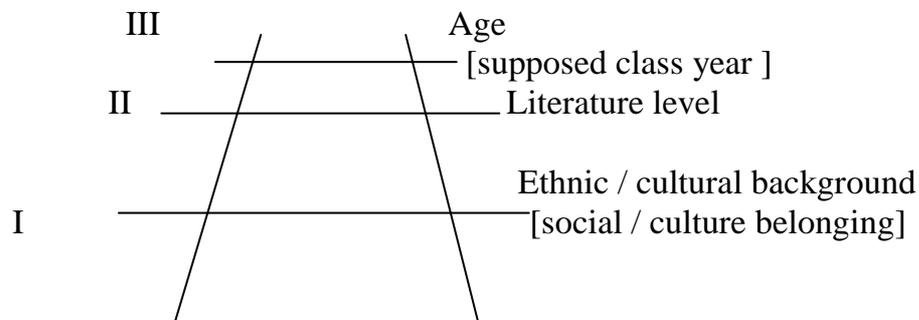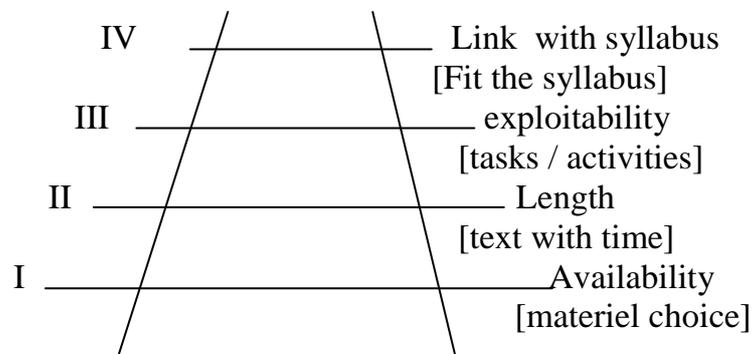
Figure 5: Type of Material

4.4. Text Selection Measures

Text selecting for reading is to some extent a very crucial issue for both teachers and learners (Krashen, 1981). The first handicap is the availability of text and text books to be used in accordance with the assigned programme of literature. The teacher has to survey the local library to make sure that the material necessary required to cover the content of the programme is available if not he may ask students or colleagues or even consult other libraries to provide the material. Nowadays, however, most of the literary works or else, are available on the net. Learners can do that by themselves if they are provided with some sites. The internet will make texts available to all students, through burning CD copies and reading them or just the needed extracts on a computer. Data show and slides can be used also in collective reading sessions (Brumfit & Carter, 1989).

The other point concerning text is its length. The teacher must calculate time allotted to the text in class. He has to make sure whether time for reading is enough or not. Also, the students' available time has to be considered. This requires the teacher to check their timetable to assign properly readings at home. Reading sessions can also be held regularly in a free room with or without the presence of teacher. Another necessary point is the role of the teacher in selecting the amount of reading. This includes the part of text that will be read, full version or abridged, and the amount of information that the learner needs before propping into the text. If the teacher assigns an abridged text it will be a requirement to provide learners with extra information around the text to make it intelligible to ensure an appropriate interpretation within a whole context (Brumfit & Carter, ibid).

The third point is exploitability. This implies tasks and activities that the teacher can devise to use and exploit the text fully. The teacher should then assign literary passages and devise some activities in order to invest the latent linguistic, cultural, and artistic knowledge in the text. Activities should be varied to test the reader's linguistic as wall as literary competence. Activities to test and evaluate the learners' level at figurative language, versification and prosody, theatrical and drama techniques are to be incorporated to enhance the learners' literary awareness. Some extra audio-visuals could be used like films adapted to a story or a novel, recordings of a play or poem and readings about the life of an author (Ellis et al 1991; Nuttall, 1982; Carrel, 1987). On the whole, here, the teacher is required to use many techniques any activities any audio or video support to exploit the text and benefit from the literary and linguistic knowledge inherent in that text.

The final point is the link with syllabus. This actually requires the teacher to find links and relevance with the whole programme content and the objectives set forward to attain some outcome (Grabe, 1991). Teachers must take into consideration the aim of dealing with a text and not with another, since this should not be left to chance. The texts must go in harmony with the whole process of including literature in the programme and the major objectives that programme desires to achieve. This part will be even responsible for determining the convenient method and devising the appropriate activities and tasks to fulfill the objectives.

5. Pedagogical Criteria for Selecting Literary Texts

A pedagogical difficulty in EFL classes may be the difference between learners' intentions and interests. Assigning literary texts that may suit the whole class and

foster the learners' discussion and interaction is a very vital task on the part of the teacher. This requires the teacher to investigate the learner himself, his linguistic proficiency, his cultural and literary background (Lazar, op. cit; Day, 1994).

5.1. Learner's Linguistic Proficiency

Of course learners come to university with some linguistic proficiency in English language. They may read easily long texts, they may understand the strongest ideas in them, and they also may discuss and work on them. The characteristics of literary texts however might pose some problems as Lazar (op. cit, 53) explains: "Literary text departs strikingly from the usual norms of language use, it includes a great many archaisms, rhetorical devices, and metaphors; or it makes use of the dialect or register." It is highly pedagogical for the teacher to consider literary text different in form and norm than non-literary texts. Starting from this point before coping with them the teacher may check the language and figurative language of the text then determines how much of linguistic, and rhetorical points have to be discussed before propping into text reading. He may hold a whole session to enhance the learners' linguistic background in order to prepare them to handle all the linguistic points that they will encounter when interpreting the text. For this point Lazar (ibid) raises the following questions:

1) Are the students sufficiently familiar with the usual norms of language use in a given text? ; 2) How much of the language in the text will students be able to infer? 3) Will students find it useful and enjoyable to study the text?; 4) Will they feel demotivated by the difficulties of the language?; 5) Will students be motivated by other factors to study the text (e.g., tapes, films, songs, events, pictures …); 6) Is

the text too specialized in its language to be relevant to the type of language the learners require?

Overall, these concerns ought to precede any literary reading since it plays a significant role in the success of the course and helps the teacher to choose the most convenient text that eventually may be enjoyed and then handled by, at least, the high majority of the learners if not all of them.

5.2. Learner's Cultural Background

Here it is the learner's social and political surroundings as well as his expectations that will help him understand or not a literary text. For a learner to understand a given literary text, he is required to access to the cultural environment of that text. For instance, Austen's novels could not be properly interpreted and enjoyed unless the learner gets sufficient knowledge about social classes and class system conflicts in the English society. It is the same for Dickens' novels, Shaw's plays as well as Browning's poems. The learner's own cultural background is very helpful, but it still insufficient because of the diversity and difference that may be felt when comparing the learner's own culture and the culture of the target language within which a literary text is written. This means that if a learner reads an English poem, short story, a novel or a play starting and relying on his own original (native) culture he will never likely understand and interact with that text. In some cases he will restrict its interpretation to a minimum depending on the limits and restrictions of the learner's own culture.

The teacher here has to foster the learner's cultural background of the target language through introducing cultural, social, and political elements into his course

and before starting the analysis and interpretation of any literary text, in order avoid the interpretation of the text in the light of the learner's own culture only. Lazar (ibid: 62) affirms that "it was pointed out that readers invariably interpret text in the light of their own world-view and cultural experience"

The teacher can also benefit from other subjects taken in parallel with his course like British and American civilization, General Culture, Arabic Literature and even Psychology, and Psycho-pedagogy. These subjects can play a significant role in enhancing the learner's cultural background that would eventually help him understand the cultural components of a literary text and the author's intellectual and political implications. Coordinating sessions and meetings with the teachers of these subjects can help achieving this and more importantly if the same teacher is in charge of two subjects like British civilization and British literature. It has been proved, from discussion with the local teachers that teaching these two subjects for the same students help them develop a very strong mutual cultural background which will serve, in a very consistent way, the two subjects and even more.

Concerning cultural background and literary text selecting, the teacher must know that not all texts present cultural problems for students. The teacher should work with text in a gradual way (Carrel, 1987). He may start with texts that are more culturally accessible like those which are written by writers of close or similar cultural stock of the learners and gradually move to writers of a foreign culture. Here the teacher may refer to the themes and topics discussed in a literary work to spot the relevance of the text.

Lazar (op. cit, 24-245) develops a list of some cultural aspects to consider when using and dealing with a literary text as summarized in the table below:

Products and objects that exist in a society, but not in another
Proverbs, idioms, metaphors, humor, riddles, and sayings
Social structures, roles, relationships (e.g. Polygamy)
Rituals traditions, customs, festivals
Beliefs, values, superstitions, taboos
Political, historic and economic background
Representativeness: what class, about what people is the text written
Genre and types of different texts in the different languages
The state and level of language

Table3: Cultural Aspects of Literary Text

5.3. Learner's Literary Background

Here the teacher must consider the learner's literary competence which is as important as linguistic competence (Lazar, 2000). This means that when choosing a literary text one has not to check whether the text is linguistically accessible or not, but he has also to know whether learners will be able to interact with the text and its literary devices. It is assumed that learners who have already dealt with literature even in other languages will display some literary competence when they deal with literary texts in any language, because this experience will help them develop certain literary competence. Learners who have a very high linguistic competence, on other hand, may stand unable to interact with and interpret literary texts if they are not familiar with literature, that is they have no literary competence. Lazar (ibid: 54) affirms that "Students who have little literary knowledge, but are linguistically proficient, may find themselves understanding each individual word on the page without being able to make sense of the literary meanings behind the texts."

Literary competence is then that ability which allows readers to treat literary text relying on certain literary conventions and principles. This will allow them lift the words of a poem or a fiction passage then convert them into literary meanings.

Literary competence can be reinforced through introducing into literature course activities dealing with the language of literature such as figurative and rhetoric language, literary terms, literary movements, and literary forms or genres (Martinez, 1991). For a good assimilation of these literary elements, teachers should not rely on definitions only; they have to opt for other more practical activities such as matching the definition of a metaphor with a metaphor extracted from a text or a poem. On the whole, choosing a literary text will depend on the literary readiness of the learners. If the learners are literary ready, i.e., equipped with the necessary literary knowledge, they will interact with and respond to the text aesthetically and even critically and not only linguistically.

5.4. Check List for Choosing Literary Text

When a teacher has to choose a literary text the following check list may help him to do the job properly. This list is adapted from Lazer's text selecting (op. cit)

Literary Text Choosing Checklist
I – Type of Course
-Students Level /Class
-Reasons for Learning English
-Kind of English: Specialty
-Load: Length of Course.
II- Type of Student
-Age and Intellectual/ Emotional Growth
-Interests and Hobbies
-Linguistic Proficiency
-Cultural Background
-Literary Competence
III- Features of Text
-Availability of Text
-Length of Text
-Exploitability
-Relevance with Syllabus

Table4: **Literary Text Choosing Checklist**

The checklist should be considered by teachers of literature when opting for a literary text. It will help them find the appropriate materials for their students, and if carefully respected, it will augment some literary response and develop in learners a love of literary texts even outside classroom practice. Also it will reduce the teacher's intervention and effort in the class, as long as, learners will find the text accessible and suitable and thus enjoyable.

6. Evaluating Literary Material

When teachers select literary materials according to the criteria of literary text choice, they have to evaluate and classify these materials according to types of students, and the relevance of these materials, depending on the general needs and objectives of the course. This task can be done by the teachers of the same subject and revised continually because it changes according to learners and their readiness. The teacher, also, should not focus on the text itself as an end, but on the major objectives of dealing with a certain text and not with another (Carrel et al, 1983).

So the teacher's concern should be related to how to find a text that will foster his students' linguistic and literary background with relevance to the syllabus. Here the teacher may prepare evaluation sheets for the materials in hand for each class. He may also collect materials with students and then classify them. This evaluation will help learners also in using materials in a given class-level, i.e., evaluation sheets will guide learners to read a text, if not this year, next year, and if not next year, the following one and so on. This depends on their levels and relevance of the work to the official syllabus (Carrel

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et al, ibid). Lazar (op. cit) distinguishes two kinds of evaluation sheets, the Quick evaluation and detailed evaluation.

6.1. Quick Evaluation Sheet

As its name suggests, quick evaluation implies a rapid review of a book when one has a limited time or when the material is a bit short and does not pose a certain difficulty (Lazar, 2000; Collie & Slater, 2001). The following table can display this:

Title of Book (Material)	/
Author (s)	/
Publisher /year	/
Level/Class	e.g.: 2nd Year
Aim(s) to Use the Book	
Types of Text	e.g.: Extracts, Poems…
Skills and Language	Reading a Poem
Strengths / Weaknesses	e.g. : Short Poems Ambiguous …
Suitability: Reasons	Suitable : -Language -Fit the Course Points

Table 5:   Quick Evaluation sheet (QES)

The table can be enlarged according to length and overall aims of the book used. But these points can be very helpful for the teacher to make use of a book. These sheets can be prepared by teachers of the same subject and reviewed continually to bring new points, because through reading them many other points may come up. These sheets   can also be photocopied and stuck in the book to, but preferably not to show them to learners, because some items may discourage them to read the material (Lazar, 2000; Collie & Slater, 2001).

6.2. Detailed Evolution Sheet

These sheets are prepared when the teacher has a longer time, or when the book has been read several times. Each time the teacher discovers new items and adds them (Lazar, op cit). The points given in these sheets will not necessarily be found in all books, but may be most of them. The teacher then should not insist on finding all these details in all books, i.e. some cases may be left empty and some questions may be left unanswered. The following table can be helpful:

Title of the Book / Material / Author/ Publisher
Layout: Attractive / Interesting / Illustrations / Visuals
Aims and Organization - Aims of Material - Approaches to be Enhanced - Book organization: Themes, Periods, Genres… - Use of all or Part of Material
Materials and Activities - Kind of text used: Poems, Short Stories …. - Relevance of Texts - Availability of: Tasks/ Activities / Vocabulary/ Exercises - Availability of Historical / Literary Background - Accessibility of the Material - Adaptation of Material
Accompanying Resources - Guidance to use the Materials - Availability of Recorded Material - Possibility of Using the Book by Students Working on Their Own
Suitability for class - Will be Used with Students - Reasons

Table 6: Detailed Evaluation Sheet

This list of items can be modified, expanded or even shortened depending on the material and the evidence of these points in it. When the teacher evaluates a book he can, at the bottom of the sheet, write opinions and whether the book will be used or

not, with what level, and for what reasons. Classification should also show the relevance to the overall aims of the programme. Teaching can then determine whether the material will be dealt with or postponed till the students cover a large amount of knowledge or deal with some points first (Mei-yun ,1993; Lazar, 2000; Collie & Slater, 2001). On the whole, this step is very important to find links between what is being taught as theories, history, stylistics, and the required materials to be read to enhance these points.

7. Promoting Active Learning in Literature Class

In traditional pedagogic practice and teacher-centered approaches, the teacher is considered as active and the learners as fundamentally passive. The teacher is a knowing-all participant, responsible for transmitting all of information and knowledge to learners. In a teacher-centered classroom, the teacher talks most of the time while the student listens and "takes a nap"**.** Regarding the nature of literature and the characteristics of the literary texts, teachers of literature have to promote their learners' autonomy so that they will not depend fully on them but on themselves in reading and interpreting literary texts.

8. Learner-centered Pedagogy

Learner-centered approach focuses on the learner and not on the teacher. This will review the traditional way of teaching and classroom environment. The teacher has to play the role of a coach and guide and not that of know-all expert. The learners will be given opportunity to think and take some responsibility for their learning in a very cooperative way. Learner-centered learning techniques include involving learners in group work, project work, role plays and inciting them to use

their prior knowledge to interpret and understand a text (Rosenblatt, 1985). Griffee (1995, 12) defines eight characteristics of learner-centered classroom instruction. These are:

- Learners determine and define their own needs

- Learners have to develop an awareness of their own learning style

- They have to be able to use various learning strategies

- Learners are expected to set their own goals

- Learners can negotiate the curriculum; they may alter some points and the organization of the content.

- Learners can evaluate the course on a regular basis. They may have a personal tutor assigned to them for regular consultation.

- Learners engage in self-directed learning outside the class like projects.

- Learners need to be proficient in self-assessment. They have to be able to judge the accomplishment of their learning goals.

As seen from the points above, learner-centered model focuses immensely on the learner and not on the teacher. Proponents of this model believe that students can not take responsibility for their learning if they are not involved in the process and if they do not know what they want to learn. Moreover, learners must know and define their needs and goals from learning. This will motivate and make them control their learning continuously and negotiate their accomplishments with themselves, with their teachers, and with consultants. The table below adapted from Brown's Model (2001) compares Teacher-centered Instruction and Learner-centered Instruction.

Teacher-Centered Instruction	Learner-centered Instruction
1-Focus is on the instruction.	1- Focus is on both students and instructor.
2-Focus is on language forms and structures.	2- Focus is on language use (how students will use the language
3-Instructor talks , students listen	3-instructor models; students interact with instructor and one another.
4-Students work alone	4- Students work in pairs, in groups, or alone depending on the purpose of the activity
5-Instructor monitors and corrects every student's utterance.	5- Students talk without constant instructor monitoring.
6-Instructor answers student's questions about language	6- Students answer each other's Questions relying on instructor's knowledge
7-Instructor chooses topics	7- Students have some choice of topics
8- Instructor evaluates students learning	8- Students evaluate their own learning, instructor also evaluates.
9-Classroom is quiet	9- Classroom is often noisy and busy

Table 7: Teacher-Centered and Learner-centered Models

Teachers who hold classical, traditional methods will find it both boring and daunting to hold learner-centered classes. For a good progression of learner-centered classes, the teacher has to devote some time to determine student's learning goals, identify classroom activities which match goals to the materials to be read, and also finding appropriate materials for reading.

Moreover, the teacher has to bear comfortable group work, and tolerate the chaos and noise made by learners and must move from table to table controlling and guiding students, providing them with cues and hints to help them accomplish their work.

9. Active Learning

Active learning is a model instruction that stresses the responsibility of learning at a high rate on learners. Mayer (2004) affirms that active learning derives from theories of discovery learning. Within this method, learning is considered as a learner- driven process, with only guidance on the part of instructor. The instructor has to provide challenges, encourage risk taking, correct errors, and provide learners with reading contexts.

Candy (1991) assumes that active learning must be held carefully and elaborated in well-prepared lesson plans. Also, activities to foster active learning must come after a formal lecture has been presented. Active learning strategies should be considered as follow-up activities to give learners more chance to reinforce and practise what they have already learnt in a basic instruction session, i.e., a lecture which is a teacher-centered model instruction.

Active learning activities include small group discussion class discussion, asking question to class, pair-work activities, and some written work activities. These activities should be open-ended or controversial topics to foster learners' discussion in personal and active debate in which they can express themselves freely, and give their own interpretation, opinion and reaction towards a text or idea. Here texts which revolve around political, social, and cultural issues enjoy great importance particularly literary texts. More than this literary text will provide learners with opportunities to discuss other items which are not found in non-literary texts such as figurative language, poetic language, stylistics, and psychological growth of characters (Collie & Slater, 2001).

Discussion and debate over a point must end in a short written exercise, it is a report- like activity in which learners are supposed to summarize briefly what they have understood or recapitulated from the whole class discussion. This will help them improve their writing skill and give them chance to review materials that have been read and discussed within class discussion (Lott, 1986; Little, 1997).

On the whole, active learning seeks to promote communication through group work and enhance learners' written abilities through report writing after any session. Thus, learners will be considered active as long as they solve their problems then produce something.

10. Autonomous Learning

Nowadays in most EFL classes, learners are supposed to attend a class watching and listening to a talking teacher. They may take notes write lessons, ask question then take their answers from the teacher. The learner, thus, is a recipient to be filled with information and in his turn he can pour what he has taken from the teacher the day of the exam. Graman, 1997: 443) argues that "Students are taught to receive knowledge rather than to generate it". Here students are considered consumers and not producers. In literature courses, learners receive most of the time fossilized idea about literary text then give them back in the day of the exam. Autonomous learning came as a reaction against these traditional practices in classes. It encourages independent thought and judgment and departs from consumer ideology which is based on ready-made products. Harmer (op. cit: 335) criticizes this situation and asserts that:

> To compensate for the limits of classroom time and to counter the
> passivity that is an enemy of true learning, students need to develop their
> own learning strategies, so that as far as possible they become autonomous
> learners.

Harmer (ibid) here claims two important points. The first is that traditional classroom settings, teacher's and learner's roles as well as relationships create only passive learners. Thus they are the enemy of true learning. The second is that learners should develop strategies for coping with their classroom situation. This means that they should be encouraged to take responsibility to reflect on the content and way of the subject they are taking by being given a slight control on the what and, how and when by the teacher (Little, 1991). Psychologically speaking, Little (op. cit) asserts that when learners are autonomous, they feel a certain sense of achievement throughout their learning. Benson & Voller (1997:) add that traditional classroom learning like lecturing and teacher-centered practices suppress in most of the cases, an inborn capacity within some learners considering them as having been born with inner power and inclination to learn by themselves, to do the initiative and learn more when they control their learning far away from the routine classes.

11. Characteristics of Autonomous Learning

Within the concept of autonomous learning, learning is seen as a process that involves learning actively seeking meaning from or even imposing meaning on what is being learnt (Candy,1991), and not simply a matter of fossilized knowledge and a mere memorization. More than this, Candy (1991:102) regards the autonomous learner as someone who "is obedient to a law that he prescribes to

himself". As far as the context of education is concerned, Omaggio (1989, cited in Wenden, 1998: 41-42) states the following characteristics for autonomous learning: 1) Autonomous learners have insights into their learning styles and strategies; 2) Take an active approach to the learning task; 3) They are willing to take risks, i.e., to communicate in the target language; 4) They are good guessers; 5) They place importance on accuracy as well as appropriacy; 6) They are willing to revise and reject rules and hypotheses that do not help to develop their learning; 7) They have a tolerant and outgoing approach to the target language.

From the characteristics above, one can easily deduce that autonomous learning marks a radical divorce with conventions and restrictions of traditional learning practices which consider the teacher as purveyors of knowledge and learners as empty recipients to be filled with this ready-made knowledge. This knowledge is transmitted from one individual to another. Learner autonomy philosophy departs from this belief and assumes that knowledge should reflect objective reality i.e. teachers first have to take into consideration their learners' objectives for learning and negotiate with them the best ways and methods that can be adopted to fulfill those objectives Johnson & Paine (1990). Learners, here, are also supposed to be strategic in that they are allowed to use their own learning styles to get knowledge. And since knowledge is attained and discovered by the leaner himself, discovering in this model replaces teaching; thus, learning is the direct involvement of the learner in the whole process. He has to construct knowledge rather than to receive it. In his outstanding Autobiography, Franklin (1993: 56) says: "Tell me and I forget; Teach me and I remember; Involve me and I

learn". Autonomous learning is based on the promotion of self-directed model which regards learners as objective-oriented, self-directed negotiators, and constructors of knowledge. They must be given the opportunity to use their learning styles and get knowledge by themselves, in order to achieve their learning objectives set by themselves or even by teachers. Let's echo together the famous motto: Teachers stop teaching, let them learn.

12. Practical Ways to Promote Autonomous Learning

Attitudes towards autonomous learning differ from a class to another. This depends on learners' educational background and teaching tradition of the learners' educational milieu. It is believed traditional classrooms are teacher-controlled, thus too much load is put on the teachers' shoulders. In order to move from a teacher-oriented passive classes to learner-controlled classes, learners need to develop their own learning strategies so that, as far as possible they become autonomous learners (Harmer, op. cit: 335). Teachers can promote autonomous learning in several ways.

12.1. Learner Training

In the classroom, learners can be taught how to reflect on the way they learn and how they possibly improve their ways of learning. This involves providing them with the methods and ways how subjects are taught and diagnosing their weaknesses about the subjects taught. This process named "Student's Self Analysis" by Harmer (ibid) includes why some skills or subjects are difficult compared with others. This can be enhanced by discussion about why they remember some issues, why they love or hate some topics or subjects, why they find parts of some lessons easier or difficult. They may also be encouraged to evaluate their own progress

(Harmer, ibid). This implies answering questions about how well they have learnt the material in the last lessons.

In literature classes, learners can be given a piece of literary text, it can be a short poem or an extract from a novel or play then asked to reflect upon it. This means asking the previous questions about the selected text after they finish reading it. This will help the teacher to seize the strengths and weaknesses of learners. This might help him develop effective strategies to help them become active and autonomous learners. This way is a considered as a measure against imposing a given standard method on learners which may result in resistant or passive learners. Learners who will not interact with either the teacher or the material under study.

12.2. Homework and Assignments

Homework is another way of promoting autonomy as long as it is designed to be done out of the class. "Learner autonomy gets a powerful boost the first time that homework is set for studying to do out of class (Harmer, ibid). Though home work assignments are very important they may be also very boring and un-engaging since not all students like to work and study outside class. Here, the teacher has to know in advance then much homework has to be assigned taking into consideration the other homework set by other teachers in other subjects. He may even ask them about it. This can be done weekly or at the end of the session. The teacher has to consider homework a way of active studying and not punishment and time consuming activity.

Another problem hindering the effectiveness of homework is the learners' response to the activities set for the homework. Thus the teacher has to select

activities carefully considering the needs and individual preferences of learners. The question asked here is, how to make homework more relevant to their personal and language learning needs.

A questionnaire administered oral or written with learners may solve partly the problem. The questionnaire may focus on the kinds of activities learners prefer doing at home or in their free time. The answers to this question enormously help teachers assign appropriate relevant activities and make learners well-driven and more engaged. These activities are labeled by Harmer (ibid) student-driven.

12.3. Keeping Journals

Here teachers allot some minutes to let learners write journals or diaries about their learning experiences focusing on successes and difficulties during a given course or session. Harmer (ibid: 339) pinpoints that, " Students can be directed to either write about anything they want, to write about what they have learnt in their lessons and how they feel about it, or to write entries using recently studied language."
The purpose of writing journals is to make learners reflect on their learning, comment on their way of learning and assess it to decide whether it is effective or has to be changed. This may give them opportunity to open a dialogue about their learning and not about the content of learning (Long & Porter, 1985).

This technique can help learners discuss their learning strategies and improve them. Throughout discussing the journals, teachers should highlight successful learning strategies and pass them to the entire class. Learning difficulties and failures should also be discussed and noted so that learners can avoid them in future classroom practices.

On the whole learning journal are like diaries, but instead of reminding learners about their daily activities and appointment as habitual diaries do, they can remind them about their learning practices and experience during a course or a session .

12.4. Self Access Center Training

Self Access Centers (SAC) are circles where learners can work on their own, in pairs or in groups with a range of material from knowledge book, classics, reference book, tapes, CD's dictionaries, and readers. These centers have to be equipped with computers connected with internet to allow learners access to all required sites and addresses. Harmer (op. cit: 340) describes them as follow, " SACs are rooms divided into section for different kinds of material, though it is also possible to put large amounts of self-access materials on a trolley that can be wheeled from class to class." The idea of SACs is that learners can access to any material printed or online and then learn on their own. They can be helped by teachers or the SAC 's assistants who must be highly knowledgeable and qualified, or even specialized. Learners have to access to these centers in their free time after class or during class accompanied by their teachers. Other learners from different disciplines can also access to foreign language centers for benefit. The SAC for foreign languages should be open to all students from all disciplines and faculties, as foreign languages are necessary and intersection point between all disciplines. Moreover, learners should practise there in the four skills: Listening, speaking, reading, and writing. They can hold small circles or panels to discuss some issues and write their notes or reports about them. As they can listen to debates, talks, interviews, songs, plays, movies, etc, to reinforce their listening and speaking skills (Long & Porter,

1985). Learners may sit together or separately working profitably and autonomously. They must be different from the habitual learning styles. Like a lecture course or a tutorial session, learners could sit in coffee-table places designed specifically to have groups working together. They should also tolerate noise, movement in the center, and even soft drinks can be available (Penner, 1984). To keep interest in these centers, teachers can give their learners quizzes or feed-back sheets to be completed and handed in to be evaluated. Competition among learners may be arranged and then rewarded in order to motivate SAC's goers and increases their awareness about the important role of these centers.

12.5. Research and Projects

The project has become an impotent and indispensable task within EFL classes. They help immensely in developing learners own abilities and set them work on their own. This helps in creating autonomous learners. Hedge (2000:362) explains that "Projects are extended tasks which usually integrate language skills work by means of a number of activities". This means they are seen as a task to extend learners' knowledge by means of doing extra readings, investigation, and research outside the classroom. They should integrate the language skills through assigning different activities which can at the end enhance the learners' language potentialities and abilities. They can foster their listening, speaking, reading skill, and writing skills. The project should be an integrated piece of research. Hedge (ibid: 362) assumes that, " These activities combine in working towards an agreed goal and may include the following; planning; the gathering of information through reading, listening, interviewing, and observing; group discussing of the information, problem solving, oral and written

reporting; and display." As seen from Hedge's viewpoint, project should be first aimful, i.e. the teacher has to set a goal that should be attained by taking a project. Then, learners are implicated through planning and outlining the content of the project. Moreover, they gather information through different and various ways, through listening, reading, interviewing, and observing. After that they display their outcomes in group discussion relying on oral or written reporting. The production could be a report, posters, slogans, schemes, diagrams, and texts. Learners must be encouraged to produce various reports and not texts only. This can make them be themselves and creative rather than taking verbatim extracts from some text, the thing which will make them plagiarize only. So producing pictures, diagrams, and posters are anti-plagiarism procedures which may enhance autonomous learning and make learners self-reliant and productive. The rationale from this is that learners do not receive transmitted facts, but need to explore new ideas through talk and writing (Hedge, ibid). Hedge also considers projects as purely learner-centered activities which, if done appropriately can reinforce independent learning and eventually produce active learners who would never rely on a knowing-all and a doing-all teacher.

Conclusion

Throughout this chapter emphasis has been given to literature teaching models which are highly considered in foreign language pedagogy. This stresses the matter of how general literature approaches and theories should be integrated in the field of foreign language teaching. For matching literary theories to the requirements of foreign language teaching. Some teaching models have been developed for adopting

literature approaches to classroom practices. These models include language-based, literature as culture, and personal-growth models. Literature teaching models help educationists and teachers develop appropriate programmes and materials for classes where this discipline is incorporated to foster foreign language. Since contemporary literature teaching models seek active learning, autonomous learning and learner-centered approaches have been discussed to foster the learners' self-reliance and personal responses to literary materials.

Regarding the importance of literary language and concepts, key literary devices and the characteristics of literature language will be highlighted in the following chapter. Literary devices, rhetoric language, literary terms, literary language deviations should be highly considered by teachers when planning their literature lessons, because they are key concepts to help learners comprehend and interpret literary texts appropriately.

CHAPTER THREE: PEDAGOGICAL CONSIDERATIONS TO THE CHARACTERISTICS OF THE LANGUAGE OF LITERATURE

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CHAPTER THREE: PEDAGOGICAL CONSIDERATIONS TO THE CHARACTERISTICS OF THE LANGUAGE OF LITERATURE

Introduction

After we have displayed the major approaches, methods, and models of literature teaching in general and in foreign language classes in particular, it seems necessary, before dealing with strategic teaching and literature class management, to explore the major basics of literature language, and its chief characteristics. These notions seem to be very important in literature teaching for both students and learners (Collie & Slater, 2001; Leech, 1980; Lazar, 2000; Chapman, 1980). Throughout this chapter basic notions related to literature *per se* will be explored and highlighted in order to facilitate the task of literature teaching and literary text comprehending and interpreting. Lethbridge & Mildorf (2003) assert that it is impossible to handle the task of literature teaching before mastering the language of literature and how it functions.

1. Characteristics of Literature

The implications of the term literature are very crucial in that no two theorists or critics would give a similar definition to this term. Let's investigate the following characteristics provided by Collie & Slater (2000:1).

1- Literature is feelings and thoughts in black and white.

2- Literature is the use of language to evolve a personal response in the reader or listener.

3- Literature is a world of fantasy, horror feelings, visions …put into words.

4- Literature means to meet a lot of people, to know other different points of veins, ideas, thoughts, minds to know ourselves better.

Selden (1989: 9-10) regards literature as a special use of language which achieves its distinctness by deviating form and distorting "Practical Language ", Practical language is used for acts of communication, while literary language has no practical function at all and simply makes us see differently. Brumfit & Carter (1996) consider it as a fundamental structure of beliefs and interests which reflect the particular culture or section of society in to which they were born and in which they grown up.

It is obvious from then that literature is the representation of man's feelings as well as thoughts in artistic written way put into words. It is also a framework in which people manifest different beliefs, views, idea, and minds so that they would bridge cultural and social gaps to know about themselves and know each other.

The citations show also that literature consists of man's beliefs and interests towards a particular culture or ethnic group which a section of people grow up, interact and share some social and cultural concerns. This stresses that literature is a highly social and cultural phenomenon that should seek social justice among a society's members (Grace, 1988). This actually incarnates the literary works of the socialists and committed writers mainly in the period between the two world wars. This includes, in British literature, Yeats, Shaw, Ibsen, Walden, George Orwell and others (Lethbridge & Mildorf, 2003).

Secondly, another element of literature is also stressed. It is that literature is a special use of language that deviates from practical language (Selden, 1989) which

is regarded as language mainly used for performing acts of communication. So literature is seen as a vehicle which transfers man's emotions and communicates his inner feelings as stated in (Dictionary of Literary Terms: 1994). "Any written or spoken text aiming at stirring man's emotions and feelings". Also it focuses that literature is "whatever non-religious knowledge that promotes man socially and culturally" (ibid: 291).

On the whole, literature is characterized by its humanistic features. It is man's product and imparts man's feelings and social cultural concerns. As it is characterized also by its fictionality and deviation from the norms of correct language.

2. Literature as Authentic Material

The term authentic has attracted the attention of a great number of theorists. Thus it was described from quite different angles and viewpoints (Wilkins:1976; Widdowson,1979; Mc Donough & Shaw,1984; Hutchinson & Waters, 1987; Robinson, 1980; Clarke, 1989).

Mc Donough & Shaw (ibid: 113) have introduced a list of terms to denote authenticity as genuine, real, natural, scripted, and simulated. Considering the view and definition put forward about authenticity, it is actually difficult to give an appropriate definition to the term. Among the most conventional ones we may propose Mc Donough & Show (1993: 43): "A term which loosely implies as close an approximation as possible to the world outside the classroom, in the selection both of language material and of activities and methods used for practice in the classroom."

It is clearly seen, thus, that authenticity implies adopting a realistic teaching approach concerning activities in the classroom, and materials used in accordance with the content and the method. Authenticizing instruction entails the use of real language for real purposes. This implies the use of real language for real purposes. For material use, it is supposed that learners should read texts written by and for native speakers of English as long as simplified texts for foreign language learners lack the features of authentic texts and are considered inefficient for students learning to read in the real world. Integrating authentic materials in foreign language classes has become increasingly popular as Swaffar (1985, 17) asserts "Such a text can be one which is written for native speakers of a language to be read by other native speakers".

The call for using authentic texts in foreign language classes actually came as a reaction against the artificiality noted in texts that have been simplified or specially written for language learners. Authentic texts also seem to supply realistic input to increase learners' awareness of language usage in written and spoken mediums, and decrease reliance on pedagogic language rules. Murdoch (1999) added that "authentic text may provide an alternative to outdated text books may not meet the needs of learners and provide learners with the various genuine texts they need to aid and improve reading comprehension".

One may question here the usefulness of literary texts since they are very old texts. The utility of old literary texts actually is balanced by being written primarily to be read by native speakers, then language is very original and natural (Spark, 1999). Even events and incidents in these texts will expose learners to realistic

cultural stands which represent and portray realistically the culture of the language in use. This helps learners to be familiar with a real and authentic milieu of the cultural and social milieu of the language they are studying (Willis, 1994). Martinez (2002) cited some advantages of authentic material in the classroom; here are some: 1) Students are exposed to real discourse; 2) Authentic materials keep students informed about what is happening in the world, so they have an intrinsic educational value; 3) Text books often do not include incidental or improper language; 4) They contain a wide variety of text types, language styles not easily found in conventional teaching materials; 5) They encourage reading for pleasure, because they are likely to contain topics of interest to learners. Martinez (ibid) states briefly the commonest sources of authentic materials that would be used in foreign classrooms. This includes newspapers; TV programmes menus, brochures, comics, novels, proems and short stories. For Yu (1995) providing realistic and reading practice for students really help then overcome linguistic and cultural difficulties faced by learners of foreign language. Wong et al (1995: 114) states that "authentic materials can serve as a bridge between the classroom and the outside world". On the whole, providing foreign language learners with realistic material may include literary texts, journalistic texts, and even TV or radio stations will eventually foster the learners' assimilation of several aspects of the foreign language.

3. Characteristics of Literature Language

Before involving learners in literature reading and literary text interpreting, a literature teacher has to consider the characteristics of language of literature and how it comes to be distinguished from the other types of languages.

Brumfit & Carter (1986) assert that the literary text has a number of features which distinguishes it form the other non–literary text, being a specialized language, it cannot be analyzed in the same way as the language of specific fields (Lazar, 2000: 6). In order to comprehend and interpret literary text appropriately, learners need to be assisted and provided by the necessary knowledge prior to literary texts that should be considered in literature course. Brumfit & Carter (op. cit: 8) report that:

> There are a number of features of literary language which can be isolated.
> Many of those futures occur in other forms of discourse as well but in many
> literary texts they combine to form a high unified and consistent effect,
> which strongly reinforces the message of the text.

Some features tend to characterize literary texts though they can be found in other non-literary ones (Samaan, 1987). For instance metaphors and similes used in every day colloquialisms and ordinary conversations among people. Assonance and alliteration can be found in advertising jingles, slogans and even in some ordinary phrases and expressions.

Linguistic features which distinguish literary texts may be divided into two groups. These are precisely, rhetorical schemes which are concerned with the arrangement of sounds, arrangement of words, and structuring of sentences, while the rhetorical tropes represent a deviation from the common significance of a word or phrase, or which may have specific appeals to the audience, i.e., pragmatic figures (Lethbridge & Mildorf, 2003). On the whole, literary linguistic features, called also rhetorical devices (Lethbridge & Mildorf, ibid) can fall under two

groups schemes which include phonological, morphological, syntactic features, and rhetorical tropes which include semantic and pragmatic figures.

The following are the most frequent rhetorical devices with definitions and examples adapted from Abrams (1981); Corbett (1971); Cuddon (1991); Harman (1992); Preminger (1993). These terms must be known by any literature teacher. They are necessary devices which allow teachers and learners distinguish fictional language from factual language to comprehend and interpret literary materials appropriately.

3.1. Schemes

3.1.1. Phoneme –level

Alliteration: repetition of the same letter at the beginning of words, e.g.: Moping melancholy mad. She shoke the saddle.

Rhyme: repetition of the same sound at the beginning of words. It is usually called head rhyme or internal rhyme.When it is repeated at the end of words, esp. in verse, it is called end –rhyme or ordinary rhyme, e.g : A poem should be palpable and mute;   As a globed fruit; I have stood still and stopped the sound of feet.

Assonance: repetition of the same vowel sounds in stressed syllables of words to achieve a particular effect of euphony; e.g: round and round the spicy downs; The yellow lotos –dust is blown.

Consonance: repetition of two or more consonant sounds before and after different vowels: e.g.: black – block, creak – creak, friend – frowned, slip – slop.

Onomatopoeia: the formation and use of words to imitate sounds, i.e. , the sound of the word imitates the sound of the thing which that word denotes to achieve   a special effect:

moo, pop , whiz, zoom; Hear the loud alarm bells; Brazen bells(…); How they clang and clash and roar

3.1.2. Word- level

Anadiplosis: this means doubling back. It is a rhetorical technique which emphasizes releasing the concluding words or phrases at the beginning of the next or following structures to gain a special effect, as in " This unfrequented place to find some ease, ease to the bodg some . None to the mind ; and " Labour and care are rewarded with success, success produces confidence, confidence relaxes industry."

Anaphora: it is a rhetorical technique which emphasized the repetition of a word or group of words in successive clauses lines, as in " Swich fyn that , to this tridus for love !

Swich fyn that, al his grate worthynesse ! " Swich fyn that, his stat real love", "Because I do not hope to turn again", " Because I do not hope." , " Because I do not hope to turn.

- Sir Lancelor … thou wert never matched of earthly knight's hand; and they wert the courteoust knight that ever bare shield; and thou wert the truest friend to thy lover that ever bestrad horse.

Epistropte: it is a figure of speech in which each sentence or clause ends with the same word, as in: "Looking through but at you"; "Finding none but you."

Gradacio: it is often called climax. It is a rhetorical device which involves arranging words, phrases, or clauses in an ascending order, as in: "They are great, my love was greater, though parents were the greatest."

Metabole: it is also called "polypton". It is the repetition of the same word in different syntactical or grammatical forms. It can also be the repetition of the same word of the same forms, as in: "Or bends with the remover to remove" and "Love is not love."

Portmanteau: Also called telescope word. It is a word formed by combining many words, as in "brunch" which is a combination of "breakfast" and "lunch."

Symploce: it is the repetition of a word or a phrase at the beginning and repetition of a word or phrase at the end of successive structures. In brief it is a blend of anaphora and epistrope, as stated in the Rock by T.S Eliot: " Much is your reading, but not the word of God." and " Much is your building, but not the house of God."

Synonym: it is the use and repetition of words with the same or closed meanings they usually follow one another to stress a given idea and for emphasizing a given meaning as clearly shown in the following verses, as in: " I hate inconstancy-I loathe, detest, abhor, condemn, adjure the mortal made of such quick silvery clay."

Tautology: a Greek word which means the same saying. It is a sort of redundancy. It is the repetition of redundant words or ideas with the same meanings. It is very similar to synonym, except that words repeated in tautology can vary and change largely in form. They can be persons, adverbs, adjectives, nouns, as in "I myself personally believe in your soul."

3.1.3. Sentence Level

Aposiopesis: it is a Greek word which means becoming silent or blocked. It occurs esp., in drama when the speaker fails to complete a sentence abruptly and then an utterance or sentence is left unfinished. As in Shakespeare's King Lear (II , iv): " I will have such revenges on you both , That all the world shall"–" I will do such things – "What they are, yet I know not," " But they shall be", " The terrors of the earth."

Asyndeton: Generally, it is the omission of some conjunctions, articles or pronouns in some expressions for the sake of speed and economy, as in " I may, I must, I can, I will, I do" and " That government of the people, for the people."

Chiasmus: It is a Greek word meaning a placing crossword. It is like antithesis fulfilled through inverting grammatical structures in successive phrases or clauses, i.e., two corresponding pairs are arranged in a reversal order like (a-b, b-a), as follows: " At a dinner party one should eat wisely but not too well," " and talk well but not too wisely ." "Fair is foul and foul is fair." "His time a moment, and a point his space."

Ellipsis: It is a technique frequently used by modern poets like W.H Auden. Briefly it implies leaving out or omitting a word or a phrase in a sentence in order to achieve more compact and rapid expression, as expressed here: "Elizabeth and Leicester", "Beating Oars" "The stern was formed". "A gilded shell", "Red and gold", "The brisk swell …"

In form, ellipsis resembles too much asyndeton though the later is concerned with merely omission of conjunction, articles and pronouns, i.e., not words and phrases.

Hyperbaton: It is a figure of speech in which words that belong together are separated by dashes or commas and some times transposed from their original usual order. E.g.:   Were I, Who to my cost already arm, such as: "High on a throne of royal state, which far outshone the wealth of ormuz or of Ind , or where the gorgeous East , With richest hand showers on her kings barbaric pearl and gold, Satan exalted sat"

Inversion: It is the rearrangement of the usual word order for emphatic and metrical effects. It is a type of hyperbaton, as in "His spear, to equal which the tallest pine. Hewn on Norwegian hills, to be the mast of some great ammiral were but a wand he walked with to support uneasy steps over the burning marle"; " Sometimes too hot the eye of heaven shines and often is his gold complexion dimmed."

Parallelism*:* It is a technique used frequently in poetry. It is the repetition of some phrases or construction of identical or similar syntactic elements, usually placed side by side, and balancing each other. It is very common in oral poetry. As in "Though the heart be still as loving"; " And the moon be still as bright"; "Thou hast multiplied the nation, and not increased the joy: they joy before thee according to the joy in harvest, and as men rejoice when they divide the spoil."; " The world will little not nor long remember what we say here," and " But it can never forget what they did here."

Parataxis: It is a process of joining clauses without using compunctions or subordinators, esp. , when they are short, as in "Nature shall join you, time shall make it grow," and "A work to wonder at- perhaps a stow", and " My hot water bother was red, Manchester united's colour .Sinbad's was green. I loved the smell

off the bottle. I put hot water in it and implied it and smelled it. I put my nose to the hole nearby in it."

Polysyndeton: It is the opposite of asyndeton and it means the repetition of the same conjunction . It is common in prose and poetry. The most frequently used conjunction is 'and', as in: " It is a land with neither night not day", " Nor heat nor cold, nor any wind, nor rain", " Nor bills nor valleys." "That hoard, and sleep, and feed, and know not me.

Redditio: It is also called framing. It is the repetition of a syntactic unit or verse at the beginning and at the end of verses or sentences, such as, " Haste still pays haste , and leisure answers leisure" , " Like doth quit like , and measure still for measure", " Vanity, saith the preacher, vanity."

Zeugma: It is a technique in which one verb controls more than two different objects with different syntactic and semantic relations to it, as in "Or stain her honour or her new brocade, or lose her heart, or necklace, at a ball." " Kill the boys and the luggage."

3.2. Tropes

Antithesis: It is very common in rhetoric and frequently used in prose. It is a technique which means opposition. It is contrasting ideas in parallel construction of different meanings, as in: " Less wit than mimic, more a wit than wise" , " With Oaths affirmed, with dying vows deny'd." " Not that I loved Ceasar less, but that I loved Rome more."

Apostrophe: It is a figure of speech in which the speaker addressed directly to something nonhuman, a dead or absent persons as if present or capable of

understanding, such as, " Milton, thou shouldn't be living at this hour", " Busy old fool, unruly sun," " Why dot thou thus," " Through windows, and through curtains" "Call on us?" .

Euphemism: it is a figure of speech through which some mild words or phrases substitute others which would be, harsh, undesirable, too direct, unpleasant, or offensive, as in: " A man is helping the police with their inquires/ a suspected criminal is detained by the police and probably under close arrest." " One particular lady, whose lord is more than suspected of laying his umbrella on her as an instrument of correction."

Hyperbole: It is a figure of speech which pretends an obvious exaggeration for emphasis or for rhetorical effect, such as " Will all great Neptune's ocean wash this blood clean from hand? No. this my hand will rather the multitudinous seas in car Nadine, Making the green one red" " I haven 't seen you for ages" , " As old as the hills".

Irony: It is saying or supposing something, but meaning something else. This implies that what is said does not always mean exactly the literal words or ideas of the speaker or writer. It takes three forms verbal, irony of situation, and dramatic. In irony of situation, the result or outcome of actions is the contrary of what the actor expected. In dramatic irony, the audience generally knows or predicts some thing that characters themselves do not. In verbal irony what is said by someone is contrary to what it is meant. So, sarcasm is a form of verbal irony.

Metaphor: It is a figure of speech in which two unlike things are compared wwithout using connectors such as like or as, as in " This comparison is meant to

add a new dimension of meaning to the original and thus creates special effect", "

The web of our life is of a mingled yarn, good and ill together;" " There are the

black clouds of God's wrath now hanging directly over your heads, full of the

dreadful storm and big with thunder."

Metonymy: A figure of speech in which a word or the name of an attribute or a

thing is substituted for the thing itself, such as: " A herd of fifty cows, fifty head of

cattle"; " The crown may represent the monarchy."

 Oxymoron: It is a combination of contradictory terms or verbal units. It is a

paradoxical utterance that correlates two terms which are contrary in meaning in

ordinary usage, as in

"Why then, brawling love, O loving hate!"; " O heavy lightness , serious vanity"; "

I will complain, yet praise"; "I will bewail, approve"; " And all my sour – sweet

days"; " I will lament and love."

Paradox: It is a statement that seems contradictory, but which on closer

examination and understanding proves to have truth and thus not contradictory, as

in "Dark with excessive bright;" "Snail-paced in a hurry"; "That I may rise, and

stand, o'er throw me."

Paronomasia: It is also called "pun". It is a figure of speech which implies playing

with words. It is using words of the same written form or of a similar pronunciation,

but not necessarily with the same meaning. This technique is used for special

effects, esp., for creating humour, as in "Who seeks happiness, that with six herds

or more"; "Some folk were, wise, and some are otherwise"; "They went and told the

sexton, and the sexton toll'd the bell."

Periphrasis: It is also called circumlocution. It is a technique in which many words or a phrases are used to replace a word or fewer words. It also involves the use of a descriptive word or phrase to replace a proper name, such as: "Her olfactory system was suffering from a temporary inconvenience: (i.e. her nose was blocked)" "Finny race (for fish), fleecy people (for sheep)."

Personification: It is known as prosopoeia. It is to attribute some human qualities to inanimate objects. It also implies addressing to objects or dead people as if they hear and reply, as in " Stormy, husky, brawling"; "City of the big shoulders:" "On the brow of Dombey, Time"; " His brother care had set some mark."

Simile: It is an explicit comparison in which two different qualities are compared by the use of a connecting device such as "like ", "as". As in "the wolf with its belly stitched full of big pebbles, Nibelung wolves barbed like black pine forest"; "Clear as frost on the grass – bade". "My heart is like a singing bird"; "Youth like summer morn, age like winter weather."

Synaesthesia: It means perceiving together or mixing sensations to appeal to more than one sense. Like the description of sound in terms of colour, or the description of colour in terms of sound, as in " The eye of man hath not heard, the ear of man hath not seen, man's hand is not able to taste, his tongue"; "To conceive, not his heart to report, what my dream was."

Synaesthesia is frequently used in our daily conversations and everyday speech like: A cold eye, , soft wind , a heavy silence , a hard voice , a black look , a black day , a severe look , a white heart".

Understatement: It is a figure of speech in which an expression or a statement is to minimize the importance of what is meant, it is the opposite of hyperbole, such as: " It is also called "litotes"; "It is very frequent in everyday speech"; "It is a little warm today: the temptation is 50"; "Blood hath been shed ere now: understates the number of people who have been murdered in Macbeth."

4. Literary Deviation

It is one of the central features of the language of arts. It is the specific use of languages that goes beyond linguistic convention of a language. It is concerned with inventing and modifying some lexical, grammatical or structural elements for the immediate use in order to suit a specific state (Leech, 1980:132). Regarding anatomy of language, Leech (ibid) distinguishes eight (8) types of deviation which are lexical, grammatical, phonological, graphological, semantic, dialectal, deviation of register, and deviation of historical period. These will be discussed separately below:

4.1. Literary Lexical Deviation

Lexical deviation in literary texts is often called neologism by some critics or applied linguists. According to Leech (1980: 42) "It is a way in which a writer, notably, a poet may exceed the normal resources of the language". Thus literary writers are fond of exceeding the normal language used by ordinary people or even specialists like journalists, copywriters and scientists. Lexical deviation is then the borrowing or invention of new words and expressions that are not usual in ordinary formal language. It can be a matter of influence of other languages and cultures like the

word assassination introduced by Shakespeare and the word pandemonium by Milton (Cuddon, 1991).

As it can be the result of keenness of invention and novelty. This involves over- generalizing some rules in word formation. For instance the prefix "fore" which has a restricted use with some verbs to mean before hand or before. In "Waste Land" Eliot (1922) augments the use of this prefix and be introduced a new word that is not usual in English language, it is "foresuffer". Actually, it is a new word and in this way, literary men have the attention to stress the fact that word formation has no limitations of vocabulary. This would enable them to express their ideas as well as their feelings and emotion in ordinary or extraordinary way as argued by Chapman (1980: 72)

> The language of lexical deviation has emphasized something which has become increasingly apparent in the course of our study. Literary language does not function primarily for the purpose of conveying information verifiable by reference to experience which is not linguistic. Certainly this informative function is not excluded, and understanding of the external world.

Literary men, particularly poets, believe that ideas which come from a very personal experience like expressing emotion and love can not be expressed and conveyed without personal lexical invention (Leech, op. cit). On the whole, neologism is a way related to inventing new words for the sake of expressing new personal ideas or foreign cultural experiences that may exceed the actual use of language by people or specialists. Chapman (1980) describes it as the use of specific linguistic devices to make desired effects.

4.2. Literary Grammatical Deviation

It is argued that literary discourse deviates from ordinary grammatical norms and rules for special purposes and effects (Chapman, 1980: 9; Lethbridge & Mildorf, 2003). Literary grammatical deviation concerns two aspects of language; morphology which is the grammar of the word and syntax the grammar of stretches of words. Leech (op. cit) brought into grammatical deviation the distinction between deep structure and surface structure of a sentence. He insists on the importance of the deep structure as long as it reflects the real and ultimate meaning of the sentence. An example is given: "I doesn't like him", where he claims that the surface of this sentence is merely phonological, i.e., the pronunciation of the "s" however, the deep structure of this utterance reflects exactly its meaning which is that someone is not liked by the speaker.

Another case is the passive and active voice where argues the identification of meaning in such constructions is caught logically from the deep meaning of the sentence or utterance. He also relates surface structure to phonological end, and deep structure to semantic end, thus the latter gets the priority in extracting meaning from grammatical constructions.

It seems that literary men do give priority to the deep structure, rather than to the surface one, this is why they usually introduce new structures into their writing that are not usual or familiar in normal discourse claiming that meaning could be reached by logical interpretation on the part of the reader relying on his own understanding, the general context of the sentence and lastly on grammatical rules and norms. The violations of surface structure as argued by Leech (ibid) would lead

to various explanation and interpretation of a single sentence, or often create considerable ambiguity on the part of the writer's style. For Leech (ibid), in literary discourse there is no good or poor grammar, but this depends on the attention of the writer and how he would be able to convey some intended messages to his readers.

These messages, by nature, should not necessarily be caught and interpreted in the same and similar way depending on their grammatical structures, but on the reader's own competence and understanding these structures in a whole context in which grammar makes only a single part.

4.3. Literary Phonological Deviation

This kind of deviation manifests itself m ostly in poetry than in the other literary genres as explained by Leech (ibid: 46). «Literary recitation is clearly marked off from ordinary speech by a set of deviant phonological characteristics." In poetry phonological deviation takes essentially two forms. The first is the irregularities of pronunciation of some words for certain rhyming convenience. This is possible for internal or end rhymes in verse. This takes a very artistic form to satisfy some rhymes in verse. Thus some words are purposely mispronounced or given a deviant pronunciation to satisfy the rhyme and not their ordinary normal pronunciation.

The second is the misplacement of stress in certain words or phrases. Stress placement in poetry is often influenced by metrical exigencies. Thus poets violate stress placement as reported by Leech (ibid). "Poets placed word stresses in unusual places (...) this was merely for exigencies of mete", in order to satisfy metre and rhythm of verse rather than those purely phonological rules.

4.4. Graphological Deviation

Literary graphological deviation represents any strangeness of form and punctuation in the literary text. This state is also significant in poetry more than in the other genres though modern novelists like Virginia Wolf and James Joyce show certain fondness in graphological deviation in their writings through the use of the stream of consciousness and internal monologue narrative techniques. They break all rules and forms for writing notably punctuation and sentence structures. In Ulysses, Joyce (1989), for instance composes a sentence of more than fourty page length without any mark of punctuation to express a fall of endless ideas and thoughts about the main character.

In poetry, graphological deviation can be seen in the arrangement of verses or lines of poetry. Thus no graphological norms are respected but rhyme and rhythm (Cuddon, 1991). Lines of verse are very free in length and aligned left and right. Sentences do not give the attention that they are sentences, rather they are considered lines of verse, therefore they deviate from the norms of normal, well constructed sentences. Leech (op.cit:47) summarizes literary graphological deviation as follows:

> Other types of graphological deviation are discarding of capital letters and
> Punctuation where convention calls for them jumbling of words, eccentric
> use of parentheses. Capitalization, spacing, and punctuation become
> expressive devices, not symbols to be used according to typographic custom.

As expressed in the lines above the use of capitals, punctuation parentheses and many other graphic symbols is not necessarily to suit grammar rules and conventions. Poets, particularly, believe that using them should satisfy the poet's

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state of feeling or the psychological state that he is living. Deviating from the typographic custom of graphic symbols seems quite normal in literature and even a required technique purposely used by some writers to express their ideas, thoughts, and emotions artistically and not grammatically only (Chapman, 1980; Widdowson, 1979; Leech, 1980).

4.5. Semantic Deviation

Semantic deviation implies the use of language, for specific sense or as expressed by Rothke (1981) "it is a kind of inspired nonsense, as a piece of sophisticated looniness". It is also described by Leech (op. cit) as "nonsense or absurdity". It is obvious from these two citations that literary writing deviates from normal logical writing in sense and meaning of some expressions used in literary discourse for specific effects. Sometimes they use nonsense expressions compared to expressions used in other normal writings like history, psychology or mathematics.

Leech (ibid) adds the concept "oddity" to this kind of writing. He uses Wordsworth's expression "the child is the father of the man" as example. He affirms that its significance is odd and abnormal if we take into consideration the normal, literal, and logical use of language. Considering its meaning, we raise the question, how a child could be a father of a man. It is really an odd expression as far as normal discourse is taken into consideration. It is argued that the language of literature seeks interpretation beyond the semantic meaning and dictionary definitions and reasonable interpretation as affirmed by Widdowson (1979:27): "Literary writing may also deviate semantically in using some metaphors and sayings that they look linguistically odd such as Shaw's saying "he who can, does, he who can not,

teaches**."** Actually it is hard to decipher the meaning of such an expression, unless one is equipped with some contextual cues that may help get what it stands for as affirmed by Widdowson (ibid: 27):

> The first point to notice is the obvious one that linguistic deviations do not
> occur randomly in a literary work brut pattern in with other linguistic features,
> both regular and irregular, to form a whole. They are understood, therefore, not
> in isolation with reference only to the linguistic system, or code, but also with
> reference to the context in which they appear.

In poetry some critics and writers, as Chapman (1980); Lethbridge & Mildorf (2003); Lodge (1988); Richards (1984) speak about literary suggestiveness. This concept implies that a literary text is naturally deviant from normal discourse, thus, impossible to express and convey an exact meaning. A literary text thus often suggests certain meanings, and each reader would interpret it on the basis of socio-cultural and even linguistic background. The question "explain a literary text" could be replaced by "what the text suggests". When a teacher assigns a comprehension question with a literary text, it would be better to ask his learners to suggest what the text may mean, as long as this type of text deviates semantically from the usual ordinary text (Widdowson, op. cit: 33). Furthermore, in dealing with literary texts one has to distinguish two implications for meaning. Widdowson (ibid) argues that:

> It will be useful, to begin with, to make a distinction between two kinds of
> meaning: that which inheres in linguistic items as elements of the code on the
> one band and that which linguistic items assume when they appear in contexts
> of use on the other. I will use the term signification to refer to the first kind of
> meaning and the term value to refer to the second.

Here, Widdowson is considering meaning in its two dimensions. Literal or verbatim meaning of words in ordinary writing, or what the words which make up the sentences exactly mean and called this 'signification' and what the words may mean when they are used indifferent contexts or use as in literary texts or non-ordinary texts, called 'value'. So, the value of expressions or sentences is the suggested meaning or rather interpretation provided by users 'readers' to those expressions in non-ordinary linguistic situations such as literary texts.

4.6. Dialectal Deviation

Dialectal deviation refers to the violation of standard language and adoption of some dialectal expressions. Leech (1980: 49) asserts that " Dialecticism, or, the borrowing of socially or regionally defined dialects, is a minor form of license not generally available to the average writer of functional prose, who is expected to write in the generally accepted and understood dialect known as (standard English)". It seems clear that literature writers borrow some colloquial and dialectal expressions and use them in their writings. These expressions may be taken from the writer's social and regional stock and used to serve many purposes. Most of the cases, this violation of the Standard English is not accidental or unintentional. Rather, it is a way by which writers increase certain effects or introduce some regional or social features to the reader.   For instance Spenser's use of some homely words in his poem 'the shepherds calendar' like 'heydegnyes' a kind of dance, 'rontes' young bull, 'weanell' a newly weaned land, evokes the sentiment of rustic and pastoral life. As it could mean depicting and portraying pasting life to the reader

by using some authentic words and expressions to describe authentically this type of life (Leech, ibid).

4.7. Deviation of Register

Deviation of register is known as leaving the conventional poetic diction and borrowing words and expressions from other registers. It is the mixing of registers and violation of the recognized poetic or literary register which should reflect the writer's feelings and emotions. Therefore, poetic expressions should serve this end; any expressions that are not fully emotional and do not transmit the writers' feelings and psychological stage is known as deviation from the register. In poetic language, a poet should not take words verbatim to describe any event, he, rather, should work out with these words and transform them into the poetic register. T.S Eliot (1996), Pound (1991) known of violating the poetic register. They filled their poems with journalistic and highly- featured political and war stock phraseology. They introduced long lists of political and journalistic expressions to the poetic register. Hence, they are considered deviant from the norms of poetic diction. For them poetic diction looks like stereotyped clichés that one should not necessarily refer to when it comes to realistic and political issues (Leech, ibid: 50). The following two verses from Eliot's The "Waste Land" could be a good example: "The nymphs are departed"; "Departed, have left no addresses."

Here Eliot resembles to someone talking about real event. His words are very simple, non emotional, but very expressive in that they depict verbatim the event described. No exaggerations, no extraordinary emotional words or expressions are

used. Simply, it is to call a spade a spade. Thus, Eliot has violated the poetic practice and deviated from the conventional poetic register.

4.8. Historical Period Deviation

This kind of deviation implies a freedom to the writer in general and to the poet in particular to use language not necessarily of his period, or a particular period of time as Leech (1980: 51) argues "The writer is not restricted to the language of his own particular period, as is the case with more commonplace types of linguistic transaction". Writers should acquire certain knowledge of their language and its shifts, evolutions, and changes throughout time. James Joyce thought that "a writer must be familiar with the history of his language that he must, in short, be a philologist" Eliot (1996, cited in Kermode, 2003: 89) added that no poet has complete meaning alone for his significance, his appreciation is the appreciation of his relation to dead poets and artists. This means that it is quite normal for a poet to use the language of earlier generations, regardless to the changes the language may have undergone.

Leech (op. it) also added that literature writers may also use some expressions even from dead languages such as Latin and Greek. This archaism can influence even the spelling of words, in that some writers may spell actual words in the same way as they were being spelled in the past. Leech (ibid) calls this as a historical license. On the whole, literature writers may deviate from the present time use of language, i.e., they may go back to ancient periods and take some archaic words, phrases or expressions and introduce them in their contemporary writings. What is more is that they may spell words according to archaic spelling rules and morphology. What a reader should know is that this process could be explained by a

type of license or allowance for writers to opt for archaic language in order to create special effects rather than deviation from language norms became of ignorance, or weakness in the rules and norms of the contemporary language.

5. Ambiguity in Literary Texts

In its general broad meaning, ambiguity implies "more than one cognitive meaning for the same piece of language" Oxford Encyclopaedic Dictionary (1998). In literary style, however, Empson (1983:19) argues that ambiguity is "Any verbal nuance, however slight, which gives room for alternative reactions to the same piece of language." In all cases, ambiguity is regarded as a defect in style in that a message can have more than one interpretation and a literary rhetoric device in that it is used to raise different reactions from readers for the same piece of writing.

For Chapman (1988), ambiguity is usually taken with reference to the problem of sentences which seem identical in surface structure but have different deep meanings. Actually, the idea brought by Chapman (ibid), here in literature discourse alludes to polysemy which means multiple meanings that a word or sentences may carry. He insists on varied interpretations within literary texts and that this kind of ambiguity is actually a necessity in extracting or suggesting meanings in literature discourse. He adds that the point is that we do not seek the one "correct" interpretation, for any meaning which the language can bear is correct within the poem. Though Chapman (ibid: 66) deals with poetry, but by extension, this process is sought within the other literary genres. He adds that

> The literary language, however, again refuses to give us comfortable
> divisions of meaning beyond which imagination need not stray. It often

forces us to accept polysemy not as a feature from which we select but as

one in which we meet the writer's intention without restriction.

It is clear then that polysemy is a very frequently used technique in literary discourse as long as literary texts exhibit a wide range of interpretation and suggestiveness. A single or verse text may have plenty of meanings depending on the reader's socio-cultural, literary and intercultural competence as well as the writer's intentions and message. What is important here is that the reader always seeks a perfect interpretation trying to discover and reach the writers intention. Still this interpretation depends on each reader's own response to the text being read, where each reader of course, activates his background knowledge based on his linguistic and literary competence. In doing so, a reader has to consider the literary register in terms of whether what is being read is literal or metaphor, symbol or any other literary rhetoric technique. For Empson (1983: 32) "Things are often not what they seem, that words connote at least as much as they denote, and very often more". He affirms that "we call it ambiguity". Empson (ibid) distinguishes seven types of ambiguity which are summarized and explained below:1) When a detail is effective in several ways simultaneously; 2) When two or more alternative meanings are resolved into one; 3) When two apparently unconnected meanings are given simultaneously; 4)When alternative meanings combine to make clear a complicated state of mind in the author; 5) A Kind of confusion when a writer discovers his idea while actually writing .In other words, he has not apparently preconceived the tea but come upon it during the act of creation; 6) Where some thing appears to contain

a contradiction and the reader has to find interpretations; 7) A complete contradiction which shows that the author was unclear as to what he was saying.

Ambiguity in literary texts actually can take several aspects. To start with, ambiguity can imply details about one idea i.e., any details supplied by a reader could be acceptable abut one single idea or a passage. It can also imply more than one meaning suggested to one idea. For Dante (1991:353) four meanings that may be added to only one idea. These are briefly: a) the historical and literal meaning, b) the moral meaning, c) the allegorical meaning, d) and e) the analogical meaning. All these alternatively can be associated to one idea or sentence, thus suggesting miscellaneous meanings most of the time the four meanings mentioned above. Richards (1984) also distinguishes four different meanings in a literary work, particularly a poem: a) the sense, what is actually said, b) Feeling – the writer's emotional attitude towards it, c) tone – the writer's attitude towards his reader, d) intention – the writer's purpose, the effect he is aiming at. Ambiguity also can be traced when two completely different meanings are given to one single idea showing that it is unclear or ambiguous. Moreover it may occur when the idea itself presented by the author is contradictory and the reader has, anyway, to find interpretations to that unclear idea. As it can be when the author presents unclear ideas leaving too much room to the reader to read and work out the exact meaning intended by the message.

On the whole, literary texts by nature, as different from non-literary text, exhibit too much ambiguity for the reader. A reader, particularly, a teacher must take this into consideration in interpreting literary text. They have to assume that

ambiguity is a normal characteristic of literary text. They thus, have to foster their reader's abilities to make them decipher the text and then suggest interpretations that would explain the author's messages. These explanations should appear different and varied depending on the reader's socio-cultural background, his literary competence, and his ability to uncover the ambiguity within the text under study.

6. Background/ Foreground /Comprehension and Interpretation

Most of learners and teachers are familiar with the term background, which implies the already stored knowledge or information by someone that may be activated at anytime when needed or when necessary to help him get and formulate a complete or appropriate interpretation of a given message (Oxford Advanced Learner's Encyclopaedic Dictionary: 1991). It seems, however, inadequate to rely on background only to understand and interpret literary texts. Widdowson (1979), Freeman (1980), and Leech (1980) introduce the term foreground into literary text reading theories. According to Cuddon (1991), foregrounding denotes the use of devices and techniques which "push" the act of expression into foreground so that language draws attention to itself, this draws attention, in turn, to the way that literary language represents reality.

In Oxford Encyclopaedic Dictionary (op. cit), the term foreground, means the front part, or the nearest part to the person observer. Actually, foreground as Cuddon (op. cit) affirms, implies the use of some literary techniques and devices by which a writer would activate the foreground of the reader, so that the reader would see a nearest scene or view. In literary theory, this refers to a nearest interpretation of the message sent by the writer. Thus foregrounding is based on any assumed

addition that a reader may add to the text rather than what the text itself may bear as Leech (1980: 58) pinpoints that:

> Foregrounding presupposes some motivation on the part of the writer and some explanation on the part of the reader. A Question mark accompanies each foregrounded feature, consciously or unconsciously, we ask, «What is the point? "Of course there may be no point at all, but the appreciative reader, by act of faith, assumes that there is one.

According to Oxford Encyclopaedic Dictionary (1992), interpretation is an explanation of the meaning of some work of art. And that there is only one valid interpretation for any given piece of art. People's interpretation of art may be evaluated relatively to these aims. The aim of some of these interpretations is such that they may be said to be true or false and the aim of others do not lend themselves to designating truth or falsity to art. Here, in interpreting literary texts, the reader may bring some ideas, raise or introduce some issues related to the text that are not at all presupposed by the original writer. This is due of course to the deviations from the lexical and semantic norms, which can lead the reader to foreground or add some nearest meanings that the writer does not probably mean. For Freeman (1980: 25), "Foregrounding, is motivated deviation from linguistic or other socially accepted norms." For him any literary text is read and processed on the basis of two un- separable dimensions, the background and the foreground. The former refers to the norms of the language or the regularity of the text vis a vis the linguistic or other conventional norms and the latter refers to the abnormality of the text or irregularity met in the text leaving too much chance to the reader to interpret subjectively the text and may add ideas or points to the text that are not necessarily

focused by the writer. Freeman (ibid) explains this by the nature of the literary text, as long as it is fond of figurative language, like metaphors and similes. He assumes that "foregrounding comes from the semantic opposition of literary and figurative meaning". He also adds "a literary metaphor is a semantic oddity which demands that a linguistic form should be given something other than its normal (literal) interpretation." As for comprehension, Freeman (ibid) affirms that it is based on linguistic and factual understanding in which all subjective interpretations should be disregarded. Contextual clues and facts in the text under analysis are highly considered. The process of comprehension involves decoding the writer's words and then using background knowledge to construct and approximate understanding of the writer's message (Lenz, 1995).

According to Oxford Encyclopedic Dictionary (1992), the term comprehension has roughly the same meaning as understanding, and reading comprehension measures the understanding of a passage or of a text. Therefore, comprehension should eventually lead to agreement and satisfaction among all readers of the same text as long as it seeks extracting facts, ideas, and thoughts in the text rather than supposing meanings and personal interpretation, generally based on figures of speech and rhetorical devices within the text. What should be stressed is that literary reading is a composite of the three processes, foregrounding, interpretation, and comprehension, i.e., a reader of a literary text has to consider these three elements in order to reach an acceptable comprehension of a literary text. In other types of texts these three elements are not necessarily considered together, but more than one is often required. For instance in historical text comprehension as well as

interpretation are needed, foregrounding, however is not necessarily required as long as this type of text is based on realistic facts, through which the writer may use some figures or rhetorical devices to reinforce and enhance style only, and personal exaggerations as the matter in fictional and artistic writings.

The table below inspired from assumptions of Freeman (op. cit) and Leech (ibid) may sketch the main principles of interpretation and comprehension:

Interpretation What does (it) mean? + What does (he) mean by (it)?	- Aesthetic/ subjective reading and reaction - Leads to intentional disagreement - leads to discussion and debates - Implication of context and external clues - Goes beyond truth and falsity - Bound to that of intention ambiguity, obscurity
Comprehension What does it mean?	- Objective and moral oriented reading is prior - Leads to agreement and satisfaction among readers - Seeks linguistic meaning/ facts/truth/ falsity - Implication or not of context - Understanding may not have disagreement

Table 8: **Comprehension and Interpretation Compared**

The diagram below shows the interrelation of comprehension, interpretation, and the literary text:
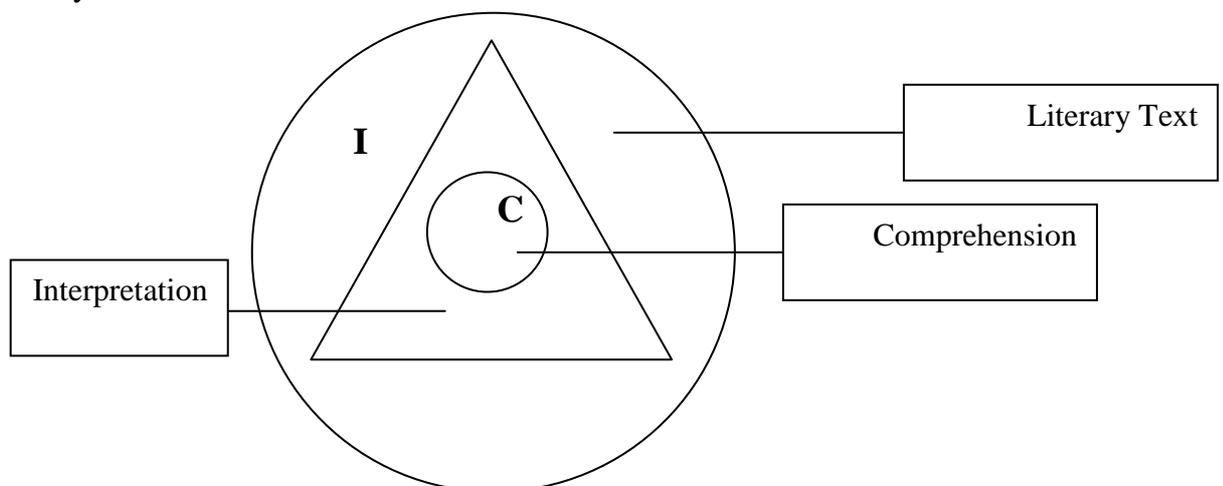
Figure 6: Comprehension, Interpretation, and Literary Text

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It is, therefore, clear that treating literary text is quite different from non-literary ones. Non-literary text reading requires comprehension based on background while literary text reading requires comprehension and also interpretation based not only on background but also on foreground. Thus literary text comprehension is considerably subjective and exceeds the limits of truth and reality. It always seeks what the text means and beyond this. It considers also what the writer may mean and what the reader may add or suggest interpreting the text.

Conclusion

As seen from the points discussed in this chapter, literature teaching requires significant literary knowledge and awareness about the characteristics and specificities of literature itself, as well as the literary text. Throughout this chapter key literary concepts and rhetoric devices at the sound, word, and sentence levels have been highlighted in order to exhibit a very substantial aspect in literary texts. Rhetorical devices and literary terms should highly be considered when teaching literary text reading as long as they help learners not only comprehend but also go beyond literal meaning of literary materials in order to reach literary interpretation. Moreover, linguistic knowledge seems to be inadequate to tackle the field of literature teaching. Among the most important requirements to teach literature is to know the characteristics of the language of literature and its deviation from the norms of normal language and how a learner should read, comprehend and interpret a literary text. This actually depends not only on linguistic competence, but also on literary competence and how authentic texts, such as literary would be approached and then studied.

CHAPTER FOUR: MANAGING AN INTENSIVE LITERATURE COURSE BASED ON SQ3R STRATEGY

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Conclusion

CHAPTER FOUR: MANAGING AN INTENSIVE LITERATURE COURSE BASED ON SQ3R STRATEGY

Introduction

After we have discussed the major and essential points related to literature teaching, it is now convenient to incline into classroom instruction and adapting theories methods and strategies to literature intensive course based on a well–known teaching strategy introduced by Robinson (1971); it is Survey (S), Question (Q), Read (R), Review (R) and Recite (R). SQ3R will stand hence for this strategy. Managing an intensive literature course will draw us to shed light on the classroom itself, the intensive course, the SQ3R strategy and lesson planning. These points are immensely important for holding the success of the enterprise, not only in literature, but in all other subjects as well (Hedge, 2000). The point stressed here is class organization and how to conduct a literature course in order to enhance the learner's comprehension and interpretation of literary texts. As focused in Chapter 2, learner-centered approach will actually develop the learners' ability to treat and process literary texts far away from the ready-made instructional teacher-centered method.

Learner-centered method declares a change of the teacher as well as learner roles in the classroom so that learning will be more effective (Novotna, 2000). Strategic teaching in Intensive Courses will actually help learners become more and more self-reliant and would make them more autonomous capable in the long run to understand and interpret artistic material by themselves with the help of SQ3R strategy (Robinson, op. cit).

Our intention by introducing SQ3R teaching strategy and intensive lessons in literature course is not to make the course standardized and monotone, but to bring some change and some new technique into the course. This change is actually sought by most literature teachers in our university (The Teacher'S Questionnaire). This point has been focused by the idea of Novotna (op. cit: 122), "The teachers have always been faced with requirements to change their techniques, approaches, and thinking and therefore the roles of the teacher gradually become the role of the guide and leader rather than of a controller and supervisor." The attempt aims to bring some innovation to literature class and suggest a practical way to literature teachers to help them manage their classes properly and effectively with a view to increase their learners' comprehension and interpretation of literature materials as possible as they can.

1. Holding Literature Course Class: A Learner-centered View

It seems very clear from the data of the Questionnaire (question 4 &5) that a change in the progression of literature course and class management is urgently required. To attain this, the teacher himself must change his role in the class as Hofmanova & Movotne (2003:71) assert, "Good teachers believe in constant improvement and in constant change". Harmer (1998: 344) also stresses this point, "Teachers ability to be both adaptable and flexible is an important component of modern teaching style". So, the role of the teacher, the role of learners and the appropriate organization of the class play a significant role in the success of the teaching profession. Celce-Murcia (1991:30) asserts that:

> In most current pedagogical prescription, a major role of the instructor is to
> arrange matters so that the material presented gets used thereby learned.

Therefore, some consideration needs to be given to such matters as to the overall organization of the classroom – class management.

Class management appears to be the key to a successful course. Literature course, then as any other subject at university requires some change from the content of the programme to the management and organization of the course. Intensive course here refers to tutorial sessions during which the teacher manages a small group of students who will be reading, analyzing then discussing a passage or a poem showing their reactions and personal responses to the texts freely and independently. These tutorials need preparation and planning on the part of the teacher. It is not a lecture-based course, in which teachers are supposed to give in an amphitheatre for a large number of learners (Hedge, 2000). Tutorials are designed for small groups and mainly for learner's comprehension and interpretation of literary texts, and enhancing learner's autonomy so that they would each time read properly and interpret independently literary material. This approach is actually based on learner-centered pedagogy which gives too much responsibility to learners to control their learning far away from the principles of teacher-centered method (Graman,1997). Our suggestion is not, however, a call to cancel lecturing and teacher-dominated course. It is not, therefore, considered an alternative to lecturing, but an additional task to reinforce the literary income and outcome of learners. It can be considered an integral method, which lecture-based course and tutorials go in complementary process, one fills the gaps of the other, so that learning would be more active and more effective (Mayer, 2004).

2. Major Role of the Teacher

In teaching foreign languages a special attention needs to be paid to the role of the teacher, or rather the roles of the teacher, since in this context, the teacher will enjoy plenty of roles. Crowl et al (1997: 67) affirms that "Good teachers are not only effective models; they also constantly keep in mind that their behaviour both intentional and unintentional, can profoundly affect what students learn." So, ideal

teachers are those who are good models for their learners can also influence immensely the shaping of their learning. In traditional pedagogical practices, teachers used to adopt a very authoritarian role (Hofmannova & Novotne, 2001) i.e. the teacher is a controller, assessor, resource, and tutor.

In Nowadays educational settings, and for learner-centered pedagogy principles, a teacher assumes more flexible and less authoritarian roles such as a motivator stimulator, consultant, counsellor (advisor), organizer and manager, (Hofmannova & Novotne, ibid). Goleman (2000) states roles that would be assumed by a teacher and regards them as teacher management styles, such as: coercive style, authoritative style affiliative style, democratic style, pacesetting style, coaching style, and submissive / liberal style. Coercive style is that way in which the teacher exercises too much stress and control learners. The teacher usually frightens, blames and reproaches his learners when making mistakes or when displaying missing knowledge. The results of this are often failure in learning and loss of interest in the subject. For most of educationists and mainly inspectors and pedagogues this teaching style is ineffective and must be abandoned in nowadays educational environments (Hofmannova & Novotna, op. cit).

Authoritative style shows a very strong personality of the teacher to the point that he manages all action and directs all activities with a close control. Within this style, it is proved that teachers have difficulties to adapt to new contexts or to change easily their behaviour when they encounter new learning situations. Also, it produces only disturbed and uncomfortable learners with shaky and unbalanced personality (Goleman, op. cit).

Affiliative style refers to teachers who seek a very emotional and affectional behaviour towards their learners rather than focusing on tasks and goals (Goleman, ibid). This style actually enjoys a great positive impact on learners and particularly helps them relaxing and trusting themselves. It provides learners with a strong self-confidence and would create a pleasant enjoyable learning atmosphere. The result will be a very active learner, busy classroom, a helpful and encouraging teacher; the thing which would improve communication and interaction among all the members of the group. This style is to be preferred in most of tutorial sessions in which discussion, debates and responses are sought and become a requirement on the part of learners. Democratic style is characterized by spending too much time in class attempting to build trust, respect and even engagement among learners, and between learners and their teacher Democratic teachers show much flexibility, responsibility, and understanding to each case in their class (Hofmannova & Novotna, op. cit). Teachers thus should move from place to place in class, from learner to learner trying to foster their commitment and participation in class discussion and debates. Though, democratic style is a very effective way and encourages learners to become independent and self–reliant members it, however, demands too much time and organization and may also create a noisy class and escalate debate between learners in literature; this style is very helpful in fostering learners' understanding and motivation in order to respond to literary texts and then allowing them to interpret them freely and spontaneously (Rosenblatt, 1985).

2.1 Coaching Pacesetting Style

This style is a very moderate way of teaching in which the teacher enjoys the role of a counsellor. He helps learners to identify their strengths also weaknesses (Brown, 1995). The teacher often tries to diagnose learners' weaknesses then shaping them to learning standards by making up for their lacunae and correcting their mistakes so that they would be able to overcome difficulties and obstacles in their learning. He usually assigns difficult exercises and accepts learners' failure as long as he is targeting long-term learning through restoring their failure and continuous remedial work (Novotna, 2001). This role requires too much effort and control on the part of the teacher. Also, he must be very tolerant and patient as long as he aims at long-term learning and bringing his learners' level to a very high standard language. Though this role is very effective and valuable, it is not highly recommended within university literature course, because, learners usually do not require too much control and assistance, they should rely to some extent on themselves and through time they discover their mistakes und restore them. This role would be recommended for beginners or intermediate instruction levels in which learners need the interference and continual assistance of the instructor.

2.2. Submissive-liberal Style

In this style, the teacher plays most of the time the role of bystander. i.e., he often tries to stay away from his learners. After a relaxed course he gives them assignments and observes them from afar. They enjoy too much freedom in moving, talking and acting. He only conducts them without paying much attention to their

behaviour or even their performance in the class. Hofmannova & Novotne (2004: 4) however argue that "It is controversial to call it (liberal style) a management style as generally the teacher is not in charge of the class and therefore fails to manage." For many educationists as Hofmannova & Novotne (ibid), this role is not preferred. They argue that the teacher would lose respect and esteem; the matter which may result in misled learners and uncontrollable class without any learning results (Richards 2000). For Brown (op. cit) however , there is no single ideal teaching style or a single role of teacher, rather the task requires variations and combination of several styles to come up with a convenient teaching style. This, in his opinion, depends on individuals, i.e., learners, the environment, and preferences. In conclusion, teachers' roles should normally vary from moment to moment, and from situation to situation trying to adapt to any unexpected circumstances that may occur within the class instruction course. In literature course again, the teacher's role is considerably important if we consider tutorial intensive sessions in which the teacher is supposed to manage a small group of learners. He should adapt to any situation matching any of the styles discussed above. As for lectures, the teacher's role is limited only to keeping his audience silent as long as he is only presenting a magisterial course. He furnishes knowledge and his learners - audience here - paying attention, taking notes and asking some questions.

3. Teachers' Roles in Active Autonomous Learning Setting

Throughout the years the roles of teachers have been changing depending on learners' needs and the major objectives of learning itself. In nowadays teaching / learning settings, the role of teachers has pretended some humanistic principles by

the infusion of communicative goals in learning particularly in foreign and second language classes, or learners, for whom English is not their mother tongue (Fanselow, 1987). In the classical teacher /learning settings, the role of the teacher was limited only to tell or inform learners. Dubin & Olshtain (2000) describe this as a lock-step plan. In nowadays learning setting, communicative, and cooperative objectives are highly stressed in EFL classes, the thing which led to calls for adopting more convenient and adequate roles of teachers to cope with the new situation (Littlewood, 1981): In this context Dubbin & Olshtain (ibid: 77) stress the point saying:

> Probably for most of the world the role- relationship in classrooms which is most widely embraced and understood as a metaphor is that of pedagogue / pupil, or the teacher as a person who puts knowledge into the head of the student. It is a metaphor which has been part of western civilization since the time of Plato, at least. In it the pedagogue is the source of information; pupils seek wisdom.

It is obvious that in old classical classroom settings, the role of the teacher was that of transferring knowledge to learners. He was considered a source of information and wisdom. In such situations, learners are only receivers or rather consumers. Actually, they assume an extremely passive position, in the metaphor sense of spoon-fed learners. This state of affairs actually prompted educationists to call for radical changes within teacher-learner relationship notably after the emergence of some modern teaching/learning approaches such as the communicative approach and in literature reader-response approach (Rosenblatt, 1985; Brandes, 1986). Dubbin & Olshtain (op. cit: 77) assert that:

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But in dealing with communicative goals, pedagogue / pupil is insufficient on many counts, not the least of which is that in a communicative classroom learners do not remain seated at the feet of the master. Rather, they frequently move about in order to interact with each other.

Within the new teaching approaches, actually, the pupil-pedagogue relationship i.e., teacher / learner has been proved inadequate, notably in communicative classroom settings (Richards & Rodgers, 1992). Voices have called for a more active role of learners in classroom (Rosenblatt, 1995; Rumelhart, 1987). They have to interact with each other and thus negotiate with teachers. This new pedagogical state has imposed new assumptions on the old role metaphor of the pedagogue or teacher. Dubbin & Olshtain, ibid) has used two terms to single out the new role of teacher from the old: "doing" to refer to the new role of learners and "knowing" or "caring" to refer to the old one. Harmer (2001: 57) believes in the eclectical role of the teacher in communicative-oriented classroom "Within the classroom our role may change from one activity to another, or from one stage of an activity to another. If we are fluent at making these changes our effectiveness as teachers is greatly enhanced"

Dubbin & Olshtain (2001) and Richards (2000) suggest some key roles for teachers in communicative-oriented instructional settings.

3.1. Teacher as Director–Organizer

As mentioned before Dubbin & Olshtain (op. cit: 18) have stressed the "doing" task of learners rather than "knowing". Richards op. cit: 54) on the other hand asks for a fusion of both metaphors knowing and doing in order to establish a perfect pedagogical engaging milieu within EFL classes. Among the most important roles

of teachers in EFL classes is director-organizer. Here it is assumed that teachers inform or tell learners what to do and how to do some activities.

Dubbin & Olshtain (op. cit: 81) point that:

> The director's role in a communicative classroom is essentially a creative one in which the prime function is getting other people to do things by establishing short-term objectives which coincide with the interests of the majority in the group. Just as the theatre director …. So the theatre/ director uses the classroom stage to stimulate the real world".

Here, the teacher acts as a class organizer as to assign activities, set some objectives to be attained by the end of the activities then distributes tasks among class participants explaining what to be done and highlighting unclear points in the activities. In most cases, especially in tutorials, the teacher is required to put learners into pairs or groups and closing things down when it is time to stop. Another point is to get learners engaged and involved. Harmer (2001: 58) explains this by "at this point teachers will often say something like "now we are going to do this because ..." and then he offers a rationale for the activity. It is believed that this makes learners do things not because the teacher says so, but because they have to attain something by the end. This can provide them with much readiness, preparedness and enthusiasm if of course, they understand the purpose fully. Teachers, also should think about content feed back, i.e., to assign some exercises in a form of question-answer task to make sure that the objectives set for the course have been attained. When the session takes the form of group discussion activities, the teacher has to assume the role of conductor-participant. This means he conducts the panel and he has the right to take part to give his opinion, bridge the gap

between different opinions, or sum-up and recapitulate the points discussed. But he never assumes the role of a resource (Harmer, ibid) because this may block the flow of learners ideas and hinder their natural and individual efforts.

3.2. Teacher as Observer-Prompter

In active learning situations, the teacher should not assume an intruder role, nor does he let away his learners when meeting obstacles or difficulties in performing or expressing themselves (Littlewood, 1981; Dubbin & Olshtain, 2000). In EFL classes, learners are supposed to use the target language and refer to that language cultural background. In such cases teachers have to observe their learners and prompt them to be as authentic as possible as they can. Harmer (2000: 62) suggests that:

> When observing students we should be careful not to be too intrusive by hanging on their every word by getting too close to them, or by officiously writing things down all the time. Above all we should avoid drawing attention to ourselves since to do so may well distract them from the task they are involved in.

This point is highly considered in group work activities and mainly in oral performance and discussions. Within this context, the teacher has to take the role of observer not that of participant .He, then should not overcorrect them, nor should he interrupt their attention by thorough explanation or remarks. Learners should feel at ease and on the good path. The teacher, however, can observe through taking notes about learners' performances. He has to note everything, preferably, in two columns, one for positive notes, and one for negative ones. Positive notes include

learners' success and realizations, negative notes, however, include all sorts of mistakes, lacks, and failures. Concerning prompting, Harmer (Ibid: 60) adds that

> Students may lose the thread of what is going on, or they are lost for words …They may not be quite sure how to proceed. What should teachers do in these circumstances? Hold back and let them work things out for themselves or, instead nudge them forward in a discreet and supportive way? If we opt for the latter, we are adopting some kind of a prompting role.

It is clear then that the teacher should take the role of a prompter when learners face some difficulties, or meet some obstacles when doing tasks or performing activities. The teacher has to take charge of learners; he should not let them sink under pretext of being an observer. He should encourage them and provide them with help and guidance, as to offer them words, expressions, and even utterances occasionally to help them fill any gaps when expressing themselves. Dubbin & Olshtain (2000: 81) explain that "the director-teacher attends to all the necessary props, supports, and realia which must be available to make the proceedings work smoothly ". The teacher then is supposed to help his learners proceed and go on, creating a very relaxed atmosphere built upon help, and direction in order to accomplish the goals set for the learning session .

Another point stressed in EFL classes is to prompt learners to use and speak English as possible as they can and should not forget that any subject under study in EFL classes, either, literature or civilization, should aim at improving learners' language level and enhancing their cultural and background of the target language. Harmer (op. cit) asserts that "we have to prompt students in monolingual groups to speak English rather than using mother tongue". In literature course, teachers could

benefit from the learners mother tongues' cultural stock. They may prompt them to compare stories and events in the target language fiction to their own, or even ask them to translate similar stories from mother tongue to the learned language. Metaphors, jokes, sayings, riddles, puzzles all these literary and culturally- based elements could be compared and translated under the direction and the help of a good teacher prompter (Richards & Rogers, 1992).

3.3. Teacher as Resource

It is believed that the teacher should not totally withdraw himself from the process of learning in autonomous and active settings. He has to play a role of resource (Fanselow, 1977; Allwright, 1972; Harmer, op. cit; Dubbin & Olshtain 2000; Woods, 1996). In many learning situations, learners would need their teachers more than participants, observers or prompters only. Harmer (op. cit: 61) points that: "In many situations having teachers take part, or try to control them, or even turn up to prompt them might be entirely unwelcome". During activities, learners may want to know information about how to get information or where to find it. Also, they may ask their teacher how to spell some words or what some difficult new words may mean. If the teacher does not know, or cannot find answers to his learners, he has to direct them. He has to tell where they may find answers or where they can go to look for information. In all cases, the teacher, though he can be a source to his learners, should encourage learners to use resource material for themselves. He has to ask them to bring dictionaries, encyclopaedias, or soft programmes, so that they would become more independent in their learning (Woods, 1996, 195).

Woods (1996); Nattinger (1984); Dubbin & Olshtain (2000) and Burner (1972), however, warn for a fully sourceful teacher. They claim that teachers should help their learners and they guide them rather, but they should resist the urge to spoon – feed their learners in order to become more and more self –reliant and active learners.

3.4. Teacher as Tutor Assessor

As stressed by Dubbin & Alshtain (2000), Richards (2000), and Harmer (2001), teachers should not consider themselves transmitters of knowledge from themselves to their learners. They, however, should assume teaching as instruction based on implicating learners in the process and hence controlling and assessing their learning. The teacher may play a role of a tutor mainly when she /he is deals with individuals or small groups, as Harmer (ibid: 62) pinpoints that:

> When students are working on longer projects, such as pieces of writing or preparations for a talk or a debate, we can act as a tutor, working with individuals or small groups, pointing them in directions they have not yet thought of taking.

The role of a tutor implies a somewhat friendly and intimate relationship compared to the other roles. When learners are involved in pair work or group work, usually called tutorials, the teacher can go around the groups observing and noting the behaviour and reactions of learners. He may seat for a while with a group, or stay by the side of another. He may also give guidance, slight help or explanations to some groups, care, and support of all groups, since overlooking a group would create disgust and even noise among participants of that group (Harmer, ibid). Though the role of the teacher here exhibits some effort and initiative, he should not interfere too much,

the thing which may impede learner autonomy, nor should he withdraw himself completely, which may create a misled or misguided class (Crouch, 1989). Obviously, the teacher by being a tutor should aim at evaluating learners' outcome through either assessing their products, correcting their mistakes, mispronunciation or inappropriateness (Richards, 2000; Harmer, op. cit). The teacher as assessor can offer feedback time by the end, where he may recapitulate and check the success and performance of learners. He also may grade or give marks or observations over what they have produced.

4. Role of the Teacher in Literature Class

After we have displayed the major roles which may be taken by a foreign language teacher in general we now highlight the role of a teacher in a literary –based course. Most of theorists in the field of class management however insist on the eclectical role of the teacher (Yalden, 1991:3). A teacher should be flexible adapting any situation and then matching his role accordingly. His aim should be bringing his learners to the required level and removing any handicaps that may hinder learning (Allwright & Bailey, 1991). In literature course, the teacher has to adjust the mentioned pedagogical roles to literature teaching methods as well as to the content of literature course, taking into considerations the aims and objectives of literature programme in the teaching situation (Mrozowsko, 1995). As claimed by Routman (1991: 41), "The role of the teacher in literature -based instruction is one of decision maker, maker, mentor, and coach. The teacher plans and supports activities that allow learners to do those things one naturally does with literature".

It is clear that literature teacher assumes several instructional and pedagogical roles. He takes the role of decision maker, i.e., decides what learner should do and how activities should be done. During learners work, the teacher has to move around to control and monitor them. Also, he has to involve learners in text selecting and activate their prior knowledge through well-prepared introductions and warming-up. Moreover, he should work to support learners when reading and encourage them to respond to literary texts properly and engage them in discussions and report writing (Martinez & Roser, 1991).

As a mentor, the teacher would assume a role of a good model of learning to learners. This involves reading and writing, through reading aloud, acting on stage, performing activities and writing periodical essays. But in all cases, he should let learners rely on themselves, he only performs these activities from time to time to serve as a model, otherwise they will be reliant and spoon-fed (McKenzie, 1985). By organizing responses activities, discussion circles, and shared reading sessions, the teacher will play the role of a coach (Cooper, 1993), supporting their needs and requirements.

In general, any role taken by literature teacher, depends on the learning situation, he should encourage learners to read, comprehend, and appreciate literary pieces to enhance their linguistic and aesthetic abilities. Being a good model would also reinforce their motivation and make them read more even outside the classroom. In order to attain the objectives set for the literature course, the teacher should evaluate, rank, comment on and assess his learners' performance and production then he will play the role of assessor. As argued by most of educationists the teacher is the

most important assessment instrument (Lamme & Hysmith, 1991; Hansen, 1992; Shavelson, 1992; Wiggins, 1992). Without assessing learners' works and realizations, the teacher can not know whether they have reached the attended objectives or not. Assessing literature can involve feedback time; this can take place at the end of the session, commenting on learners' ideas and responses after a debate or discussion, or even evaluating their performance, mainly in drama or poetry. This happens when students are supposed to read or write poems, or perform a piece of theatre on stage. The ultimate assessment is that of assigning and correcting their exam work.

Literature exams should focus on text analysis, criticism, and the learners' literary competence. This would give opportunities to learners to be themselves, read critically, and eventually respond emotionally to literary texts (Carter & Long, 1991). Assessing learners literary achievements should focus on evaluating literary knowledge and cultural stock of learners without, of course, neglecting their linguistic abilities.

5. Intensive Course Organization

The term intensive has been used usually as contrast to extensive. They are used to mean two kinds of reading as well as to denote two kinds of courses .Thus the terms may mean intensive /extensive reading as it can mean intensive extensive course Zhenyu (1997). If intensive reading involves learners reading a passage, a text, or a chapter in detail with specific learning aims and tasks, intensive course is the organization of a session during which such kind of activities can take place. According to the recommendations of Florida Department of Education: FDE (2004), intensive reading is one component or activity among several in intensive course

includes in addition to reading, discussing, analyzing, understanding, performing and so forth (Smith, 1985).

The major aim of this course is to provide instruction that enables students to strengthen their reading skills and develop general independent reading endurance. As argued by Zhenyu (op. cit), in an intensive reading class, the students are expected to go through a text slowly and attentively, explaining key words and analyzing its structures whenever possible. The teacher has to encourage his students to read as much and as fast as possible often to be able to grasp the main ideas of what they are reading. The students are also encouraged to independently comprehend the text and provide their own interpretations. Walker (1998:172) points out "It seems contradictory to insist that students "Read for meaning while simultaneously discouraging them from trying to understand the text at a deeper level than merely gist ". Accordingly, the major aim of intensive course in literature is to provide a framework for learners to read intensively as to comprehend literary texts, interpret and analyze them. This may invoke learners to look for meaning beyond the author's words; the matter which leads to developing critical skills within learners (Zhenyu, 1997; Ellis & McRae, 199) . We shall sketch below the basic principles set for literature intensive course recommended by the American Departments for Language and Arts (ADLA) / California University (2004): 1) Demonstrate improved achievement in reading; 2) Construct meaning of text through inference, application and analysis; 3) Determine the main idea or essential message in a text and patterns of organization; 4) Apply critical thinking problem solving, and test-taking skills and strategies for assessments in reading in varied contexts; 5) Use background knowledge of the subject and text structure knowledge to

make complex predictions about content, purpose, and organization; 6) Identify the author's purpose and/or point of view in a variety of texts and use the information to construct meaning; 7) Demonstrate use of appropriate before, during , and after reading strategies and critical thinking skills to enhance comprehension of literary, informational and technical text; 8) Respond to reading through thinking, talking and writing.

It is noticed that the above recommendations presented in general terms i.e., they do not target or specify a particular subject. Intensive Literary Course aims to encourage learners to reach a high level of comprehension and retention of general and specific textual ideas through associating skimming and scanning activities which, in turn, should foster the students' interpretative abilities of literary text (Harmer: 2001, Dubbin & Alshtain: 2000; Ellis& Brewster, 1991, Zhenyu, 1997). For applying intensive reading programmes and organizing a successful literary intensive course based on reading and interpreting skills, the SQ3R is considered by many educationists as a very useful and adequate teaching strategy to help teachers hold a step by step intensive course aiming to increase learners comprehension, interpretation and retention of significant ideas in a reading text, (Robinson, 1971; Jordan, 2000; Woods, 1996; Hedge, 2000).

6. Developing General Reading Activities for Intensive Course

In intensive reading-based course, learners are supposed to read text by using some techniques. Among these techniques are skimming, scanning, planning and reflecting. Intensive reading-based course is held to use different reading styles with different teaching techniques in order to get a high degree of comprehension and

retention (Hedge, ibid). The basic rationale for a reading- based intensive course is to understand the text, memorize its key ideas and concepts, and respond through writing reports or group discussions (Lunzer & Gardener, 1979). For a well-staged and highly-organized intensive course, most theorists in the field insist on three main stages in the course, each stage should deal with particular activities (Hedge, 2000; Grant, 1993; Robinson, 1971).

These activities are grouped into three main stages which are before-reading stage (BRS), during-reading stage (DRS) and after-reading stage (ARS) (Anderson, 1985; Zhenyu, 1997; Hedge, 2000). Again, these stages are developed into outstanding study and reading strategies such as (SCROL): Survey, Connect, Read, Recite, and Review developed by Grant (op. cit) and (SQ3R): Survey, Question, Read, Recite, and Review developed by Robinson (op. cit).

The following table adopted from Zhenyu (op. cit), Grant (op. cit), Hedge (op. cit), and Robinson (op. cit) sketches the three stages in reading-based intensive course.

Stage 1 **Before-reading** **Anticipating Meaning**	-Previewing / Surveying -Setting a purpose for reading -Activating personal knowledge -Making general non - confirmed predictions
Stage 2 **During-reading** **Constructing Meaning**	Answering questions for confirming predictions -Making associations -Monitoring comprehension through exploring all the available text clues: language, figurative language text genre, paralinguistic elements, etc. -Assessing and reviewing predictions.
Stage 3 **After-reading** **Reconstructing and extending Meaning**	-Retelling what has been read. -Summarizing what has been read. -Evaluating and judging what has been read. -Extending what has been read to real world – knowledge

Table 9: Intensive Reading Stages

In before-reading stage, good readers preview the text by looking at information around the text to evoke and recall relevant thoughts, memories, and associations. They question themselves to see what they already know about the topic, the genres, and the vocabulary and terms that might communicate the ideas about the topic. In sum, before reading activities are designed to connect students' experiences to the text, and to evoke relevant prior knowledge before reading the text (Zhenyu, op. cit).

In during-reading stage, **s**trategic readers actually create a dialogue with the author, trying always to reformulate what the author is saying. They confirm their understanding of the text by paraphrasing the author's words and expressing inferring, predicting and answering purposeful questions (Grant op. cit; Zhenyu op. cit; Robinson op. cit). During-reading activities are designed to help students read purposefully and constructively through scanning the text and looking for specific

points like answers to questions. Also, they help students interact with what the author is trying to convey.

In after-reading stage, proficient readers summarize what they have been reading and formulate objective impressions about author's ideas and convictions. Thus, they make applications of the ideas encountered in the text by extending these ideas to broader perspectives (Zhenyu, op. cit; Robinson, op. cit).

In general, after-reading activities are designed mainly to foster the students' personal responses and to gather data from students in order to connect them with world-knowledge and to enhance their reactions against facts or opinions presented in texts.

7. Developing Reading Strategies for Literary Text

As mentioned above, reading strategies such as SQ3R (Robinson, 1971), for intensive reading and Uninterrupted Sustained Silent Reading (USSR) (Mc Craken, 1981) proved to be very efficient study techniques in reading-centered subjects notably literature. SQ3R reading strategy has been used and adopted by many school teachers all over the world (Jordan, 2000; Hedge, 2001; Mc Craken, 1981; Wallace, 1990).

Teaching strategies are used by teachers in different levels from preliminary teaching programmers to highly advanced ones (Robinson, 1971). It aims at fostering the learners' reading abilities and enhancing their reflection, comprehension, and retention in close reading situation such as the case of intensive reading course, notably in literature programmes in foreign language classes. Incorporating strategic techniques in the area of Teaching Learning has been called Strategic Teaching

(Bosma & Block, 1992), in imitation to military and business fields which adopted this concept long before (Liddell, 1987).

Before probing into details and displaying the stages and techniques of SQ3R reading strategy –which will be the base – for our intensive reading lesson plans. The significance of SQ3R strategy has been proved in our Master of Arts study (2006). The study investigates skills and strategies used in developing learners' comprehension of texts in foreign language context. Actually, data gained from the study strengthened our hypothesis to adopt SQ3R strategy to literary materials reading. Also, literature review about teaching strategies raised our keenness to opt for SQ3R strategy as long as it proves success in most of foreign language teaching situations (Jordan, 2000). From the findings we see it worthwhile to scrutinize the term strategy and its implications in the field of teaching/ learning foreign languages.

8. Strategy Defined

The concept of strategy came into usage just in the 1980's in the field of teaching learning and education (Bosma & Block, 1992). Before this date theorists and educationists used the terms skill or skill teaching. Liddell (op. cit) confirms that "strategy is the art of the employment of battles as a means to gain the object of war". Battles then are only means of achieving a long term strategic end which is, in this contest, the war. In applying this in the field of education and learning, we can associate battles to the set of activities, techniques, and procedures used in class in order to attain an ultimate goal, that is, understanding, comprehending and succeeding. In literature course comprehending of course should lead to personal interpretation of literary texts (Rosenblatt, 1995). Mintzberg (op. cit) believes that strategy refers to man's actions

over time with accordance to his intention and perspectives, and thus, it aims at changing his reality through making decisions and providing direction and guidance. Kenneth (1980, 18-19) reports that: "Strategy is the pattern of decisions - in company - that determines and reveals its objectives, purposes, or goals, produces the principal policies and plans for achieving those goals. This definition obviously reinforces Kenneth's conception of strategy. It considers strategy - though this in a company- as a plan. It implies and determines all possible ways, measures and decisions to achieve certain objectives and purposes generally designed by the company.

According to Hax (1990) strategy is "The pattern or plan that integrates an organization's major goals, policies and action sequences into a cohesive whole". For Mintzberg et al (1998), strategy is a pattern in a stream of decision. He then developed five P's and called them 5 P's of strategy these are: Plan, Pattern, Position, Perspective, Ploy. This definition concerns us a lot as we are trying to indulge strategy in the field of education and foreign language teaching.

Considering strategy as a plan of action, we believe that any process that seeks perfection and effectiveness must rely on planning as for teaching foreign language in general, and in our situation, teaching literature in particular. We can assume strategic teaching as a well-planned plan with highly determined objective to be carried out in a well laid out time in order to attain successful or at least the intended results set for the plan of execution (Elton, 2009). For this sake, educationists attempted to introduce strategic teaching into the field of foreign language teaching (Rosenblatt, 1985; Bosma & Block, 1992; Widdowson, 1984; Robinson, 1971; Dubbin & Olshtain, 2000; McCracken, 1981; Wallace, 1990).

Thus, within strategic instruction, the teachers assigns his activities with a definite objective and with a step by step plan, he encourages his learners to monitor their comprehension providing them with help and assistance when necessary (Zhenyu, 1997; Hedge, 2000).

9. Reading-Based Teaching Strategies

Recent approaches to the teaching of reading-based subjects, like literature and history, have stressed the great importance of strategies for coping with such kinds of materials. Dubbin & Olshtain (2000, 148) assert that good learners are normally, "Good readers report using a wide variety of coping strategies, from the often mentioned skimming and scanning, guessing and predicting, to using internal and external context clues to derive meaning from texts." Good readers, actually have the ability to use reading strategies to adjust to the text in hand in order to achieve their objectives for reading. Dubin & Olshtain (ibid) on the other hand added, good readers use the following strategies for a successful reading: a) Keep the meaning of a passage in mind while reading and use it to predict overall meaning; b) Skip unfamiliar words and guess their meaning from later sentences; c) Identify the grammatical function of an unfamiliar word before guessing its meaning; d) Refer to any side glossary; and e) Skip words that may add relatively little to total meaning.

In essence, successful readers seem to use appropriate strategies in order to foster their reading abilities to become proficient readers. In view of the substantial number of strategies developed for successful reading, some theorists grouped them in categories then associated them according to the reader's purposes of reading. Thus, Robinson (op. cit) devised the SQ3R; McCraken (op. cit) the USSR; and

Wallace (op.cit) the CR: Critical Reading and recommend them to be incorporated in reading all sorts of texts according to their specificities. Also, Jordan (op. cit) and Bosma & Block (op. cit) consider SQ3R, USSR, and CR renowned and efficient reading strategies, for either study or pleasurable reading purposes, recognised and wildly used by educationists in different teaching situations.

10. Reading Strategies and Literary Text

Generally speaking strategies are used by successful readers to study and interpret literary texts and not only for pleasure and entertainment (Wallace, op. cit). Readers have to question the way information and ideas are expressed in artistic texts as well as judge the value and worth of information they contains. Harris (1981) defines this as "the process of making judgments in reading." Reading strategies can allow readers to evaluate what they read and then make a decision. Incorporating SQ3R in literary reading implies step by step activities to lead learners to full comprehension and evaluation of texts. This entails a close reading with different types of activities and tasks involving pre-reading stage, while-reading stage and post-reading stage. Wallace (1990) asserts that teachers need to develop step-by step activities to guide students to negotiate and question the information, content, and the ideological assumptions that the writer tries to impart.

11. SQ3R Reading Comprehension Strategy

SQ3R is a five-step comprehension strategy developed by Robinson (ibid) as Jordan (op.cit:17) who points out "Several books refer to the well-tried and widely-used system of reading text books, known as SQ3R…It ensures a high degree of understanding and remembrance."

SQ3R strategy provides techniques for students when studying content material. It helps students develop effective study habits by engaging in its pre-reading, during-reading, and post-reading steps. Also, it fosters reading comprehension and retention of information in sequential sessions. This strategy used when the text is fairly structured and has some basic text book aids for the reading such as bold face, heading, italics, study questions, captions; pictures, introductions, titles, chapter titles and conclusions. Also, when a detailed understanding of the text is required and information must be retained over long periods of time as the matter with literary texts (Jordan, op. cit and Wallace, op. cit).

12. SQ3R Stages

- Survey

In this stage, the reader previews what he will be reading. For a book, look over the title page, table of content, introduction, summaries, and bibliography, chapters or articles, look at the headings, first introductory paragraphs, key words, photos, graphs, and exercises. In surveying a text, the reader may opt for skimming and scanning skills in order to avoid reading in detail. The major aim of this section is to get a general overview of a text or of a chapter. It stands as a warming up or first reading stage to prepare learners to the coming content-based reading stages (Cole, 2002: 01).

- Questions

Questions can be raised from one's survey based on previous knowledge of the content of the reading text or by turning each heading into a question. This section aims at providing a purpose for reading and focussing attention on the section or text being read. It also increases the learners' reading speed and comprehension, and hidden controversial ideas that may not be clear if reading a text without raising well-oriented questions (Cole, ibid).

- C-Read

Read one section of text book generally for the answers to the questions proposed by the heading. It also involves looking for main ideas, relationships, links and extracting meanings. It reinforces comprehension by sensory learning. It also evaluates the appropriateness of the questions asked and their answers, in a way that the answers will make a clear idea about the whole content of the text and its value (Cole, ibid).

- Recite

Recite is to talk out loud or write out the ideas and supporting details. This implies writing in one's own words key phrases that sum up the major points of a section and the answers of its questions.

- Review

Check that one has understood what has been read and that information on the subject is complete. Check that one can remember facts and figures and that facts and figures are consistent with each other. Some readers combine the recite and

review steps or add a re-reading step between recall and review. In all cases, it seems that the SQ3R's stages are flexible and overlapped.

13. Technical Design of Q3R Strategy

Below is a technical design for SQ3R adapted from Robinson (1971) and Jordan (2000). The design consists of three basic stages: pre-reading (Diagram 1), while-reading (Diagram 2) and after-reading activities (Diagram 3).These stages are also divided into sub-stages. Pre-reading consists of surveying the text and raising questions. While reading consists of reading, and answering questions for reinforcing comprehension. After-reading stage comprises reciting the central ideas and collecting essential notes of the text, and reviewing the whole elements gathered from the previous stages.

SURVEY	-The title, heading, subheading, first sentences. -Pictures, graphs, maps, italics, bold faced. -Read introductory and concluding paragraphs. -Read summary -Turn the title ,heading or subheading into questions -Read questions at the end. - what the instructor said about the reading passage -consider what you already know about the subject
QUESTION	-Turn the title, headings, or subheadings into questions with "What, Why or How". -Read questions at the end of the chapter of the text. -Reconsider what you already know about the subject" what -do I already know "about? -Reconsider what the instructor said about the subject" what did my instructor say? NB: it is helpful to write out these questions in the margin or a note card

Diagram 3: Before-reading Stage

Before reading stage is dedicated to survey the material in order to find hints about and around the text and raising some question to help the reader establish a clear objective about the utility of the reading.

	While-reading
READ	-Look for answers to questions you first raised. -Answer questions at the beginning or end of chapters or study guides. -Re-read captions under pictures, graphs, etc. -Note all the underlined, italicized, bold printed words or phrases. -Study graphic aids. -Reduce the speed for difficult passages. -Stop and read parts which are not clear. -Read only a section at a time and recite after each section.

Diagram 4: While-reading Stage

While reading stage is devoted to scan the material annotating ideas, underlining key words, extracting meanings from figures of speech, and then trying to answer questions raised in pre-reading stage

	After-reading
RECITE	-Orally ask yourself questions about what you have just read and summarize, in your own words, what you have read. -Take notes from the text in your own words. -Underline and highlight important points you have read. -Use a method of recitation which best suits you. Bear in mind that the more senses you use the more likely you are to remember. -Strengthen your learning through, seeing, hearing and writing.
REVIEW	-After reading the entire chapter, cover main answers on your note card and recite answers. -Write questions for the notes you have taken. -Reread the corresponding section in the text to find the answer to any question you cannot answer. -List all the topics and sub-topics you need to known from the chapter. -Write a summary which is inclusive of most of your questions. -Summarize key points in the chapter. -Space reviews periods over several days or weeks and keep reviewing on a weekly basis until the exam. -Predict test questions based on your reviewing and answer them.

Diagram 5: After-reading Stage

After reading stage consists of two parts, reciting and reviewing. In reciting, the reader is supposed to reread his key notes written in his own words trying to

recite them using any appropriate method, like associating some ideas to names, dates, or events. In reviewing, the reader is expected to write reports, summaries or predict questions that still concern him about the reading text. He may also list all topics and themes presented in text in order in extend them to real life events or to relate them to the whole setting of the events of the whole work.

Conclusion

Throughout this chapter principles of classroom management have been explored to show the role of the teacher and learner in an intensive course in general and in intensive SQ3R-based sessions in particular. SQ3R reading strategy stages have been developed to organize intensive reading sessions. This strategy is built around the idea that what learners do before and after reading is as important as the reading itself. Survey a text aims at getting an overview of the text content, questions provide a purpose for reading and focus attention on specific points, recite is to evaluate the answers and to increase memory, review allows to check comprehension and gives an overview of the entire chapter (text). Literature intensive reading sessions based on the three SQ3R stages will be developed in the following chapter to foster learners' fully comprehension and interpretation of literary texts.

CHAPTER FIVE: APPLYING SQ3R STRATEGY TO LITERARY TEXT

Introduction

1.1. Stage 1: Survey What genre of writing is the work?

2. Stage 2: Question

3. Stage 3: Read

4. Stage 4: Recite

5. Stage 5: Review

2. Developing Intensive Lesson Plans

2.2. Basic Elements of a Lesson Plan

2.3. The Form of a Lesson Plan

2.4. General Format of a Literature Lesson Plan

3. An SQ3R – based Literature Intensive Lesson Plan

Conclusion

CHAPTER FIVE: APPLYING SQ3R STRATEGY TO LITERARY TEXT

Introduction

This chapter explores the basic elements of intensive lesson plans in general and literature intensive lesson plans in particular. The essential principles of lesson planning, the form of lesson plan, and the form of literature lesson plan based on SQ3R reading strategy will be developed. SQ3R lesson plans are designed to fit literary texts with the three genres: prose, poetry, drama. These designs are liable to change depending on the genre, length of text, aims set by the teacher, and time allotted for the session. These lesson plans aims at organizing literature sessions when intensive reading of texts is sought. The three stages of SQ3R strategy can help learners become more independent

1. SQ3R Stages

1.1. Stage 1: Survey What genre of writing is the work?

- Is it poetry, fiction or drama?
- What is the title or subheading?
- Who is the author?
- When was the work written?
- Are there any introductory or concluding paragraphs?

The design below can be helpful.

```
Genre:………………………………. Title:…………………………………….
Author:……………………………….Time Period of Work:………………….
Subheading:…………………………………………………………………………
………………………………………………………………………………………..
………………………………………………………………………………………..
Main Idea(s)From the Introductory or Concluding Paragraphs
………………………………………………………………………………………..
………………………………………………………………………………………..
Ideas You Get From Pictures or Graphs:……………………………………………
………………………………………………………………………………………..
…………………………………………………………………………………………
Length of Reading Assignment:……………………………………………………...
Due Dates for Assignment:…………………………………………………………….
Remarks:
```

Design1: Survey Stage

1.2. Stage 2: Question

- What questions has the teacher raised?

- What themes and issues have you been discussing in class?

- Is it possible to convert the title or subheading to questions?

- Can you add other questions?

Questions are not restricted to comprehension, but can cover structure, figurative language, plot, characters, point of view, depending on the teacher's objectives of the reading course and the availability of information required through questions in the reading passage.

Teacher's Questions:………………………………………………………………..
     …………………………………………………………………………..
     …………………………………………………………………………..
     …………………………………………………………………………..

 1-Understanding   2-Style and Genre   3-Figurative Language   4-Context
 5-Others:………………………
Themes Discussed with Instructor:
   1- …….
   2- ………
   4-………
Your Questions:
1-   …………………………………………………………………………..
2. …………………………………………………………………………….
3.……………………………………………………………………………

Design 2: Question Stage

1.3. Stage 3: Read

- Read the text with questions you wrote.

- Use your questions and the teacher questions so that you select what to annotate, highlight, note take, etc.

- Read any captions under pictures or graphs…

- Consider any italicized, bold printed words or phrases.

```
┌─────────────────────────────────────────────────────────────────────┐
│ Annotate (to help you answer questions or understand).              │
│ Highlight:                                                          │
│ Notes………………………………………………………………………………………….      │
│    ……………………………………………………………………………………..                │
│    ……………………………………………………………………………………                    │
│                                                                     │
│ Connotations: Consider Italicized, Bold Faced Words:                │
│ …………………………………………………………………………………….                      │
│ …………………………………………………………………………………….                      │
│ …………………………………………………………………………………….                      │
│                                                                     │
│ N.B: reading should be explicitly done on the text paper through the│
│ use of, asterisks, underlying, circling…                            │
└─────────────────────────────────────────────────────────────────────┘
```

Design 3: Reading Stage

1.4. Stage 4: Recite

At the end of each section: verse, stanza, scene, act, chapter, etc., orally answer the questions you have raised in your own words without referring to the text.

You can write in margin of the text some notes, or underline / highlight the key words or ideas that help you answer and recite the answers to questions.

```
┌─────────────────────────────────────────────────────────────────────┐
│ Underline Key Words (of the reading section)                        │
│ Key ideas on the Margin Section                                     │
│ …………………………………………………………………………………………                  │
│ ………………………………………………………………………………                        │
│ …………………………………………………………………………………………                  │
│ ……………………………………………………………………………………                      │
│ Oral Answers to Questions                                           │
│ Summaries: from Mind………………………………………………..                   │
│ …………………………………………………………………………………………                  │
│ …………………………………………………………………………………………                  │
│ …………………………………………………………………………………                        │
│ …………………………………………………………………………………                        │
│ N.B: this design can be done each time after the end of any section,│
│ if the passage is not long, it can be done once without referring to│
│ the text.                                                           │
└─────────────────────────────────────────────────────────────────────┘
```

Design 4: Recite Stage

1.5. Stage 5: Review

- Answer the questions about the whole work, write the answers then recite them.

- Reread any sections to find answers to particularly difficult questions.

- Write down the major topics and subjects you picked from the text.

- Briefly summarize, in your own words, key points, key ideas and the answers of the questions.

- Read weekly, the summaries and answers.

- Write questions about your notes and summaries likely to have in tests.

Major Topics and Subjects:
…………………………………………………………………………………….
Summary of Key Ideas
…………………………………………………………………………………...
Answers to Questions:
………………………………………………………………………………….
      … …………………………………………………………………………..
            …………………………………………………………………………..
            ……………………………………………………………………….....

   .Answers to Questions with Particular Difficulty.
……………………………………………………………………………………
……………………………………………………………………….
………………………………………………………………………
Summaries of the Whole Work
…………………………………………………………………………
………………………………………………………………………………….
Predicted test Questions: Questions after Class Discussion
…………………………………………………………………………
………………………………………………………………………….
…………………………………………………………………………
Answers to Predicted test Questions.
…………………………………………………………………………
………………………………………………………………………...
…………………………………………………………………………

Design 5: Review Stage

The designs above are very flexible to fit any literary genre. The teacher has to adopt according to the genre he is going to teach. For the short story and the novel, they are considered similar in type the only difference is the length. For poetry and drama, it is necessary to add performance activity in the Review stage instead of summary writing, though summary writing is also possible (Lazar, 2000).

2. Developing Intensive Lesson Plans

2.1. Lesson Planning

From the finding of the questionnaire administered to 5 English literature teachers at the University of Ouargla, we deduce that one teacher only plans lesson. The others say that the reason for not planning is obvious as long as teachers deliver magisterial course or lectures. In lectures, the teacher –lecturer- is supposed to deliver a course in the way of speaker - hearer. The teacher reads and explains the lesson from documents then in the end learners are expected to discuss the topic by asking questions or discussing some points. As far as the intensive course – tutorial session – is concerned, things would change, since the teacher will teach a limited number of learners, with the attention to enhance comprehension and interpretation of literary text and foster responsive and appreciative skills. In such a situation, the teacher has to organize teaching relying on the major objective set for the session held and the elements in the lesson. Concerning literature intensive lesson, instruction is basically based on reading literary texts for comprehension and interpretation. In doing so, the teacher has to pass through several stages to reach this end, taking into consideration the characteristics of literary discourse and literary texts. In this context, Harmer (2001, 121) pinpoints the importance of lesson planning:

> For the teacher, a plan – however informal – gives the lesson a framework, an overall shape … Of course, good teachers are flexible and respond creatively to what happens in the classroom, but they also have thought ahead, have a destination they want their students to reach, and know how they are going to get there.

As stated above, a lesson plan should not necessarily be very detailed or highly organized. It can be informal descriptions of what to teach in a session for what objective, and how to attain it. A lesson plan actually is not to chain a teacher, but only to give a lesson a framework of organization of thought and time as well as feedback and assessment(Mitchell, 1999). Throughout this section we shall explore standard major elements and stages of a lesson plan in general and developing intensive lesson plan for a literature course in particular.

2.2. Basic Elements of a Lesson Plan

In fact there are several formats and shapes for a lesson plan depending on the subject taught and the ultimate objectives. According to Huntington University College (2009), a college ranked among America's best colleges, most lesson plans would contain the following elements: 1)The title of a lesson; 2) Time required to complete the lesson; 3) List of required materials; 4) List of objectives which comprises:

4-1- Behavioral objectives: what the student can do at lesson completion

4-2-Knowledge objectives: what the student knows at lesson completion

5)The set: (Lead – in): showing, models, asking leading questions, reviewing previous lessons; 6) Instructional component: description of the sequence of events that make up the lesson: the teacher 's instructional input and guided practice; 7) Independent practice: activities which allow students to extend their skills and knowledge; 8) A summary: wrap up of discussion and answers; 9) Evaluation: a test - like procedure to check the mastery of instructed skills or concepts. This includes questions to answer or instructions to follow; 10) Analysis and continuity: reflection

of the lesson itself – such as what worked, what needs improving, and required knowledge from previous lessons.

Regarding the ten elements of lesson plan, Harmer, however (1991, 105) provides a sample lesson including only five major components which are, 1)Description of the class; 2) Recent work students have done; 3)Objectives, which may refer to activities, skills, or type of language to be taught; 4)Content, which includes situations, class organization, aids, new language items, possible problems; 5)Additional possibilities.

Teachers should consider these ten elements of developing a model lesson plan. All the elements remain the same for all sorts of lessons – except objectives which may change according to the type of assignment (Mitchell, op.cit) which are whole – class, small groups, workshops, independent work, peer learning. In our study, we shall explore small groups assignment only as we are concerned with intensive tutorials designed mainly for *Travaux Dirigés* (T D) sessions.

2.3. The Form of a Lesson Plan

Actually there is no 'correct' or model format for a lesson plan. Each teacher has his own way to prepare a lesson and organize it. What is necessary, however, in a lesson plan, that it should be coherent and varied (Harmer, 2001: 122). Coherent implies a clear and logical connection between various parts of a lesson and activities. Also, the teacher must set smooth transition between what has been taught and what will be taught so that learners could build their knowledge in a sequential and progressive order to get a final outcome from the lesson (Mitchell, op. cit; Harmer, op. cit). Richards (2000: 104) affirms that

The planning of a lesson is a highly personal undertaking: only the teacher

knows what he can do and what his students are like. We feel, therefore, that

it is dangerous and wrong to prescribe what form a lesson should take. This

is something that only the teacher can decide.

Accordingly, there is no limited shape or format of a lesson plan; it is, in fact, a personal effort done by the teacher to organize the steps and match the content to general objective to be attained at the end. Some teachers would write their plan on coloured cards or on sheets; others might type it out on a word processor. Nowadays, some teachers prepare their lesson in Power point slides. Using these slides can be very helpful as long as some points of the plan can be overheard, projected and displayed. Some others may highlight parts of the plan with coloured pens and divide it into columns with timing part, procedures part, and comments part, usually with a brief introduction about the class being taught and the aim of the lesson before going into detail, (Harmer, op. cit). (Appendix 14&15). Moreover, teachers should not be stuck to the points appearing in the plan. They, however, can modify and jump or extend them depending on the readiness of their learners or any other factors that may come out in class (Nunan, 1992).

2.4. General Format of a Literature Lesson Plan

Matching the principles of intensive course and those of strategic teaching, here, SQ3R (Robinson, 1971; Dubbin, 2000; McCraken, 1971) with the techniques of lesson planning (Mitchell, 1999; Harmer, 1991; Richards, 2000), we shall develop a standard format for intensive lesson plan based on SQ3R strategy.

Starting with a lesson plan we condense the five elements of a lesson plan into a basic formal plan (Harmer, op. cit) which are class description and timetable

fit, lesson aims, and activities procedures and timing. We can however overlook class description and timetable fit since we are concerned with 2nd year students studying an official programme with a limited time or load. We can simply write on the top of a lesson plan the class level and the title of the course. Lesson aims set a clear objective that the teacher is expecting students will attain by the end of the lesson. This section can contain statements like, (by the end of the lesson the student will be able to…). In literature course, the aim can take different and various dimensions, depending on the literary genre being tauught, i.e., drama, prose, or poetry, and on the skills used to work on these types of texts (Harmer, ibid; Lazar, 2000; Collie & Slater, 2001).

Activities, procedures, and timing include time work allotted to the whole session and to each activity with precise descriptions of procedures. In procedures, the teacher can use different tools to describe the interactions that are taking place. For instance

T = teacher   S =   student

T⟹C =   teacher working with the whole class

S, S, S⟶   Students working on their own

S⟷S ⟹ students working pairs

SS ⟹   SS   pairs of students

GG ⟹GG   students working together in groups

The following table adapted from Harmer (op. cit) displays signs of interactions in class. This includes teacher to students or students with each others.

T	Teacher.
S	Student.
S,S,S	Students.
S←→S	Student with student.
T→S	Teacher to student.
T→C	Teacher to class.
SS	Pairs students in Pairs.
G	Group.
GG	Groups.

Table 10: Procedural Signs

Relying on the three basic components of a standard Intensive lesson plan we suggest the following format.

I . Class description + Timing
- Class or level
- Time : length of lesson
II. Aim
- What is expected from the learners to achieve by the end of the lesson. This can be linguistic/ functional/ conceptual
- Skill developed: reading / analyzing / writing /speaking…
III - Activities and Procedures
- Materials
- Activities / Skills
- Controlled practice

Table 11: General Format of a Literature Lesson Plan

In this format, there are three major headings which sum up all activities and procedures of a literature lesson plan. These headings can, when possible, be divided into subheadings according to the kind of course, i.e., prose, drama, or

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poetry, and depending on the aim of the lesson and time allotted to the session (Richards, 2000; Harmer 2001; Ellis & Brewster, 1991).

Ellis and Brewster (1991) assert that a literature lesson would be more stretched when teachers use audio-visual aids and managing group work. This actually will require more time and more detailed lesson plan procedures. Most importantly however it adds "An air of authenticity to the story". Audio-visual aids include pictures, real objects, models, recordings, overhead slides, screen movies and oral or corporal performances

3. An SQ3R – based Literature Intensive Lesson Plan

Considering the three major parts of a literature lesson plan (LLP) which are class description, aim, and procedural activities, we shall develop a literature lesson plan based on SQ3R reading strategy. As seen in the previous section SQ3R strategy assumes a lesson of three stages, these are pre- reading, during-reading, and post –reading. Matching these two requirements, LLP and SQ3R, we shall develop the following format:

I-Class Description/Timing
  - Class:
  - Timing : Length of Lesson
  - Lesson Title:
II- Aim
  -    What is Expected from Learners to Achieve
  -    Skill Developed
  III- Activities and Procedures
  -    Materials
  -    Procedures
  -    Pre – Reading + Time
  -    During – reading + time
  -    Post – reading + time

Figure 7: LLP and SQ3R Lesson Plan General Format

As seen from the suggested plan formulated on the basis of Robinson (1971), Collie & Slater (2001), Lazar (2000), Jordan (2000), association of LLP and SQ3R stages is a very efficient strategy to help teachers develop and manage an intensive literature lesson session to learners enhance their comprehension and interpretation of literary material. This implies the teacher to decide class and time allotted to that class, setting a clear aim to the session, and then following step by step procedure to lead learners to attain the aim prescribed. At the procedures level, SQ3R stages could be integrated to lead learners step by step to a general understanding of the points discussed during the session. Based on Ellis & Mc Rae (1991), Collie & Slater (2001); Skowron (2006); Wolfe (2006), Thompson (2007); Salsbury & Melinda (2008), we shall propose the following format designed to fit any literary genre being taught in class, poetry, drama, or prose. The lesson plan format below is developed for an intensive literature lesson .It is a general standard format.

I-Class Description / Timing
 - Class: 2nd year
 - Timing: 1h and a Half
 - Title (lesson title)
II- Aim
  -   By the end of the lesson the students will be able to interpret a text (short passage) relying on foreshadowing, metaphor, and simile.
 - Skills Developed:
  Reading: Skimming and Scanning.
  Writing: writing a composition to display their understanding
III- Activities and Procedures:
    1. Material: an extract from Jane Austen's (Sons and Lovers)
    2. Procedures:
  -   Pre –reading: Surveying the Text.
                 Skimming Parts with the Text
                 Reading Questions with the Text
 - During -reading: Highlighting Key Ideas
                - Looking for Answers to Question
                - Looking for Figures of Speech
 - Post- Reading: Writing the Answers.
                - Tracing topics and Themes
                - Writing Summaries, Essays
                - Discussion

Plan 1: Standard Intensive Lesson Plan

The lesson plan above is designed to guide teachers to lead their students smoothly to reach an ultimate aim which is getting full understanding and reaction to the text. This plan, though it looks a bit general without assessing details, it reminds teachers of the key points to be taught in a session, rather then to improvise or to let students guide them (Cooper, 1993; Martinez & Roser, 1991; Carter, 1991).

For Harmer (2001) planning what a teacher will be doing in class is very vital and making decisions about activities and skills of most importance. For material (Harmer, ibid) stipulates that teachers or lesson planners have to select content relevant to the official programme and capable of giving a good chance of provoking interest and involvement. Teachers in seeking this should create interest and introduce some biographies in their lectures to see their students' reactions to each one. Giving brief outlines of some literary works and themes may also show the teacher the students' interests and inclinations. All these steps will help the teacher assign material that would be very convenient and interesting the students the thing which will enhance spontaneous and deliberate responses to these texts (Rosenblatt, 1995; Hickman, 1983).

After we have designed a general format to intensive literature course, we shall below develop a detailed lesson plan. As long as, it is a detailed lesson plan, we shall devote a section to each part of it. The procedure/ activities section, of course, will be the lengthiest and most detailed, for it is based on SQ3R study strategy.

Class Description / Timing	Date: …………….
Class: 2 nd year Group : 01 Timing: 1 h 30 . 8 $\longrightarrow$ 9:30. Lesson title : Charles Dickens' themes in Hard Times	

Plan 2: Section One: Class Description

This section of the plan provides teachers with exact and detailed timing of the session, i.e., its day time and its load. It prescribes the class level and if possible, even number of room in which the course will take place. If the teachers have many groups, they may write number of group, timing, and date with pencil and erase them when they finish with that group, though, this is a very open option, since the teacher can write instead all groups, e.g. group: 1, 2, 3 if he does not change or alter the content of the course for another group.

The plan below comes just after the first section:

Aim :
Conceptual Aim CA; Functional Aim (FA); Linguistic Aim (LA)
  1- By the end of this lesson the students will be able to :
   CA - Read and comprehend the key ideas of the text
  -Develop a general understanding about the text and its author.
  -Enjoy the style and themes discussed by an author.
  C.A- Focus on language and Metalanguage, understand the implications of figurative language in a text, this includes in this text , Metaphor , Simile , Foreshadowing and Irony.
  2- To enhance the students reading writing skills.
  LA: Other skills, like speaking, many be added in other sessions.
    -Skimming the text for general understating.
    -Scanning the text to spot very particular points.
  FA-Writing a short composition about the passage to show comprehension and
    Personal interpretation.

Plan 3: Section 2. Lesson Plan Aim

Aims can be classified into three main categories (Ellis & Brewster, 1991: 81-82). These are linguistic (LA), functional (FA), and conceptual (CA). Follow-up activities, include even what should be assigned by the end of the lesson if learners have assimilated and understood all points. One aim sometimes can englobe different categories of aims: linguistic, functional, and conceptual.

Linguistic objectives are to enhance listening, speaking, reading, and writing potentialities in learners. Functional objectives reinforce in learners skills of giving information, asking questions, and making statements of all sorts, and developing relevant vocabulary for each situation. A conceptual objective aims at (Appendix 11) developing learners' contextual points. This depends on the subject matter of the lesson. In literature context for instance, teachers seek to develop their learners aesthetic and appreciational potentialities as to make them enjoy artistic and rhetoric literary style, musicality of poetry, performance, dialogue, dance , light and sounds in drama (Ellis & Brewster ibid, 82). In this section the teacher sets a clear aim to the session being held. Since we are developing plans mainly for reading sessions, the teacher has to focus and determine aims accordingly. Throughout the session students will be reading an extract from a literary work. Major aims to such sessions would be comprehending key ideas and developing general opinion about an author and his style (Cooper, 1993; Cullinan, 1992, Tunnell & Jacobs, 1989).

Since literary texts are artistic, i.e., they are deviant of factual texts, teachers have to focus on literary devices and rhetoric language to extract meanings from the text (Smith, 1991). One of the essential aims of a reading session should be encouraging and allowing students to respond to literature, and its devices to

promote active construction of meaning (Martinez & Roser, 1991; Woodward, 1991; Lazar, 2000; Collie & Slater, 2001). Other performance aims such as enhancing learners' reading and writing skills are also to be programmed within a plan. This might include developing students skimming and scanning reading techniques and writing a composition to show their full comprehension of and a personal response to the text (Harmer, 2001, Richards, 2000, Ellis & Brewster, 1991; Allwright & Bailey, 1991; Martinez & Roser, 1991)

Actually all these points must be considered in aims of a literature lesson, though not all of them should be included in one session. The teacher assigns aims on function of type of text, load and learners' motivation, reading speed and level (Collins, et al; Yalden, 1991; Resnick, 1989).

The plan below comes just after the second section. It is the most detailed one. It must be developed with great care and precision particularly in time so that all its parts could be fully covered, though it is not necessary that all the points in this section have to be covered in lesson or about a text. The teacher assigns activities according to the length of text and its textuality, stylistic features and figurative language (literary devices) the teacher wants to reinforce or to impart (Cooper, 1993; Carter, 1991; Lazar, 2001)

Stage 2
Activities and Procedures
    1-   Material :
    -    An extract from a novel
    -    An extract from a short story
    -    A short story
    -    A poem
    -    A stanza (s) from a short story
    -    An act from a play
    -    A story to be heard (recording) or watched [see chapter 3: choice of material]
NB: Any material should be accompanied by reading clues: introduction, italics, graphs pictures,
	Due Time:
	done by the
	Teacher based on
	Programme content
	And
	Students
	interests

	5 minutes if Texts are to be distributed

Plan 4: Section 3. Part 1.Material Choice in Lesson Plan

In this material plan, the teacher is supposed to prescribe the piece of material to be used with students. What is necessary, here, is that except for anonymous materials, the teacher should join some reading clues with texts to help students link the text to its context and environment. Reading clues include short profiles, captions, italics, glossaries, pictures introduction, conclusion …If the teacher does not find these clues with the text, he is recommended to develop some by himself or giving an oral presentation about the author of the text and his tendency and affiliation (Thompson, 1982; Robinson, 1971; Mc Craken, 1971; Wallace, 1990). If not, the teacher asks, in advance, students to prepare something about the text at home, or to develop a short biography about the author. If he gives handouts to his students he may enclose at the end of the lecture some similar questions to be prepared for use in the reading session.

In literature intensive lesson, SQ3R can be introduced in procedure section as shown in the following tables:

Procedures :	Due Time:
I- Pre-reading stage	
S Survey	1 Mn
1- T ➤ SS: Read the title of the novel then consider its implications	
N.B: novel can be replaced by any other kind of text: poem, scene…	2
2- T ➤ SS: Read words in italics and highlight them.	5
3- T ➤ SS : read the short profile about the author.	5
4- T ➤ SS: Read the introduction, concluding paragraph or summary enclosed with the text.	2
5- T ➤ SS: Consider the title again and formulate from it a very exact question.	15 Mns

Plan 5: Section 3. Part 2. Pre-reading Procedures

At this level the teacher asks learners to survey the text only. He should not insist on exact meanings but only on general and personal responses. Introduction

and summaries with text should be very brief and general. Surveying depends on the extra –textual clues with the text, this is why the more illustrative pieces a text has, the more comprehensible and accessible it will be. This section, at extreme, should not except 20 minutes of load, 15 minutes is a preference anyway.

	Due time
Pre-Reading :	
Q: Question	2
- T—▶S: Read the question with the text carefully.	3
- SS—▶SS : Consider what the teacher has said about the author and his style then write it down briefly.	2
- SS—▶ SS: What might happen to characters or in the story	3
- T—▶ S: Remember to consider any figurative speech that may help you fully comprehend the text	
NB: The title itself can be a metaphor	
Students can rapidly skim the text to find a metaphor a simile or other figures of speech. This depends on the length of text.	10 mm

Plan 6: Section 3. Part 3. Question Stage

In this stage the teacher focuses on learners' attention regarding questions enclosed. This section is very important since it rises learners' concentration and limit their objectives in reading the text. Students can ask each other questions like what would happen to characters, what topics will be discussed, or what solutions would be provided by the end. These questions in mind help them follow and read with aim and focus, and eventually enhance their scanning techniques (Thompson, 1982; Dubbin & Olshtain, 2000; Robinson, 1971; Wallace, 1990; Jordan, 2000). Students can also turn the title of the text into a question or questions, if no questions are assigned with the text, and then seeking answers to them through attentive reading (Wallace, op. cit; Dubbin & Olshtain, 2000). What is important is that in intensive reading a reader never reads without

searching something in the text. This is actually what makes it intensive and distinguishes it from extensive reading. Now we get to stage 2 in section three, during-reading which consists of two procedures: Read and Recite.

During Reading	
R1 → Read R2 → Recite	**Due time**
Read a section at a time for specific question	
T → C: Underline or highlight key ideas and structures	
T → C: Identify any figure of speech and shape its meaning to the whole context.	
SS → SS: Read the text silently and prepare answers	
T : Moves around, observes learners, and supports their claims inquiries	**20 mns**
SS: Take notes from the text preferably in their own woods.	
SS: summarize key ideas.	
T → SS: Try to find a technique to recite key ideas and key words that will help you paraphrase and explain the text	

Plan 7: Section 3. Stage 4: Read Recite

In the stage R1and R2, the teacher assigns the text for reading. Students read it silently and try to find answers to all questions enclosed with the text. They are also supposed to take into considerations the characteristics of a literary text to explore its figurative language. The teacher can devote some reading sessions specifically to reinforce students' capacities to work on figurative language mainly if a text contains striking and illustrative figures of speech (Lazar, 2000).

Time allotted to this section depends, of course, on type of text, its rank, and its length, though learners should not be reading for a long time in total silence, because this may lead to boredom and exhaustiveness (Wajnryb, 2003; Byrne, 1987). The teacher has to move from table to table observing and monitoring students. He should not speak with them or interrupt them only when necessary for an immediate remark or instruction because this may shatter their

concentration and attention (Harmer, 2001; Wajnryb, 2003). When time devoted to reading and reciting ends, the students are asked to reflect on the question and discuss the ideas and share interpretation. This leads the teacher to hold the final stage, reviewing: (R3)

Stage 03 : Post- reading **R3 ⟶ Reviewing** SS : Reflect on the question by answering them T ⟶ SS: Give illustrations, clarifications examples from the reading passage SS ⟶ SS Exchange answers, summaries which include most of key points SS: Perform, read again a poem T ⟶ C: Add, comment on answers, guide, coach, prompt, and encourage students to give their opinions and personal responses mainly for figures of speech. SSS: Think about possible questions that are still unanswered and may enlarge and extend the topics in the text.	**Due time:** **20/** **30** **mms**

Plan 8: Stage 5: Reviewing

The third stage, post- reading, in which students are asked to review what they have read and taken, comes as the outcome to all what has been done during the two previous stages. In this section, students are supposed either to reflect on questions or to perform and produce (Jordan, 2000; Robinson, 1971; Wallace, 1990; McCraken, 1971). The role of the teacher will be reduced to the minimum to enable his students express themselves and present their personal interpretations of the text, though he can comment, guide, and prompt them to produce more and more (Rosenblatt, 1978; Hickman,1983; Wallace, 1990).

Teacher's comments should not be based on ready – shaped knowledge or ready – made interpretations form other books. Students are supposed to be themselves and show their own interpretations and reflections towards the text's ideas, the author's themes and conviction. For figures of speech students are given even more freedom

to suggest their implications and extend them to real life associations and manifestations (McCracken, 1981; Rosenblatt, 1995).

Students also can think over hidden ideas in the texts, may also raise some issues that may derive from the explicit ideas in the text or even formulate some expected questions that may be asked by someone or even by their teacher occasionally or in exam.

Conclusion

Throughout this chapter, concepts related to literature intensive lesson and the role of learners as well as of the teacher have been explored. We also displayed strategic teaching of reading literary texts and the integration of the most recognized studying strategy SQ3R. Within this strategy, technical designs have been developed which are shaped to suit any type of literary text drama, prose, and poetry. From these technical designs, lacking pedagogical procedures, we suggested intensive lesson plans to literature tutorial sessions believing that they would give the session organizational and methodological dimensions that are the core of our study. Lesson plans have been devised in a general lesson plan format, based on a general shape of lesson plans developed by Harmer (2001); Ellis & Brewster (1991); Lazar (2000), and half –based on a general shape of SQ3R principles and procedures introduced by Robinson (1971) and Jordan (2000). The overall format consists of three sections, section one describes the class, section two prescribes aims to the lesson and section progression leading students smoothly to reach a general comprehension of a literary text and foster personal interpretations to that text, a bit independently from the teacher's dictations and ready to use answers

SQ3R strategy is incorporated in activities' table and procedures section to organize the pedagogical steps that a teacher is expected to follow. They make the body of the plan if we consider class description the head, and aim the heart. All the three go together, actually to give a lesson plan a sense (Harmer, 2001; Wajnryb, 2003).

CHAPTER SIX: ANALYSIS OF QUESTIONNAIRE AND EXPERIMENT

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CHAPTER SIX: ANALYSIS OF QUESTIONNAIRE AND EXPERIMENT

Introduction

This Chapter consists of two parts. Part one is devoted to analyse a questionnaire administered to literature teachers at Ouargla University to gather data for carrying out an experiment to test the hypothesis that SQ3R strategy may increase the learners' comprehension and interpretation of literary materials. The questionnaire also helps us to gather data about the state of literature teaching at Ouargla University. Part two is devoted to analyse the experiment designed to test the hypothesis set for the present study in order to suggest some pedagogical recommendations to teachers of literature based on the findings of the experiment and the data gathered.

1. Teachers' Questionnaire

This questionnaire is administered to literature university teachers at Ouargla English departments. Its chief aim is to investigate the state of literature teaching at university; this involves methods, techniques, and class management. Through the experiment, we wish to bring about a more effective teaching strategy into literature course hoping to increase learners' comprehension and interpretation of literary material.

2. Analysis of the Teachers' Questionnaire

Question One: what is your degree?

a- MA in literature.

b- MA postgraduate.

c- Ph. D

	NB	%
A	2	40
B	3	60
C	0	/

Table 12: Teacher's Degree

This table shows that three teachers of literature out of five teachers are MA postgraduate. Five teachers represent 83.33 % of the whole population which is a very reliable percentage to consider as representative percentage of the population (Cohen & Manion 1992:196-197). Also, all teachers in the sample are specialized in literature and literary studies.

Question Two: How long have you been teaching literature?

years	Nb	%
1-2	0	/
3-4	3	60
5	2	40

Table 13: Teachers Experience

The table shows that there are no novice teachers among the subjects. 60% of the teachers have an experience of 3-4 years, and 40% are long-experienced teachers of more than five years teaching literature. This actually will strengthen the task of teaching and makes it more consistent and effective (Harmer, 2001), particularly in language mastery, methodology, communication and ways of testing and evaluating learners. Though long experience in the field sometimes makes teachers very monotone and uninterested but, discussion with some students revealed that students are very satisfied with performance and qualifications of their teachers, the matter which raises the credibility and reliability of data. Long experience of teachers is highly considered in foreign language teaching, as reflecting methods effectiveness (Nieto, 2003).

In pedagogy, expert teachers are regarded key-factors to the success of learners since they have practised teaching for a long time, Reinhardt & Greeno (1991). They should have passed through different and various teaching as well as learning states. Through regular and progressive class work they move from "what to do" to "how to do" knowledge (Morine-Dershimer et al, 1992). Reinhardt & Greeno (1991) affirm that expert teachers appear to have (a) better developed schemata for classroom teaching with strong links between subject matter and ways to teach , (b) to be more effective lesson planners and implementers, and (c) to be more flexible and reflective in meeting student needs and facilitating student social and academic growth.

Section two: Techniques and Strategies

Question 3: What does your course contain?

1- a – Biographies

  b- History of literature.

  c– Figurative language and literary devices.

  2 – Would you add others?

	N b	%
A	5	0
B	1	20
c	0	0
(a , b , c)	5	80

Table 14: Course Content

Others: -) Text analysis; -)Text reading; -) Criticism of texts.; -)Reading poems; -)Watching movies novel adapted to cinema; -)Reading extracts from novels.

The scores show that 80% of literature teachers -overwhelming majority- incorporate biographies, history of literature, literary periods, and figurative

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language in their courses. This shows that their courses are very varied and introduce several cultural, social, and linguistic dimensions to the course. This question prepares the content of the course model to be devised to our experiment. Also, the three proposed for choice are thought to be the most frequently discussed and in a literature course as affirmed by Lazar (2000), and in the Algerian context, Arab (1993). Concerning the other points suggested by some teachers in part (b) of the question, we notice that some teachers of literature confuse between intensive and extensive reading techniques or may be, because they have not another session during which they may deal with them separately. The question which must be raised here is how can teachers assign reading texts and set their students read literary passage in a crowded amphy. As long as other subjects are concerned, for instance, in written, oral expression, or in phonetics, students practise intensive activities and exercises in smaller rooms to work silently, in pairs or small groups, allowing thus the teacher to move and providing with help and guidance. We believe that reading should be given the same care and management. Also , as literature is a reading centred subject, we believe that students must read and must know how to read literary texts if not they will read it as any other factual text, the matter which may deprive them from benefiting of the richness and substance of literature materials (Rosenblatt, 1995; Widdowson, 1985, Lazar, 2000). It seems impossible to blend all these activities, some are media – assisted and others are individual reflections, in one lecture course. As we believe that lecturing is not a very effective method to enhance learners' individual and personal responses to

literary texts as is the case with the other type of text (Hofmannova and Novotna 2003).

-Question Four: Do you assign texts for reading? If no why?

	Nb	%
Yes	4	80
No	01	20

Table 15: Literary Intensive Reading

Four teachers (80%) affirm that they assign literary texts for reading to their students and only one teacher answered negatively. In part (b) of the question, the teacher who opts for (no) maintains that he never assigns reading texts because first he has not enough time to deal with reading, due to the length of programme and load of the session which is one hour and a half per week. He adds that most of the time he teaches literary theories, literary movements, characteristics of literature style and qualities of some writers. Then, he asks his students, in the light of what he has taught them, to choose a work from the authors discussed then read it in your free time at home or in the library. As for teachers assigning reading, we would raise a key question here related to the way they assign texts for reading in a lecture session, and how students read as well as reflect on texts and discuss their responses?

 How can the teacher read to students? How can he also assist and help them? It seems impossible for teachers of literature to deal with text reading and analysing in a lecture, unless, the number of students is very limited. According to Zhenyu (1997), Ellis & McRae (1991), and Dubbin & Olshtain (2000), intensive reading

should aim at enhancing learners interpretive and responsive capacities through focussed and reflexive activities. Regarding the (20%) with the negative answer, we can understand that he really does not find time for reading, since he has only one session per week, considering the length of programme and the challenge of literary reading. This teacher is actually realistic and approaches reading as a serious task which requires time and effort for both sides, the teacher and the learners. From direct discussion it has been noticed that most of teachers with this opinion focus on literary studies in their teaching as in their testing. They usually teach about literature and not literature (Lazar, 2000; Chapman, 1980). Teaching about literature will not actually help learners fully improve their cultural, intercultural, and aesthetic, and literary competences which are sought through incorporating literature in EFL programmes (Han, 2005; Newstupny, 1988; Byram & Risager, 1997). Roberts (2005) introduces a new dimension to literature in foreign language classes, he called it intercultural communication. The question posed here is how can a teacher enhance intercultural communication if he does not prompt this faculty in his learners' through active literary reading and responses?

-Question Five: When you explain texts, do you:

a- Give opportunity to your students to give their own explanations?

b- You provide them with interpretation

	Nb	%
a	04	80
b	01	20

Table 16: Strategic Reading

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In this question, (80%) of teachers affirm that they give opportunity to the students to give their own explanations to texts and only one teacher (20%) provides them with interpretations. Teaching large number of students within a lecture however proves to be impossible to give opportunities to most of students to participate otherwise, the teacher will never teach. Even when they are involved in interpreting texts, the teacher just gives the floor to one or two students, because in literary – lecture – the teacher is supposed to teach, and the session duration is only one hour and a half. So, how much time will remain to learners' interaction and responses? Therefore, in order to give more opportunities to learners to become involved in their learning, and active autonomous learners, they must be given sufficient time and pedagogic support (Long, 1986). This includes teaching in small groups to ensure opportunities to access to texts. According to Griffee (1995) learners must develop an awareness of their own learning style, use various learning strategies, and should be engaged in self directed learning.

-Question six: When you give explanations to your students, do you:

 a- Explain literary texts by yourself?

 b- You take explanations from books?

/	N b	%
a	0	0
b	3	60
a-b	2	40

Table 17: Active Teaching

The table shows that (60%) of teachers take explanations of literary texts assigned for reading from books and documents while (40%) rely on other books and on their own interpretations, and no teacher relies on himself to explain and interpret literary texts. This may explain clearly that teachers are not active and autonomous as long as they rely on others interpretations of literary texts. Mayer (2004) pinpoints that active learning must start from active teaching and both depend on discovery learning. So, how can passive teachers produce active learners if we consider the teacher as a learning model (Crowl, 1997)? So, if teachers themselves do not know how to deal with and process literary text, how will they teach and transmit good literary reading practices to their students?

- Question seven: Do you assign questions with literary texts?

    a- Yes

    b- Sometimes

    c- No

	N B	%
A	1	20
B	4	80
C	0	/

Table 18: Intensive Reading

The scores demonstrate that the majority (80%) of the respondents do not always assign questions with literary text and a minority (20%) of them, always assign questions. Here, teachers notably those who sometimes give questions with literary texts do not make difference between intensive reading, and extensive

reading. All texts designed and not whole works, for study must be accompanied by questions to guide the reader and activate his reading in order to increase his comprehension, interpretation, and retention of significant ideas in a text (Robinson, 1971; Jordan, 2000; Woods, 1996; Hedge, 2000).

If students are not asked to read and answer questions they will not probably read the text at all, or they will read for no purpose.

-Question Eight: Do you devote time to answer these questions?

         a- yes

         b- Sometimes

         c- No

	NB	%
a	4	80
b	0	/
c	1	20

Table 19: Answering Questions

The table shows clearly that (80%) of the subjects devote time to answer comprehension questions. One teacher only opted for no. In direct discussion, he justifies his choice by the impossibility to teach, ask questions, and answer them in one lecture session. He added even if we devote a whole session to answer questions and he said "I have tried this, once or twice", he said. It is useless as long as in the amphitheatre we have more than, sometimes 200 or 300 students. This number actually prevents us from dealing with answers. Students do not hear each other, the teacher does not hear them. Learners hear him only if he uses the

microphone. How can they interact with each other? How can they react to each others responses? How can the teacher comment and guide learners?

Really, it is a critical situation. In learner-centred instruction model students should work in pairs, in groups, and sometimes alone and instructors never answer questions to their students. Bonwell & Eison (1991) in their active learning instruction design assume that activities to foster active learning must come after a formal lecture and never done during a lecture, because a lecture is normally a one way, teacher- centred method.

If we consider the answer of teachers in our questionnaire, we would come up with one result. It is that our teachers of literature as far as learner-centred pedagogy and active learning instruction are doing the task wrongly or inadequately. Evidently, teachers, in a lecture should teach only and nothing else.

-Question Nine: Do you teach

a-   Directly from your documents?

b-   You prepare a lesson plan with objectives and steps?

c-   Others.

Item	n/b	%
a	4	80
b	1	20
others	/	/

Table 20: Lesson Planning

The scores show that the overwhelming majority (80 %) of the respondents teach directly from their documents and handouts. A minority of teachers (20 %) prepare a lesson plan with procedures and objectives. One teacher adds that he sometimes writes a topic or some questions on the board then asks the whole class

to discuss them and most of the time he explains them himself giving, from time to time, opportunity to students to enrich and extend the discussion. He says it is like a debate over a topic.

When teachers teach directly from a document means that they do not prepare a lesson plan with its necessary steps and objective. Harmer (2001: 121) affirms that " a lesson plan , however informal gives the lesson a framework, an overall shape". A lesson plan limits the teachers' talk and guides him towards a designed objective. A teacher without a lesson plan may easily deviate from the lesson.

-Question Ten: Do you follow an approach or method in teaching literature?

a-   yes

b-   No

c-   Could you state it?

Items	N b	%
a	4	80
b	1	20
C	/	/

Table 21: Teaching Method

The table shows that (80%) of teachers follow an approach or method in teaching the subject and determining aims to their teaching. One respondent only answered with "no". At first glance, this gives us the idea that nearly all targeted teachers of literature are methodical and develop their aims and materials according to consistent method. But, regarding item (c), four teachers did not fill it and only one provided us with the following:

- According to the level/ Historical approach, Thematical approach , and stylistic approach

- Read / analyse / prepare to answer questions.

Discussing these two answers, one can say that even teachers who provided us with answers do not know exactly approaches and methods used in teaching literature in EFL classes, except for historical approach used in giving socio–historical information about authors of literary work (Lethbridge & Mildorf, 2003). As for stylistics, it has become a discipline adopting a language-based approach in which close textual study is required (Lazar, 2000; Carter & Long, 1991). Though the teacher respondent recognises two approaches it seems that he/she is using them according to learners' level. This is a wrong teaching assumption, because teachers opt for any method according to the class situation and in the confines of official syllabus and objectives set for including literature programme in the course (Richards & Rogers, 1992; Lazer, 2000). Concerning the second answer, the teacher considers read, analyse and prepare answers as a method or approach to teach literature. On the whole, it seems that literature teachers think they are using appropriate approaches and methods for teaching literature, which in fact, they ignore. Thus, we recommend teachers of literature, before teaching they have to have a look at literature teaching approaches, methods, and pedagogical models developed specifically to foreign language classes.

Question Eleven: What are the commonest questions or activities you usually assign with literary texts?

The following are questions suggested by the respondent:

-What are the major themes of the text?

- What does the following text mean to you?

- What is the general mood of the text?

- How could the author convey the message?

- Extract two / three figures of speech and try to explain them and say how they affect meaning and form of the text.

-To what extent do you appreciate the text?

- Comprehension questions first then questions of literary analyses. At the end of the session, students will be asked to read the text.

- What is the tone of the text?

- How does the author describe the setting and the characters?

-Try to figure out the meaning of the text using your own words.

- Make the literary analysis of the text.

-What type is the text under study?

-What are the different literary techniques, figurative device used in the text?

-Identify and describe the setting, theme, characters, and the mood.

-Focusing on themes, analyse the figurative language and symbols of the text prepare and read the biography of the author and his period.

- What are the events in the text?

- What literary techniques are used in the text?

Thus, we deduce that most of the questions require a close reading of the material. They also revolve around themes of the text, figurative language unfold in a story and analysis of literary passages. These questions often asked by teachers in

exams and assignments to texts may help us to formulate questions in our experiment which are centered on comprehension and interpretation of literary texts.

Question Twelve: Do you like to have TD sessions (tutorials) in literature course?

    a- Yes   .

    b- No

	NB	%
a	5	100
b	0	0

Table 22: Tutorials in Literature Course

All teachers expressed their wish to have tutorials with literature course so that they could invest literary materials and have more time to explore and read extra texts in addition to those explained roughly during lecture sessions. This in fact, confirms our hypothesis of incorporating SQ3R strategy to the course, as this strategy may work better with TD sessions with a limited number of learners.

-Question Thirteen: Do you attend regular seminars and meetings about the methods and techniques used in teaching literature?

    a- Yes
    b- Rarely
    c- No

	NB	%
a	0	0
b	1	20
c	4	80

Table 23: Seminars and Meetings on Literature Teaching

This table reveals that (80%) of the local teachers never attended or organized meetings and seminars about literature teaching methods. They teach as they have been taught or they improvise their own methods and techniques. One teacher, however attempted a seminar some years ago, but after discussion it appeared that the seminar was not about methods and techniques of literature teaching but stylistics and interdisciplinary methods in EFL context.

Question Fourteen: Do you have any suggestions to improve literature course?

- Encourage students to read all kinds of literary works.

- Extensive selected reading texts.

- Raising the reading comprehension levels by providing framework setting to foster the use of learner's schemata.

- Setting objectives to improve the teacher's ability to use more complex structures to differentiate between metaphor, and simile and other devices.

- Foster the abilities of learners to analyze different literary genres….etc

- Learners must work by themselves, use the library, the net… to understand literary texts and analyze them.

- The teacher should not give tailed answers to his learners concerning literary texts.

- Teacher should use new techniques literature course and hold regular sessions for presenting play and projecting literary stories adapted to cinema.

- Students must read stories, poems, and plays and benefit from their literary language, because it is very close to real language used by the English.

- The teacher must correct his learners' literary attempts and answers.

- Teacher must work in the confine of a unified and official programme which must go with the requirements of foreign language learning.

- Learners have to give opinion freely concerning literary themes and ideologies

Here, we get firm evidence that the state of literature teaching at university is at emergency. the questionnaire reveals that the overwhelming majority of literature do not know the most renowned and recognised methods and approaches of literature teaching, do not use any teaching strategy, and they never got in meetings and seminars about literature teaching. All these claims justify experiment hoping to introduce 'SQ3R' to help teachers hold a more methodical and effective sessions with a concern to increase their learners abilities to read, comprehend and interpret literary material.

Part Two: Experiment Design

Introduction

The experiment is carried out with second year students in Ouargla English department of English. It is developed in accordance with English literature official programme (Appendix 3) and the general goals of literary text reading (Appendix 19). It aims at integrating SQ3R, a reading strategy into intensive literature course (tutorial)- this has been used in contrast to lecture- aiming at improving teachers' teaching performance, thus increasing learners' literary comprehension and interpretation of literary material. The experiment passes through two phases, each phase with two stages.

1. Experiment Phases

Phase one consists of two stages. In stage one, a random group from second year university English department is selected then model classical lectures are presented to this group. A test follows the classical lectures. In stage two, the teacher introduces the intervention within the same period of time as the classical courses. These courses are based on SQ3R reading strategy with well-prepared lesson plans with objectives to each activity and task. The intervention is followed by a test (post-test 1). Scores of test one (pre-test 1) are statistically analysed compared to scores of test two (post-test 1) to signal the end of stage one and infer conclusions and interpretations. If an increase in scores is noticed in post-test 1, the researcher will proceed to phase two.

Phase Two comprises two stages, stage (3) and (4). In Stage three, the teacher in the normal progression of the official programme will resort to the initial teaching method to present classical lectures. This will be followed by a test pre-test 2. It is expected that scores will revert to or approach the scores of pre-test 1.

Stage four: the teacher introduces the treatment within the same period of time as the classical courses. These courses are based on SQ3R reading strategy with well-prepared lesson plans with objectives to each activity and task. The treatment is followed by a test (post-test 2). It is presumed that scores of post-test 2 will raise and approach scores of post-test 1. If over scoring occurs again as it occurred in the first phase, the treatment may be recognised effective and then reliable. The experimental method can be mapped as follows:
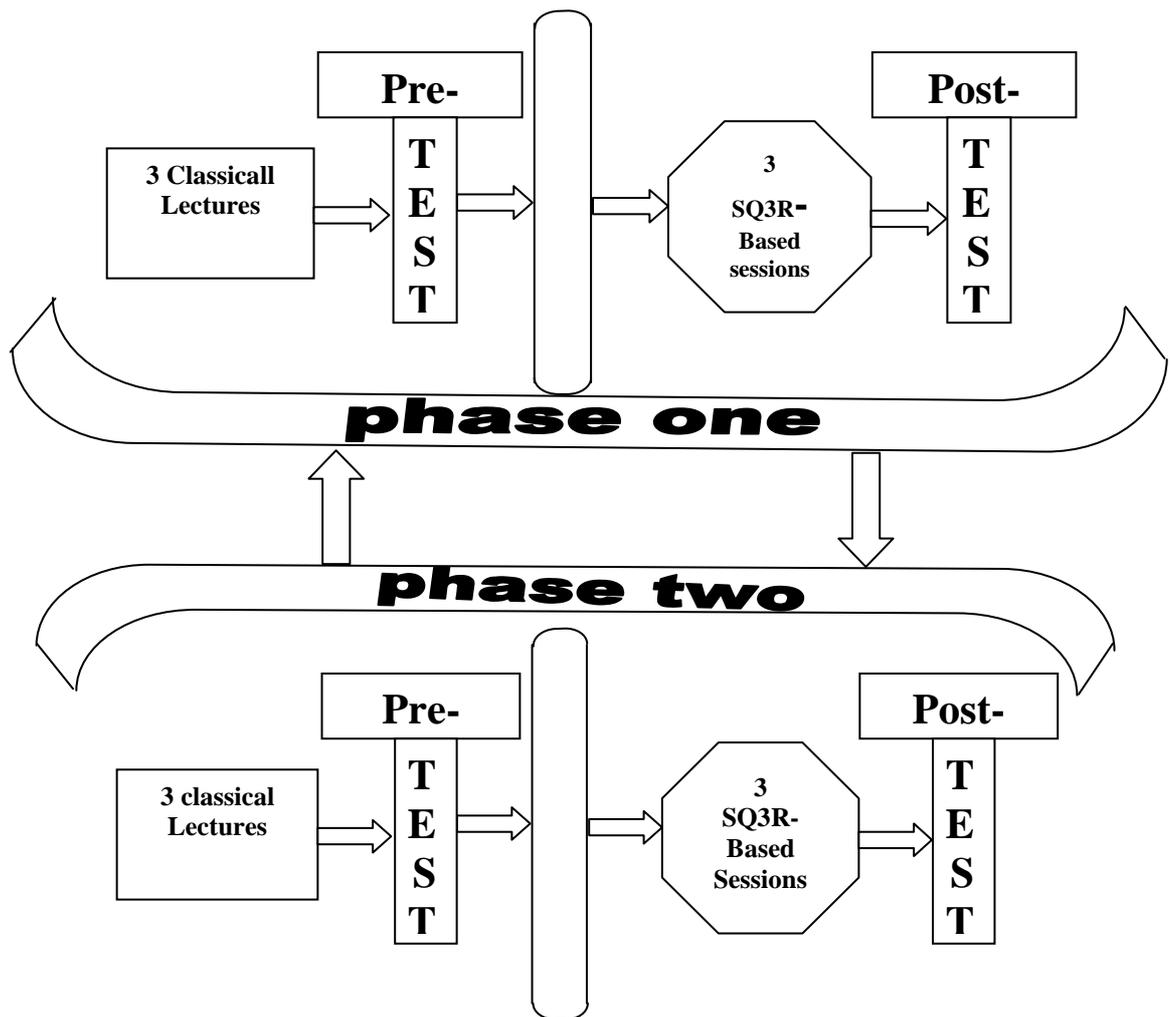
Figure 08: Experiment Phases

The teacher undertaking the task of teaching the literature courses is selected among the teachers of English literature who answered our questionnaire. She is the likelihood choice of the five teachers at the English department of Ouargla University (see population and sampling). The teacher should enjoy an acceptable teaching career with a degree of Master of Arts in literature; therefore, weaknesses and lacunae in the subject matter, literature, as well as experience matters on the part of the teacher are reduced. For the first course as it is assumed a classical lecture, the subjects are the chosen thirty students. For the experimental course, thirty students undergo the treatment. The teacher is supposed to hold classical

lectures in English literature matching the content of second year programme and treatment sessions based on SQ3R and intensive reading techniques.

The choice of the topic is made after consultation and discussion with all literature teachers at the target university. They all agree that the themes of Daniel Defoe, Jane Austen, and Charles Dickens are the most liked among the majority of their students in relevance to the official programme (Appendix 1). The way of preparing the courses is also designed on the light of a question asked in the questionnaire delivered to English literature teachers. The question is: how do you present a lecture when you assign a text for reading considering themes and figurative language (Appendix 2).

2. Population and Sampling

The population for the present study includes teachers of literature at Ouargla University and second year students of the English department of the target university.

As for teachers, the teachers at English department are concerned. A questionnaire was administered to them, encounters and meetings were held with them continuously. In order to choose one teacher to carry out the experiment, we followed likelihood randomisation (Cohen & Manion, 1992). This implies asking the five teachers to choose three teachers from themselves they think are fitting to the task. The mean of teachers is (2.5) but we extended it to (3) in order to give more probabilities of teachers' choice. The choices are represented in the table below:

Teachers	*An*	*Bn*	*Cn*	*Dn*	*En*

A			X	X	X
B	X	X	X		
C	X	X		X	
D	X	X	X		
E	X			X	X
Sum	4	3	3	3	2

Table 24: Teacher Likelihood Choice

A, B, C,D,E   represent choices

An,Bn,Cn,Dn,En, represent names of teachers

As seen from the likelihood choice teacher, *An* is the teacher who received the higher scores; it is (4). Then *An* will be the likelihood teacher who will be in charge of the experiment, and is the most fitting teacher according to the five teachers among themselves. As for students, second year students are targeted on the basis of being beginners since it is their first year literature at university. The majority of learners do not have previous knowledge about literature, mainly literary devices also the language of literature and its characteristics. In order to gather information and evidence about the state of teaching literature at university and class organisation, teachers of literature at Ouargla University are included in the population. Since it seems impossible to take the whole number which approximates (120) students, we randomly selected a group of thirty students out of the four groups. In order to avoid subject self-selection and any other considerations (Brown, 1995), we randomly divided the whole number (120) by (4) because the students form four TD groups; we got (30) students per group. The choice of subjects is systematically (4) or the periodical fourth student in the calling complete

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list. The equations are: 120/4=30; 120/30=4; 120: whole numbers of students/ population; 30: number of students per group; 4: periodical choice number.

So, the fourth student in the calling list is systematically chosen till the thirty subjects are gathered from the whole population.

3. Variables

A variable as the word suggests is a value that does not remain constant when exposed to influences (Nunan, 1999). A researcher often looks at the relationship between a variable as a teaching method and another measuring variable such as scores on formal tests (Nunan, ibid). It is agreed that any experimental research is conducted to explore the strength of relationship between variables. In the present study, SQ3R is the independent variables while the scores obtained from tests given to subjects represent the dependent variable.

Within educational experiment where the random selection or assignment of schools, learners, classrooms, teaching materials, etc. is impracticable, experimental designs are regarded as 'compromise designs' in which sampling is highly considered. Nunan (ibid: 26) affirms that:

> While your research design is becoming more rigorous, it is still not rigorous
> enough to allow you claim that there is a causal relationship between the
> independent variable and the dependent variable. There is always the
> possibility that some factor other than the experimental materials has brought
> about the observed differences in the scores.

Accordingly, a researcher has to consider some other extraneous variables, for there is often a possibility that some factors other than the experimental ones that may cause differences in scores and then mislead the researcher in bringing about

results and findings. Thus, threats to the validity of findings experiments in education must be taken into consideration (Brown, 1995). Following Cohen & Manion (1992) and Trochim (2006), a researcher should take into account some external factors that may arise both within and outside the study which may major threats to the validity of an experiment. For Brown (op. cit) and Trochim (op. cit), and Dornyei (2007) extraneous variables are associated with environment, history, mortality, testing, instrumentation, Hawthorne effect, and maturation threats. Any researcher, then, has to guard against these threats by working practically to reduce or eliminate their influence.

4. Procedures to the Threats of Study Validity

First, we begin with environmental threats which include noise, time of day, seating arrangement, and lightening, etc. The experiments were conducted in quiet, tidy, and well-equipped rooms. We chose quiet days during which most of students do not study to avoid annoyance and distractions. Also, experimental sessions were scheduled in periods when the subjects are not exposed to exams to avoid all sorts of fatigue and tiredness.

Cohen & Manion (op. cit) maintain that history threats may occur if time between experimental sessions is stretched and thus improvements among subjects would be attributed to time and age or improvements in subjects' knowledge due to extra advanced learning. This may influence the results obtained from an experiment. In order to reduce such external factors, time between treatment and tests has been reduced to one month only Dornyei (op. cit). Also the subjects were

not told that they would be tested or post- tested in order not to give them opportunity to do extra reading or analysis about the target chapter under study.

In order to avoid mortality threats among subjects which may occur because of serial and successive sessions (Dornyei, ibid), we have limited testing instructions to one question, because the concern is not to high marks, but to know whether the subjects' level of comprehension and interpretation has raised or not. This means even lengthier answers with mistakes reflect a positive change as long as we do not seek accuracy in language. In this regard, students are not asked to use highly structured and accurate language as this would lead to mortality as long as the subjects are supposed to seat for four tests successively.

Hawthorne effect is explained as "that participants perform differently when they know they are being studied (Dornyei, ibid). This effect is particularly salient in applied linguistics as long as most studies are carried out in schools and classrooms with learners and teachers (Mellow & Forster,1996). The phrase 'guinea pigs' is used to refer to subjects under study when they know they are specimen to be observed and analysed (Cohen & Manion, op. cit). In this regard, the subjects are not informed that they are being studied or that they will be introduced to a new teaching method. Even the teacher does not know that she is being recorded for purpose of study. She is told that we are trying to prepare a literature session and asked to teach normally as she is used to.

As for measurement issue or instrumentation, we have developed different reading texts; the ones for the teaching sessions are different from the ones designed for testing sessions. The texts are selected on the basis of answers from

the teachers' questionnaire and with relevance to the official programme. We also took into consideration the frequent method of teaching literature by the majority of teachers and the most commonly asked questions by teachers in exams. All these have been enriched by continuous meeting and discussions with literature teachers. Therefore, the variable of surprise in teaching procedures and testing instruction and material is highly controlled. Both, the teacher and the subjects feel they are in ordinary sessions and very normal examination atmosphere. During teaching and testing, the subjects have not complained about text length, content, or teaching/ testing instructions. This concentrates the suitability and appropriateness of the teaching and testing material.

5. Experiment

Introduction

The findings of the questionnaire delivered to the six teachers of literature at Ouargla University and the conclusions attained from surveying second year students scores in literature (Appendix1), together with the continuous claims and dissatisfaction of students reveal that the state of literature teaching at our department is at crisis, thus requires a serious investigation. Suggestions in both questionnaires and meetings with teachers and students actually send a call for research and investigation of the problem. This chapter portrays the experimental study carried out with second year English department students at the University of Ouargla.

5.1. Rationale

SQ3R strategy is chosen on account of its effectiveness acknowledged by many researchers and theoreticians in different areas of applied linguistics and didactics. This includes Robinson (1971), Nuttall (1982), Wallace (1990), Hedge (2000), Lazar (2000), and Hopkins (2003). They all assert that reading strategies like SQ3R, critical reading CR, and uninterrupted sustained silent reading USSR, if used consistently and appropriately may help learners acquire life-long independent and effective reading habits. They can also foster their reading abilities and responses to lengthy and challenging texts particularly literary ones.

Since we are investigating the state of intensive reading, i.e., sessions in which learners are supposed to read for study and retention, SQ3R strategy will be integrated.

We have designed an experiment in which a group of thirty second year students undergo two experimental phases, each phase comprises two stages. In stage one the subjects take classical literature courses based on lectures about the early beginnings and the development of the English novel followed by a pre-test. In phase two the subjects take the treatment which takes the form of tutorial sessions. The sessions are devoted to reading literary texts based on well-prepared lesson plan procedures based on SQ3R strategy. Then a post-test will be assigned. The scores of the first test and the scores of the pos-test will be compared to see whether a change occurs after the learners have taken the treatment.

In phase two, the subjects will take classical courses again, in relevance to their programme progression. It is the normal continuation of the chapter devoted to English poetry. Classical courses will focus on poetic language and themes of the

classicists. The extracts in this phase will be taken from classicist poets. The teacher holds three classical lectures to deal with the life, characteristics of the poet John Milton in terms of qualities of his style. The subjects will sit for a test after they have finished the sessions. Again the subjects will undergo the treatment. The same procedures will be taken as with the first post-test. The scores of both tests are eventually compared and any overscoring in post test two will be attributed again to the treatment, which is assumed to increase learners' comprehension and interpretation of literary material.

5.2. General Design of Courses and Tests

5.2.1 Classical Course Description (Appendix 17)

During the three sessions, the teacher lectures students about the period of the growth of the novel. He talked about some outstanding literary figures who contributed to the growth of the English novel such as, Samuel Richardson, Henry Fielding and Daniel Defoe. He focuses on the characteristics of the 17th. and 18th century novel. He delivered a handout, though teachers do not always deliver handouts- about the growth of fiction and some short biographies about the outstanding figures of that period. The teacher explains the main key ideas in the handout and reads the short biographies before introducing briefly Defoe's novel "Robinson Crusoe". Some key information are given about the novel focusing on its major themes, plot, and context. The teacher uses notes-handout- to explain all points that cover the whole course (Appendix 3; Appendix 17). The handout is based on a model course related to a questionnaire question: "What does your lecture of English literature usually contain?"

The teacher is supposed to present the lecture as he is accustomed to, no instructions or recommendations are given to the teacher except those relied to content and load.

5.2.2. General Pre-test Design

In the fourth week when learners finish the lesson about the Victorian novel and its characteristics, the teacher assigns the first pre-test. To reduce external factors that may interfere with raising the learners' knowledge about the author and his thematic and stylistic features, the pre-test is assigned two weeks after the presentation of the classical lecture. We assume that two weeks interval will not give any opportunities to subjects to do further reading about the course topic and the writer. After the break, the subjects take a room and sit in a very ordinary way as they are accustomed to take their exams. A text, an extract of about 24 lines is assigned. Subjects read the text silently before answering the following question: Relying on figures of speech such as metaphor, irony, and foreshadowing say what does the text suggest to you?

As mentioned before, this question is formulated according to questions usually asked by teachers of literature in the local university (Appendix 2). The respondents are given one hour time to do the job. Time is extendible to one hour and ten minutes as deadline.

5.2.3. General Post-test Design

When the students finish the sessions based on SQ3R reading strategy, they sit for the post-test. The post-test is the same in form as the pre-test; but different

only in content. The text is taken from Dickens' novel, "Hard Times". It is equal in length to the pre-test text and the same question was assigned. The scores of the pre-test and post-test are then compared again to check overscoring, if any, that may be attributed to the treatment.

6. Data Statistical Analysis

- Phase One

It consists of two stages. Stage one comprises three classical courses (Appendix 4) followed by a pre-test (Appendix 5) and stage two comprises three intensive $SQ3R$ based courses followed by a post-test (post-test 1), the scores of which are displayed in Appendix 6.

The first pre-test mean reveals the following data:

$N =$ number of subjects $= 30;$ $\sum X$ the sum of scores$= 190;$ $\overline{X} =$ the mean

$$\overline{X} = \sum X \big/ N = \frac{190}{30} = 6.33$$

Treatment: (See Appendix 10)

The First-post test: (See appendix 11)

The first post test mean ; $N = 30;$ $\sum X = 244;$ $\overline{X} = \sum X \big/ N = \frac{244}{30} = 8.13$

The differences in means between 1st. pretest and 1st post-test is displayed in the table below:

Tests	Mean
Pre-test 1	6.33
Post-test 1	8.13

Difference	1.80

Table 25: Difference in Means of First Pretest and Post-Test

A -The first pre-test and post-test deal with understanding the setting of a story, effects of figures of speech, and foreshadowing.

-Phase Two

After the respondents have undergone the first experimental phase, a second experimental phase is held. It consists of two stages: stage three comprises three classical courses followed by a pretest (pre-test 2) and stage four with three intensive SQ3R based courses followed by a post-test (post-test 2). Copies of classical courses can be found in (Appendix 12). After a pause, they sit for a second pre-test (Appendix 13). The table of second pre-test scores is displayed in (Appendix 14). We have obtained the following data:

$$\sum X = 219 \qquad N = 30; \qquad \overline{X} = \sum X \big/ N = \frac{219}{30} = 7.30$$

One month after the second pre-test the respondents resume their three courses about the growth of the novel with SQ3R method. Three weeks later on, they sit for the second post-test. The scores are displayed in Appendix 14. We obtained the following data: $\sum X = 271$; $\qquad N = 30$; $\qquad \overline{X} = \sum X \big/ N = \frac{271}{30} = 9.03$.

The two means of the second phase are displayed below:

Tests/ differences	Means
2nd pre-test	7.30
2nd post-test	9.03

difference	1.73	

Table 26: Difference in Means of Second Pre-test and Post-Test

The difference in means (1.73) of the second phase shows clearly that the respondents recorded higher scores in the post-test. This is a significant difference that can be attributed again to SQ3R reading procedures to increase learners' comprehension and interpretation of literary material. To have a clear picture about the scores of both stages, the following table sums up the means of the four tests of the two phases:

	Mean	Difference
Pre-test 1	6.33	1.80
Post-test 1	8.13	//
Pre-test 2	6.96	2.07
Post-test 2	9.03	//

Table 27: Summary of Means and Differences of the Two Stages

The table shows clearly that scores of subjects in both pre-tests, i.e., before the subjects take the treatments are considerably lower than scores of both post-tests. In the first phase, the difference in mean is 1.80; and in the second phase the difference is 2.07. The mean of the first pretest is 6.33 and the mean of the second pretest is 6.96; this means that learners rate of comprehension and interpretation of the text has retrieved when the treatment is withdrawn.

7. Analysis and Interpretation

Any statistically-based experimental research requires descriptive statistics and graphic representations in order to understand the logic behind any experiment

conducted on samples representing a whole population (Nunan, 1999:28). It is necessary, then, to calculate the frequency distribution of scores, this implies how many students achieved the same score in the same task (Nunan, ibid; Turney & Robb, 1971:73). Frequency distribution of the first phase tests is displayed in the following table. The scores are arranged from high to low.

Pretest		Post-test	
Score X_{P1}	Frequency (f)	Score X_{Pt1}	Frequency (f)
03	1	03	0
04	5	04	2
05	3	05	2
06	6	06	6
07	2	07	3
08	4	08	5
09	3	09	1
10	5	10	4
11	1	11	5
12	0	12	1
13	0	13	1

Table 28: Frequency Distribution of the First Pre-test and Post-test

The following points can be deduced from the table:

The score values range from 03 to 13

   a- The pre-test: -06 scores>10   -24 scores<10

  b- The post-test: - 11 scores>10   - 19 scores< 10

The graph below shows clearly the distributions of first phase scores:
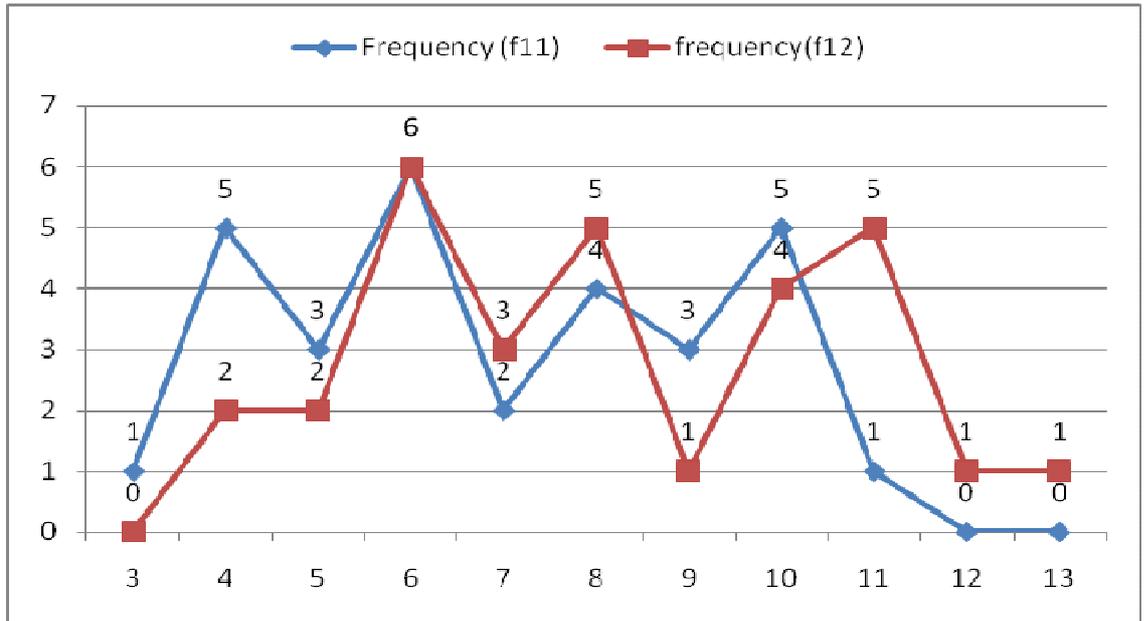
Figure 9: Frequency Polygon for Phase 01 Tests

The frequency distribution polygon shows clearly how the values of scores 4,5,6,10 are the most frequent in the first pre-test, while, 8,10,11 are the most frequent in the post-test. Now let's have a look at the frequency distribution of the second pre-test and post-test. Frequency distribution of the second phase tests is displayed in the table below. The scores are arranged from high to low.

Pretest		Post-test	
Score X_{Pt1}	Frequency (f)	Score X_{Pt2}	Frequency (f)
04	4	04	1
05	4	05	0
06	7	06	1
07	3	07	1
08	5	08	13
09	2	09	4
10	3	10	3
11	2	11	2
12	0	12	3
13	0	13	2

Table 29: Frequency Distribution of Phase (2) Tests

-The score value of the second phase tests range from 4 to 13

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-2nd pre-test: - 5 scores>10   -   25 scores<10

-2nd post-test: -10 scores>10 -   20 scores<10

The graph below will show clearly the distributions of second phase scores:
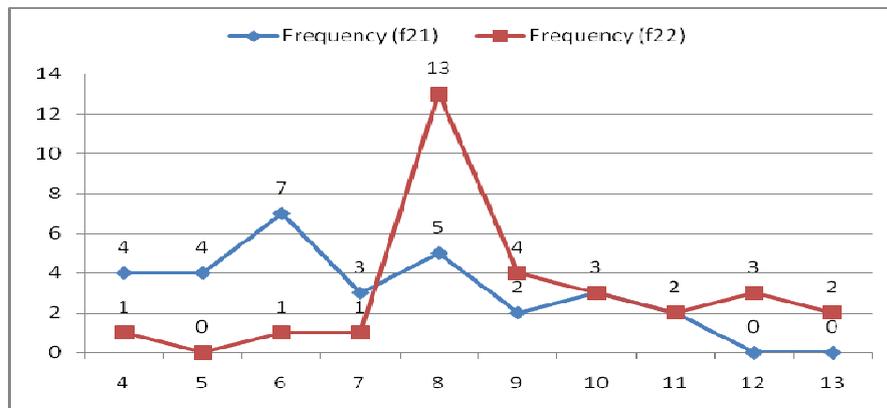
Figure 10: Frequency Polygon for Phase 02 Tests

   The frequency distribution polygon shows clearly that:

-The most frequent scores in the 2nd pre-test are: 4, 5, 6, and 8

- The most frequent scores in the 2nd post-test are: 9, 10, 12, and 13

8. Setting up Statistical Considerations and Calculations

In order to examine statistically the difference between the first and the second phase test, the following procedures must be designed: the mean, standard deviation, degree of freedom, observed statistics, critical values, and hypotheses testing. These will help us to see to what extent the data are similar and the degree to which data differ (Nunan 1999: 28).

According to Miller (1980: 129) statistical calculations formulas are:

1- The mean: it is the most frequently employed measure of similarity. It is symbolised by $\overline{X}$; its formula is : $\overline{X} = \dfrac{\Sigma fX^2}{N}$

fX : score frequency;   - N : number of scores;   - Σ : the sum

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1- The stanPdard deviation (SD): it measures the dispersion-the extent to which a set of scores varies in relation to the mean. Its formula is:

$$SD = \sqrt{\frac{\sum FX^2}{N} - \overline{X}^2}$$

It is the square root of the variance; thus the variance formula is:

$$S^2 = \sqrt{\frac{\sum FX^2}{N} - \overline{X}^2}$$

- Statistical Calculations of the First Phase Pre-test:

X_1	F	X_2	FX	FX^2
3	1	9	3	9
4	5	16	20	80
5	3	25	15	75
6	6	36	36	216
7	2	49	14	98
8	4	64	32	256
9	3	81	27	243
10	5	100	50	500
11	1	121	11	121
12	0	144	0	0
13	0	169	0	0
	$N = 30$		$\sum FX = 208$	$\sum FX^2 = 6500$

Table 30: Statistical Calculations of the First Pre-test

X **: score** f **: frequency**

Mean: $\overline{X}_{P1} = \dfrac{\sum FX}{N} = \dfrac{208}{30} = 6.93$

$\boxed{\overline{X}_{P1} = 6.93}$

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Variance : $S^2 = \dfrac{\sum FX^2}{N} - X^2$

$S^2 = \dfrac{1598}{30} - (6.93)^2 = 53.27 - 48.02$ $\boxed{S^2 = 5.25}$

Standard Deviation

$SD = \sqrt{\dfrac{\sum FX^2}{N}} = \sqrt{525} = 2.29$ $\boxed{SD = 2.29}$

- Statistical Calculations of the First Pre-test

$$\begin{array}{c} X_{p1} = 6.93 \\ S^2 = 5.25 \\ SD = 2.29 \end{array}$$

- **Post- test 1 (p_{t1}) Statistical Calculations**

Score	(f)	x^2	fx	fx^2
4	2	16	8	32
5	2	25	10	50
6	6	36	36	216
7	3	49	21	147
8	5	64	40	320
9	1	81	9	81
10	4	100	40	400
11	5	121	55	605
12	1	144	12	144
13	1	169	13	169
	$\sum = 30$		$\sum fx = 244$	$\sum fx^2 = 2164$

Table 31: Statistical Calculations of the First Post-Test 01 Frequencies

x: **score** f : **frequency**

- Mean: $\overline{X}_{pt1} = \dfrac{\sum fx}{N} = \dfrac{244}{30} = 8.13$

- Variance: $S^2 = \dfrac{\sum fx^2}{N} - \overline{X}^2 = \dfrac{2164}{30} = (8.13)^2 = 72.13 - 66.09 = 6.04$

- Standard Deviation: $S = \sqrt{\dfrac{\sum FX^2}{N}} = 2.45$

- Statistical Calculations of the First post-test

$$X_{pt1} = 8.13$$
$$S^2 = 6.04$$
$$SD = 2.45$$

Having a clear idea about differences between the two first tests, first pre-test and first post-test, descriptive statistics, the following table shows the comparison between them:

	Pre-test 1	Post-test 1	Difference
Mean	6.93	8.13	1.2
Standard Deviation	2.29	2.45	0.16

Table 32: Comparison of the Means and Standard Deviation of Pre-Test 1 and Post- Test 1

The results of the first phase experiment reveal that the intensive SQ3R-based course (treatment) gave its expected results. The difference in the means between Pre-Test 1 and Post-Test 1 (1.2) is an evidence of the post-test better scoring and then performance. Performance refers to comprehension and interpretation of literary text. The insignificant difference (.16) in the Standard Deviation confirms

the assumption which claims that the good results obtained by subjects in post-test 1 are actually due to SQ3R- based intensive course.

9. The T-test of Phase (01)

To check our hypothesis, the appropriate testing and statistical procedure is the t-test which is considered to be the most suitable test to compare two means. To calculate t-test value, the following formulas (Miller, 1980: 80) needs to be applied:

$\overline{X}_1$ = post-test mean; $\overline{X}_2$ = pre-test mean; S_1 = post-test variance ;

S_2 = pre-test variance; $N_1 + N_2$ = sample number

$$Tn_1 + Tn_2 - 2 = \frac{\left(\overline{x}_1 - \overline{x}_2\right)\sqrt{(N_1 + N_2 - 2)N_1 N_2}}{\sqrt{\left(N_1 S_1^2 + N_2 S_2^2\right)\left(N_1 N_2\right)}}$$

$$T = \frac{(8.13 - 6.93)\sqrt{(30 + 30 - 2)30 \times 30}}{\sqrt{30(2.45)^2 + 30(2.29)^2 + (30 + 30)}}$$

$$T = \frac{1.2\sqrt{(58)900}}{\sqrt{[30(6) + 30(5.24)](60)}}$$

$$T = \frac{1.2 \times 228.47}{\sqrt{(180 + 157.2)(60)}} = \frac{274.16 1.2 \times 228.47}{\sqrt{(180 + 157.2)(60)}}$$

$$T = \frac{274.16}{\sqrt{20232}} = \frac{274.16}{142.23} = 1.92$$

$T = 1.92$

-Phase Two

It consists of two stages. Stage 3 comprises three classical courses followed by a pre-test (pre-test 2) and stage four comprises three intensive SQ3R-based sessions followed by a post-test (post-test 2)

- **Calculations of the Second Phase Tests**

- Pre-test 2

X_1	F	X_2	FX	FX^2
4	4	16	16	64
5	4	25	20	100
6	7	36	42	252
7	3	49	21	147
8	5	64	40	320
9	2	81	18	162
10	3	100	30	300
11	2	121	22	242
12	0	144	0	0
13	0	169	0	0
	$N = 30$		$\sum FX = 209$	$\sum FX^2 = 1587$

Table 33: Statistical Calculations of Pre-test 2 Frequencies

- Mean: $\overline{X}_{P12} = \dfrac{\sum FX}{N} = \dfrac{209}{30} = 6.96$

- Variance: $S^2 = \dfrac{\sum FX^2}{N} - \overline{X}^2 = \dfrac{1587}{N} - (6.96)^2$

$S^2 = 52.90 - 48.44 = 4.46$

- Standard Deviation $S = \sqrt{\dfrac{\sum FX^2}{N}} = \sqrt{4.46} = 2.11$

- Statistical Calculations of the pre-test 2

$$\overline{X}_{P12} = 6.96$$
$$S^2 = 4.46$$
$$S == 2.11$$

- Post-test 2:

X	F	X^2	FX	FX^2
4	1	16	4	16
5	0	25	0	0
6	1	36	6	36
7	1	49	7	49
8	13	64	104	832
9	4	81	36	324
10	3	100	30	300
11	2	121	22	242
12	2	144	24	288
13	2	169	26	338
	$N = 30$		$\sum FX = 259$	$\sum FX^2 = 2425$

Table 34: Statistical Calculations of the Post-Test 2 Frequencies

- Mean : $\overline{X}_{P12} = \dfrac{\sum FX}{N} = \dfrac{259}{30} = 8.63$

- Variance: $S^2 = \dfrac{\sum FX^2}{N} - \overline{X}^2 = \dfrac{2425}{30} - (8.63)^2$

$S^2 = 80.83 - 74.47$

$S^2 = 6.36$

- Standard Deviation: $S = \sqrt{\dfrac{\sum FX^2}{N}} = \sqrt{6.36}$ $S = 2.52$

- Statistical Calculations of the post-test 2

$$\begin{array}{l} \overline{X} = 8.63 \\ S^2 = 6.36 \\ S = 2.52 \end{array}$$

In order to have a clear idea about the differences between the two tests: pre-test 2 and post-test 2 description statistics, we draw the following table:

	Pre-test 2	Post-test 2	Difference
Mean	6.96	8.63	1.67
Standard Deviation	2.11	2.52	0.41

Table 35: Comparison of the Means and Standard Deviation of Pre-Test 2 and Post- test 2

The results of the second phase experiment reveal that the intensive SQ3R-based course (treatment) has given its expected results. The difference in the means between Pre-test 2 and Post-test 2 (1.67) is an evidence of the post-test better scoring and then performance. Performance refers to comprehension and interpretation of literary text. The insignificant difference (.41) in the Standard Deviation confirms the assumption which claims that the good results obtained by subjects in post-test 2 are actually due to SQ3R- based intensive sessions given to the subjects.

10. T-test of Second Phase Tests

To check our hypothesis, the appropriate testing and statistical procedure is the T-test which is considered to be the most suitable test to compare two means. (Dorney, 2007). To calculate t-test value, the following formulas (Miller, 1980) needs to be applied:

$\overline{X}_1 =$ Post-test mean . $\overline{X}_2 =$ Pre-test mean

$S_1 =$ Post-test variance $\qquad S_2 =$ Pre-test variance

$N_1 + N_2 =$ Sample number

$$Tn_1 + Tn_2 - 2 = \frac{\left(\overline{x}_1 - \overline{x}_2\right)\sqrt{(N_1 + N_2 - 2)N_1 N_2}}{\sqrt{\left(N_1 S_1^{\,2} + N_2 S_2^{\,2}\right)(N_1 N_2)}}$$

$$T = \frac{(8.63 - 6.96)\sqrt{(30 + 30 - 2)30 \times 30}}{\sqrt{(30 \times 6.36 + 30 \times 4.46)(60)}}$$

$$T = \frac{1.67\sqrt{(58)900}}{\sqrt{(190.80 + 133.80)(60)}}$$

$$T = \frac{1.67 \times 228.47}{\sqrt{(324.60)(60)}} = \frac{381.54}{139.55}$$

$$T = 2.73$$

11. Validity of the Treatment

In order to confirm the validity of the treatment we have to compare the means of the two phases as displayed in the table below:

Phase	Test	Mean
I	Pre-test 1	6.93
II	Pre-test2	6.96
I	Post-test 1	8.13
II	Post-test 2	8.63

Table 36: Means of Tests of the Two Phases

According to Cohen & Manion (1992), in ABAB experimental designs, each time the treatment is withdrawn, the subjects' performance level will retrieve and regain the initial level which is the level tested and detected in pre-tests. In the present study the means of the post-tests 8.13 and 8.63 are greater than those of the two pre-tests; 6.93 and 6.96. Also, in the first phase, the mean is 6.93 after the treatment, it arises to 8.13; in the second phase, when the treatment was withdrawn the mean decreases to 6.96 and approximates the initial mean before the treatment 6.93. This puts us in position to claim the validity of the treatment, SQ3R-based

intensive course which if used properly increases the learners' comprehension and interpretation of reading material in general and literary material in particular (Jordan, 2000; Hedge, 2000; Robinson, 1971; Wallace, 1990).

12. Significance and Hypothesis (Appendix 20)

- Degree of freedom

Following Miller (1980:80), the degree of freedom *df* for the t-test of the sample size is: $df = N_1 - N_2$ for two groups

$df = N - 1$ for paired or matched group: a single group

df of our sample size is

$df = N - 1 = 30 - 1 = 29$

13. Alpha Decision Level

For testing hypotheses, a researcher should set the alpha decision level in advance. The level may be at $\alpha \prec 0.5$ or at the more conservative $\alpha \prec 0.1$, if the decision must be more sure (Brown, 1995); $\alpha \prec 0.5$ this means 95 per cent sure of the results obtained and 05 per cent is due to chance. $\alpha \prec 0.1$, this means that 99 per cent sure of the results and only 1 per cent the results occurred by chance.

In our study, we decided to set α at 0.5 which means only 05 percent our results could have arisen by chance (Miller, 1980) and 95 percent our results occurred due to the experimental procedures and experiment.

Since our hypothesis about the efficiency of the innovated method introduced in the experiment is predicted significant before the carrying out experiment, we set $\alpha \prec 0.5$ for one tailed decision (Miller, ibid).

14. Setting Critical Value

$\alpha \prec 0.5$; $df = N - 1 = 30 - 1 = 29$. $df = 29$

t critical; $tc = 1.69$ according to Fisher & Yates (1963) see appendix 19, level of significance for one-tailed test.

If the observed value to is equal to or greater than the critical value tc; the null hypothesis will be rejected in favour of the alternative hypothesis; one can conclude that the independent variable had an effect on the dependent variable (Miller, ibid)

15. Hypothesis Testing

Statistical hypotheses: (Appendix 19)

$$H_0 : \overline{X}_1 \prec \overline{X}_2 \qquad H_1 : \overline{X}_1 \succ \overline{X}_2$$

H_0 :is the null hypothesis

H_1 :is the alternative hypothesis

This will read: if the mean of post-test is inferior to the mean of the pre-tests, the null hypothesis will be accepted and research stops (Miller, 1980; Brown, 1995); if the mean of post-tests is greater than the mean of pre-tests, the null hypothesis will be rejected and research continues accepting the alternative hypothesis.

- Phase One

Alpha level $\alpha \prec 0.5$.

-Observed statistics $T_0 = 1.92$

- Critical value $TC = 1.69$

- Degree of freedom: $df = 29$

Since the observed statistic is greater than the critical value:

1.92>1.69 the null hypothesis is rejected. Having rejected the null hypothesis, the alternative hypothesis H_1 is automatically accepted. This means also that there is only 5 % probability that the observed mean: $\overline{X}_1 \succ \overline{X}_2$; $8.13 \succ 6.93$ occurred by chance (Appendix 19).

-Phase Two

- Alpha level $\alpha \prec 0.5$

- Observed statistics $T_0 = 2.73$

- Critical value $TC = 1.69$

- Degree of freedom: $df = 29$

Since the observed statistic is greater than the critical value: $2.73 \succ 1.62$, the null hypothesis is rejected. Having rejected the null hypothesis, the alternative hypothesis H_1 is automatically accepted. This means also that there is only 5 % probability that the observed mean: $\overline{X}_1 \succ \overline{X}_2$; $8.63 \succ 6.96$ occurred by chance.

16. Interpretation of Results

The results obtained from statistics and t-tests reveal that the means in both phases are significantly different: $X_{pt1} \succ X_{Pt1}$; $8.13 \succ 6.93$ and $X_{Pt2} \succ X_{Pt2}$; $8.63 \succ 6.98$. The null hypothesis H_0 is rejected at $P \prec 0.5$ which confirms that we are 95 % sure that the relationship between the dependent variable "D", the tests' scores and the independent variable "ID" intensive SQ3R-based sessions did not

occur by chance, it was due to the effective role of intensive SQ3R-based instruction sessions which contribute in increasing the learners' comprehension and interpretation of literary materials.

Conclusion

Throughout the five months of the experimental treatment, the subjects, a sample of thirty students from a population of second year English department at Ouargla university, received alternative intensive SQ3R-based sessions in British literature to enhance their reading and interpretive skills (Appendix 18). The progress of the students after the two treatment sessions has proved the effectiveness and utility of intensive SQ3R-based teaching strategy incorporated into literature classical course.

The statistical validity of tests' results put us in a more confident position to confirm the hypothesis set for our research study which supposes that incorporating intensive SQ3R-based strategy into literature course can significantly help learners increase their comprehension and interpretive literary skills. On the whole, statistic analysis and differences in means of all tests assigned in the experiments' phases reveal that when SQ3R-based strategy is introduced, learners record higher scores, the thing which reinforces our hypothesis toward the effectiveness of strategies such as in our study, SQ3R intensive reading strategy.

General Conclusion

In literature teaching programs which allow learners to study both English and English literature as in the case of university BA degree, it becomes a necessity to take into consideration foreign language teaching approaches and methods. Teaching English literature in EFL classes should not be regarded or treated in isolation from its general context, as long as, literature is not an end per se, but a required tool among many imparted into foreign language classes to reinforce and enhance learners linguistic, cultural, and intercultural competences. Literature in fact, exposes learners to more authentic material and provides them with more opportunities of reading and interpreting processes; thus it has lately gained immense care among educationists. In the classical teaching approaches, literature was considered as a vehicle of transmitting thought, experiences, cultures, and philosophies between nations. In the last decades and after the considerable shift of EFL pedagogy from classical approaches to more contemporary ones, many voices have been heard to reconsider the role of literature teaching in EFL classes. On the whole, literature exposes learners to authentic materials which foster their natural acquisition of foreign languages.

Actually, there are different methods of teaching literature for foreign students; methods however should be made more practical and applicable to real contexts and situation, the matter which stipulates developing models for literature teaching. This eventually leads us to integrate some strategies to literature teaching methods to give them some pedagogical dimensions. Strategies developed to cope

with literature teaching are many, each is, however, designed to satisfy a specific end. For instance, USSR is designed to cope with extensive reading Critical Reading (CR) is to cope with a highly professional literary recommended reading, as to allow learners read and evaluate a literary text; SQ3R strategy is used to establish effective study habits when intensive reading is sought among learners. Accordingly, literature teaching approaches, methods, models and their relationship with foreign language teaching must be known in order to match them appropriately and then giving literature course a theoretical framework depending on the situation in which a foreign language is being taught.

For matching literary theories to the requirements of foreign language teaching, specialists like Carter& Long (1991), Lazar (2000) have developed some teaching models for adopting those purely theories approaches to classroom practices. In this context, teaching models have been developed and integrated in the field of literature teaching. These models include language-based, literature as culture, and personal-growth models. Literature teaching models help educationists and teachers develop appropriate programs and materials for classes where literature is incorporated to foster foreign language acquisition. Since contemporary literature teaching models seek active learning, autonomous learning and learner-centered pedagogy have been discussed to foster the learners' self-reliance and personal responses to literary materials.

As for literary material and literature teaching, teachers should provide learners with the necessary knowledge and awareness about the characteristics and specificities of literature itself, and literary text as well. Knowledge acquired from

other subjects seems to be inadequate to tackle the field of literature teaching. Among the most important requirements to teach literature is to know the characteristics of the language of literature and its deviation from the norms of normal language and how learners should read, comprehend and interpret a literary text. This will inquire not only linguistic competence, but also literary competence and how artistic texts, such as literary would be approached and then studied. Characteristics of literary language will help learners to process literary materials properly and then reinforce their comprehension and interpretation.

As for literature class management, it is important to develop adequate literature lesson plans based on a substantial knowledge of literature language and how it should be processed. Also, without knowing the necessary literary terms and devices, literature teachers would probably teach literature as any other subject. The matter which will make literary texts loose their artistic value. Therefore, throughout the present study, considerations to the specificities of literature, its language, how to read, comprehend, and interpret literary texts have been stressed. Strategic reading of literary texts and the integration of the most recognized studying strategy SQ3R have been highly considered in the study. Technical designs have been developed fitting any type of literary text drama, prose, and poetry. From those technical designs, intensive lesson plans to literature tutorial sessions have been devised in order to give the session organizational and methodological dimensions. What reinforces the utility to apply SQ3R in literature intensive course is the progress and the improvement noticed in subjects' (testees)

rate of comprehension and interpretation of literary text after they have taken the treatment based on SQ3R- reading strategy during three courses.

The major aim of the present study is to suggest some pedagogical procedures to allow teachers of literature develop intensive lesson plans based on the most renowned reading strategy SQ3R. These lesson plans for managing a reading-based session may be held in parallel with a lecture session. The study, however, does not pretend to cancel lecture sessions and substitute them by tutorial intensive sessions, but it attempts to reinforce the lecture course by adding intensive sessions devoted mainly to reading intensively literary extracts. Intensive reading sessions if planned thoughtfully and if the reading texts are selected carefully would provide learners with valuable opportunity to access literary materials, the matter which would eventually lead to increasing their comprehension and personal interpretation far away from old teaching practices in which teachers provide ready-made explanations and interpretations of literary materials. Moreover, lectures, though they cannot provide reading framework for learners, they can be very effective teaching methods when teachers deliver literary concepts and theoretical issues related to literature course. On the whole both teaching practices can be used eclectically depending on the teaching situation and what is expected to be attained from learners and also from the literature course.

After the conclusion reached from the findings of the questionnaires and the experiment carried out at Ouargla English department with second year students, some pedagogical implications will be suggested to English literature and in the confines of our general conception of literature teaching, to provide some practical

procedures that might help them hold more successful literature intensive sessions in case they are planned and integrated in the programmes.

As we stress the importance of methods in teaching foreign language, we have also to stress the importance of methods in teaching English literature starting from the fact that literature is a part of language and teaching literature is not and end itself, as it leads a good and integral manipulation of the target language (Obeidat, 1997; Widdowson, 1985). Thus, in order to bridge the gap between language teaching and literature teaching methods, teachers have to adopt a consistent method through which literature will be conceived as a subject in EFL classes which helps learners acquire linguistic, cultural, intercultural, and aesthetic elements the thing which may enable them become good performers of the foreign language (Richards & Rogers, 1992).

Since it seems impossible for teachers of literature to deal with text reading and analysing in a lecture session, unless, the number of students is very small, it could be possible to hold a quiet reading session in which the teacher can assist, pass by and manage the course effectively. Though, here, the session will be considered as a tutorial or (TD) session and not a lecture. During these sessions teachers are not supposed to provide learners with answers and explanations, since this practice will produce passive and reliable learners (Harmer, 2001; Rosenblatt, 1995; Dubbin & Olshtain, 2000). According to Zhenyu (1997); Ellis &McRae (1991); Dubbin & Olshtain (2000), intensive reading should aim at enhancing learners' interpretive and responsive capacities through focussed and reflexive activities. Also, learners should be given sufficient time and necessary tools to

enable them read, comprehend then respond, otherwise reading will be just filling learners heads with clichés and ready –made standard shaped ideas.

Considering literature as a reading-based subject, lecturing only seems to be inadequate instructing method to enhance learners' individual and personal responses to literary texts (Hofmannova & Novotna, 2003). In literature sessions students should also interact with instructor and one another. They need to work in pairs, in groups, or alone. In active learning, classrooms should often be noisy and busy. A lecture is regarded a teacher–centred model instruction yet, a tutorial session is a learner – centred model. Consequently, reading activities and literary texts interpretations should come after a formal lecture. In active learning, reading tasks should be considered as follow – up activities to give students more opportunities to reinforce and practise what they have already learnt in a basic lecturing session.

Teachers, thus, are recommended to involve learners in effective class participation; they must seek to make them active learners through promoting communication, group work, and teacher-learner interaction. Devoting few minutes in a lecture to answer some questions is not actually a method that will make learners active and highly performing learners (Griffee, 1995; Mayer, 2004; Graman, 1988; Little, 1991).

As long as comprehension is sought in reading literature material, relying on background knowledge seems to be insufficient Leech (1980). Teachers of literature should also foster learners' foreground which involves readers of artistic texts to

add and impart their personal feelings and responses to reach a high level of appreciation and not only comprehension.

Concerning types of reading, teachers should distinguish clearly intensive reading from extensive reading. The former is a kind of reading in which students are expected to go through a text slowly and attentively explaining key words and ideas, answering questions and responding to the author's messages (Zhenyu, 1997). The latter, however, is another type where learners are supposed to read long passages or whole chapters or even whole literary works with the aim, not to study, but to appreciate and enjoy the author's creative and artistic potentialities (Hedge, 2000).This type of reading does not require asking questions about the text . On the contrary joining questions with texts for extensive reading will destroy the taste for reading and hinder the flow of natural and aesthetic reading Susser (1990). In extensive reading learners must read with the three NO's. These are No dictionaries, No comprehension questions, and no tests (Prows, 2002, Bell, 1998). This type of reading can be done outside the classroom.

Accordingly, when teachers assign literary texts for intensive study, and this is the case of the present study, including short passages, poems, short stories, and play acts, they have to accompany them with study questions and all the necessary reading hints, such as biographies, glossaries, titles, introductions, pictures, etc., to foster the learners' interpretive capacities (Harmer, 2001; Dubbin & Olshtain, op. cit; Ellis & Brewster, 1991; Zhenyu, 1997).

Concerning class management and lesson preparation, teachers are not supposed to teach directly from a document Harmer (op. cit). Teachers thus are

recommended to plan carefully their lesson. Even an informal rough lesson plan gives the lesson a pedagogic framework. A lesson plan limits the teachers' talk and guides him towards a designed objective. A teacher without a lesson plan may easily deviate from the lesson and may overlap many points that are not supposed to be introduced in the lesson Richards (1990). Lesson plan is not necessarily a highly developed plan nor does it take a stable format. It should be very flexible and changing. This depends on the learners' interaction with the teacher, the availability of materials, time allotted to the session, and how well learners understand and do activities (Mitchell & Tchndi, 1999).

For a lecture, however, a lesson plan could be just a brief account of what will be presented with a clear objective to be attained by the end of the lecture (Harmer op. cit). Regarding the utility and importance of lesson planning, then teachers are recommended to prepare lesson plans and never teach directly from a handout, because this will make them more exposed to deviation or may lead to vague teaching in which a teacher can present successive points and elaborated talk, the thing which may lead to overload of information on the part of learners.

The results inferred from the statistics of the experiment carried out in the University of Ouargla proved the effectiveness of SQ3R as a teaching strategy for intensive sessions. It is intended to increase the learners' comprehension and interpretation of literary material and limit teachers' intervention in imparting ready-made knowledge and ideas usually taken from books and documents. Teachers of literature are recommended, thus, to incorporate SQ3R teaching strategy in their intensive reading sessions. This could be for the first years of

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studying literature. When learners become more proficient in reading literary material other extensive strategies, like USSR could be introduced (Gambrel, 1978). These sessions can take the form of tutorials in which learners are given more opportunities to rely more on themselves, interact with each other and access to literary material with the attention to comprehend and interpret them not as in lectures where teachers use literary texts as samples to clarify some points and literary stylistic devices.

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Appendices

Appendix 01

الرقم	رقم التسجيل	اللقب	الاسم	معيد	British civ	Linguistics	American civ	Written exp	Grammar	Arabic	Phonetics	British lit	American lit	oral exp	معدل الدورة عادية	نتيجة الدورة
01	0680150114			ل	07.50	07.00	11.50	08.67	08.50	14.67	11.67	05.50	10.00	12.00	09.70	ناجح
02	0680150003			ل	10.25	12.50	10.25	11.17	09.00	12.83	12.00	10.75	11.00	15.00	11.48	ناجح
03	0680150187			ل	03.50	01.50	05.50	05.67	05.75	07.83	08.67	02.50	06.50	13.50	06.09	ناجح
04	0680150157			ل	11.75	12.00	14.25	11.50	09.50	13.67	10.00	07.25	11.00	14.50	11.54	ناجح
05	0680150061			ل	07.50	08.00	08.75	10.17	04.50	09.33	10.83	07.75	08.75	11.00	08.66	ناجح
06	0680150218			ل	11.00	15.00	11.25	14.67	10.00	13.67	13.67	10.25	12.50	16.00	12.80	ناجح
07	0680150097			ل	02.75	06.00	03.50	06.17	02.50	07.17	10.00	02.00	04.50	10.00	05.46	ناجح
08	0480150061			ل	03.00	13.00	09.25	10.00	04.50	11.50	08.83	05.50	04.75	10.00	08.03	ناجح
09	0580150047			ل	05.25	03.50	05.50	10.00	06.25	11.25	09.67	07.00	04.25	10.00	07.27	ناجح
10	0780150190			ل	07.25	10.00	11.50	11.17	07.00	06.17	12.33	06.25	10.00	12.00	09.37	ناجح
11	0580150108			ل	10.00	11.00	10.00	10.67	06.00	11.75	10.00	09.25	12.75	10.00	10.14	ناجح
12	0680150124			ل	06.75	06.50	06.50	07.67	05.00	10.83	09.33	02.00	06.00	07.00	06.76	ناجح
13	0680150239			ل	02.50	07.50	08.50	11.33	08.00	07.50	10.00	03.50	07.00	10.50	07.63	ناجح

السنة الأولى ليسانس اللغة الانجليزية و آدابها
المقياس: الامتحان الاستدراكي
السنة الجامعية: 2007/2008

قائمة نتائج الامتحان الاستدراكي

السنة الثانية: 2007/2008

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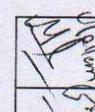
الجمهورية الجزائرية الديمقراطية الشعبية

وزارة التعليم العالي و البحث العلمي

جامعة العربي بن مهيدي أم البواقي

قسم الآداب و اللغات الأجنبية

الشعبة: انجليزية

التخصص: ل.م.د

كلية الآداب و اللغات الاجنبية

قسم اللغة الانجليزية

كشف نقاط السداسي الأول (الدورة العادية)

الرقم	رقم التسجيل	اللقب	الاسم	معيد	British civ	Linguistics	American civ	Written exp	Grammar	Arabic	Phonetics	British lit	American lit	oral exp	معدل الدورة عادية	نتيجة الدورة
14	0680050267	■■■	■■■	لا	05.50	04.00	06.25	08.00	06.25	11.00	12.17	05.00	04.75	08.00	07.09	ناجح
15	0580050178	■■■	■■■	لا	11.50	10.00	10.00	10.50	04.25	11.00	09.33	07.50	10.50	10.00	09.46	ناجح
16	0680050025	■■■	■■■	لا	05.75	07.50	06.00	07.00	05.75	09.33	09.33	04.50	05.75	08.50	06.94	ناجح
17	0680050018	■■■	■■■	لا	07.50	11.00	05.50	15.00	09.75	12.17	13.83	05.50	11.00	07.50	09.38	ناجح
18	0680050121	■■■	■■■	لا	14.25	11.00	15.00	15.00	13.50	15.33	13.33	13.50	10.75	15.00	13.67	ناجح
19	0580050185	■■■	■■■	لا	02.75	02.00	05.50	03.83	04.00	02.33	07.67	00.25	04.50	00.00	03.28	راسب
20	0680050011	■■■	■■■	لا	07.25	07.00	08.00	08.83	05.25	11.33	11.33	02.50	07.00	11.50	08.00	ناجح
21	0580050044	■■■	■■■	لا	11.00	04.00	10.00	10.00	04.50	11.75	11.33	06.25	07.25	11.50	08.76	ناجح
22	0480050064	■■■	■■■	لا	05.50	10.00	10.50	10.00	04.25	11.00	10.00	02.75	06.25	10.00	08.02	ناجح
23	0680050068	■■■	■■■	لا	08.00	07.00	09.50	12.67	06.25	13.17	13.33	08.75	11.75	13.50	10.39	ناجح
24	0680050007	■■■	■■■	لا	01.50	04.00	06.00	06.83	04.25	09.33	10.33	02.00	03.75	04.00	05.20	ناجح
25	0380050021	■■■	■■■	لا	01.00	01.50	03.00	00.00	05.50	13.50	08.33	00.75	02.75	00.00	04.16	ناجح
26	0680050013	■■■	■■■	لا	12.00	09.00	12.75	14.00	10.50	12.67	12.33	13.00	13.25	15.00	12.45	ناجح

اسم الاستاذ و توقيعه

Appendix 09

الرقم	رقم التسجيل	اللقب	الاسم	معيد	British civ	Linguistics	American civ	Written exp	Grammer	Arabic	Phonetics	British lit	American lit	oral exp	معدل الدورة العادية	نتيجة الدورة
27	06805164	(مطموس)	(مطموس)	ن	11.50	09.50	15.25	14.83	13.75	15.17	14.00	13.75	13.00	16.00	12.68	ناجح
28	06805161	(مطموس)	(مطموس)	ن	12.25	07.50	12.25	12.00	09.50	13.67	12.67	11.75	10.00	14.50	61	ناجح
29	05805019	(مطموس)	(مطموس)	ن	11.00	03.00	13.00	09.33	05.25	10.50	10.50	09.00	10.50	11.00	07	ناجح
30	06805190	(مطموس)	(مطموس)	ن	06.25	07.00	04.00	06.83	05.25	10.33	09.33	03.75	06.00	05.50	38	راسب
31	05805028	(مطموس)	(مطموس)	ن	10.75	10.00	11.00	11.17	08.25	14.00	10.83	09.25	10.50	08.00	42	ناجح
32	05805176	(مطموس)	(مطموس)	ن	07.00	04.50	03.50	09.17	05.25	10.25	11.00	05.00	03.00	12.00	49	راسب
33	06805211	(مطموس)	(مطموس)	ن	07.25	07.50	10.00	07.00	06.75	13.50	11.67	07.50	11.00	14.50	39	راسب
34	06805016	(مطموس)	(مطموس)	ن	04.25	05.00	05.00	05.17	05.00	12.83	10.67	03.00	07.00	08.50	22	راسب
35	05805046	(مطموس)	(مطموس)	ن	04.75	04.50	10.00	05.67	02.75	12.00	12.33	04.00	06.75	10.00	57	راسب
36	05805005	(مطموس)	(مطموس)	ن	10.00	06.50	09.00	08.50	04.50	13.50	09.33	07.25	06.00	10.50	58	راسب
37	05805231	(مطموس)	(مطموس)	ن	04.00	02.50	10.00	07.83	05.50	13.00	11.33	03.75	10.00	13.00	06	راسب
38	05805120	(مطموس)	(مطموس)	ن	04.00	02.50	10.50	07.83	04.50	11.50	09.67	03.25	10.00	10.25	50	راسب
39	05805099	(مطموس)	(مطموس)	ن	04.50	04.00	10.00	12.17	05.00	11.50	10.67	06.25	09.00	10.00	41	راسب

Appendix 2

<u>TEACHERS' QUESTIONNAIRE</u>

This questionnaire is administered to literature university teachers at English departments. Its chief aim is to investigate the state of literature teaching at university; this involves methods, techniques, and class management. All that will be helpful to gather data for a doctorate thesis in literature didactics.

NB: Throughout the questionnaire put a circle around the appropriate letter or a tick in the appropriate box. You are allowed to choose more than one item when possible.

Section One: Professional Experience

Question 1 Teachers' qualification:

- What is your degree?

    a- MA

    b- MA postgraduate

    c- Ph D. (Doctorat)

Question 2 : How long have you been teaching literature?

a- 1-2 years

b- 3- 4 years

c- 5 years on

Section Two: Techniques and Strategies

Question 3: What does your course contain? .

  a. Biographies

  b. History of literature and literary periods and movements

  c. Figurative language and literary devices

Question 4: Do you assign texts for reading?

a- Yes ☐

a- No ☐

- If no why?

…………………………………………………………………………………………

…………………………………………………………………………………………

Question 5: When you explain texts, do you

    a. Give opportunity to your students to give their own explanation or ☐

    b. You provide them with interpretations' ☐

Question 6: When you give explanations to your students do you

  a- Explain literary texts by yourself or ☐

  b- Take explanations from books ☐

Question 7: Do you assign questions with literary texts?

a- Yes ☐

b- Sometimes ☐

c- No ☐

Question 8: Do you devote time to answer these questions?

a- Yes ☐

b- Sometimes ☐

c- No ☐

- If no why?

…………………………………………………………………………………………..

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…………………………………………………………………………………………

…………………………………………………………………………………………

Question 9: Do you teach

a. Directly from your documents ? or ☐

b. You prepare a lesson plan with steps and objective ☐

c- Others

…………………………………………………………………………………………

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Question 10: Do you follow an approach or a method to in teaching the module?

a- Yes ☐

b- No ☐

c- Could you state it?

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Question 11: What is /are the commonest question(s) you usually assign with literary texts?

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Question 12: Do you like to have TD sessions (tutorials) in literature course?

a- Yes ☐

b- No ☐

Question 13: Do you hold regular seminars and meetings to discuss and innovate the methods and techniques used in teaching literature?

a- Yes ☐

b- No ☐

c- Rarely ☐

Question 14: Do you have any suggestions to improve the literature course?

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Thanking you in Advance for your Support and Cooperation

Appendix 03

III.   Joyce: portrait of the artist as a young man
IV.   G. Orwell: 1984 or animal firm

Semester 06:

The aim of the course is to provide the student with the study of some major poets and playwrights of twentieth English literature.

1- General introduction (2 hours)
2- W.B Yeats 4 hours
3- The poets of thirties (General survey) (4 hours)
4- Dylan Thomas (4 hours)
5- Sylvia Plath
    Philip Larkin (2 hours)
6- Bernard Shaw: Man and Superman (4 hours)
7- Sean o'Casey: June and the Peacock
        Or: The Plough and the Stars (6 hours)

SEMESTER 07:

The Elizabethan and Jacobean Theatre

Shakespeare: Hamlet

Appendix 04

Phase 01

<u>**Classical Lecture 01**</u>

The Growth of Prose Fiction

I-The Growth of the Novel

1-Prose Fiction: If the 18th century is psychologically characterized by the predominance of sentimentality in the works it produced, its most striking feature from the point of view of literary forms is the extraordinary development of the novel. Before the 18th c., prose fiction had passed through various stages of development: from the Arthurian romance of Malory to Lyly's Euphues, inspired by the Italian novella; from Addison and Steel's delightful essays "The Spectator" to Swift's bitterly satirical "Adventures of Gulliver".

But, they were all devoid of the essential characteristics of novel, these are roughly speaking, first, the presence of a connected plot whose incidents belong to ordinary life instead of being a succession of impossible adventures in some unknown or fantastic world; and secondly a study of the psychological evolution of characters also belonging to ordinary life and of their reactions upon each other.

2- The New Novel: The first works of fiction to make any appreciable advance in this direction were those of Defoe; he was the first to introduce into the adventures he related an element of reality. his most imaginative works give an impression of truth, his minute observation and extraordinary verisimilitude of action he herald the appearance of the true novel while the moralizing preoccupations so prevalent in the

works of Richardson, twenty years later, are already evident in Robinson Crusoe, as well as in some others of his woks .

It was only in 1740, however that the first real novel appeared in English literature under the title of Pamela, or Virtue Rewarded, by Richardson. For the first time a real plot was situated in real life and combined with psychological and realistic observation, while the epistolary form used to tell the story became one of the favourite artifices of generations of novel-writers. But the excess of sentimentality and virtuous priggery of Pamela provoked the humorous reaction of Fielding who started his "Joseph Andrews", the hero of which is a supposed brother of Pamela; as a parody of Richardson's novel. But the parody turned out to be as original a work of fiction as Pamela itself.

Fielding rejected the epistolary artifice, and instead of concentrating the readers' attention on a few figures, filled his book with a variety of picturesque characters, a procedure which marked a new stage in the history of the novel.

3-Eighteenth Century Novelists:

After the example set by Richardson and Fielding, a generation of writers arose whose very rivalry helped to bring the English novel to its full maturity: the best know among them being Smollett, Goldsmith and Sterne. None of the five novelists imitated or eclipsed the others, but each works a long his own lines and brought some thing peculiarly his own to the newly –created genre.

Richardson possessed a subtle knowledge of feminine psychology and a peculiar power of scrupulous observation in the every day occurrences of common life, though his style was without much elegance.

Fielding, less sentimental than Richardson and more superficial in his psychology was also more virile and skilful in his style less banal in his tone. He hated hypocrisy and pretence, and displayed a wider range of experience.

The works of Sterne are neither real novels nor real essays, but a compound of both, he is capricious and fantastic, brings for the first time in English literature a humorous tone which is a mixture of strained laughter and melancholy wit and loves to mystify his reader in some of the most exquisite English ever written. Smollett was of coarser disposition than either of the others, with a vigour of style amounting almost to violence. He delighted in the observation not of ordinary humanity, but of eccentric or extravagant characters, which he held up to ridicule with uncommon roughness or genial fun.

Goldsmith's "Vicar of Wakefield" though it has become a foremost classic of English literature, was, however, merely an accident, being the only novel Goldsmith ever wrote it is remarkable for its gentle wit and delicate humour.

4-Daniel Defoe: Defoe, born in 1660 son of a London butcher, he began his life as a merchant but seems to have been unfortunate in business. He strongly supported the advent of King William III and in 1701 he wrote the true–born Englishman, a satirical poem against a king of foreign birth. William's death in 1702 unfortunately deprived Defoe of a powerful support at a time when his political and religious writing has made him enemies. He suffered a certain amount of persecution, and was even imprisoned. He died in obscure circumstances in 1731. He was an extremely profilic and versatile writer, his 250 works including political and religious pamphlets, satirical

poems and books of travels, and works of fiction. The most famous of these are Robinson Crusoe (1709) and Roxana (1724) …

Classical Lecture 02

The 19th.Century Novelists

1-The Gothic novel: The romantic spirit that invaded literature at the end of the 18th century and of which the publication of the lyrical ballads marked the victorious advent in poetry also manifested itself in novel writing. The "Gothic Novel" or Novel of Terror" made an inordinate use of the supernatural in the shape of ghosts and spectres, of the mysteriously terrible with the help of secret doors, of uncountable screams and sighs and of the medieval past in its « Gothic setting ». Horace Walpole was the first to write this sort of hair-raising story in the castle of Otranto (1764).

2- Jane Austen's reaction: In reaction against this atmosphere of terror and mystery, Jane Austen (1775-1817) represents the domain of reason, good sense, dislike of sentimentality and interest in the ordinary events of common life. Her life was most uneventful. Her best known works are Pride and Prejudice (1796-1797), Northanger Abbey (1798) written partly to ridicule the extravagancies of the gothic novel; Sense and Sensibility (1811) and Emma (1816).

3- The historical novel Walter Scott: Far more romantic in spirit than Jane Austen's stories were the historical novels of Sir Walter Scott; romantic in their scenery , as well as in their historical setting , which brings us back to the most

romantic episodes of the romantic past. Though critics may find fault with him for his historical inaccuracies, the lack of art in his way of writing and the excessive interventions of a moralizing providence, Scott's novels are still widely read and still popular owing to their real charm and attraction for young people .

The best known among them are: The Bride of Lammermoor (1891), Ivanhoe (1819), Kenilworth (1821), The Talisman (1825); Woodstock (1826); Tales of a Grandfather (1820).

4- The social novel Dickens (1812-1870): with Dickens, Romanticism in the novel assumed a social aspect: Dickens' sentimentality led him to paint in vividly pathetic colours the lives of the poor, the abuses of the age and the unjust sufferings they caused. But even the most repulsive and realistic aspects of these abuses and sufferings were idealized by the author's humanitarian , charitable and Christian spirit and enlivened by a sense of fun and humour that made him the greatest favourite of the reading public for many years. Success then came to him with his first work of fiction, Sketches by Boz (1836) followed by Pickwick Papers (1836); Oliver Twist (1837-1838) The Old Curiosity Shop (1840-1841) ; A Christmas Card(1843), A Child's History of England (1825). In spite of his success with the public, Dickens often wrote under financial stress. To relieve it, he took to giving readings of his works in public and went twice to America in 1842 and 1857 on reading and lecturing tours. He died suddenly 1870 enjoying his friends.

<u>Lecture Three</u>

-The teacher holds a session to introduce figurative language and figures of speech which will help learners comprehend literary material.

-The teacher explains the following figures

Figurative Language

Metaphor a type of <u>figurative language</u> in which a statement is made that says that one thing is something else but, literally, it is not. In connecting one object, event, or place, to another, a metaphor can uncover new and intriguing qualities of the original thing that we may not normally notice or even consider important. Metaphoric language is used in order to realize a new and different meaning. As an effect, a metaphor functions primarily to increase stylistic colorfulness and variety. Metaphor is a great contributor to poetry when the reader understands a likeness between two essentially different things.

Simile a simile is a type of <u>figurative language</u>, language that does not mean exactly what it says, that makes a comparison between two otherwise unalike objects or ideas by connecting them with the words "like" or "as." The reader can see a similar connection with the verbs resemble, compare and liken. Similes allow an author to emphasize a certain characteristic of an object by comparing that object to an unrelated object that is an example of that characteristic. An example of a simile can be seen in the poem

Foreshadowing is a <u>literary technique</u> used by many different authors to provide clues for the reader to be able to predict what might occur *later on* in the story. In other words, it is a <u>literary device</u> in which an <u>author</u> drops hints about the plot and what

may come in the near future or, in other words, the plot developments to come later in the story.

-The teacher introduces Daniel Defoe as an outstanding figure since the early beginning of fiction writing.

Daniel Defoe was born to a family of Dissenters in the parish of St. Giles, Cripplegate, London; his exact birth date is unknown, but historians estimate that it was in the year 1659 or 1660. (Why Daniel added the "De" to his surname is a subject of speculation. He might have decided to return to an original family name. Maybe he wanted to give himself a high-born cachet. In any event, in his mid-thirties he began signing his name as Defoe.) James Foe, his father, a butcher by trade, was a sober, deeply pious Presbyterian of Flemish descent--one of perhaps twenty percent of the population that had relinquished ties to the main body of the Church of England. Very little of known of Daniel's childhood. However, it is reasonable to assume as the son of a Dissenter much of his time was spent in religious observances. It is likely that this spurred the fervent belief in Divine Providence that is so evident in his writings. Since they were barred from Oxford and Cambridge universities, Dissenters sent their children to their own schools.

-The teacher introduces Defoe's novel " Robinson Crusoe"

The adventures of Crusoe on his island, the main part of Defoe's novel, are based largely on the central incident in the life of an undisciplined Scotsman, Alexander Selkirk. Although it is possible, even likely that Defoe met Selkirk before he wrote his book, he used only this one incident in the real sailor's turbulent history.

In these days the island was known as the island of Juan Fernandez. Selkirk was not the first person to be stranded here--at least two other incidents of solitary survival are recorded. A Mosquito (Guyanese) Indian, Will, was abandoned there in 1681 when a group of buccaneers fled at the approach of unknown ships. The pilot of Will's ship claimed that another man had lived there for five years before being rescued some years before. Three years later, Will was picked up alive and well by an expedition that contained William Dampier, a keen observer who was good enough to recount that journey and a subsequent one in 1703, which Selkirk attended.

Dampier was sailing in command of a privateerting expedition that consisted of two ships. Alexander was the first mate on one of them. The purpose was to harry the Spanish and Portuguese shipping off the estuary. Failing this, the buccaneers would try their fortune off the shore of Peru. As they reached the area of the Juan Fernandez islands, the ships could not agree on a course of action. By a stroke of bad luck, the ships were separated. Selkirk's ship, the Cinque Ports, found herself in the Juan Fernandez Islands, in great need of repair. Stradling, captain of the ship, preferred to keepn account of the rescue: "Twas he that made the fire last night when he saw our Ships, which he judged to be English...he had with him his clothes and bedding, with a fire-lock, some powder, bullets and tobacco, a hatchet, a knife, a kettle, a Bible, mathematical instruments, and books....He built two huts with pimento trees, covered them with long grass, and lined them with the skin of goats, which he killed himself...he was greatly pestered by cats and rats...At his first coming on board with us, he had so much forgot his language for want of use, that we could scarcely understand him." Upon returning to England, Selkirk was interviewed by the writer

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Richard Steele. His story appeared in the periodical The Englishman, and was a source of wonder for many. The bottom line: "he is happiest who confines his wants to natural necessities."

- The teacher exploits the following text from Robinson Crusoe for illustration

The text

The heat of the sun beating with such violence, as it does in that place, would give me the headache presently, by darting so directly on my head, without a cap or hat on, so that I could not bear it; whereas, if I put on my hat, **it would presently go away**. Upon those views, I began to consider about putting the few rags I had, which I called clothes, into some order. I had worn out all the waistcoats I had, and my business was not to try if I could not make jackets out of the great watch-coats which I had by me, and with such other materials as I had; so I set to work a-tailoring, or rather, indeed, a-botching, for I made most piteous work of it. However, I made shift to make two or three new waistcoats, which I hoped would serve me a great while. As for breeches or drawers, I made but a very sorry shift indeed till afterward. I have mentioned that I saved the skins of all the creatures that I killed, I mean **four-footed ones**, and I had hung them up stretched out with sticks in the sun, by which means some of them were so dry and hard that they were fit for little, but others it seems were very useful. The first thing I made of these was a great cap for my head, with the hair on the outside, to shoot off the rain; and this I performed so well, that after this I made me a suit of clothes wholly of these skins, that is to say, a waistcoat, and breeches open at knees, and both loose, for they were rather wanting to keep me cool than to keep me warm. I

must not omit to acknowledge that they were wretchedly made; for if I was a bad carpenter, I was a worse tailor. However, they were such as I made very good shift with; and when I was abroad, if it happened to rain, the hair of my waistcoat and cap being outermost, I was kept very dry. *After this I spent a great deal of time and pains to make me an umbrella…*

Text Explained by the Teacher in the classical lecture

- The teacher explains the text and together with students try find out metaphors, similes.

- The teacher with students try to discuss what will happen to Crusoe relying on some hints in the text.

- Expressions in bold are metaphors and expressions in italics express foreshadowing

- Robinson sailed abroad in search of adventures, His station is the middle station, a state which all figures, great and small, will envy eventually, and his happiness would be assured if he would stay at home. After days on sea, Robinson regrets his decision to leave home. He sees now how comfortably his father lives. The sea calms, and after a few days, the thoughts are dismissed. Within a few more days, the wind is behaving terribly, and then a true and terrible storm begins. He sees nothing but distress, and is convinced he is at death's door. The ship is being flooded, and he is commissioned to help bail water. At one point Robinson faints, but is roused quickly. The reader understands from the start that the story will not work out as Robinson had initially hoped. Alongside any good things that happen in the moment, we are waiting for the

impending doom to strike. It is difficult for us to have any hope when Robinson himself has none. Throughout this first part he constantly wavers as to whether or not he made the right decision in running away from home, which is due to the fact that his personality is simply wavering and uncertain. The image of the bobbing sea, constant only in its changes, correlates well to Robinson's persona. His sense of agency comes in spurts of movement. At first he decides to run away, but confesses the plan to his mother. Having seen that he will not be able to get his father's consent, he steals away secretly on the voyage to London. The reader wonders why he bothered to try convincing his parents in the first place. His decisive actions are brief at best. As soon as he is on the ship, he becomes ill, fearful, and regrets leaving. As soon as the weather lightens up, he is happy. Robinson's impressionable youth is apparent in this inability to stay rooted to one emotion or decision. His refusal to go home because he does not want to suffer embarrassment and laughter from the neighbors gives new meaning to the cliched cutting off the nose to spite the face. Robinson is all too willing to take on roles such as sailor and trader with which he has no experience.

Pre-test 01

I cannot say that after this, for five years, any extraordinary thing happened to me; but I lived on in the same course, in the same posture and place, just as before. The chief things I was employed in, besides my yearly labour of planting my barley and rice, and curing my raisins… I never gave it over; and though I was near two years about it, yet I never grudged my labour, in hopes of having a boat to go off to sea at last. However, though my little periagua was finished, yet the size of it was not at all

answerable to the design which I had in view when I made the first; I mean, of venturing over to the terra firma, where it was above forty miles broad. Accordingly, the smallness of my boat assisted to put an end to that design, and now I thought no more of it. But as I had a boat, my next design was to make a tour round the island; for as I had been on the other side in one place, crossing, as I have already described it, over the land, so the discoveries I made in that little journey made me very eager to see other parts of the coast; and now I had a boat, I thought of nothing but sailing round the island. For this purpose, that I might do everything with discretion and consideration, I fitted up a little mast to my boat, and made a sail to it out of some of the pieces of the ship's sail, which lay in store, and of which I had a great stock by me.

Question: read the text closely then say what it suggests to you. Consider all figures of speech, and foreshadowing.

Key Answer to Pre-Test 02

It is understood from the start that the story will not work out as Robinson had initially hoped. Alongside any good things that happen in the moment, we are waiting for the impending doom to strike. It is difficult to have any hope when Robinson himself has none. Throughout this passage he constantly wavers as to whether or not he made the right decision in running away from home, which is due to the fact that his personality is simply wavering and uncertain. The image of the bobbing sea, constant only in its changes, correlates well to Robinson's persona. At first he decides to run away, but confesses the plan to his mother. Having seen that he will not be able to get his father's consent, he steals away secretly on the voyage to London. One may wonder why he bothered to try convincing his parents in the first place. His decisive actions are brief

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at best. As soon as he is on the ship, he becomes ill, fearful, and regrets leaving. As soon as the weather lightens up, he is happy. Robinson's impressionable youth is apparent in this inability to stay rooted to one emotion or decision. His refusal to go home because he does not want to suffer embarrassment and laughter from the neighbours gives new meaning to the clinched cutting off the nose to spite the face. Robinson is all too willing to take on roles such as sailor and trader with which he has no experience. Clearly he does not know who he is, or who he is supposed to be. We cannot ever be sure that he has faith in himself. This lack of confidence paints a very ambiguous picture of the Robinson. The disparity between the narrator and the character he describes is crucial to note. At many moments we cannot help thinking that Robinson has truly made a mistake in leaving; but it appears that he will suffer too much throughout his adventures as a consequence of making wrong decision relying only on his ambitions and hopes.

Phase one : first pre-test post- test scores

Student	Score 1	Score 2
01	10	11
02	07	10
03	08	8
04	05	6
05	09	11
06	06	6
07	04	8
08	03	6
09	06	5
10	04	4
11	05	6
12	10	11
13	08	10
14	05	07
15	04	6
16	09	11
17	10	12
18	06	4
19	07	07
20	09	08
21	08	10
22	04	7
23	04	5
24	06	6
25	10	11
26	08	08
27	10	10
28	04	8
29	11	13
30	06	9

Appendix 8 & 9

Phase two : second pre-test post-test scores

Student	Score 1	Score 2
01	10	12
02	08	08
03	04	08
04	05	10
05	04	04
06	04	09
07	06	6
08	04	7
09	05	8
10	11	13
11	08	08
12	06	08
13	09	12
14	07	08
15	07	8
16	06	8
17	08	09
18	08	10
19	06	08
20	05	09
21	09	11
22	06	08
23	10	10
24	08	11
25	11	12
26	06	08
27	05	09
28	06	08
29	07	8
30	10	13

Appendix 10&11

Phase: 01/ The treatment

Intensive SQ3R-based sessions

Title of lesson: The Victorian Novel

The aim: by the end of the session the students will be able to interpret a text relying on figures of speech and foreshadowing.

Theme: Victorian novel themes and characteristics

<u>**Session 01**</u>

Teacher introduces the lesson: 15 mns

The Victorian age refers to the era of Queen Victoria's reign (1837-1901). Victorian England is known of the Industrial Revolution. By 1850, England was the first industrial nation in the world. Although it may have been an era of achievements and industry, the Victorian age was also an era of doubt and anxiety.

During this era, members of humble origins moved to wealth and government, and members of the working class were forced into the overcrowded cities where they worked in bad conditions for low wages. This situation led several Victorian writers to describe a real scene of their society. Through many of their works, these writers revealed their commitment towards their social environment during the nineteenth century.

Stage 01: survey

-Teacher to Students: read the following about the Victorian writers (25mns)

Victorian Novelists:

Victorian writers tried to fulfill their commitment turning their attention to the 'condition-of-England question'. They tried to show the Victorian reader that there were many abuses behind that fascinating scene of their social environment. The Victorian era is an age of intense activity in literature, mainly by novelists, essayists and philosophers. The novel became the main form in the Victorian era. The successful novels of Sir Walter Scott created a fashion for the series novels. They were usually historical like many of Scott. Then, Charles Dickens (1812-1870) changed the theme of the novel, focusing on the social abuses of that time through his different works.

Dickens Biography:

Dickens wrote various novels, beginning with <u>Sketches by Boz</u> (1836) and ending with The <u>Mystery of Edwin Drood</u> (1870). He is often regarded to be one of the greatest English novelists and one of those few authors whose works remain known after their death. Most of Dickens' novels are full of characters, either fully or briefly drawn. Through his various novels, Dickens tries to describe and to attack different kinds of characters (bad schoolmasters), dirty schools and houses and even government.

Dickens learned from and inspired other writers, who continued to deal with social concerns. Through <u>The French Revolution</u> (1837), Thomas Carlyle (1795-1881) criticises mainly the Victorian economic tendency. He believed in the rule of the strong, but not in equality among men.

- **Teacher introduces the reading passage to students**

Teacher to students: (20 mns)

- Read the title of the text

- Read the introduction with the text.

- Read again the biography of the author.

Session 02

Stage 02: Question

- Teacher writes the following questions then asks students to answer them.

1- What does the title suggest to you? (10 mns)

2- Find a metaphor in the text then explain it. (10mns)

3- Explain the underlined sentence. (10 mns)

4- Give another title to the text. (10 mns)

5- What might happen to someone who was born orphan in a street or hospital?(25 mns)

Session 03:

1- Read (30 mns)

Consider the underlined statement, annotated words metaphors and similes, foreshadowing hints, read the text then say in your own words what it suggests to you.

2- Recite (15 mns)

-Summarise your answer in few lines

- Take brief notes from the text you see important and interesting. Recite them

3- Review: (20 mns)

-Students read and exchange their answers

- Students take down topics discussed in the text proposed.

- Students read their summaries.

Reading Text

TEXT

OLIVER TWIST by CHARLES DICKENS

Treats of the Place where Oliver Twist was born and of the Circumstances Attending his Birth

The year of   Charles Dickens birth saw his native England engaged in war against napoleon and the United States. The cost of these wars was high. This increases taxes that made life even more difficult for the starving poor.

Dickens left school and went to work in a factory. There he experienced the bitter life and the sufferings of the poor. After his father's release from prison; he returned to school. But these events had greatly shocked him and they influenced his writing. Oliver Twist (1838) is the story of an illegitimate orphan boy born in a workhouse and how such people suffered in the 19th. Century England.

For a long time after it was ushered (1) into this world of sorrow and trouble, by the parish surgeon, it remained a matter of considerable doubt whether the child would survive to bear any name at all; in which case it is somewhat more than probable *that these memoirs would never have appeared; or, if they had, that being comprised within a couple of pages, they would have possessed the inestimable merit of being the most concise and faithful specimen(2) of biography, extant in the literature of any age or country.*

Although I am not disposed to maintain that the being born in a workhouse, is in itself the most fortunate and enviable circumstance that can possibly befall (3) a human being, I do mean to say that in this particular instance, it was the best thing for Oliver Twist that could by possibility have occurred. The fact is, that there was considerable difficulty in inducing Oliver to take upon himself the office of respiration,--a troublesome practice, but one which custom has rendered necessary to our easy existence; and for some time he lay gasping (4) on a little flock mattress, rather unequally poised between this world and the next: the balance being decidedly in favour of the latter. Now, if, during this brief period, Oliver had , been surrounded by careful grandmothers, anxious aunts, experienced nurses, and doctors of profound wisdom, he would most inevitably and
indubitably (5) have been killed in no time. There being nobody by, however, but a pauper old woman, who was rendered rather misty by an unwonted allowance of beer; and a parish surgeon who did such matters by contract; Oliver and Nature fought out the point between them.

Glossary:

  (1) Ushered: accompanied

  (2) *specimen: example*

  (3) befall: happen

  (4) gasping: breathless

  (5) indubitably: undoubtedly

NB: the teacher is not supposed to provide any answer. He should not interfere too much, but to listen to the learners' answers and guides them smoothly so that they

would not deviate from the central themes of the text. He should also limit the learners' exaggerations and misunderstanding of the text

Post-test 01

OLIVER TWIST

The result was hat, after a few struggles, Oliver breathed, sneezed, and proceeded to advertise to the inmates of the workhouse the fact of a new burden having been imposed upon the parish by setting up as loud a cry as could reasonably have been expected very useful appendage.

As Oliver gave this first proof of the free and proper action of his lungs, the patchwork coverlet which was carelessly flung over the iron bedstead, rustled; the pale face of a young woman was raised feebly from the pillar; and a faint voice imperfectly articulated the words, "let me see the child, and die."

The surgeon deposited it in her arms. She imprinted her cold white lips passionately on its forehead; passed her hands over her face, gazed widely round, fell back and died." You needn't mind sending up

home, if the child cries, nurse," said the surgeon. It's very likely it will be troublesome he added she was a good-looking girl too; where did she come from?"

She was brought here last night" replied the woman. She was found lying in the street, but where she came from, or where she was going to, nobody knows."

The surgeon leaned over the body, and raised the left hand "the old story" he said, shaking his head: "no wedding-ring", I see. Ah! Good night

Oliver cried lustily. If he could have known that he was an orphan, he would have cried the louder.

Question: read the text closely, and then say what it suggests to you. Consider all figures of speech, irony, and foreshadowing.

Key Answer to Post-test 01

The passage is taken from Charles dickens novel "Oliver Twist". Throughout the novel, Dickens portrayed the life and circumstances of the poor and the deprived. In fact, this not accidental, since Dickens was born in a period when England was in war against Napoleon and the United states. The cost of the war made life extremely hard, esp., for the low working class. These events and circumstances affected Dickens immensely and influenced his writings.

Oliver Twist is a good sample in which Dickens described and depicted the circumstances of the birth of an innocent boy named Oliver Twist.

Oliver twist was born in extremely bad and difficult circumstances. He was born in a work house without an evident father and a runaway mother. What worsens the situation is the immediate death of his mother few minutes after his birth. Who will take care of him then?
It is indirectly affirmed that the boy is illegitimate "no wedding-ring" would mean that the girl was not officially married or allied to a clear man.

Oliver twist was born orphan in a workhouse without a legal father; how would people consider him? Will he a normal citizen? Where will he live? Will he find a place in a fully mate realistic society? How will be his relations with the others?

All these questions actually dramatize the situation and make Twist's life "enfer".

He is really a "burden imposed upon the parish" as said by the author.

The author foresaw a troublesome boy in Oliver Twist. This is why he said, "Oliver cried lustily. If he could have known that he was an orphan, he would have cried the louder".

Appendix 12 & 13

Phase Two / Classical lecture

<u>**Lecture 01**</u>

1. The Teacher Presents the Lecture about Classicism and Classicists

 Classicism

The Eighteenth century is called England's Augustan Age. The reference is to that period of Roman history when the emperor Augustus ruled, and when the roman empire enjoyed great power, prosperity and stability. Hence, there was no more trouble between king and parliament it was not an age of conflict, but of balance the rule of reason seemed possible, progress was no empty myth.

In art, the spirit of the period was classical. This is not an easy term to define, but its implications are clear: social conventions are more important than individual convictions, reason is more important than emotion, form is more important than content. Despite the calm surface of order that ruled the 18th c, the opposite of the classical was slowly being prepared, to burst out at the time of the French revolution. This opposite we call "romantic" and we associate it with the individual rebelling against society, against accepted good taste and accepted good manners; and with unwillingness to accept conventional artistic forms. The romantic is much concerned with himself highly emotional, and generally impatient of the restrictions which a stable society demands. One expression, which nowadays is sometimes heard in criticism of 18th.c. literature about classicism, is *dissociation of sensibility,* that is a hard expression, but it can be explained simply as follows: the « healthy » human soul exhibits a perfect balance between intellect, emotion and body. **There is a time for**

reason, a time for deep feeling, a time for yielding to the demands of the senses, but no one faculty ever gets the better of the others for long.

2. Beginnings of Classicism:

The history of literature in the 17th c. is in many ways the growth of reaction against Elizabethan literature when Puritanism arose taking its roots far back in Spenser and others, and gradually becoming the determined enemy of that liberty so dear to the Elizabethans. This was a reaction in thought and feeling. a similar reaction took place in style. Thus poets turned their attention to strictness and accuracy of form and versification, in order to recover from the chaos of Elizabeth. Already in Elizabeth time, this interest in form and versification can be seen in the works of Donne and his followers. Shakespeare's chief preoccupation had been the passions and feelings of men and women, but in several of his contemporaries we can trace an interest in politics and topical problems which was to grow and develop later into the social and political attitude of the classical poets in addition, there was a certain French influence on 17th c. English poets. France was classical in spirit, before any other Christian country.

3- Poetry, From Renaissance to Metaphysical

After the popular, very English poetry of Skelton at the beginning of the 16thc, there was a great change. English poetry was read much more by the upper classes, and the nature rhythms of Skelton gave way of formal courtly verse, influenced by the Italian renaissance.

The sonnet becomes a very important poetic form in Elizabethan writing. William Shakespeare's sonnets, published in 1609 are the most famous examples. The sonnet, a poem of fourteen ten- syllable lines came from the Italian of Petrarch.

Shakespeare's 154 sonnets cover a wide range of subjects : they are poems of love and loss, of loneliness and change, and they contain the dark lady and fair man who can be seem as male female ideas of love .

They also introduce the theme of the passing of time which Shakespeare was to develop in his plays.

The first major poet of the renaissance was Sir Philip Sidney. In many ways he was the ideal renaissance figure: the perfect man; a soldier, a man of learning and a romantic lover. His « Astrophel and Stella » is full of idealized love of Stella.

Edmund Spenser was known as the prince of poets in the Elizabethan age the Faerie Queen -1590's- is his great national epic to celebrate Queen Elizabeth.

He used a new verse form, now called the Spenserian stanza of nine lines rhyming ababbcbcc. it is the most important poem in English since the time of Chaucer, which celebrates queen Elizabeth as Gloriana, the national heroine who brings peace and wealth to the nation most of the playwrights of the Elizabethan and Jacobean age wrote poetry as well as plays. The poetry of Christopher Marlowe and Ben Jonson is among the greatest of the time.

John Donne was one of the most famous churchmen of his time and wrote poems from the 1590's onwards, but his poems were not published until 1633. George Herbert, also a churchman, was less of public figure than Donne. Most of his poems were first published also in 1633. Donne and Herbert are known as metaphysical poets. The

critic, Samuel Johnson, in the 18thc gave them this name, but he didn't admire them because he found their poems too complex and difficult but in the 20thc, the poet and critic T.S. Eliot showed their importance.

The metaphysical poets often wrote about religious themes, discussing their personal relations with God often speaking directly to him.

Donne and Herbert were university educated men, and interested in all the scientific and geographical exploration in the world around them so their poetry is full of very modern ideas, original imagery, and the kind of inner conflict.

The metaphysical poets were not afraid to use their poetry to face the intellectual, emotional and spiritual problems of the age.

In the rest of the 17th C. there were many poets who are grouped with Donne and Herbert as metaphysical such as Henry Vaughan Thomas Traherne and Andrew Marvell.

In the 1630's and 40's the political problems of the nation grew, and the puritans became more powerful. The cavalier poets were a group who supported the king, Charles I against the puritans (The Round heads) .

Their poems are simpler and more lyrical than the poetry of the metaphysical. As the 1640's moved towards the overthrow of the monarchy and the execution of king Charles I in 1649, the renaissance period of discovery, experimentation and of new intellectual worlds was coming to an end from the middle of the century onwards, a new tone and new concerns entered English poetry .

<u>Lecture 02</u>

- The teacher introduces one of the outstanding leaders of classicism:

Life of John Milton

<u>John Milton</u> was born on December 9, 1608, around the time Shakespeare began writing his romance plays (Cymbeline, <u>The Winter's Tale</u>, <u>The Tempest</u>) and John Smith established his colony at Jamestown. Milton's father was a scrivener and, perhaps more importantly, a devout Puritan, who had been disinherited by his Roman Catholic family when he turned Protestant. In April 1625, just after the accession of Charles I, he matriculated at Christ's College, Cambridge. During these years, Milton considered entering the ministry, but his poetic ambitions always seemed to take precedence over his ministerial aspirations.

Milton composed his early verse in Latin, in the fashion of a classically educated person. As soon as his third year at Cambridge, however, he expressed his desire to abandon such fashionable poetry in order to write in his native tongue. Unlike the learned classicists of his day, who imitated Greek and Latin versification, Milton sought to rehabilitate the English poetic tradition by establishing it as an extension or flowering of the classical tradition. He saw himself as a poet whose lineage extended, through the Romans, back to the Greeks. Like <u>Homer</u> and <u>Virgil</u> before him, Milton would be the epic poet of the English nation.

The poetic vocation to which Milton was heir is both nationalistic and religious in character. The epic poet chronicles the religious history of a people; he plays the role of prophet-historian. His poetry would, on the other hand, serve England by putting before it noble and religious ideas in the highest poetic form. In other words,

Milton sought to write poetry which, if not directly or overtly didactic, would serve to teach delightfully. The body of work emerging from these twin impulses - one religious, the other political -witnesses his development as (or into) a Christian poet and a national bard. Finally, it is in Paradise Lost that Milton harmonizes his two voices as a poet and becomes the Christian singer, as it were, of epic English poems.

-The teacher introduces Paradise Lost

In Paradise Lost Milton was not only justifying God's ways to humans in general; he was justifying His ways to the English people between 1640 and 1660. That is, he was telling them why they had failed to establish the good society by deposing the king, and why they had welcomed back the monarchy.

- The Teacher introduces the main themes in Paradise Lost

In Paradise Lost, Adam and Eve had failed through their own weaknesses, their own lack of faith, their own passions and greed, their own sin. God was not to blame for humanity's expulsion from Eden, nor was He to blame for the trials and corruption that befell England during the time of the Commonwealth under Oliver Cromwell. The failure of the Puritan revolution was tantamount, for Milton, to the people's failure to govern themselves according to the will of God, rather than of a royal despot. England had had the opportunity to become an instrument of God's plan, but ultimately failed to realize itself as the New Israel. Paradise Lost was more than a work of art. Indeed, it was a moral and political treatise, a poetic explanation for the course that English history had taken.

- **The teacher explains the characteristics of classicism**

Characteristics of Classicism

1. Emphasis on man's position within an ordered society; individual representative of his class.

2. Society is a guiding structure.

3. Intellect (understanding) and reason control passions and emotions.

4. Distrustful of quick change.

5. Accepts classical models as useful guides, even as absolutes.

6. Distrustful of irregular; order a better guide.

7. Praises stability and order.

8. Sees revolutions as destructive of a useful order.

9. Sees human nature as fundamentally *evil* unless controlled by society

- **The teacher with students recall and discuss the major themes discussed in Paradise Lost relying on the characteristics of classical poetry and language.**

- **The teacher distributes an extract from paradise Lost to be read and explained.**

The extract from Paradise Lost

Paradise Lost

Of Man's first disobedience, and the fruit

Of that forbidden tree whose mortal taste

Brought death into the World, and all our woe,

With loss of Eden, till one greater Man

Restore us, and regain the blissful seat,

Sing, Heavenly Muse, that, on the secret top…

That, to the height of this great argument,

I may assert Eternal Providence,

And justify the ways of God to men.

  Say first--for Heaven hides nothing from thy view,

Nor the deep tract of Hell--say first what cause

Moved our grand parents, in that happy state,

Favoured of Heaven so highly, to fall off

From their Creator, and transgress his will

For one restraint, lords of the World besides.

The Teacher's Explanation

Milton work is marked by: -cosmic themes   - lofty religious idealism

  - it reveals an astonishing breath of learning of the Greek, Latin, and Hebrew classics.

  - it is considered Milton's masterpiece and one of the greatest poems in world literature.

  - it tells the story of the fall of Adam in context of cosmic drama and profound speculations.

  -The poet's announced aim was to justify the ways of God to men.

- Paradise Lost is about Adam and Eve—how they came to be created and how they came to lose their place in the Garden of Eden, also called Paradise. It's the same story you find in the first pages of Genesis, expanded by Milton into a very long, detailed, narrative poem. It also includes the story of the origin of Satan. Originally, he was called Lucifer, an angel in heaven who led his followers in a war against God, and was ultimately sent with them to hell. Thirst for revenge led him to cause man's downfall by turning into a serpent and tempting Eve to eat the forbidden fruit.

These verses tell that Satan prompted Eve to eat from a tree in heaven. When she ate she felt sinful. Eve and Adam then lost their sacredness and their innocence is lost, thus they became aware of their nakedness. In shame and despair, they become hostile to each other. The Son of God descends to earth to judge the sinners, mercifully delaying their sentence of death. Sin and Death, sensing Satan's success, build a highway to earth, their new home. Upon his return to hell, instead of a celebration of victory, Satan and his crew are turned into serpents as punishment. Adam reconciles with Eve. God sends Michael to expel the pair from Paradise, but first to reveal to Adam future events resulting from his sin. Adam is saddened by these visions, but ultimately revived by revelations of the future coming of the Savior of mankind. In sadness, mitigated with hope, Adam and Eve are sent away from the Garden of Paradise.

Pre-test 02

Consider the following verses from Paradise Lost

Th' infernal Serpent; he it was whose guile,

Stirred up with envy and revenge, deceived

The mother of mankind, what time his pride

Had cast him out from Heaven, with all his host…

Against the throne and monarchy of God,

Raised impious war in Heaven and battle proud,

With hideous ruin and combustion, down

To bottomless perdition, there to dwell

In adamantine chains and penal fire,

Who durst defy the Omnipotent to arms.

Question: explain the verses above in the light of Milton's religious themes and lofty religious idealism.

Appendix 14 &15

Phase 02/ the Treatment

Intensive SQ3R-based sessions

Title of lesson: The Romanticists

The aim: by the end of the session the students will be able to interpret a poem relying on poetic language and themes.

Theme: Romanticism and Romanticists

<u>**Session 01**</u>

Teacher introduces romanticism and its main characteristics: 15 mns

1. Romanticism

Romanticism was completely victorious in the end, and classicism was almost dead by the second half of the 18th c. It is the victory of the country over the town. It was in the direction of a greater interest in nature and a simpler and ruder form of expression.

Stage 01: Survey

-Teacher to students: read the following: (25mns)

The chief Characteristics of Romanticism (these could be given in handout).

1. A return to lyricism: the romantic poets were to describe their own personal feelings, their passions, their hopes, and above all, their melancholy

2. A deeper love of Nature: they prefer the mild English country side, which they consider almost as a sort of personal friend but, the first romantics, Wordsworth and Coleridge sought the mountains, the lakes and the stormy sea, places where they could be quite alone with nature, to commune with her and receive impressions

3. An interest in the supernatural: the romantics deliberately sought the strange and the inexplicable in their works.

5. Return to the pre-classical past: This return was due to the publication of "Reliques, Ossian, and Rowley". Poetic models were now no longer Pope or even Milton, but Shakespeare and Spenser. This remote past was mysterious, illogical and unclassical, with a wealth of anecdote and super natural tradition. It was the age of gothic architecture, a new interest in which began to spring up.

6. A love of freedom in all its forms: it turned eagerly towards the revolution of 1789 as the dawn of a new era of liberty and the rights of man.

-Teacher introduces the reading passage to students: The Daffodils

Teacher to students: (20 mns)

- Read the title of the poem.

- Read the introduction with the poem.

- Skim the poem referring to the glossary.

- Read the biography of the author.

The text

The Daffodils (1804)

Throughout Wordsworth's work, nature provides the ultimate good influence on the human mind. All manifestations of the natural world—from the highest mountain to the simplest flower—elicit noble, elevated thoughts and passionate emotions in the people who observe these manifestations. Wordsworth repeatedly emphasizes the importance of nature to an individual's intellectual and spiritual development.

I wandered lonely as a cloud

That floats on high o'er vales and hills,

When all at once I saw a crowd,

A host of golden daffodils,

Beside the lake, beneath the trees

Fluttering and dancing in the breeze.

Continuous as the stars that shine

And twinkle on the milky way,

They stretched in never-ending line

Along the margin of a bay;

Ten thousand saw I at a glance

Tossing their heads in sprightly dance.

The waves beside them danced, but they

Out-did the sparkling waves in glee:

A poet could not but be gay

In such a jocund company!

I gazed - and gazed - but little thought

What wealth the show to me had brought:

For oft, when on my couch I lie

In vacant or in pensive mood,

They flash upon that inward eye

Which is the bliss of solitude;

And then my heart with pleasure fills,

And dances with the daffodils.

Glossary:

1- host: crowd   2- fluttering: waving   3- milky: cloudy   4- springhly: lively

 5- glee: delight   6- jocunt: happy   7- inward: interior   8- bliss: pleasure

- Wordsworth Biography

Wordsworth, William (1770-1850), English poet, one of the most accomplished and influential of England's romantic poets, whose theories and style created a new tradition in poetry. Wordsworth was born on April 7, 1770, in Cockermouth, Cumberland, and educated at Saint John's College, University of Cambridge. He developed a keen love of nature as a youth, and during school vacation periods he frequently visited places noted for their scenic beauty. In the summer of 1790 he took a walking tour through France and Switzerland. After receiving his degree in 1791 he returned to France, where he became an enthusiastic convert to the ideals of the French Revolution (1789-1799).

Session 02

Stage 02: Question

- Teacher writes the following questions then asks students to answer them.

1- What does the title suggest to you? (10 mns)

3- Explain the characteristics of romanticism. (25mns)

4- Give another title to the text. (10 mns)

The characteristics of romanticism

1. Emphasis on supremacy of the individual (Wordsworth - Emerson). Idealizes the individual.

2. Distrustful of society.

3. The imaginative and emotional more significant than the rational (based on reason).

4. Romantic vision looks toward the future; change is good.

5. The ordered past is not an acceptable pattern.

6. Fascinated with the extra-ordinary and the irregular (Gothicism, Medievalism, remote areas, unusual people.

7. Celebrates the irregular; praises action.

8. Sees revolutions as liberating.

9. Sees human nature as fundamentally *good* unless corrupted by society.

Session 03:

1- Read (30 mns)

Consider the characteristics and language of romanticism, read the poem then say in your own words what it suggests to you.

2- Recite (15 mns)

-Summarise your answer in few lines

- Take brief notes from the poem you see important and interesting. Recite them

3- Review: (20 mns)

 -Students read and exchange their answers

- Students take down topics discussed in the text proposed.

- Students read their summaries.

NB: the teacher is not supposed to provide any answer. He should not interfere too much, but to listen to the learners' answers and guides them smoothly so that they would not deviate from the central themes of the text. He should also limit the learners' exaggerations and misunderstanding of the text

Post-test 02

LUCY

I

She dwelt among the untrodden ways
Beside the springs of Dove,
A Maid whom there were none to praise
And very few to love:
A violet by a mossy stone
Half hidden from the eye!
- Fair as a star, when only one
Is shining in the sky.
She lived unknown, and few could know
When Lucy ceased to be;
But she is in her grave, and, oh,
The difference to me
II

A slumber did my spirit seal;

I had no human fears:

She seemed a thing that could not feel

The touch of earthly years.

No motion has she now, no force;

She neither hears nor sees;

Rolled round in earth's diurnal course,

With rocks, and stones, and trees.

Question: read the poem closely, and then say what it suggests to you. Consider the characteristics and language of romanticism.

Key Answer to Post-test 02

The Lucy poems are a series of five poems composed by the English <u>Romantic</u> poet <u>William Wordsworth</u> (1770–1850) between 1798 and 1801. All but one were first published during 1800 in the second edition of *Lyrical Ballads*, a collaboration between Wordsworth and <u>Samuel Taylor Coleridge</u> (1772–1834). Wordsworth never revealed the details of Lucy origin or identity. Some critics speculate that Lucy is based on his sister Dorothy, while others see her as a fictitious or hybrid character. Most critics agree that she is a literary device upon whom he could project, meditate and reflect his feelings and emotions towards women in general. So Lucy could stand for any lady loved by the poet. Romanticists are not concerned with social issues, but their personal experiences and concerns. Expressions like "the springs of Dove", "mossy stone" "star", "shining in the sky", "rocks, stones and trees" Show clearly the attachments of Wordsworth to nature. Actually he is a typical countryman.

The poem also transits Wordsworth's personal feeling to a lady. It is an experience of love mixed with melancholy. These are generally the preferred topics for romanticists. To evoke the loveliness of body and spirit, Wordsworth uses simple words taken from daily language of a simple countryman. This includes "she dwelt among", "very few to love" "she lived unknown" "she neither hears nor sees"… these expressions suggest that some one is speaking in very ordinary way.

"She dwelt among the untrodden ways" presents Lucy as having lived in solitude near the source of the River Dove. To convey the dignified, unaffected naturalness of his subject,

 The poem begins in a descriptive rather than narrative manner and it is not until the line "When Lucy ceased to be" that the reader is made aware that the subject of the verse has died. This means that he is describing a state of mind and not telling a story or what happened to people.

Appendix 16

STUDENTS' QUESTIONNAIRE

This questionnaire is administered to second year university students of the English departments at Ouargla University. Its overall aim is to provide us with insights about the innoveted study strategy- survey, suestion, read, review, recite- (SQ3R) incorporated in the literature course.

1- Did you find any difference between course 1 and course 2?

2- If yes, explain briefly...

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....

....

....

3. How did you find the second session?

   a- very normal

   b- very interesting

   c- boring

4. If you choose (b), say what makes it interesting?

   a- the teacher's method

   b-time distribution

   c-activities

   d-group work

   e-your involvement and contribution

   f- others

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…………………………………………………………………………………………

5- What stage(s) do you think is necassary to enhance your comprehension of the text?

a-- stage 1: before you start reading the text.

b- stage 2: when you are reading the text.

c-stage 3: after reading the text.

6- Do you like to integrate the second method as additional (TD) session to your literature course?

a- yes

b- no

7- Could you say why?

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8- What do you suggest to improve your comprehension and interpretation of literary text?

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Thanking you in advance for your help and cooperation

Appendix 17

Classical Lecture Design:

1- The Teacher can teach directly from his handout or distribute handouts to his learners.

2- The teacher starts with a general introduction about the fifteenth and sixteenth Century novelists.

3- The teacher explains the lesson and highlighting the points in his handout.

4- The teacher encloses a text with his lecture. This text could be also distributed to learners as reference in the teacher's hand to support the points in the lecture

5- The teacher explains figures of speech and themes discussed in the text.

6- Figures of speech explained include: Metaphor, simile, irony, and foreshadowing

7- Learners are allowed to give their interpretations if they want to.

8-The teacher summarizes the lesson focusing on the major themes discussed in the period.

10. Learners are asked to read more extracts from Robinson Crusoe or other works written by Daniel Defoe or his successors.

Appendix 18

3. General Design of the Treatment: SQ3R- based Intensive Sessions

Material: extracts from the target period

Aim: to get an idea about the age

    To explore the themes discussed in the age

    To discuss language of literature and figurative language

1- The teacher briefly explains the key points in his handout.

2- The teacher briefly summarizes the contribution of Charles Dickens to literature.

3- The teacher displays the characteristics and qualities of Charles Dickens Style.

    This starting stage can be considered as a warming up. It does not exceed ten minutes on the whole. Though in this case it can be overlooked because learners have just taken the lesson and ideas about the author and his themes and style are still very fresh in their mind. The teacher is supposed then to divide his session into three stages to deal with the text.

 Stage one: pre- reading.

 Stage two: during- reading.

 Stage three: after- reading.

The three stages will bee based on the procedures of SQ3R teaching strategy as follows.

Stage one: ⟶ S : Survey, Q : Questions

Stage two: ⟶ R_1 : Read, R_2 : Review

Stage three: ⟶ R_3 : Recite

- The teacher will ask his learners to proceed as follow:

- Here procedures consist of what the teacher will say and do also what learners will be doing.

Stage one: Pre-reading

- Procedures

1- Survey : (first reading) /10 minutes

- Read the title of the novel, consider its implications.

- Read the little of the chapter or text and consider its implications.

- Read words in Italics or in bold faced and consider their implications.

- Turn titles into questions.

- Read the introduction, concluding paragraph, and summary

2- Question: / 10 minutes

- Read the questions with the text carefully.

- Consider what the teacher has said about the author and his themes/style (write it).

- Consider what the introduction says about the reading passage. Write it in note form

- In pairs discuss with what you think might happen to (characters) in the passage.

- Consider figures of speech like metaphor, irony, and fore shadowing, and how they

 may help the author to weave the actions and how they help you understand and

interpret the text.

Sage Two: Reading: R1/25 minutes

- Look for answers to questions asked by your teacher or yourself has raised.

- Reduce the speed for difficult phrases, and sentences.

- Note all the underlined or bold-printed words or expressions.

- Try to find any figures of speech then suggest what they may mean.

- Read only a section at a time.

- Underline or highlight key words, key, ideas, and key figures.

2- Recite: R2/ 15 minutes

T: Take notes from the text in your own words.

T: In your own words summarize the key ideas.

T: Try to recite these key ideas and even key words that helped you to understand T: Use a suitable method to memorize some striking expressions or ideas you got from the text, method could include associations, events, and incidents.

Stage 3: Review- Post-reading /10 minutes

T: Write the answers to the questions on a note card..

T: Try to read twice or more these answers.

T: List all topics and themes you have figured then out from you reading.

T: Reread when possible any part in the text to strengthen your understanding T: Write a short summary which includes most of key points discussed in the text.

T: Exchange these summaries with others or discus them considering your time and (if requested by the teacher).

SS: Predict some questions (about the text) may be asked by your teacher or a colleague (about the text) (can be a home work).

-NB: instruction of each stage must be given separately, i.e., when learners finish a section they may move on to the other stage respecting

Appendix 19

TABLE 11.4. HYPOTHESIS TESTING (t TEST)

Steps	Example 11.1
1. Look at the hypothesis.	$H_0: \overline{X}_E = \overline{X}_C$ $H_1: \overline{X}_E > \overline{X}_C$
2. Look at the α level.	$\alpha < .01$, one-tailed (directional) decision
3. Compare the observed and critical statistics	$t_{obs} = 3.25$ $t_{crit} = 2.33$
4. a. If the observed statistic is less than the critical statistic, accept the null hypothesis and stop.	Not so here.
b. If the observed statistic is greater than the critical statistic, reject the null hypothesis and continue.	$t_{obs} > t_{crit}$ (3.25 > 2.33), so reject H_0.
5. Decide which alternative hypothesis is more logical.	Because $\overline{X}_E$ was expected to be greater if there was any mean difference, there was only one alternative hypothesis: $H_1: \overline{X}_E > \overline{X}_C$.
6. Interpret the results in terms of the p level.	H_0 is rejected at $p < .01$ and H_1 is accepted. So there is only a 1% probability that the observed mean difference, $\overline{X}_E > \overline{X}_C$, occurred by chance alone, or a 99% probability that it was due to factors other than chance.

Appendix 20

α	Level of significance for one-tailed test					
	.10	.05	.025	.01	.005	.0005
	Level of significance for two-tailed test					
df	.20	.10	.05	.02	.01	.001
1	3.078	6.314	12.706	31.821	63.657	636.619
2	1.886	2.920	4.303	6.965	9.925	31.598
3	1.638	2.353	3.182	4.541	5.841	12.941
4	1.533	2.132	2.776	3.747	4.604	8.610
5	1.476	2.015	2.571	3.365	4.032	6.859
6	1.440	1.943	2.447	3.143	3.707	5.959
7	1.415	1.895	2.365	2.998	3.499	5.405
8	1.397	1.860	2.306	2.896	3.355	5.041
9	1.383	1.833	2.262	2.821	3.250	4.781
10	1.372	1.812	2.228	2.764	3.169	4.587
11	1,363	1.796	2.201	2.718	3.106	4.437
12	1.356	1.782	2.179	2.681	3.055	4.318
13	1.350	1.771	2.160	2.650	3.012	4.221
14	1.345	1.761	2.145	2.624	2.977	4.140
15	1.341	1.753	2.131	2.602	2.947	4.073
16	1.337	1.746	2.120	2.583	2.921	4.015
17	1.333	1.740	2.110	2.567	2.898	3.965
18	1.330	1.734	2.101	2.552	2.878	3.922
19	1.328	1.729	2.093	2.539	2.861	3.883
20	1.325	1.725	2.086	2.528	2.845	3.850
21	1.323	1.721	2.080	2.518	2.831	3.819
22	1.321	1.717	2.074	2.508	2.819	3.792
23	1.319	1.714	2.069	2.500	2.807	3.767
24	1.318	1.711	2.064	2.492	2.797	3.745
25	1.316	1.708	2.060	2.485	2.787	3.725
26	1.315	1.706	2.056	2.479	2.779	3.707
27	1.314	1.703	2.052	2.473	2.771	3.690
28	1.313	1.701	2.048	2.467	2.763	3.674
29	1.311	1.699	2.045	2.462	2.756	3.659
30	1.310	1.697	2.042	2.457	2.750	3.646
40	1.303	1.684	2.021	2.423	2.704	3.551
60	1.296	1.671	2.000	2.390	2.660	3.460
120	1.289	1.658	1.980	2.358	2.617	3.373
∞	1.282	1.645	1.960	2.326	2.576	3.291

Appendix: A (#30) 21

Subject: Reading
Goal Strand: Comprehension and Analysis of Literary Text
RIT Score Range: 221 - 230

Skills and Concepts to Enhance 211 - 220	Skills and Concepts to Develop 221 - 230	Skills and Concepts to Introduce 231 - 240
Plot, Character, Theme, Speaker, Setting	**Plot, Character, Theme, Speaker, Setting**	**Plot, Character, Theme, Speaker, Setting**
• Defines plot* • Analyzes setting in literary texts • Describes how characters are developed in literary texts* • Assesses character development in literary text • Infers the reason behind a character's actions • Evaluates character development in literary text* • Infers the qualities (emotional and/or physical) of a character based on information found in literary texts • Infers the reason behind a character's feelings/emotions* • Identifies the qualities (emotional and/or physical) of a character in literary texts* • Analyzes literary passages (5-15 paragraphs) to determine its theme (term not used)* • Infers the point of view for a first person literary text (term not used)* • Identifies the conflict in a literary passage (3 to 6 paragraphs) • Makes inferences to determine the problem and/or solution in literary texts*	• Analyzes techniques used by an author to develop characters in literary text* • Evaluates character development in literary text* • Infers the qualities (emotional and/or physical) of a character based on information found in literary texts • Describes characteristics of a character from information found in simple literary text* • Evaluates the relative importance of given themes in a literary story* • Identifies first person point of view in a literary text*	• Analyzes how detail is used in a literary text to define character* • Evaluates statements to choose the one which best represents the theme of a parable or allegory* • Evaluates statements to choose the one which best represents the theme of a literary paragraph (complex)
Figurative Language and Author's Technique	**Figurative Language and Author's Technique**	**Figurative Language and Author's Technique**
• Infers the author's viewpoint (term not used) in passages (containing one or more complex sentences) of literary text* • Infers author's viewpoint/attitude in literary text • Interprets assertion in literary text* • Analyzes the author's use of rhythm in literary text* • Identifies alliteration in literary text • Recognizes dialogue in literary text • Analyzes the use of dialogue in advancing plot in literary text* • Analyzes literary texts to determine how suspense is achieved* • Recognizes the author's use of descriptive language as a	• Analyzes literary text to determine viewpoint of the author • Infers author's viewpoint/attitude in literary text • Evaluates author's style in literary text* • Identifies alliteration in literary text • Recognizes examples of onomatopoeia in literary text* • Analyzes the use of dialogue in advancing plot in literary text* • Recognizes examples of imagery in literary text* • Recognizes examples of imagery (term not used) in literary text* • Analyzes the use of imagery in literary text • Identifies examples of sensory language in literary texts	• Recognizes examples of onomatopoeia in literary text* • Identifies allusion in literary text* • Analyzes the mood in a poem* • Describes tone in literary texts as containing elevated language* • Describes the tone of a literary text* • Interprets the use of oxymoron in literary text* • Evaluates literary text to determine the meaning of metaphors* • Identifies when figurative language is not present in literary text*

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* Both data from test items and review by NWEA curriculum specialists are used to place learning continuum statements into appropriate RIT ranges.
Blank cells indicate data are limited or unavailable for this range or document version.

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technique to create interest in literary text* • Analyzes the author's use of imagery in literary text* • Recognizes the author's use of imagery as a technique to create interest in literary text* • Analyzes descriptions used to begin a story* • Analyzes literary text to determine a particular feeling or mood • Recognizes the author's use of the present tense as a technique to create interest in literary text* • Defines simile* • Identifies similes in literary text • Gives examples of similes in literary text • Identifies metaphors in literary text • Infers the meaning of metaphors in literary text • Defines personification • Recognizes figurative language used to describe setting* • Identifies figurative language in literary text*	• Recognizes examples of irony in literary text • Interprets the use of irony found in literary text* • Identifies connotations in text* • Describes techniques and details used by an author to create mood in a literary text • Describes tone in literary text as ironic* • Identifies similes in literary text • Defines metaphor • Gives examples of metaphors in literary text • Identifies metaphors in literary text • Identifies personification in literary text	
New Vocabulary: assonance, characterization, consonance, flashback, homophone, imagery, irony, onomatopoeia, pun, word play	*New Vocabulary:* first person, second person, sonnet, third person	*New Vocabulary:* standard English, symbolize
New Signs and Symbols: none	*New Signs and Symbols:* none	*New Signs and Symbols:* none

IN 3.3.1

RESUME

Notre étude est une tentative pour élaborer une pédagogie appropriée à l'étude et à la lecture du texte littéraire, précisément la lecture intensive. Le but général de la présente étude est de proposer une pédagogie qui intègre une approche d'enseignement/apprentissage de la littérature centrée sur l'apprenant et non plus sur l'enseignant. Cela stimule la communication, les discussions, les interactions, ainsi que les réponses personnelles au texte littéraire. Ceci implique réellement une avancée sérieuse pour reconstruire les méthodes d'enseignement de la littérature à l'université adoptées par le système éducatif universitaire pendant environ trente ans. Enfin, à travers cette étude nous suggérons quelques implications et recommandations pédagogiques aux enseignants de littérature anglaise pour prendre en charge activement et efficacement l'enseignement du texte littéraire.

ملخــــص

نحاول مـن خلال هذا البحث تقديم طريقة للقراءة المكثفة للنص الأدبي بهدف
تعلم و تدريس النص الأدبي يكون محوره المتعلم و ليس المعلم. ونرى أن هذا
التوجه يحفز عمليات التواصل و المناقشة و التفاعل و التجاوب مع النص
الأدبي في مجال اللغة الانجليزية. إن هذا التوجه يقتضي حقا إصلاح طرق
تدريس مـادة الأدب الانجليزي في الجامعة و إعادة النظر في الطرق المعتمدة
خلال الثلاثين سنة الماضية تقريبا. و أخيرا نقترح من خلال هذا البحث بعض
التوصيات و الطرق البيداغوجية لتدريس مادة الأدب الانجليزي في مجال اللغات
الأجنبية.