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Teaching Literature in Higher Education Institutions of Algeria: Pedagogy of the Oppressed?

(The Case of First-Year Master Students of Literature and Civilization at the University of Oran 2)

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Declaration

I hereby declare that this thesis is my own work, submitted exclusively for my PhD degree.

Moustafa ALLAMI

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There is no way this work could have been done without the generosity and blessings of Allah. All praise to him, the Almighty.

I wish to express my deepest gratitude to my supervisor Prof. Ghenim. She has been patient with me throughout the PhD course. Besides, she greatly influences this work. She is the one who developed my interest in and love for literature. The first English novel I have ever read was *The Great Gatsby* assigned to us in our second-year LMD lectures by this great teacher. It was then that I discovered the world of literature. Though my English level was intermediate, I fell in love with the mere sight of words. I owe this passion to my supervisor only.

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Dedication

This work is dedicated in its entirety to my parents.

This is also to my sister Soumeya, my brother Mehieddine, my brother-in-law Yacine, and my uncle Moussedak;

to my late grandmother, she would have been proud;

to the great Chahrazed; and

to my friends Nadjet, Sara, and Brahim.

Abstract

In higher education, oppression is usually characterized as the marginalization of learners. In so far as literature teaching is concerned, traditional approaches to textual interpretation disregarded the reader; however, now that the balance is tipped in the latter's favor, it has become more challenging than ever to evaluate students' interpretations. It seems that the problem with the reader-response approach—the latest trend in the didactics of literature—and the way it is used today in the Algerian higher education institutions is its bias against those responses that do not subscribe to critical thinking, particularly the emotional responses. This research seeks to substantiate the thesis that states that emotional responses to literary work are nonexistent in literature class. To that end, it attempts to answer the question: to what extent do students respond emotionally to literature? The answer necessitates conducting both quantitative and qualitative research by means of questionnaires and interviews. The questionnaires are dedicated to master-one students specializing in literature and civilization at the University of Oran 2, while the interviews concern the literature teachers affiliating themselves with the same university. The other stakeholders involved in the research are literature teachers from six Algerian universities. They, too, are to complete a questionnaire designed exclusively for them. The findings show that emotional responses to literary texts are quasi-nonexistent, stressing the need to reconsider the approach taken to teaching literature. The work at hand comprises four chapters: chapter one discusses the concept of pedagogy and the different teaching theories. Chapter two reviews the literature around the theme of literature teaching. Chapter three deals with the research data followed by their analyses; then, a discussion ensues around the key findings of this research. Chapter four suggests an affective approach to teaching literature. This approach is a blending between the reader-response and the competency-based approaches.

Key words: higher education, literature teaching, textual interpretation , the reader-response approach, critical thinking, emotional responses

ملخص

في مجال التعليم العالي، يتميز القهر عادة بتهميش الطلبة. عندما يتعلق الأمر بتعليم الأدب، فإنّ المناهج القديمة لتفسير النّصوص الأدبية أهملت القارئ. لكن بعد أن انقلبت الموازين لصالح هذا الأخير، أصبح من الصّعب تقويم تّفاسير الطلبة. يبدو أن الإشكال المتعلق بنقد استجابة القارئ، الذي يعدّ أحدث نزعة في تعليمية الأدب، وطريقة استخدامه في مؤسسات التعليم العالي الجزائرية هو الانحياز ضد الاستجابات التي تتنافى مع التفكير النّقدي، خصوصا الاستجابات العاطفية. يسعى هذا البحث إلى إثبات صحة الأطروحة التي تصرح بعدم وجود الاستجابات العاطفية في الدّرس الأدبي. و تحقيقا لهذه الغاية، يحاول هذا البحث الجواب على السؤال التّالي: إلى أيّ مدى يمكن للطلبة أن يستجيبوا عاطفيا مع النّصوص الأدبيّة؟ وللإجابة على هذا السؤال لا بدّ من القيام ببحث كمّي ووصفي عن طريق الاستبيانات والمقابلات. يمسّ هذا الاستبيان طلبة السّنة أولى ماستر تخصص "أدب وحضارة" بجامعة وهران 2. أمّا المقابلة فهي مع أساتذة الأدب المنتمون إلى نفس الجامعة. وهناك أطراف أخرى معنيّة بالبحث وهم أساتذة الأدب في ست جامعات جزائرية؛ هؤلاء أيضا مطالبون باستكمال الاستبيان المصمم خصيصًا لهم. تُظهر النتائج عدم وجود استجابات عاطفية ممّا يؤكّد على ضرورة إعادة النظر في المنهج المتّخذ في تدريس الأدب. يتكون هذا البحث من أربعة فصول. يتناول الفصل الأول فكرة البيداغوجيا و نظريات التّدريس. أمّا الفصل الثاني فيتحدّث عن مراجعة الأدبيات حول موضوع تعليم الأدب. و بخصوص معالجة البيانات البحثيّة وتحليلها ومناقشتها فقد شملها الفصل الثالث. وفي الفصل الرابع والأخير يقترح المنهج العاطفي المتّبع لتدريس الأدب، هذا النّهج الذي هو عبارة عن مزيج نقد استجابة القارئ والمقاربة بالكفاءات.

الكلمات المفتاحية: التعليم العالي، تعليم الأدب، تفسير النّصوص الأدبيّة، نقد استجابة القارئ، التفكير النقدي، الاستجابات العاطفيّة

Résumé

Dans l'enseignement supérieur, l'oppression est généralement caractérisée par la marginalisation des étudiants. En ce qui concerne l'enseignement de la littérature, les approches traditionnelles de l'interprétation textuelle mettaient à l'écart le lecteur. Néanmoins, alors que la balance penche en faveur de ce dernier, il est devenu plus difficile d'évaluer les interprétations des étudiants. Il semble que le problème de la théorie de la réception et de la lecture, qui est la plus récente tendance dans la didactique de la littérature, et la façon dont elle est utilisée dans les établissements d'enseignement supérieur algériens est sa partialité à l'égard des réponses qui ne souscrivent pas à la pensée critique, à savoir celles qui sont fondées dans l'aspect émotionnel. Cette recherche cherche à confirmer la thèse qui proclame que les réponses émotionnelles à un ouvrage littéraire sont inexistantes dans le cours de littérature. À cet effet, elle tente de répondre à la question : dans quelle mesure les étudiants répondent émotionnellement à un ouvrage littéraire ? La réponse nécessite la réalisation d'une recherche quantitative et qualitative par le biais des questionnaires et interviews. Les questionnaires sont dédiés aux étudiants en master un qui se spécialisent dans la littérature et civilisation à l'université d'Oran 2, tandis que les interviews concernent les enseignants de la littérature qui sont affiliés à la même université. Les autres acteurs impliqués dans la recherche sont des enseignants de littérature venant de six universités algériennes. Ils doivent eux aussi remplir un questionnaire conçu exclusivement pour eux. Les résultats montrent que les réponses émotionnelles aux ouvrages littéraires sont quasiment inexistantes, accentuant le besoin de reconsidérer l'approche prise dans l'enseignement de la littérature. À présent, ce travail comprend quatre chapitres : le premier chapitre aborde le concept de la pédagogie et les différentes théories de l'enseignement. Le deuxième chapitre examine la documentation qui concerne l'enseignement de la littérature. Le troisième chapitre traite les données issues de la recherche ; ainsi, ce processus est suivi par les analyses de ces dernières et une discussion sur les résultats clés de cette recherche. Le quatrième chapitre

suggère une approche affective de l'enseignement de la littérature. Cette approche est un mélange de « la théorie de la réception et de la lecture » et « l'approche par compétences ».

Mot clés : enseignement supérieur, l'enseignement de la littérature, l'interprétation textuelle, la théorie de la réception et de la lecture, la pensée critique, les réponses émotionnelles

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List of Abbreviations and Acronyms

CBA: Competency Based Approach

CBE: Competency-Based Education

EFL: English as a Foreign Language

EI: Emotional Intelligence

ESL: English as a Second Language

IEA: International Association for Educational Achievement

LBA: Language-Based Approach

LBA: Language-Based Approach

LMD: Licence, Master and Doctorate

MLK: Moscow Linguistic Circle

OECD: Organization for Economic Cooperation and Development

OPOIAZ: Petersburg Society for the Study of Poetic Language

RRA: Reader-Response Approach

RRT: Reader-Response Theory

SCA: Student-Centered Approach

SCL: Student-Centered Learning

TCA: Teacher-Centered Approach

ZPD: Zone of Proximal Development

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General Introduction

General Introduction

In *Pedagogy of the Oppressed*, a book that has become the bible of education, Freire (2005) defined oppression as the inability to admit to the humanity of others. Much of this work is going to be based on this statement. Henceforth, the teacher-student dialectic will be the focus of this research. The present perspective is such that the teacher is the oppressor while his or her students are the oppressed. Generally, oppression, in education, is understood as the marginalization of learners. Insofar as literature teaching is concerned, teachers, during assessment—regardless of its nature—may reject their students' interpretations when these do not meet their expectations, basically beliefs about what a "correct" interpretation should be, which begs the question of whether teachers communicate their expectations to students in the first place. We believe that students' affective responses to literature are not what teachers would normally expect from their students. In technical terms, students' affective responses are probably not part of the teachers' assessment criteria. Thus, the thesis states that teachers—when they assess their students' work— do not allow for their students' affective responses since these may contradict their assumptions as to "correct"/"incorrect" interpretations.

Studies such as those by Robinson (2005) and Konrad et al. (2019) highlighted the importance of students' affective responses in interpreting literary works. Notwithstanding, the striving towards developing students' critical thinking has overshadowed the part that students play in responding to literature. Critical thinking, the pursuit of which has become a trend in higher education institutions (Bellaera et al., 2021; Murawski, 2014), though substantial, should not preclude the readers' personal responses to literature. As much as the text and its creator—the author—are indispensable to the literary experience, so are the critic and the avid reader. In fact, it is the reader's response that makes all the difference. Since students are different—i.e., they have different attitudes, feelings, opinions, and experiences—they can vivify the text and make it more meaningful (Woodruff & Griffin, 2017).

Often, creative thinking is mistakenly confused with critical thinking. While the former refers to generating ideas, the latter assesses those ideas. Thus, responding to the literary text does not only mean making a judgment about it based on what others have said or written about it but also involve adding a personal touch to it (Birgili, 2015). This can be achieved by reflecting on oneself. To illustrate, imagining how things are from the lenses of a particular character, or empathizing with him or her, can expand the outline of the story, thus generating idiosyncratic ideas.

Literature has been resuscitated in the EFL classroom after years of being dead (Khatib et al., 2011; Rahimi, 2014; Sun, 2021). The reasons are multiple, but the most important of which is communication (Khatib et al., 2011). The need to develop communicative competence motivated the demand for the reinstatement of literature in the English curriculum. However, teaching literature remains more challenging than ever since different perspectives come into play—the author's, the text's, the critic's, and the reader's—when confronting literature. Traditionally, the text was the main focus of the study of literature. Literary movements and theories, namely formalism and New Criticism, were preoccupied with how meaning can be deciphered through the examination of language. Then, modern approaches to literature emerged and shifted the emphasis away from the text. The reader-response approach, which is one of the foci of this research, emphasizes the role of the reader in the construction of meaning. The reader, using his or her preexisting knowledge, personal experiences, views, and emotions, responds to the text, therefore interpreting it. Admittedly, an interpretation is partly influenced by the reader's subjectivity. The now famous interpretation was once a fresh point of view till it gained wide recognition and became established in the interpretive community.

As far as the Algerian context is concerned, it is assumed that most of the higher education institutions have a traditional view of literature, i.e., they are still using the ideas of traditional approaches and/or theories. Students generally study the literary movements, the author's biography, and the cultural background before delving into the text. Their

interpretations are mostly based on the text. And, to top it off, little space, if ever existed, is allotted to their personal interpretations and emotional responses. In the best-case scenario, master students who specialize in literature and civilization—at the University of Oran 2, in Algeria—are expected to hone the skill of personally responding to the text. However, the validity of their responses seems to rest on what their teacher expects: facts, emotions, theories, opinions, evidence, aesthetic language, etc. This thesis argues that students' affective responses are the least expected when it comes to the competencies that teachers seek to develop. Matters get worse when the teacher does not share their expectations regarding what makes valid/invalid responses.

Thus, the main aim of this research is threefold: first, to show that students' affective responses are not taken into account when teachers assess their students' work. Second, to find out whether expectations in terms of intended learning outcomes are communicated to students. Third, to suggest a new approach to teaching literature, which would allow for students' emotional responses to literature. Therefore, this study is going to reveal issues that have not been addressed by attempting to answer the following questions:

- Do teachers communicate their expectations to students?
- To what extent do students respond emotionally to literature?
- Do teachers take into account their students' affective responses in their assessments?
- To what extent can students' interpretations be considered "correct"?

Tentative answers to the foregoing questions could only yield these hypotheses:

- Teachers do not communicate their expectations to students.
- Critical thinking is predominant.
- Students' emotional responses are generally rejected in favor of those that demonstrate critical thinking.
- The literature-teaching approach does not allow for emotional responses.

Since the current teaching model rejects students' affects, as the latter hypothesis suggests, it is incumbent upon this study to find an alternative, i.e., a new approach.

EFL students, in particular, may feel frustrated by how they are taught literature—as confirmed by a master's case study on EFL students' attitudes towards literature, conducted by the researcher (Allami, 2016). In the current study, master-one students—specializing in literature and civilization, at the University of Oran 2, in Algeria—are expected to vent their frustration of not being able to express themselves with regard to the literary text. The investigation will lead to the origin of this frustration which is thought to be the result of the approach taken to teach literature. To carry out this investigation, the researcher uses both qualitative and quantitative data collection methods. However, difficulties arise when it comes to applying them. Due to the coronavirus pandemic, the unavailability of students and teachers, and the lack of time on the part of the researcher, most of the data have been obtained online. Nonetheless, since the research is a case study, sampling has not been an uneasy task. Only EFL, master-one students, who specialize in literature and civilization at the University of Oran 2, as well as literature teachers affiliating themselves with the same university have been concerned with this study. Still, in order to paint a picture of the reality of literature teaching in Algeria, the researcher has involved other literature teachers from different Algerian universities. This would also help corroborate the findings at micro level (the case study).

This reflection comprises four chapters. The first reviews the literature on the concept of teaching and the existing teaching theories. The second chapter continues reviewing the state of the art, yet, henceforward, it focuses attention on the teaching of literature while developing the theoretical framework upon which this thesis is founded. Chapter three, which is the practical facet of this work, elucidates the methodology adopted. It, further, elaborates upon the data collection methods, as well as the analysis and discussion of the findings. Finally, chapter four suggests a new approach to teaching literature. This approach is an

amalgam between the competency-based and the reader-response approaches. The chapter highlights the ways in which the two approaches converge.

Affective responses to literature have received little attention from scholars and critics. This is probably due to the fact that emotions are too personal and can be distracting and misleading. However, emotions can reveal a great deal about a character or a situation. If I react angrily to Tom Buchanan punching Myrtle in the face (both are characters from *The Great Gatsby*), I'm resolved to conclude that my anger results from the fact that Tom is so narcissistic a character that he could hit a woman. If I feel otherwise, I am certainly required to justify why Myrtle deserves to be punched. All things considered, my judgments not only add to the story—understanding characters and situations from personal perspectives—but also help me know myself: how did I come to feel that way? Why did I react that way? Does that mean I'm this or that? This thesis seeks to support the idea that an affective approach to literature may turn out to be useful and convenient as far as the interpretation of literary works is concerned. This is, by no means, a call against rationality, but rather a quest for the integration of emotions within the hermeneutic circle. Hence, to use the example of Tom and Myrtle, the former is rude only after my emotional reaction (I feel shocked!) to him lending a punch, followed respectively by an evaluation and a conclusion that he is rude. Eventually, my new understanding starts with my conviction that the character is rude.

Since the ability to respond emotionally to literature is considered as a competence that can be assessed and developed, it is argued that only the competency-based approach—hereafter the CBA—can achieve that end. The CBA breaks the dichotomy between teacher-centered and student-centered approaches. It not only targets specific competencies but also paves the way for students to attain them by communicating expectations and learning outcomes. In this case, it is students' emotional-response competence that is targeted. Since hardly any research in the literature regarding the development of the reader's emotional response to literary works through the competency-based approach has been undertaken, this thesis is also an invitation to put this theory to the test. An example of the implementation of

the new approach—hereafter, the affective approach—is given. It includes a lesson plan conceived by taking into consideration the reader-response and the competency-based approaches. Therefore, the lesson plan comprises three stages: pre-reading, during-reading, and post-reading. Out of the existing literary works, *The Great Gatsby* has been selected for two reasons: first, because the researcher and so many students are familiar with it quite well, and second, the novel is filled with emotional situations, so the reader is more likely to react emotionally to some of its stimulating passages. In the end, now that everything is set, it is up to future endeavors to enlighten us about the nuts and bolts of this new approach.

Chapter One

Deconstructing Teaching

1 Deconstructing Teaching

> Your children are not your children.
>
> They are the sons and daughters of Life's longing for itself.
>
> They come through you but not from you,
>
> And though they are with you yet they belong not to you.
>
> You may give them your love but not your thoughts,
>
> For they have their own thoughts.
>
> You may house their bodies but not their souls,
>
> For their souls dwell in the house of tomorrow, which you cannot visit, not even in your dreams.
>
> You may strive to be like them, but seek not to make them like you.
>
> (Gibran, 1923, p. 9)

1.1 Introduction

This chapter functions as an introduction to the second chapter which is devoted entirely to the teaching of literature. What follows is a literature review of the concept of teaching and some of the well-known teaching theories. The first chapter starts with defining teaching and distinguishing it from such concepts as pedagogy and didactics. It, then, proceeds with listing the main theories embedded in teaching. Basically, the latter part is going to deal with a centered classroom before exposing what lies beyond it, i.e., the alternative to the governing tripartition comprising teacher-centered, student-centered, and subject-centered approaches. Ultimately, Rogoff's (1990, 1992, 1995) socio-cultural theory will be expounded upon.

1.2 What is Teaching?

Sequeira (2012) defined *teaching* as "a set of events, outside the learners which are designed to support internal process of learning" (p. 3). For Shavelson (1973), teaching is synonymous with decision-making, regardless of whether or not the decision taken is

conscious. Kennedy (2019, p. 139) argued that teaching is a "cultural activity." It begins in childhood when children watch how their teachers do their job and learn what makes these teachers distinctively competent in their profession (Kennedy, 2019). Children usually form the misconception that teaching is rather easy and spontaneous. This is because they are not aware of what is going on inside their tutor's head (aims, intentions, ideas, etc.) (Kennedy, 2019).

Admittedly, teaching is the process of transmitting knowledge and skills (Rajagopalan, 2019). However, the conception that states that teaching and learning are interdependent has changed. Henceforth, teaching is the practice of facilitating knowledge rather than imparting it. It has become, as Fersaoui (2021) put it "Learning facilitation" (p. 67).

Finally, teaching is an art in the sense that the teacher uses his or her artistic prowess to create a learning environment. Teaching is also a science as it involves a scientific and methodological process to reach its goals (Rajagopalan, 2019). One teaches in order to (a) be a witness of how youngsters grow up to be and see how satisfied they are about learning; (b) promote lifetime learning for oneself and others; and (c) go through the challenging moments of planning entertaining and engaging activities (Seifert & Sutton, 2009).

1.3 Pedagogy

Etymologically speaking, the Greek words *paid* and *agogus*,[1] respectively a child and its servant, make up the term *paidagogus* designating the one who leads the child (Shah, 2021, p. 355). So the Greek *paidagogia* came to be known as the act of guiding the child (Hinchliffe, 2001, p. 32). The word *pedagogy* is, then, a blend that denotes a child and its servant who is responsible for the former's development in terms of education (Shah, 2021).

Presently, the famous term pedagogy has the meaning of teaching (Shah, 2021). Miliani (2012) defined *paedagogy* as "the art and/or the method of teaching or instructing" (p. 220). According to Fersaoui (2021), pedagogy has to do with "the means, techniques, and

[1] The Greek word *agogos* denotes "the leader"; *paidagogos* represents a "slave" who used to escort children to school. The role of this slave was not limited to that task only. He would also provide children with instruction, usually about manners, besides those taught in school. Later, the term *pedagogue* becomes synonymous with the teacher, though today it denotes a "boring teacher" (Shah, 2021, p. 355).

procedures through which content is delivered" (p. 66). In this line of argument, pedagogy contrasts didactics which is related to the content per se (Fersaoui, 2021).

Finally, pedagogy transcends the mere idea of achieving discipline-related goals which are very targeted (Hinchliffe, 2001). Still, pedagogy is goal-oriented—it has social, political, and economic ends. In this sense, unlike education which is exploratory (open), pedagogy perceives learning as measurable[2] (Hinchliffe, 2001).

1.4 Theories of Teaching

1.4.1 Teacher–Centered Theory

Teacher-centered pedagogy relates to any learning situation where the teacher exerts and maintains control over the material being studied and the way it is studied (Sawant & Rizvi, 2015). In other words, it is a "style in which the teacher assumes primary responsibility of the communication of knowledge to the students" (Mascolo, 2009, p. 4). From this perspective, it becomes clear that teachers exercise greater mastery of knowledge, and they are the only ones who can make decisions regarding "the structure and the content of any classroom experience" (Mascolo, 2009, p. 4). Teacher-centered pedagogy has its origins in *behaviorism*—the belief that the teacher transmits knowledge, and the student passively receives it, as if the latter's brain is an empty box to be filled with information (Saber, 2018). Karimkhanlooei and Mazloomzadeh (2015) wrote, "The teacher-centered approach… has an inactive role for the learners, places the entire burden on the teachers, and is based on the behaviorist tradition" (p. 39). In the teacher-centered approach, learners are perceived as not having the know-how about learning, and it is the teacher's duty to guide them towards the right paths. Therefore, in the traditional classroom, teachers do most of the talking (lecturing, instructing, demonstrating, etc.) whilst the students listen and take notes (Sawant & Rizvi, 2015).

[2] According to Hinchliff (2001), to back up learning with evidence and make it assessable and manageable is a role ascribed to a pedagogue. Shah (2021) argued that "a pedagogue refers to someone who is capable of making a perfect match and succeeding in the act of knowledge transfer. A natural pedagogue will use every opportunity to share their knowledge and education to aid, assist or enlighten others. They will do this by adapting their teaching methods to the intellectual capacity, the learning strategies and the individual needs of their students or learners" (p. 356).

As far as the lecture format is concerned, it is a one-sided way of communicating with students. It proceeds with the teacher disseminating knowledge to a significant group of students who content themselves with just receiving it. According to Dufour and Parpette (2017, p. 62), the lecture, by its unchanging ritual, constitutes a discursive genre, produced in a large space of amphitheater type; it is a face-to-face with the teacher—speaker/presenter—who presents knowledge to an important group of students considered as a collective interlocutor who listens but does not take the floor. In other words, it is about students understanding and retaining information that is taught and later validated through an examination. For Kaufman (2002, p. 146) lectures are stenographic sessions where the teacher reads notes, shows his or her slides, and writes on the board while students do their best to capture the essence and transcribe it into their notebooks.

By and large, the success or failure of the teacher-centered approach rests on the ways it is used. The following table lists the characteristics of a good and a bad lecture. It should also be noted that the lecture is distinct from any other method of course delivery, such as a tutorial, by its discourse. For Moate and Cox (2015), lectures are useful in that they stimulate learning, however, unless they are supplemented with innovative teaching approaches, they can hinder students' curiosity and motivation to learn.

Table 1.1

Characteristics of Effective and Ineffective Lecture

Characteristics of effective lecture	**Characteristics of ineffective lecture**
Interaction between teacher and student.	The teacher speaks 100% of the time. Interaction with students is limited or nonexistent.
Communication on both sides.	One-sided communication.
Questions asked by the teacher to the students.	Few or no questions at all are asked by the teacher or the students.

Mutual responsibility for active learning.	Student depends on the teacher for every piece of information.
Small group activities for problem-solving.	No students' activities.
Various tools for support.	No tools for support.
Students do not need to take a lot of notes (handouts are provided to them).	Students have to take a lot of notes.

Note. From Cours Magistral [The Lecture], by Kaufmann (https://lyonelkaufmann.ch/histoire/MHS31Docs/Seance4/CoursMagistralDocs.pdf)

Whether it is a lecture, guided discussion, or demonstration, such forms of instruction share the fact that the teacher takes the front side of the classroom (Garrett, 2008). The physical aspect of the classroom/amphitheater, i.e., its construction, allows students' attention to converge on the teacher only—this would exclude any kind of disruptive activity (Garrett, 2008). Hence, the design itself of the classroom promotes teacher-centered instruction whose goal involves the distribution of an-already-determined body of knowledge (Mascolo, 2009) from a teacher (now an arbiter and distributor of knowledge) to the receivers of knowledge, i.e., students (Moate & Cox, 2015). In summarizing the main aspects of teacher-centered pedagogy, Hancock et al. (as cited in Mascolo, 2009) described teacher-centered instruction as:

> The teacher (a) is the dominant leader who establishes and enforces rules in the classroom; (b) structures learning tasks and establishes the time and method for task completion; (c) states, explains and models the lesson objectives and actively maintains student on-task involvement; (d) responds to students through direct, right/wrong feedback, uses prompts and cues, and, if necessary, provides correct answers; (e) asks primarily direct, recall-recognition questions and few inferential

questions; (f) summarizes frequently during and at the conclusion of a lesson; and (g) signals transitions between lesson points and topic areas. (p. 4)

In actual fact, teacher-centered pedagogy states that teachers are the only ones who make decisions as far as the curriculum, teaching methods, and the different forms of assessment are concerned,[3] whereas students are just passive recipients of the teachers' knowledge and wisdom (Ahmed, 2013). Other characteristics related to this approach include: (a) Teachers usually rely on textbooks to guide their instructions; (b) students are more "competitive and individualistic," for they lack any opportunity to interact with each other; (c) all questions are to be answered without students' involvement; and (d) the teacher keeps control over the learning situation (Emaliana, 2017, p. 60).

1.4.1.1 Teacher's and Students' Roles.

During the process of delivering information, learners act as receivers whereas the teacher's role is to be the material provider, coordinator, and knowledge transmitter (Al-Zu'be, 2013). Teachers, in this model, are also managers, for they are the only ones who set the learning goals and determine the instructional methods, as well as the type of assessment. Therefore, such teachers represent authority within the classroom (Ahmed, 2013).

It should be noted that the teacher-centered theory places emphasis on performance since the teacher is to perform and/or demonstrate his or her intellectual prowess through speaking and acting (Kheladi, 2013). However, this model involves an important degree of self-confidence, as Showalter (2003) put it, "Some teachers have the confidence and charisma to use the classroom as the venue for a one-man or one-woman show" (p. 32).

Studies, cited by Hirsch, show that there is a considerable number of students who are still leaning towards traditional methods of teaching, i.e., teacher-centered ones (Kain , 2003). According to Gregory, Hansen, and Stephens, there are reasons behind students preferring teacher-centered learning, these are: "society's emphasis on success, instant gratification, [and] the retail/consumer model of education" (as cited in Kain, 2003, p. 105). Students also

[3] Traditionally, assessment is thoroughly controlled by the teachers—they define the process, the content, the time, and the place where the assessment is to take place (Kaufman, 2002).

stick to this kind of approach for comfort's sake—they would rather not be required too much work or assigned tasks to do or be assessed. In other words, students have become "risk averse" due to "educational consumerism, institutional focus on assessment, and discomfort in dealing with diversity issues in classrooms" (as cited in Kain, 2003, p. 105).

1.4.1.2 The Pros and Cons.

At its worst, teacher-centered pedagogy places a heavy load on the teacher's shoulder, as Kain (2003) noted, "In teacher-centered approaches, judgments about appropriate areas and methods of inquiry, legitimacy of information, and what constitutes knowledge rest with the teacher" (p. 104). Another downside to this pedagogy is that it undermines the students' position in the learning context, therefore weakening their confidence. Kaufman (2002) stated that the teacher-centered model takes away power from students and violates the already-established principles of *adult learning* and *cognitive psychology*. Studies, conducted by Haouam and Khelif (2013), showed that the failure of the teacher-centered approach stems from the teacher's neglect of students' level by using difficult language, which leads to students absenting themselves from classes. In addition to that, many teachers are not trained enough in pedagogy; therefore, they are often challenged by (a) the difficulty of transmitting knowledge; (b) not willing to accept the differences in students' listening skills; (c) not being able to enchant the listener; (d) exercising too much authority; and (e) being obliged to translate the message most of the time (Haouam & Khelif, 2013). Still, despite the advantages the TCA is to offer—such as, establishing first contact between the teacher and the students; communicating pedagogical objectives and delivering motivational tools to students; transmitting a message that emphasizes essential points and useful information only; presenting actualized and updated information; facilitating comprehension through an interactive speech; giving advice on how to perform individual work; training students to become critical thinkers; responding to students' queries; etc.—the approach remains subject to criticism by many students who perceive it as passive, time-wasting and non-formative (Haouam & Khelif, 2013).

1.4.1.3 The Teacher-Centered Discourse.

On the whole, *discourses*[4] can be referred to as the "systems of meaning" that are connected with interactional and socio-cultural context (Georgaca & Avdi, 2011, p. 147). Discourse, in other words, is "a mode of organizing knowledge, ideas, or experience that is rooted in language and its concrete contexts (such as history or institutions)" (Merriam-Webster, n.d., Definition 3).

The so-called *discourse analysis*, which has its origins in social psychology in the 1970s and 1980s, is primarily concerned with language; in fact, the examination of language is the acknowledged definition that is attributed to discourse analysis (Georgaca & Avdi, 2011). According to Georgaca and Avdi (2011, p. 147), discourse analysis studies language and considers it as a "social action," a means to attain certain "interpersonal goals," such as to refute, to accept, to blame, etc. Discourse involves "subject positions" that speakers assume when they use the language (Georgaca & Avdi, 2011, p. 148). Those positions influence the language users' "sense of self and experience," as well as their expected actions (Georgaca & Avdi, 2011, p. 148). Thus, as far as the teacher is concerned, in a teacher-fronted classroom, he or she takes up the position of a dominant and powerful figure, the one who holds the reins, so to speak. This means that the teacher is at one time the expert in the field—who is there to transmit knowledge—at another time, he or she is the educationalist who accompanies his or her students in their quest for learning (Dufour & Parpette, 2017). Because of the authority that is entrusted to him or her by the institution, the teacher also plays the role of behavior manager and/or monitor in the face of some undesirable and negative behaviors on the part of some students (Dufour & Parpette, 2017). In addition to that, he or she usually has to deal with some mishaps, those unfortunate events, such as noise, a problem with the board, etc. (Dufour & Parpette, 2017). All these roles manifest themselves verbally in the teacher's discourse (Dufour & Parpette, 2017). Such discourse is referred to as a multifunctional discourse due to its speech variations that have different functions (Dufour & Parpette, 2017). Another type of teacher's discourse that has

[4] Discourse, as defined by Lloyd et al. (2016), is a "written or spoken representation of one's knowledge" (p. 291).

emerged in the last decades is what is called “discours oralographique” [oral-graphic discourse] (Dufour & Parpette, 2017, p. 63). This kind of discourse is related to the use of numerical slides (commonly known as PowerPoint slides) that transforms the teacher’s oral speech into oral-graphic one (Dufour & Parpette, 2017). This practice is usually considered as an effective technique that allows the duplication of the message so as students may have another chance to understand it (Dufour & Parpette, 2017). Nevertheless, the oral-graphic discourse is criticized for the fact that it has a destabilizing effect on the reception of lectures, especially when it is not appropriately integrated (Dufour & Parpette, 2017). A case in point is students taking notes or copying what is projected on the board while having to listen to the teacher (Dufour & Parpette, 2017). It is argued that students can’t manage to do both at the same time, so even if they managed to copy the projected slides, they would not be able to catch up on the teacher’s speech, let alone understanding it. Bouchard and Parpette (2012) pointed out that the question that needs to be asked is how to take notes of what is projected on the board while listening to what is being said. The recording of the lectures shows students taking notes of what is projected, being absorbed in such an act, and being visibly disconnected from the teacher’s explanation. The piece of writing that is projected on the board neutralizes the reception of the oral discourse and what it brings to the construction of meaning. It can also hinder comprehension of the writing itself because the action of recopying directs students’ attention more to the written material than to the content of that material.

Finally, it should be mentioned that the university teacher’s monologic discourse refers to three types of interlocutors, therefore three types of dialogism:[5]

- “*Dialogisme interlocutif*” [interlocutory dialogism]: the teacher’s discourse is constructed while taking into consideration the students. This kind of construction takes into account the lexical and syntactic aspects, or even the argumentative structure (Dufour & Parpette, 2017, p. 65).

[5] Another word for “dialogue” (Merriam-Webster, n.d., Definition 2).

- "*Dialogisme intralocutif*" [intralocutory dialogism]: the teacher is his or her own and first interlocutor. The production of his speech is constantly made with reference to what he or she said, what he or she is saying, and what he or she is about to say (Dufour & Parpette, 2017, p. 65).
- "*Dialogisme interdiscursif*" [interdiscursive dialogism]: the speaker (the teacher) refers to anything that is not his or hers, thereby adopting others' discourse—one can notice the presence of the others' speech in the speaker's discourse (Dufour & Parpette, 2017, p. 65).

Throughout the teacher's discourse, at a time of a lecture, other authors' voices can be recognized in a more or less explicit manner. Recognizing these instances of enunciation, especially the position of the teacher with regard to these discourses, is key to students' understanding of the lecture (Dufour & Parpette, 2017).

To say the least, the teacher's discourse, in a teacher-centered context, with all its complex discursive phenomena, remains passive. It is a one-sided way of communicating with students. It involves transmitting knowledge explicitly to students without their involvement. This kind of practice makes use of what Paulo Freire calls the banking model which states that teachers are brain-filling students with a great deal of knowledge without having them reflect on it (Durakoğlu, 2013).

1.4.2 Paulo Freire's Banking Education

Banking Education, a term set forth by Paulo Freire (2005),[6] refers to the process of transmitting knowledge from teacher to learners (Abraham, 2013). The teacher is regarded as the sole source of knowledge while his or her learners are merely passive receivers of that knowledge (Abraham, 2013). In this sense, knowledge becomes the focal point of the transmission process (Khaladi, 2013). Freire (2005) wrote: "In the banking concept of

[6] Freire—born in Recife, state of Pernambuco, Brazil (González-Monteagudo, 2002)—is a twentieth-century eminent philosopher, politician, and educationalist. Mostly famous for his literacy work that involves the peasants of Latin-American and African countries (Shih, 2018), Freire established a link between education and politics. He criticized the traditional methods of education, which he refers to as banking education (Durakoğlu, 2013), and advocates a new model of education that supports the freedom of expressing one's opinions through dialogue (Shih, 2018).

education, knowledge is a gift bestowed by those who consider themselves knowledgeable upon those whom they consider to know nothing" (p. 72). In this situation, the learners are the object, since they do not act critically, but content themselves with consuming and/or absorbing the knowledge that is bestowed upon them by the teacher—the subject (Durakoğlu, 2013). For Freire (2005), the learners' minds are just like safe-deposit boxes where the teacher deposits knowledge, hence the name banking education, he stated:

> Education thus becomes an act of depositing, in which the students are the depositories and the teacher is the depositor. Instead of communicating, the teacher issues *communiques* and makes deposits which the students patiently receive, memorize, and repeat. This is the "banking" concept of education, in which the scope of action allowed to the students extends only as far as receiving, filing, and storing the deposits. (Freire, 2005, p. 72)

From the foregoing, it becomes clear that this kind of teacher-student relationship—that is prevalent only in the banking model—has a narrative character; that is to say, the teacher's role is the narrator whose aim lies in filling his or her students' minds with the content of his or her narration (Alam, 2013). Eventually, students would memorize the content (knowledge), in which case they would become "containers" and/or "receptacles" to be filled by the teacher (Alam, 2013, p. 27). Being a better teacher would simply mean successfully filling the students' minds with knowledge, while being a good student would mean meekly entrusting the teacher to fill one's mind with knowledge (Alam, 2013).

It is worth mentioning that banking education is rooted in the submission of the weak (learners) to the objectives of the powerful figures (teachers) who are not willing to give up on their dominant position (Saleh, 2013). Acknowledging one's passivity makes learners easy targets for manipulation[7] (Saleh, 2013). According to Lankshear, banking education is "a means for maintaining an oppressive social order because the more students allow teachers to

[7] According to Ihejirika (2017), "in most cases, education has been designed as an instrument of conservatism, where the learner becomes a passive receptor of certain knowledge. This makes the learner unproductive and sterile so much so that rather than the learner utilizing the knowledge acquired, the learner gives value to the certificate awarded" (p. 1).

deposit information in their minds; the less they can attain the critical consciousness" (as cited in Saleh, 2013, p. 95). In fact, the banking model of teaching and learning supports the contradiction between the teacher's and students' views through a set of attitudes and practices that are characteristic of an oppressive society (Durakoğlu, 2013), as Durakoğlu (2013) noted:

> The purpose of the education provided through this method is not to understand oneself, but to change the individual according to alien purposes. In this model determined by the oppressors, the oppressed are instructed how to exist. Such a model naturally tends to sustain the existing social structure. It is apparent that the content and ethical orders of this model reflect the ideology of the ruling class, i.e. oppressors. (p. 103)

The following are the attitudes and practices that are typical of any oppressive society, and which Freire (2005) believed are maintained through banking education:

- The teacher teaches and the students are taught;
- the teacher knows everything and the students know nothing;
- the teacher thinks and the students are thought about;
- the teacher talks and the students listen—meekly;
- the teacher disciplines and the students are disciplined;
- the teacher chooses and enforces his choice, and the students comply;
- the teacher acts and the students have the illusion of acting through the action of the teacher;
- the teacher chooses the program content, and the students (who were not consulted) adapt to it;
- the teacher confuses the authority of knowledge with his or her own professional authority, which she and he sets in opposition to the freedom of the students;
- the teacher is the subject of the learning process, while the pupils are mere objects. (Freire, 2005, p. 73)

From the aforementioned, it becomes obvious that banking education serves as an instrument that dehumanizes the individual—considering him or her as an object to achieve the goal of teaching, which is passively transmitting knowledge to the student (Durakoğlu, 2013) through an already-determined curriculum (Saleh, 2013). In this sense, *dehumanization*[8] occurs when the human (the learner) is rejected as a conscious being and, instead, accepted as a human with consciousness. In Freire's (2005) words, the human becomes part of the world, yet he or she is not with the world, henceforth, he or she is alien to the world and what is in it. Banking education uses dehumanization, which bears similarity to oppression,[9] to alienate and/or marginalize the individual by having them accept their passivity and adapt to the world as well as the perception of reality that is bequeathed to them (Alam, 2013). Freire (2005) wrote:

> Any situation in which "A" objectively exploits "B" or hinders his and her pursuit of self-affirmation as a responsible person is one of oppression. Such a situation in itself constitutes violence, even when sweetened by false generosity, because it interferes with the individual's ontological and historical vocation to be more fully human. (p. 55)

Dehumanizing means denying learners their "intellectual potentiality," making them inactive in the learning context (Alam, 2013, p. 28). Just as the Marxist belief that man is naturally a producer, yet his creative faculties are numbed, banking education, similarly, hinders the learner's creative powers (Alam, 2013). The banking model can also be compared to the Marxist's class consciousness, in which the teacher is an upper class—for he or she owns knowledge—while the learner is a peasant who expects to be fed with knowledge from his or her teacher (Alam, 2013). Still, banking education is also prevalent in capitalistic societies (Ihejirika, 2017). Even though the final outcome of education in such a system—

[8] There are two types of dehumanization: *animalistic dehumanization* and *mechanistic dehumanization.* While the former refers to a social group's denial of the fact that it shares the same human characteristics with another social group, the latter takes place when one group of people is treated as not having the "core features of human nature," i.e., the dehumanized group is perceived as robots/machines (Dover, 2008, p. 372).

[9] Cudd (Dover, 2008) distinguished between direct and indirect psychological forms of oppression. She argued that direct psychological oppression engenders inequality through the actions of the dominant group, imposed on the subordinate one. This involves using unjust means, such as degradation and humiliation. On the other hand, indirect psychological oppression consists of producing inequality by affecting the decisions of the oppressed group (Dover, 2008).

capitalism—is the formation of competent workers, it still renders those workers submissive to another powerful party (Ihejirika, 2017). According to Ihejirika (2017, p. 5), this means that the educational systems are part and parcel of the "socio-political and cultural frameworks of every society." He argued that the content of the curriculum is geared towards "ideologies of social milieu" (Ihejirika, 2017, p. 5). In this view, the school becomes a warehouse-like institution where "the socio-cultural and political ideologies" are deposited (Ihejirika, 2017, p. 5). From the foregoing, it becomes quite obvious that banking education aims at preventing learners from understanding the structure of society in order to maintain the oppressive status quo (Ihejirika, 2017). On no account will the elite promote an education that allows the oppressed to discover the "reason d'être" of their social structure (Ihejirika, 2017, p. 6). Their use of the banking system is meant to maintain the status quo by upholding people's beliefs, attitudes, and practices (Ihejirika, 2017). This explains Freire's rejection of the curriculum[10] arguing that it is "a predescribed knowledge authorizing teachers to instruct and impose ideas on students" (as cited in Saleh, 2013, p. 95), which will not promote what Freire (2005) called critical consciousness (Saleh, 2013). Instead, Freire recommended the democratization of the curriculum, making it open to innovations (Saleh, 2013). This involves democratic relationships between all the parties concerned in the learning process, i.e., teachers, students, administrators, parents, among others (Saleh, 2013). Wallerstein and Auerbach (2004) stated:

> The curriculum, therefore, is situated within the reality of people's lives—their concerns, problems, and strengths. Its goal is to enable students to envision different working and living conditions and fashion individual or community responses to problems. (p. 9)

All in all, the banking model of education operates through vertical relationships, i.e., in a form of hierarchy that is maintained only in teacher-centered contexts (Alam, 2013). Just as Derrida's *logo centrism* focalizes knowledge on the teacher—who, in this regard, plays a metaphysical role within the classroom, i.e., he or she is a god-like figure, for he or she alone

[10] "Curriculum is often seen as a combination of the different learning experiences of students and the meaning of learning" (Shih, 2018, p. 67).

owns knowledge—so does the banking system (Alam, 2013). Like the theory of *tabula rasa* where the learner's mind is viewed as a white sheet that can be marked on with knowledge gained from experiences only, banking education, too, shares the same aspect, i.e., one-sided knowledge transmission (Alam, 2013). In order to reverse the banking system, Freire (2005) called for a *dialogic approach*, which works only in democratic, horizontal relationships—this means that the teacher and his or her students "share their experiences in a non-hierarchical manner" (Alam, 2013, p. 27). The dialogic approach seeks to compartmentalize the power that is centralized on the teacher only (Saleh, 2013). This, however, involves the reconciliation between the already-established cultural traditions and the modern approaches—which will foster, in the long run, a democratic mentality (Saleh, 2013).

1.4.3 Learner-Centered Approach

Recently, the *learner-centered approach* to teaching English as a foreign language has been advocated for being the most effective, compared with the teacher-centered approach (Al-Zu'be, 2013). In fact, it was when the TCA was criticized for not prioritizing the development of critical thinking and problem-solving skills that the student-centered approach emerged (Serin, 2018). The *student-centered approach* is an educational thinking movement, Burman explained, concerned with "an idea of the learner as a unique and self-actualizing agent" (as cited in Otukile-Mongwaketse, 2018, p. 13). In its simplest terms, the student-centered approach[11] to learning and teaching is an approach that focuses on what, why, and when to learn; in other words, it is about what students do and what they think they can do. In Ahmed's (2013) words, "students are actively learning and they have greater input into what they learn, how they learn it, and when they learn it" (p. 22). Therefore, the main goal of education does not rest on knowledge transmission per se but rather on learning what, when, and how to learn (Bayram-Jacobs & Hayirsever, 2016). This new form of learning implies the learner's use of his or her preexisting knowledge to form a new meaning (Bayram-Jacobs & Hayirsever, 2016). Thus, learners become, to use Mascolo's (2009) words, "the primary

[11] Other related terms include: "experiential learning," "flexible learning," and "self-directed learning" (Al-Humaidi et al., 2014, p. 94).

architects of their learning" (p. 4). Moreover, in the SCA, there is an emphasis on the learner's needs, skills, and interests. As a matter of fact, the SCA is usually connected with the *problem-based approach*, in which problems are selected in accordance with students' needs and interests (Norman & Spohrer, 1996). Students, then, become the ones who affect the learning context. Collins and O'brien (as cited in Larasati, 2018) stated: "It [the student-centered approach] is an instructional approach in which students influence the content, activities, material, and pace of learning. This learning model places the students as [*sic*] the center of learning process" (p. 153). This underscores the fact that students' voice—i.e., views, conceptions, beliefs, attitudes, etc. —is vital in the learning process (Larasati, 2018). In fact, it is the students themselves who construct their own learning experiences (Ahmed, 2013). This explains the SCA's root in *constructivism*, "the idea that students construct their own understanding by means of experiences" (Serin, 2018, p. 166). The link between the SCA and constructivism can be described in Hannafin, Hill, and Land's words (as cited in Bayram-Jacobs & Hayirsever, 2016): "student-centered approaches…are rooted in constructivist epistemology: knowledge and context are inextricably connected; meaning is uniquely determined by individuals and is experiential in nature, and the solving of authentic problems [*sic*] evidence of understanding" (p. 3).

Student-centered learning—a concept based on the work of Hayward and Dewey and came into being at the time of Froebel's studies in the school system (Jacobs & Hayirsever, 2016)—brought about a significant change regarding the curriculum and pedagogy in the 1970s and 1980s (Darsih, 2018). This change would take the form of a paradigm shift from a focus on "language and linguistics" to "language learners and language learning" (Darsih, 2018, p. 34). In the meantime, development in sociolinguistics and psycholinguistics was gaining ground. It extended through the 1970s and 1980s when "second language acquisition" was finally established as a concept (Darsih, 2018, p. 34). In the seventies, the concept of *individualization* was brought to light. It, basically, refers to the idea of focusing on the learner (Al-Humaidi et al., 2014). Also known as individualized instruction, individualization

includes: *self-access learning*, *self-directed learning*, and *learner autonomy* (Al-Humaidi et al., 2014, p. 94)—all "focus on the learner as an individual and seek to encourage learner initiative and to respect learner differences" (as cited in Al-Humaidi et al., 2014, p. 95). In the 1980s, the term individualization was substituted by *learner-centeredness*, the belief that "attention to the nature of learners should be central to all aspects of language teaching, including planning, teaching, and evaluation" (as cited in Al-Humaidi et al., 2014, p. 95). Implied in the foregoing is the paradigm shift in power position from an "expert," dominant teacher, in the learning context, to the student learner (Al-Humaidi et al., 2014, p. 94).

It should be pointed out that there seems to be no single, exclusive theoretical basis for the student-centered learning (Al-Humaidi et al., 2014). However, its basic foundations were laid by the constructivists who highlighted the importance of "activity, discovery, and independent learning" (as cited in Al-Humaidi et al., 2014, p. 95). Unlike the *cognitive theory* which focuses on "activity" in the learner's mind, the constructivist view emphasizes the practical side of the activity, such as projects (Al-Humaidi et al., 2014, p. 95).

1.4.3.1 Teacher's and Students' Roles.

Teachers and students have their roles to play in a student-centered environment. The teacher is a facilitator, for students cannot build up skills and understanding on their own (Schreurs & Dumbraveanu, 2014). The teacher is no longer a director and/or dictator but a guide who, Schreurs and Dumbraveanu (2014) stated, "will facilitate learning activities, will try to understand how learners interpret knowledge, will guide and help them to refine their understanding and interpretations, will correct any misconception that can arises [*sic*]…and will improve learned knowledge quality" (p. 3).

The teacher has also other different roles to fulfill. He or she is the course designer who optimizes learning; a classroom manager who exemplifies appropriate behavior expected from the students; a feedback provider; a motivator who encourages students to learn from each other (Darsih, 2018). A study showed that in the TCA, the teacher is both a knower (source of knowledge) and a task arranger (Darsih, 2018). He or she is the kind of teacher

who directs the learning tasks towards the right path, motivates students, and provides feedback. These roles, according to Darsih (2018), would prevail in the SCA. Reiterating the foregoing, Larasati (2018) stated: "Learning environments are student-centered to the degree to which they are concurrently knowledge centered, student-centered, assessment-centered, and community centered" (p. 155).

The main task of a teacher who uses the SCA is to create a learning environment where learning itself and the context in which it takes place become more important than the knowledge given to students (Moate & Cox, 2015). McCombs (as cited in Moate & Cox, 2015, p. 382) described this learning environment as a safe place "where learners have supportive relationships, have a sense of ownership and control over learning processes, and can learn with and from each other." This is another way of saying that the instructor should not only encourage helpful bonds but also enrich a peaceful learning environment. This means providing students with learning opportunities so that they become active in the classroom; having them use their own experiences; and considering them as partners (Moate & Cox, 2015).

On the other end of the spectrum, when it comes to the student's roles, these, according to Cannon and Newble, are summed up in "responsibility and activity" (as cited in Bayram-Jacobs & Hayirsever, 2016, p. 3). In addition to that, students are expected to achieve some competencies, these include:

- Establish a relationship between various elements of the content of a lesson.
- Make an action plan to learn independently.
- Test their learning development and its results.
- Establish a connection between the content of the lesson and their existing knowledge.
- Construct the content of the lesson in order to learn independently.
- Select important and less important knowledge.
- Learn about their learning process. (Bayram-Jacobs & Hayirsever, 2016, p. 3)

It should be noted that the competencies mentioned above can only be achieved in an SCL environment (Bayram-Jacobs & Hayirsever, 2016). In such an environment, Mosston and Ashworth pointed out, students have their own share in the decision-making process, i.e., their views are indispensable (Otukile-Mongwaketse, 2018). Besides being able to make decisions on their own, students become the creators of their own learning; that is to say, they construct a new meaning based on their preexisting knowledge (Serin, 2018). Students, argued Brophy, "make sense of what they are learning by relating it to prior knowledge and by discussing it with others" (as cited in Serin, 2018, p. 165).

Teacher's and student's roles are not the main aspect that makes the SCA distinct, for there are other principles[12] that characterize the SCA, these are:

- Student is completely self-responsible for his or her learning.
- Attention and attendance are necessary for learning.
- The relationship between students is more equal and supports development.
- Teacher is a facilitator and a supervisor.
- Student experiences different areas at the same time (emotional and cognitive areas are parallel).
- Student realizes him- or herself different as a result of the learning experience. (as cited in Bayram-Jacobs & Hayirsever, 2016, p. 3)

1.4.3.2 Cooperative Learning.

Another hallmark of the student-centered approach is one method, among many others,[13] that makes learning more active: *cooperative learning* (Asoodeh et al., 2012). Otukile-Mongwaketse (2018) noted that "students are more interested in learning activities when they can interact with one another and participate actively in their learning" (p. 13). As a matter of fact, cooperative learning—where groups of students work on such tasks as

[12] "Democratic principles underpinned student-centered approach. The idea of giving responsibility to students, allowing them to act effectively, and stimulating reflective and critical thinking in the classroom enrich democratic society" (Serin, 2018, p. 166).

[13] Some student-centered methods include "open ended assignments, critical-thinking exercises, simulation, and problem-solving activities" (Asoodeh et al., 2012, p. 560).

"homework assignments, laboratory experiments, or design projects" (Asoodeh et al., 2012, p. 560) under a set of conditions related to "positive interdependence, individual accountability, face-to-face interaction, appropriate use of collaborative skills, and regular self–assessment of team functioning" (Asoodeh et al., 2012, pp. 560-561)—is not just a simple, improvised group work where the working of the group is neglected, but rather a carefully, well-prepared activity (Asoodeh et al., 2012). Unlike *competitive learning*—where students compete against each other—cooperative learning, also called *collaborative learning*, *peer-assisted learning*, *group learning*, among others, "is deliberately organized through an interdependent structure in which group members must rely upon one another to perform particular learning tasks" (Mascolo, 2009, p. 17). In other words, collaborative learning is a social process that not only enhances students' problem-solving skills but also questions their beliefs by welcoming different viewpoints across the classroom and building up "deeper personal understandings of course content" (as cited in Moate & Cox, 2015, p. 383). In fact, this kind of task (collaborative learning) involves students asking and answering each other's questions (Al-Zu'be, 2013). They can discuss important matters, such as the environment, ethics, peace, etc. (Al-Zu'be, 2013). In such discussions, the teacher is less involved, and students will learn very important collaborative and communicative skills and share responsibilities (Al-Zu'be, 2013). Nonetheless, collaborative learning can only be achieved if students have control over their learning and are presented with opportunities to teach one another what they have learned (Moate & Cox, 2015). In that regard, students' opinions and preferences become vital in such important activities as course planning, reading assignments, or course projects (Moate & Cox, 2015).

1.4.3.3 Student-Centered Techniques.

It is worth noting that not all student-centered techniques come under the umbrella of cooperative learning, other active learning techniques include:

- *Problem-based learning*: also known as *inquiry learning*, it comprises tasks that involve a group of learners working together to solve particular problems.

Problem-based learning necessitates the coordination of sub-skills directed by a purposeful collaboration between the students. However, this kind of technique works best mostly in small-sized classes where group work can be adopted.

- *Experiential learning*: students themselves build knowledge and skills by acting, experiencing, and reflecting.
- *Participative learning*: this is about letting students have their own say on the structure and content of the course; in other words, students are invited to join their teacher in designing the content of the course. (Mascolo, 2009, p. 16)

1.4.3.4 Student-Centered Activities.

It has been noticed that the classes, in which the student-centered approach is adopted, tend to have higher grades and are successful and more satisfied than the teacher-centered classes (Ahmed, 2013). The reason is that the SCA not only helps construct activities but also caters for student learning and assessment (Ahmed, 2013). Student-centered activities, also called *constructivist activities*, may include:

- Reading about a selected topic on the internet and discuss it with other learners and with the teacher.
- Searching for and presenting a real-world example of a selected topic.
- Contact with an external domain expert talking about a selected topic, reporting about it and exchanging that knowledge with other learners of the team.
- Search for additional knowledge including scientific articles covering the topic.
- Teamwork and preparing/writing a team paper reporting about the project results.
- Solving a real life problem by discussing the problem, searching for the required knowledge and methods, discussing with experts about it and reporting about the solution.
- Presentation of learner reaction in an article based on his/her previous knowledge.
- Reporting via a 400– 500-word essay by each team of learners, explaining their interpretation and reaction about their colleagues' postings.

- Elaborating a wiki (structured by the teacher) about a selected topic, as a team activity.
- Participating in a discussion session (real or virtual) and sharing knowledge and vision.
- Group preparation of a report/task about a selected topic, sharing the reports with other learners and assessing the input of all of them. (Schreurs & Dumbraveanu, 2014, p. 3)

1.4.3.5 Implementation.

When it comes to the implementation of the student-centered approach, this process necessitates making alterations to, somehow, every pedagogical aspect, namely "balance of power,[14] function of content,[15] role of the teacher,[16] responsibility for learning,[17] and purpose and processes of evaluation" (as cited in Marwan, 2017, p. 47).[18] More importantly, a paradigm shift away from the teacher-centered methods of learning means the transfer of power from the teacher to the student (O'Neill & Mcmahon, 2005). In the process of shifting from teacher-centered learning to student-centered learning, Zohrabi et al. (2012) suggested that teachers should, firstly, be aware that the thinking process starts from a lower level, which is knowledge and comprehension, to a higher level (critical thinking); secondly, develop questions in order to facilitate students' exploration. Thirdly, use different strategies, such as mind-mapping, brainstorming, etc. Fourthly, make use of group work, in which case students are active—they can ask and answer questions to each other and do many activities besides, such as role play. Fifthly, have students reflect on, talk and write about their own experiences in life. Finally, encourage students to use analogies and metaphors.

[14] *Balance of power*: it refers to the ability to make decisions along with staff members (teachers, faculty, etc.) (Marwan, 2017).

[15] *Function of content*: since the content aims at establishing "knowledge base and promoting learning," it should be geared towards developing specific learning skills as well as raising learner's awareness (Marwan, 2017, p. 47).

[16] *Role of the teacher*: instructors assume the role of facilitators by leaving the center of the classroom and encouraging students to construct knowledge by themselves (Marwan, 2017).

[17] *Responsibility for learning*: setting few rules and procedures paves the way for student to learn efficiently; additionally, students become autonomous and responsible for their own learning (Marwan, 2017).

[18] *Purpose and processes of evaluation*: assessment should be ongoing, and it ought to provide students with the opportunity to develop their own self- and peer-assessment skills (Marwan, 2017).

With regard to the strategies used for applying the SCA, only four have been identified (O'Neill & Mcmahon, 2005). First, making students active in procuring knowledge and skills—this includes active learning tasks in class, the use of computer assisted learning, among others (O'Neill & Mcmahon, 2005). Bayram-Jacobs and Hayirsever (2016) stated: "Student-centered learning environments should be organized in a way that students are able to learn by themselves, gain knowledge and use it, use technology effectively and participate in all learning activities" (p. 2). Second, raising students' awareness about what and why they are doing. Third, placing so much emphasis on interaction—this involves the use of tutorials/discussion groups. Finally, focusing on transferable skills—those which exceed the requirements of the course (O'Neill & Mcmahon, 2005). The table below demonstrates some of the student-centered methods and ideas for teachers within and outside the teacher-centered context, i.e., the lecture.

Table 1.2

Examples of Student-Centered Methods

Outside of the lecture format	In the Lecture
Independent projects	Buzz groups (short discussion in twos)
Group discussion	Pyramids/snowballing (Buzz groups continuing the discussion into larger groups)
Peer mentoring of other students	Cross-overs (mixing students into groups by letter/number allocations)
Debates	Rounds (giving turns to individual students to talk)
Field-trips	Quizes
Practicals	Writing reflections on learning (3/4 minutes)
Reflective diaries, learning journals	Student class presentations
Computer assisted learning	Role play
Choice in subjects for study/projects	Poster presentations
Writing newspaper article	Students producing mind maps in class
Portfolio development	

Note. From "Student-Centred Learning: What Does it Mean for Students and Lecturers?," by G. O'Neill, & T. Mcmahon, (2005). (https://www.researchgate.net/publication/241465214_Student-centred_learning_What_does_it_mean_for_students_and_lecturers)

1.4.3.6 Assessment.

Once the SCA is applied, some issues may arise, such as the overemphasis on marks and underscoring competition between learners, yet the silver lining in such situations is the use of other types of assessments, namely *peer assessment* and *self-assessment*,[19] as well as *formative assessment* which—unlike *summative assessment*, i.e., an assessment administered for accreditation—gives much importance to providing students with feedback on their own learning (O'Neill & Mcmahon, 2005). Developing formative assessment means providing a "focus for the students by highlighting their learning gaps and areas that they can develop" (O'Neill & Mcmahon, 2005, p. 34). Formative assessment, which happens during the time of the instruction,[20] provides information that helps teachers reconsider their teaching (Seifert & Sutton, 2009). As for the students, they can use that information to enhance their learning (Seifert & Sutton, 2009). Instances of formative assessment involve providing students with feedback on their essays, comments on assignments, and grades that are not to be counted with the end-of-the-year mark (O'Neill & Mcmahon, 2005). The aim of this kind of assessment is to help students fill in the learning gaps that have been left (Anyanwu & Iwuamadi, 2015). More examples of student-centered assessments are shown in table 3 below.

[19] These two forms of assessment make students responsible for their own learning (O'Neill & Mcmahon, 2005).

[20] It should be noted that formative assessment does not have to be continuous as long as it uses various evaluation instruments such as "experiments, projects, role playing, dramatic expressions, songs and more" (Anyanwu & Iwuamadi, 2015, p. 353).

Table 1.3

Examples of Student–Centered Assessments

• Diaries, logs and journals • Portfolios • Peer/self assessment • Learning contracts and negotiated assessment	• Projects • Group work • Profiles • Skills and competencies

Note. From "Student-Centred Learning: What Does it Mean for Students and Lecturers?," by G. O'Neill, & T. Mcmahon, (2005). (https://www.researchgate.net/publication/241465214_Student-centred_learning_What_does_it_mean_for_students_and_lecturers)

In an attempt to fill in the learning gaps, students can also have *learning contracts*/*negotiated contracts* which are themselves goals set by the students and discussed with the teacher (O'Neill & Mcmahon, 2005). Such contracts underline the way in which the students want to be assessed so that they can prove whether or not they have achieved their goals (O'Neill & Mcmahon, 2005). In other words, students can have the choice of what to learn and how to be assessed on their learning. In this regard, Gibbs argued that students, after a discussion with their teacher, can decide on "what criteria and standards are to be used, how the judgments are made and by whom these judgments are made" (as cited in O'Neill & Mcmahon, 2005, p. 34). In an attempt to involve learners in the assessment process, Brown suggested the following:

Table 1.4

Assessment Process and Student–Centered Learning

Involving students at the stage when the task is set:	• Choosing the assessment task • Setting the assessment task • Discussion the assessment criteria • Setting the assessment criteria
Involving students at the stage after the task is completed:	• Making self-assessment comments • Making peer-assessment feedback comments • Suggesting self-assessment grades/marks • Negotiating self-assessment grades/marks • Assigning self-assessment grades/marks • Assigning peer-assessment grades/marks

Note. From "Student-Centred Learning: What Does it Mean for Students and Lecturers?," by G. O'Neill, & T. Mcmahon, (2005). (https://www.researchgate.net/publication/241465214_Student-centred_learning_What_does_it_mean_for_students_and_lecturers)

1.4.3.7 The Effects of Student-Centered Approach.

Several studies—such as Ahmad and Mahmood's (2010); Al-Humaidi et al.'s (2014); Asoodeh et al.'s (2012); Gelişli's (2009)—concluded that the student-centered approach has positive effects on learning. Gelişli (2009) conducted a study on how to determine the effects of student-centered training approaches on student success. The study involved a pre- and post-test applied to control and experimental groups. The researcher used an achievement test as a tool for collecting data. The results showed that there was a higher percentage of success in a student-centered group, compared with the teacher-centered one.

Marwan's (2017) study sought to prove whether or not the SCA was successful, as it was claimed by some researchers. The study made use of a qualitative design which involved an English teacher and some vocational higher institution learners. The results showed that implementing the SCA made students' learning more significant and engaging.

The study of Ahmad and Mahmood (2010)—which examined the effects of three experimental conditions (one traditional instruction model and two other cooperative learning models) on prospective teachers' learning experience and achievement in a course on educational psychology—investigated the change in students' scores on learning experience as well as the discrepancy in achievement under the required conditions. The subjects of study were thirty-two prospective teachers registered in a master degree course. The results showed that there was a statistically considerable discrepancy between prospective teachers' scores on learning experience, measured under the three conditions. They also revealed that there was a statistically substantial difference in the achievement results, favoring cooperative learning conditions over traditional instruction.

The study, conducted by Asoodeh et al. (2012) on the effects of student-centered learning on academic achievement and social skills of year-two elementary pupils, used a random sampling of one class where learners were trained for one month using Gagne's educational event and David Johnson and Roger Johnson's organized stages of cooperative learning. Teaching was assessed by means of a questionnaire and an observational checklist. The results revealed that the SCA was successful and effective in teaching year-two elementary pupils.

In their paper—under the heading: "Learner-Centered Instruction in Pre-Service Teacher Education: Does it Make a Real Difference in Learners' Language Performance?"—Al-Humaidi et al. (2014) sought to explore the effect of using learner-centered methodologies in a teaching educational program. In other words, they investigated the effect of having prospective teachers experience learner-centered methodologies in their classrooms; meanwhile, the effect of SCA on students' performance in terms of demonstrating language

skills was examined. The study involved comparing the performance of two groups of students—an experimental group, to which SCA was applied, and a control group where the SCA was not implemented. The study used a national test as well as a questionnaire to obtain the data. The results showed that there was a large gap in the performance of the two groups, with the experimental group being at an advantage.

Nonetheless, other studies impugned the swift implementation of the SCA, claiming the existence of some factors, such as the learners' and the teacher's characteristics, that should be taken into account before putting the approach into action (Al-Humaidi et al., 2014).

1.4.3.8 The Downsides of the Student-Centered Approach.

Despite its wide recognition, student-centered learning is still subject to criticism by some educationalists. It is, first and foremost, castigated for the fact that it places so much emphasis on the individual, hence diminishing the role of the teacher. Focusing on the individual may only have the detrimental effect of neglecting the classroom's needs, said Al-Humaidi et al. (2014). Elucidating this point, Simon (as cited in Al-Humaidi et al., 2014) wrote: "If each child is unique, and each requires a specific pedagogical approach appropriate to him or her and to no other, the construction of an all embracing pedagogy or general principles of teaching become an impossibility" (p. 36).

Furthermore, delegating power and responsibility to students may result in the isolation of the learner from his or her peers, so making students independent—i.e., able to choose their own way of learning—takes away "sociability" from the learning experience (Al-Humaidi et al., 2014, p. 36). As far as the teacher is concerned, this power shift insinuates that there is a lack of responsibility on his or her part (Darsih, 2018). In the unusual case scenario, the teacher might take responsibility so seriously that he or she would end up becoming the dominating figure (Anyanwu & Iwuamadi, 2015). This can only be true when the teacher lacks a pedagogical understanding of the teaching methods, even if the teacher himself or herself is highly competent in the field (Anyanwu & Iwuamadi, 2015).

Furthermore, it is difficult to implement the SCA because of the students' and staff's beliefs, as well as the students' unfamiliarity regarding the term. Based on an action-research study of an in-service education and training course involving 145 inexperienced primary school teachers, a case study investigated the application of the student-centered approaches in Namibia (O'Sullivan, 2004). The study called into question the use of student-centered approaches. The results showed that such approaches were non-existent. The main reasons behind the failure to implement them, argued O'Sullivan (2004), are: (a) the teachers' incompetence; (b) the unsuitable environment (lack of materials); and (c) the cultural aspects (The fact that the student-centered approach arose in the Occident and is more adequate to the occidental philosophy that places emphasis on the single individual—unlike the emergent countries which believe that the individual's gain belongs to the whole group).

Implementing the student-centered approach is also a challenge for those teachers who are, on the one hand, expected to increase the students' achievement at an external level—in which case the teacher holds the entire responsibility for his or her students' learning—on the other hand, those teachers are supposed to give responsibility to the students only (Atweh, 2012). Additionally, the student-centered approach, it is believed, can't be effective in large-size classrooms (lecture hall) where undergraduate university courses take place (Al-Humaidi et al., 2014). According to Anyanwu and Iwuamadi (2015), large-size classrooms, such as an amphitheatre, hinder efficient learning and teaching because of their negative influence on instructional time and *classroom management*.[21] For Anyanwu and Iwuamadi (2015), "a large class might become rowdy, and instructional time would be wasted in controlling undesirable student activities" (p. 354). Generally, the teacher would put in so much time identifying and teaching the rules of an orderly classroom, which is perceived as a teacher-centered approach to classroom management (Garrett, 2008). Teacher-centered classroom management

[21] Large-size classes limit the use of "active learning strategies," such as group work (Anyanwu & Iwuamadi, 2015).

strategies—which adhere to the theory of behaviorism[22]—still prevail in student-centered environments (Garrett, 2008). Garrett's (2008) study indicated that, even though teachers use student-centered methods of instruction, they still rely on some teacher-centered, classroom-management strategies to carry out their lessons. Nevertheless, unless "the hierarchical power structures" are stripped off the student-centered classroom, the latter will be hardly manageable (Garrett, 2008, p. 36). Sharing control and responsibility, developing interpersonal relationships, and encouraging *autonomy*[23] should be at the heart of every student-centered classroom—they are management strategies, Garrett (2008) argued, that support the goals of a student-centered classroom.

With regard to students' beliefs about their learning, it has been noted that students who have been taught under the teacher-centered approach might perceive the student-centered approach as terrifying and unmanageable (Al-Humaidi et al., 2014). It has also been discovered that lecturers (staunch advocates of the TCA) believe that students should receive information as static facts (Al-Humaidi et al., 2014).

In relation to assessment, it has been stated that summative assessment is still widely used by lecturers, Anyanwu and Iwuamadi (2015) wrote: "Assessments carried out by most lecturers not only fall short of being formative, but are not continuous as they are often terminal, and one shot, executed towards the end of the course or semester" (p. 355).

With respect to students' familiarity with the term SCA, it was proved, in a study conducted by Lea et al. (2003), that students have insufficient knowledge of the term. The term itself, according to Kain (2003, p. 104), is very hard to define and achieve, since classroom reality involves factors, such as "students' expectations and experiences...institutional realities, such as class size, required grading criteria, and instructor training." She also added that "theoretical implications, and teachers—particularly new

[22] In the behaviorist model, classroom management means submitting students to stimulus control by applying such behavioral techniques as rewards and punishments (Garrett, 2008).

[23] Autonomy does not necessarily mean having the learners construct knowledge by themselves, but it also implies the fact that learners can seek what is of intellectual interest for them, which can only be achieved if teachers cease to conform to the course content (Moate & Cox, 2015).

ones—can find it quite a challenge to align classroom issues, theories of composition, and teaching strategies" (Kain, 2003, p. 104). Kain (2003) concluded by saying that the very notion of centeredness in the classroom is questionable because of the amalgamation of classroom practices and theoretical intricacies. All in all, a student-centered approach comes with some challenges. Anyanwu and Iwuamadi (2015) summed them up in: "low quality education system, low level of pedagogical understanding, demands of the curriculum, and finally the assessment challenges" (pp. 354-355).

1.4.4 The Subject-Centered Theory

The *subject-centered theory* focuses on the content (Correia, 2011). It is based on the idea that knowledge is transmitted from the teacher to the learner. According to Monica Oprescu and Florin Oprescu (2012), "the Subject centered theories represent traditional approaches to teaching…They are also called 'transmission theory of teaching,' based on transferring information from the teacher to the student, focusing on the content proposed" (p. 114). Thus, on the one hand, the emphasis is placed on the subject; on the other, there is also a focus on the teacher who plays a key role in delivering knowledge.

1.4.5 Beyond Centered Classroom

1.4.5.1 The Socio-Cultural Theory.

The *socio-cultural theory*, a theory in modern psychology, focuses on the role of society vis-à-vis the development of the individual (Cherry, 2020). It emphasizes the link between the individuals who are progressing and their culture (Cherry, 2020). This focus on the individual and his or her culture is the result of a transition from learner-centered constructivism[24] to socio-cultural theory (Beverley, 2006). Unlike constructivism, which holds the view that learning occurs when the individual—by him- or herself—makes sense of the world through experience, the socio-cultural theory perceives learning as an intricate phenomenon that goes beyond the mere idea of an individual acquiring knowledge (Beverley, 2006). Rather, learning, from a socio-cultural perspective, is seen as "a function of ongoing

[24] Learner-centered constructivism (whether radical constructivism or social constructivism) focuses uniquely on the individual (Beverley, 2006).

transformation of roles and understanding in the socio-cultural activities in which one participates" (as cited in Beverley, 2006, p. 4). In this view, learning relies on "embodied predispositions" rather than mere "mental representations" (Shneider & Evans, 2008, p. 4). Implied in the foregoing is the fact that learning changes students as well as their abilities, awareness, and capabilities (Shneider & Evans, 2008). In this sense, it should be noted, however, that knowledge is constantly acted out and shared in a dynamic setting (Beverley, 2006).

Key component in the Piagetian's, the Vygotskian's, and later Rogoff's views is the concept of *development* (Rogoff, 1990). Whilst Vygotsky insists that development occurs through social interaction—characterized by a novice learner being guided by an accomplished individual—Piaget asserted that development emerges through the learners' "active exploration" (Serpell, 2008, p. 73). This means discovering not only the real and concrete world around them but also its people with whom they interact and share their understanding of the world (Serpell, 2008). From the Piagetian perspective, development involves a reconsideration of one's thoughts and views when one experiences a conflict between his or her existing views (their perception of the world around them) and new knowledge (Rogoff, 1990). The reconciliation between these two opposite poles, i.e., the existing and the new, is what Piaget terms *Equilibrium* (Seifert & Sutton, 2009, p. 34). Commenting on Piaget's theory, Vygotsky (as cited in Rogoff, 1990) wrote: "Development is reduced to a continual conflict between antagonistic forms of thinking; it is reduced to the establishment of a unique compromise between these two forms of thinking at each stage in the developmental process" (p. 140). For Piaget, this cognitive development is also the product of the "social interaction," which involves establishing equilibrium (Rogoff, 1990, p. 141). When two individuals interact, argued Piaget, they influence one another in the sense that both parties strive to reach common ground through settling their antagonistic views (Rogoff, 1990). Still, with respect to development, Rogoff (1995, p. 139) maintained that development occurs in three indivisible, interdependent *planes of analysis*. The latter, also

referred to as the three *foci of analysis* (Robbins, 2007, p. 48), include the "personal,"[25] the "interpersonal,"[26] and the "community"[27] processes (Rogoff, 1995, p. 139). The fact that these three foci of analysis are inseparable does not mean that they can't be dealt with separately—that each of them can be studied exclusively without reference to the remaining planes (Rogoff, 1995). Rather, each of the three planes of analysis can become the subject of analysis while the remaining foci are kept in the background (Rogoff, 1995). Rogoff (1992) explained:

> According to my 'mutually constituting' view, the aspects comprising a whole—such as children developing in sociocultural activities—can be considered separately as foreground without losing sight of their inherent involvement in the whole. Their functioning can be described without assuming that the functioning of each aspect is independent of the others. (p. 317)

The three interrelated planes, which respectively correspond to *apprenticeship, guided participation,* and *participatory appropriation,* are interconnected in the sense that each one of them is part of a process—a stage that one goes through to pass to another (Rogoff, 1995). Rogoff (1995) argued:

> Children take part in the activities of their community, engaging with other children and with adults in routine and tacit as well as explicit collaboration (both in each others' presence and in otherwise socially structured activities) and in the process of participation become prepared for later participation in related events. (p. 139)

It should be pointed out that making sense of any of these planes is hardly possible unless it is tested in the task at hand, i.e., the extent to which it is related to the task (Robbins, 2007). Robbins (2007) asserted: "One cannot interpret or understand any of these planes of analysis without seeing how it fits into the ongoing activity" (p. 48). The following is an

[25] Also called the "intrapersonal" process (Edwards, 2006, p. 239), it places emphasis on the children taking part in a socio-cultural task and the change in their participation as they perform (Robbins, 2007).

[26] The focus is on the individual's association with others (Robbins, 2007).

[27] Attention is focused on the socio-cultural aspects (Robbins, 2007).

elaborate explanation of Rogoff's contribution, i.e., the three developmental processes involved in the socio-cultural approach (Rogoff, 1995).

1.4.5.1.1 Apprenticeship.

The idea of apprenticeship refers to the individual's participation along with their companions in a socio-culturally arranged activity that seeks to improve the novices' full-fledged engagement in such activity (Rogoff, 1995). What Rogoff (1995, p. 142) terms "the metaphor of apprenticeship" is not limited to "craft apprenticeship" but rather goes beyond that to encompass all sorts of culturally arranged activities. As a matter of fact, apprenticeship focuses on the quality of the activity and its connection with the context where it occurs (Rogoff, 1995). It also places emphasis on the contributions of the novices and their partners to the evolvement of participation (Rogoff, 1995).

It should be noted that the metaphor of apprenticeship transcends the mere relation between an accomplished individual and a novice (Rogoff, 1995).[28]In fact, it connects one tiny faction[29]of society with specific activities[30]geared towards achieving goals that seek to relate that faction with individuals from outside (Rogoff, 1995).

The concept of apprenticeship does not merely imply a one-expert-one-novice dyad; rather, it refers to a whole group of beginners who inform and compete with each other as they integrate into a new field (Rogoff, 1990).[31]Beginners are not alike in terms of competence and skillfulness (Rogoff, 1990). As for the expert, he or she surpasses the novices regarding expertise, yet just like a novice, he or she is still developing knowledge and skills in his or her endeavor to assist and support the novices. Rogoff (1990) stated:

[28] Rogoff (1995) stated: "Apprenticeship as a concept goes far beyond expert-novice dyads; it focuses on a system of interpersonal involvements and arrangements in which people engage in culturally organized activity in which apprentices become more responsible participants" (p. 143).

[29] It includes individuals who inform and compete with each other in doing an activity with the presence of accomplished individuals (experts) who, likewise, are learning and improving as they involve themselves with others who have different experience in the activity (Rogoff, 1995).

[30] Apprenticeship focuses attention on "the community and institutional aspect of the activity" (Rogoff, 1995, p. 144).

[31] "An apprenticeship model would involve not only a novice and an expert, but also other novices and experts jointly engaged in the same activity over time" (Rogoff, 1990, p. 152).

> The "master," or expert, is relatively more skilled than the novices, with a broader vision of the important features of the culturally valued activity. However, the expert too is still developing breadth and depth of skill and understanding in the process of carrying out the activity and guiding others in it. (p. 39)

Skilled partners are able to boost the novices' level of thinking up to meet theirs. They can also assist the novices in their attempt to deal with the problem at hand by creating small, short-term goals so that these novices can tackle the smaller parts of the problem (Rogoff, 1990). Rogoff (1990) asserted, "Shared problem solving—with an active learner participating in culturally organized activity with a more skilled partner—is central to the process of learning in apprenticeship" (p. 39).

The picture that apprenticeship seeks to draw is that of accomplished individuals who help, compete with, and offer guidance to beginners in their participation in a cultural activity (Rogoff, 1990). Lave (as cited in Rogoff, 1990) argued, "Apprentices learn to think, argue, act, and interact in increasingly knowledgeable ways with people who do something well, by doing it with them as legitimate, peripheral participants" (p. 39). This is another way of saying that children advance their learning of their culture by means of guided participation, i.e., in the company of more accomplished individuals (experts). This perspective, which lays emphasis on the benefits that can be extracted from expert individuals, is relevant to Vygotsky's theory, the *zone of proximal development* (Rogoff, 1990).

1.4.5.1.2 Guided Participation.

Using what is called guided participation, adults can develop in children the mental tools, such as focus, memory, and problem-solving skills—all can help them succeed in educational domains like reading and writing (Petty, 2009). These mental tools can also help children build up social and problem-solving skills.[32] Teachers tend to overlook children's needs for social development, focusing instead on content areas, such as mathematics and

[32] The mental tools—focus, attention, and memory—as well as the problem-solving skills enable children to deal with the current issue at hand (Petty, 2009). According to Howes et al. (as cited in Petty, 2009, p. 81), "children use the same cognitive processes to complete a puzzle, participate in interactive story reading and form friendship with classmates."

writing. However, supporting children also means helping them develop social skills when they communicate with each other and with adults. As noted by Petty (2009), only those children with strong social skills do well in social situations—such as joining a play, gathering around the table, taking turns to use the sink, etc.—compared with other children who lack such skills. Therefore, in this particular case, the teacher can make use of what is called guided participation, an approach that enables pupils to learn to solve various social problems (Petty, 2009).

Rogoff and her fellow associates perceive guided participation as a process that teachers can use if they seek to help children communicate and join social activities with their peers (Petty, 2009). Guided participation—which is believed to be widely common, since underlying communication is a shared effort of participants and their partners to establish mutual understanding—connects that which already exists with the unknown (Rogoff et al., 1995). For Kirshner (2008), guided participation has two objectives: first, it stresses the role of the adults in constructing the developmental tasks. Second, it emphasizes children's active participation. Additionally, guided participation can enhance children's thinking skills (Petty, 2009). However, unless they interact with an accomplished adult, children will not be able to develop the skills needed to participate, say in a play, with other children (Petty, 2009). The two-word concept itself literally suggests the idea of participation accompanied by guidance. Rogoff (1995) elucidated this point: "The 'guidance' referred to in guided participation involves the direction offered by cultural and social values, as well as social partners; 2 the 'participation' in guided participation refers to observation, as well as hands-on involvement in an activity" (p. 142).

It should be mentioned that guided participation—also referred to as the "learner as cultural member" or "legitimate peripheral participation" (as cited in Rogoff et al., 1993, p. 1)—which is rooted in socio-cultural theory, is an updated version of Lev Vygotsky's

theory,[33] the zone of proximal development, which states that an adult (such as a teacher or a skilled peer) can help an incompetent learner acquire the skills and knowledge needed by providing them with a reasonable degree of support and assistance (Petty, 2009). According to Petty (2009), "within the ZPD [zone of proximal development], the teacher usually provides opportunities for children to begin at a certain point and then to build their skills by participating in meaningful activities" (p. 81). The zone of proximal development demonstrates the learner's abilities when he or she is accompanied by an expert partner; in other words, it states that learners acquire knowledge and skills when they communicate with skilled and proficient individuals (Vandermaas-Peeler et al., 2002).

Nevertheless, despite the striking similarity between Vygotsky's ZPD and Rogoff's guided participation, Rogoff asserted that guided participation focuses attention on the interdependence between the children's communication and the caregiver's (Scott, 2013). Rogoff also argued that the word "guided" is not limited to a person-to-person interaction; Scott (2013) illustrated: "A student working on a research report in isolation is still "guided" by the teacher, librarians, classmates, the publishing industry, and parents who help shape the writing of the research report as a cultural activity" (p. 3). In this sense the concept of guided participation goes beyond the Vygotsky's ZPD to incorporate the "non-verbal" modes of interaction; in other words, from the socio-cultural perspective, it takes more than language to learn a cultural activity (Scott, 2013, p. 3).

Besides the zone of proximal development, another process that is implied in the concept of guided participation is *scaffolding.* The term refers to the act of lending a suitable degree of assistance in order to develop the learner's skills. Assistance is to be served at a level that is not so demanding that the child (the learner) ends up discouraged (Vandermaas-

[33] Guided participation is quite similar to Vygotsky's theory in the sense that it stresses "routine, tacit communication and arrangements between children and their companions"; however, what makes it different from Vygotsky's ZPD is the fact that it is designed to "encompass scenarios of cognitive development," which are less important in the ZPD, particularly the sorts of communications between children in societies that do not prioritize scholastic discourse (Rogoff, 1995, p. 148).

Peeler et al., 2002). The process of scaffolding ends once the learner reaches mastery (Kirshner, 2008).

It is believed that the environments that encourage guided participation involve adults who appreciate children learning with each other—by themselves—and being completely engaged in the activities (Petty, 2009). Only when an accomplished adult provides assistance to promote autonomy and creativity can the result pay off for everyone (Petty, 2009). With the help of their caregivers and/or partners, children learn and improve the community's skills and knowledge (Rogoff et al., 1993). In this regard, community refers to a group of people who share "local organization, values, and practices" (Rogoff et al., 1993, p. 3). Dewey (as cited in Rogoff et al., 1993) wrote:

> There is more than a verbal tie between the words common, community, and communication. [People] live in a community in virtue of the things which they have in common; and communication is the way in which they possess things in common. (p. 3)

Rogoff et al. (1993) pointed out that what is to be expected throughout the different communities is: first, similarity in the underlying processes of guided participation; that is, those that involve connecting the actors' understanding of a situation and their companions' shared management of their participation, which can only be achieved through mental engagement (a question of who takes the role of the leader) and the joint contributions of both parties in order to put the activities into practice. Second, differences in terms of the balance of responsibility for teaching and learning—i.e., whether children are responsible for their own learning or it is the adults' responsibility to manage their activities. Notwithstanding, entrusting responsibility to the child depends on his or her development (Casey, 1991). What can caregivers do is simply adapt their communication to the child's skill level (Casey, 1991). The caregiver's demands and the child's skills are simultaneous;[34] that is to say, the more the child masters a particular task, the more demands are imposed on him or her (Casey, 1991).

[34] The child is an "active learner" who plays his/her part in the learning process as much as the caregiver (Casey, 1991, p. 337).

The caregiver's alteration of his or her interaction hinges on the child's chances of success at the last stage of the activity (Casey, 1991).

Emphasizing the joint engagement of participants and their partners—who interact while taking part in a socio-cultural collaborative activity—is not "an operational definition" that one can use to describe communication and understanding. Rather, it is intended to stress "the system of interpersonal engagements and arrangements that are involved in participation in activities" (Rogoff, 1995, p. 146). It should be pointed out that guided participation is not limited to the master-learner dichotomy, for it involves other members of the community, hence the importance of the "social milieu" or context—which is "an integral aspect of cognitive event, not a nuisance variable" (as cited in Mills et al., 2006, p. 185). Therefore, guided participation contrasts the behavioral and cognitive approaches which encourage a direct transmission of knowledge from the teacher to the learner in a sort of depositing process (Mills et al., 2006).

Beyond the teacher-centered-student-centered dichotomy is an approach that builds on the socio-cultural constructivist idea which states that learning occurs through guided participation in a socio-cultural activity (Mascolo, 2009). This is another way of saying that beginners learn by executing a socio-cultural activity, such as attending lectures, sitting an exam, doing some independent reading, and so forth. It is only through participation in socio-cultural activities that learning can take place (Mascolo, 2009).[35] As Mascolo (2009) put it:

> A person does not start off life as an individual and then come to be part of a culture; instead, persons step into and act within already existing socio-cultural process. Their participation in these activities provides the conditions for learning. (p.11)

It should be noted that the process of participation by itself will not thoroughly fulfill the goal of attaining "cultural knowledge" unless it is guided by a competent member of the culture (Mascolo, 2009, pp. 11-12). In this sense, the term guidance implies the accomplished

[35] Learning will not be achieved unless students have a basic linguistic competence that describes the knowledge of any field. In other words, learning involves taking part in "language-mediated learning activities," which are fashioned by a competent individual (Mascolo, 2009, p. 3).

individual's act of instructing, scaffolding, and assisting the novice learner (Mascolo, 2009). As far as the parental guidance of children is concerned, it includes implicit and supportive acts, such as stimulating, inspiring, and querying children, or explicit support like verbally instructing and/or modeling (Vandermaas-Peeler et al., 2002). Eventually, their guidance gradually diminishes as children achieve the desired learning outcome (Vandermaas-Peeler et al., 2002). In a study conducted by Vandermaas-Peeler et al. (2002)—which aims at analyzing how maternal guidance changes over time, by involving fourteen mothers and their preschool children in a baking activity for a one-year period while assessing the maternal guidance as well as the parent and child engagement—it is argued that parental guidance may be connected to the child being fully involved in the task at hand, on the other hand, extreme level of scaffolding suggests more parental control of the task.

1.4.5.1.3 Participatory Appropriations.

Relevant to the concept of guided participation is participatory appropriations, a process whereby learners build skills and knowledge as they act in their social milieu (Mascolo, 2009).[36] Considered separately, the noun appropriation means taking possession of something and owning it while the adjective participatory refers to students' active involvement and engagement in an activity. Thus, the term participatory appropriation is taking hold of "meaning and skills" stemming from students' participation in socio-cultural activities (Mascolo, 2009, p. 12). Participation in this sense refers to a student's actions vis-à-vis his or her educational environment, i.e., the teacher, the classmates, the book, or the class/lecture. There is no demarcation line between a teacher and a student, instead, there is a triangular liaison involving a teacher, an object, and a student (Mascolo, 2009).

In its simplest definition, participatory appropriation pertains to the change that the individual goes through in the course of his or her engagement with an activity; eventually, he or she becomes disposed to tackle the ensuing activities (Rogoff, 1995). Through their guided participation (interpersonal process) in an activity, the individuals change (personal process)

[36] Participatory appropriation "dissolves the boundary that separates participants from context" (Shneider & Evans, 2008, p. 3).

in such a way that they can successfully deal with subsequent events (Rogoff, 1995). This readiness to engage in another activity is born of its antecedent (Rogoff, 1995). This means appropriating from a previous activity what makes it possible to do a subsequent one (Rogoff, 1995). In Rogoff's (1995, p. 150) words, participatory appropriation is "the process by which individual [*sic*] transform their understanding of and responsibility for activities through their own participation." Rogoff (1995, p. 150) elucidated the notion of participation, she stated, "The idea of participation is that, through participation, people change and in the process become prepared to engage in subsequent similar activities." In this sense, children are like apprentices. The more they can deal with the challenges of the activities, the more they are suited to be part of the community, hence a process of becoming the proprietors of what is called "the system of cultural meanings," which is interchanged by the members of the "community," and which decides on its "practices" (Serpell, 2008, p. 74). The main goal of students, argued Serpell (2008, p. 74), is to appropriate "the system of meanings" and change it. Eventually, with the contribution of other community members, students create novel socio-cultural activities. Reflecting on children, Serpell (2008) stated:

> Children enter a cultural activity as novices and develop by virtue of appropriating the system of meanings that informs the activity. Initially they participate in the activities peripherally, and/or under the guidance of experts or old-timers, and their developmental appropriation of the system of meanings enables them eventually to participate more centrally and with greater authority as full-fledged members of the community of practice who can now claim the culture as their own. (p. 73)

Interestingly, just as the system of meanings is active and flexible, so too is the character of language that children acquire as they initially encounter it, then change it, and eventually appropriate it as they attempt to change the culture of their community (Serpell, 2008).

Regarding development[37] and learning, participatory appropriation states that children and their partners are codependent—they are associates, and their functions change flexibly (Rogoff, 1995, p. 151). The very act of interaction that purposes an agreement is "the substance of cognitive development" (Rogoff, 1995, p. 151). From the participatory appropriation's perspective, cognition is not a depository of stored possessions—like ideas, perceptions, and intentions. In fact, it treats these as dynamic operations which are far from being a repository of materials (Rogoff, 1995). The dynamic adjustments that occur amid the progression of a situation constitute the participatory appropriation's focal point (Rogoff, 1995). Rogoff (1995) argued, "Events and activities are inherently dynamic, rather than being static conditions to which time is added as a separate element" (p. 151). Unlike *internalization*—which involves transferring an object from the exterior and adjusting it so that it can suit the possessor's motives—participatory appropriation does not seem to draw a line between the outside and the inside, so rather than alienating the individual, it considers him or her as part and parcel of the activity (Rogoff, 1995, pp. 152-153). In Rogoff's (1995) words, "the term 'appropriation' [refers] to the change resulting from a person's own participation in an activity, not to his or her internalization of some external event or technique" (p. 153).

Contrary to internalization, which perceives development as a fixed process of knowledge transmission, participatory appropriation considers development as a changing and joint process connected with the involvement of people in "cultural activities" (Rogoff, 1995, p. 153). Another aspect that marks the difference between the two processes—i.e., the process of participatory appropriation and that of internalization—is time (Rogoff, 1995). With regard to internalization, time is clearly partitioned into "past, present, and future," each to be considered separately (Rogoff, 1995). From this perspective, the individual's past memories are stored in his or her mind to be later recovered and utilized in the present; eventually, the individual reinvestigates those memories in his or her present plans which are expected to be

[37] It is a "dynamic process, with change throughout rather than accumulation of new items or transformation of existing items" (Rogoff, 1995, p. 156).

carried out in the future (Rogoff, 1995). Rogoff (1995) asserted, "The links between these separate time segments are bridged in mysterious ways to bring information or skills stored at one point in time to use in another" (p. 155). As a matter of fact, when someone behaves based on his or her experience, that past of his or hers becomes the present (Rogoff, 1995). The person's past experience reinforces the present situation by getting it arranged (Rogoff, 1995). On the other hand, participatory appropriation is a continuum of happenings—anyone who takes part in socio-cultural activities transitions to the level at which he or she is able to tackle different activities (Rogoff, 1995). As Rogoff (1995) put it, "Participatory appropriation is ongoing development as people participate in events and thus handle subsequent events in ways based on their involvement in previous events" (p. 156). Still, participatory appropriation opposes the process of internalization which states that one searches for know-how or experience, then imports either of these as a static entity to his or her mind—to be later consulted for the sole purpose of proving its availability and/or existence in mind (Rogoff, 1995). The internalization perspective represents the individual as a "passive recipient" of an extrinsic socio-cultural input (Rogoff, 1995, p. 157), whereas from the participatory appropriation view, knowledge found in social, conjoint practice is not a fixed entity expected to be delivered to a passive recipient. It, rather, acquires a different form in the process of appropriation (Vygotsky et al., 1994). Rogoff (Casey, 1992) refers to this kind of knowledge as *procedural knowledge*, i.e., the know-how.

Procedural knowledge, the kind of knowledge which Rogoff believed is the most important factor in learning from expert individuals, refers to the act of performing a task rather than the information learned from it (Casey, 1992). As a matter of fact, it is about mimicking subconsciously the actions performed by competent individuals (Casey, 1992). In this regard, Rogoff (Casey, 1992) suggested non-verbal communication[38] as a way to connect the already-learned experiences and/or skills with those that are new and necessary to solve

[38] Rogoff believes that stressing speaking as the only means of communication between the adult and the child trivializes the importance of non-verbal language, such as eye contact and other physical gestures (Casey, 1990).

the problem at hand. An example of such communication is *facial expression*, a non-verbal signal given by the caregiver to suggest, for instance, danger, fear, or acceptance (Casey, 1992, p. 336).

To conclude, it is worth noting that participatory appropriation defines the individuals—not only are they part of the activity, argued Rogoff, but they are also fashioned by it (Shneider & Evans, 2008). As Shneider and Evans (2008) put it: "We are what we participate in" (p. 3). According to Shneider and Evans (2008), the activities we involve ourselves in and the devices we make use of whilst taking part in those activities shape and define us. This underlines the role of habits[39] in transforming the individual, thereby changing their identity and knowledge (Shneider & Evans, 2008).

1.5 Conclusion

The chapter has offered a glimpse into the ever-reigning theories of teaching. It started with defining the terms teaching and pedagogy. It has, then, proceeded to cover the centered classroom and deal with such key concepts as the teacher-centered approach, the student-centered approach, and the subject-centered approach. Finally, it has moved one step further beyond the centered classroom and put the spotlight on the socio-cultural theory.

[39] "Habits are activities that become unconscious when mastered; such activities might include driving a car, writing a shopping list, playing a sport, using a screwdriver, or selling cookies" (Shneider & Evans, 2008, p. 3).

Chapter Two

On Teaching Literature

2 On Teaching Literature

> What, then, happens in the reading of a literary work? The reader, drawing on past linguistic and life experience, links the signs on the page with certain words, certain concepts, certain sensuous experiences, certain images of things, people, actions, scenes. The special meanings and, more particularly, the submerged associations that these words and images have for the individual reader will largely determine what the work communicates to *him*. The reader brings to the work personality traits, memories of past events, present needs and preoccupations, a particular mood of the moment, and a particular physical condition. These and many other elements in a never-to-be-duplicated combination determine his interfusion with the peculiar contribution of the text.
>
> (Rosenblatt, 1995, The Literary Experience, para. 18)

2.1 Introduction

What is literature? What is it for? How is it approached pedagogically? This is basically what this chapter attempts to answer. It is not only about literature but about its teaching as well. Therefore, the chapter sets out to review all that is related to literature teaching ranging from literature per se—with its genres and features—to the approaches to teaching it.

2.2 Literature or Literariness

2.2.1 Literature

It is widely acknowledged that there is no clear and fixed definition of *literature*. The term itself is quite flexible. Many scholars desperately give their considerable attempts to define it, yet the definition is due to change, for one definition cannot comprise all the features that underlie such a concept. Skopečková (2014) noted:

> Literature represents an enormously varied and complex concept and the effort to define it is a never ending and highly complicated process resulting on the one hand

from a particular attitude or theory approaching it and on the other hand from the very heart of literary work. (p. 252)

Traditionally, the name literature refers to "those imaginative works of poetry and prose distinguished by the intentions of their authors and the perceived aesthetic excellence of their execution" (Rexroth, 2022, para. 1). According to the Oxford Learners Dictionary, literature is "pieces of writing that are valued as works of art, especially novels, plays and poems (in contrast to technical books and newspapers, magazines, etc.)" (Oxford University Press., n.d., Definition 1). The eleventh edition of Merriam-Webster collegiate dictionary considers literature as "writings having excellence of form or expression, or expressing ideas of permanent or universal interest" (Merriam-Webster., n.d., Definition 3).

Literature is described as not only a form of human expression, but also the organization of words that give pleasure; in fact, through words, literature elevates and transforms experience beyond mere pleasure. Literature can be classified according to a variety of systems. These include language, origin, genre, and the subject matter. However, it should be noted that the scope of literature is so vast that even writings, which are basically informative, such as journalistic writing, can be counted as literature for some scholars. Any form of writing can belong to literature, it is argued, as long as it possesses artistic merit; nonetheless, even *poetry* can fail to become literature if it does not have such aesthetic merit. The essay, which was once considered exclusively a piece of literature, now largely takes on the features of journalism. The opposite is also true with works like autobiographies, memoirs, letters, etc. which are now taken to be works of literature because of their aesthetic features (Rexroth, 2022).

2.2.2 Literariness

Literariness is a term coined by the Russian linguist and critical genius Roman Jakobson (1896-1982) (Gálik, 2011). Jakobson, also an important member of the formalist movement, reckoned that "the subject of literary science is not literature, but literariness, i.e. that which makes a given work a literary work" (as cited in Kheladi, 2013, p. 10). At its most

fundamental level "literariness is an outcome of our psychobiological inheritance that involves linguistic capabilities, feeling expression, and self deception" (Miall & Kuiken, 1999, p. 125), which contributes to the process of what is called *defamiliarization*[40]—another term advanced by the formalists. The idea of defamiliarization aims at restricting the notion of art. For the formalists, "art is just a laying bare of one's technique, and literature is a special use of language which achieves its distinctness by deviating from and distorting practical language" (Tung, 2007, p. 71). In other words, the formalists' aim lies in the distinction between the literary language and the non-literary one, such as the standard language. The former is a defamiliarized language and makes the reader well aware of the unfamiliarity that exists in literary texts.

Regarding the distinction between literary and non-literary works, René Wellek argued that "literary scholarship will not make any progress methodologically, unless it determines to study literature as a subject distinct from other activities and procedures of man" (as cited in Gálik, 2011, p. 428). What Wellek meant, in fact, was not aesthetics per se, i.e., "a philosophy of beauty and art, or the laws governing its manifestations" (Gálik, 2000, p. 2), but the embodiment of aesthetic values of the literary works (Gálik, 2011). For Juvan, "literariness is a flexible, historically, socially and culturally differentiated convention, derived from the immanent characteristics of some literary works" (as cited in Gálik, 2011, p. 429). However, Juvan contradicted Jakobson arguing that those who are very intrigued by the problems of literariness should recognize the fact that they are participants and/or collaborators in the process of creating not only the notions and conventions of literature but also the study of literature and culture (Gálik, 2011). The liaison between these two fields—literature and culture—gave birth to the now famous *comparative literature*[41] *and culture* (Gálik, 2011). Comparative literature and culture is so complex that Remak's colleagues quoted the words of Dante Alighieri, "Abandon all hope, ye who enter here," when describing

[40] "Literariness is constituted when stylistic or narrative variations strikingly defamiliarize conventionally understood referents and prompt reinterpretive transformations of a conventional concept or feeling" (Miall & Kuiken, 1999, pp. 122-123).

[41] "Comparative Literature is part of the comparative investigation of cultures" (Gálik, 2011, p. 430).

it (as cited in Gálik, 2011, p. 429). The complications arise out of "the invasions of often shallow cultural studies" (Gálik, 2011, p. 429). For Harold Bloom, comparative literature and culture is the product of pseudo-Marxists and feminists, as well as those influenced by Michel Foucault and other French theorists (Gálik, 2011).

2.2.3 Interliterariness

In his work, *Theory of Interliterary Process*, Dionyz Durisin argued that literariness is a sort of edifice of all relations and their intensity within literature, as well as their manner of interdependence in the different individual literatures, however, when such mutual relations go beyond the limit of individual literatures, literariness will then turn into *interliterariness* (Gálik, 2000). The latter has to do with transcending what is considered as regional and zonal literatures, therefore, deserting what is purely national or ethnic about literature and moving further beyond the boundaries of the individual literatures—contributing to what is called geoliterary development.[42] According to Gálik (2000),

> The concept of interliterariness is defended as both a guiding and unifying principle in so far as it is irreducible, relative, and encompassing. Interliterariness provides the universal concept of literature and the study of literature with an ontological grounding and epistemological justification. Literatures may therefore be compared and understood via a historical process and with respect to a systematic series of related literary facts across cultural boundaries, movements, and moments. Literature thereby remains an interliterary global community, one characterized by trans/formations. (p. 1)

To put it simply, interliterariness is a set of individual literatures that are in contact with one another. Thus, interliterary communities, such as the community of English and American literatures, or the communities of Slavic and Swiss literatures, etc. are in constant interaction with each other. The process goes as follows: individual literatures incorporate the foreign

[42] "Geoliterary development seems to be a new term in interliterary studies and represents the most recent state in the interliterary process. More recent concepts emerged based on the theoretical developments starting at the end of the nineteenth century, when the countries of Asia and North Africa began to respond to the literary and cultural impact of the West" (Gálik, 2000, p. 3).

impulses into their structure; eventually, filtering and/or selecting what is to be convenient and adequate (Gálik, 2000).

2.3 In Praise of Literature

2.3.1 Motivational Material

Most learners find reading literature more interesting than reading other materials such as textbooks (Hedgcock & Ferris, 2009). When reading literature, students can become so engrossed in the plot and characters that they get curious to carry on reading regardless of the difficulty of the language. What is more, their positive experience of reading will motivate them to read further self-selected material for pleasure. Rahman (2016) argued that by bridging between the content of the literary work and the readers' experiences, literature becomes a source of motivation. Literature motivates learners not only by revealing how the author really feels but also by evoking their experiences (Rahman, 2016). Moreover, when students finish reading a book, such as a short story or a novel with understanding, they will feel successful. Reading a literary work, with understanding, enhances students' confidence and motivation and pushes them to read further. McKay (1982) asserted, "To the extent that the students enjoy reading literature, it may increase their motivation to interact with a text and thus, ultimately increase their reading proficiency" (p. 531).

Literature also fosters personal involvement[43] in the reader. The moment the student reads the literary work, he or she becomes so absorbed that he or she will not care about the lexical items, phrases, etc. Therefore, the student's main concern becomes the story development. This enthusiasm to anticipate the event of the story has, in fact, a positive impact on the language learning process (Hişmanoğlu, 2005).

2.3.2 Literature and Culture

By and large, literature is "the capacity of groups to tell themselves and tell others about themselves" (Lakhdar Barka, 2013, p. 1). Along these lines, it might be noticed that literature functions cross-culturally. Unlike those, including Lazar (1993), who perceived

[43] Involvement or "Engagement," which is key to learning, usually occurs in the narrative conflict. That said, conflict is not limited to prose; it is also common in poetry (Keshavarzi, 2012, p. 555).

cross-cultural differences as obstacles that teachers should be aware of, others asserted that literature is a window into culture (Hedgcock & Ferris, 2009). Hoque (2007) argued that reading literature—which usually gives an account of a society—immerses students in the other's culture. Through literature, students discover the foreign culture, thus allowing for an understanding of the natives. According to Zhen (2012), literary works are representative of the author's society. It is through these pieces of art that one can learn about it.

Ultimately, one of the advantages of using literature in the EFL context is the transmission of culture.[44] Anyone who reads the Brontë sisters' works may learn about the social stratification of the nineteenth century. The one who reads Mark Twain's works, such as *Huckleberry Finn* or *Tom Sawyer* will know about the regional dialect and the culture of nineteenth-century America (Hedgcock & Ferris, 2009). Those who indulge themselves with reading Harper Lee's *To Kill a Mockingbird* will learn about African Americans' struggle with racial injustice (Hedgcock & Ferris, 2009, p. 248).

Stepanenko et al. (2021) argued that literature enhances students' knowledge about a particular society. As Zhen (2012) boldly put it, it is "the encyclopedia of a nation's civilization and culture" (p. 36). Charles Dickens, for instance, was always striving to draw our attention to important issues like the danger of industry in society, the horrible working conditions, child labor, and the government's incompetence regarding bureaucracy (The School of Life, 2016). James Joyce once said that each of his books is about Dublin, a city which he made universal in his works (The School of Life, 2016). De Caleya Dalmau et al. (2012) pointed out, "Literature provides exposure to the culture of its speakers by examining universal human experience within the context of a particular setting and the consciousness of a particular people" (p. 219). The study of literature, then, allows students to learn new ideas and adds to their understanding of concepts, cultural traditions, values, and issues in life. Lazar (1993) wrote, "Literary texts in English reflect the rich and fascinating diversities of our world. They are written by authors living in many different countries and widely divergent

[44] Culture is, basically, beliefs, ways of life, and the artistic expressions a society has (Rodríguez & Puyal, 2012).

cultures" (p. 16). This is another way of saying that the features of a particular society, such as history, traditions, wisdom, and other cultural beliefs are to be transmitted by means of literary texts. Despite the fact that the context in the literary works is just imaginary and fictional, students in their reading learn how characters of a particular novel see the world and reflect their thoughts and feelings. Through just visual literacy, students may learn about the features that shape a real society (Hişmanoğlu, 2005). Adler (1972) stated that literature generates personal involvement in the reader. For Adler (1972), personal involvement is nothing less than the very close contact that the reader has with the author, characters, and the vents of the story. From Addler's point of view, it seems that not only the learners' motivation would increase, but also his awareness and cultural understanding. Lovrović and Kolega (2021) argued that in order to be self-aware and empathic, students need to make personal interpretations of other cultures. In this regard, literary texts foster "cultural awareness," said Lovrović and Kolega (2021, p. 188).

Furthermore, when students are invited to give their own interpretations of a piece of literature, they base their interpretations on the "cultural context" and personal "experiences" (Lovrović & Kolega, 2021, p. 187). This not only contributes to their emotional engagement but also enhances their *intercultural competence*[45] (p. 187). This competence can be promoted by using two sorts of literary texts that deal with L1 and L2 cultures, in which case cultural matters can be brought up and discussed from different angles (Lovrović & Kolega, 2021). Lovrović and Kolega (2021) stated, "Literature provides readers with access to foreign cultures and languages, offering a new perspective in the globalized world" (p. 187).

It is worth mentioning that literature is convenient for ELT (English language teaching) owing to the fact that it attends to some difficult cultural matters. In the words of Lovrović and Kolega (2021), "Since literary texts frequently deal with various cultural issues, they can serve as a widely available primary source for the English language classroom" (p.

[45] "The ability to ensure a shared understanding by people of different social identities, and their ability to interact with people as complex human beings with multiple identities and their own individuality" (Byram et al., 2002, p. 10).

187). What enables students to grasp the intricacies of the foreign culture is the fact that people—belonging to the same society—can make different culture-based interpretations (Lovrović & Kolega, 2021). Lovrović and Kolega (2021) maintained that the act of interpreting hinges upon meaning-making paradigms which are embedded in the culture. As there are myriad interpretations implied in the literary work, different kinds of views are voiced, which eventually creates a tripartite discussion involving the text, the teacher, and the students. "Interaction"[46] constitutes the crux of the *communicative approach* which postulates that language is acquired through communication (Rahman, 2016, p. 160). This approach, when applied to literature, informs students about the culture of the foreign country's language (Rahman, 2016). In literature, readers encounter the language of the natives; they familiarize themselves with various "forms" and "functions" (Rahman, 2016, p. 162). Eventually, they enhance their communicative competence (Rahman, 2016, p. 163).

In short, because literature is associated with society (Zhen, 2012), it develops students' socio-cultural knowledge which is, otherwise, unlikely to be acquired by other means. Since language is bound up with culture in the sense that the former transmits the latter, literature becomes vital in language teaching; in other words, literature becomes synonymous with culture (Keshavarzi, 2012). In this regard, Al-Mahrooqi (2012) wrote, "Literature is indispensable for teaching target language culture, providing as it does an endless store of authentic material" (p. 172).

2.3.3 Critical Thinking Skills

Sharma et al. (2022) defined *critical thinking* as "the process of independently examining, synthesising, and evaluating knowledge as a guide to conduct and beliefs" (p. 7). For Hofmeyr (2018), there is no established definition of the concept of critical thinking, yet it is easy to distinguish the central concepts that surround it: higher-order thinking, inference,

[46] By interacting with the text the student learns about him- or herself and forms a "personality" (Atek et al., 2021, p. 398).

objectivity, and intellectual autonomy.[47] All things being equal, critical thinking is very useful when it comes to problem-solving as one has to weigh up before making any decisions. It is clear and rational thinking about doing or believing in something; it is about undertaking reflective and independent thinking. Critical thinking is mistakenly considered as the process of accumulating information. In fact, someone who thinks critically can not only infer conclusions from facts that he or she knows but also solve problems. Critical thinking is not about being argumentative and critical of other people (Lau & Chan, 2018). It is, however, a matter of examining, evaluating, and rebuilding the quality of one's thinking (Popova, 2014). As far as literature is concerned, it is quite obvious that it is centered around themes, which are timeless and universal, and since these themes evoke memories and elicit different opinions, they are thought of as the best way—and a shortcut, so to speak—to promote critical thinking skills (Hedgcock & Ferris, 2009). Abida (2016) argued that "having literature in the teaching and learning process can create the process of critical thinking for students will practice expressing opinions, drawing inferences, explaining cause-and-effect relationships, comparing facts and applying ideas they have gleaned from literature to new situations" (p. 14). Finally, Hofmeyr (2018) pointed out that literature can encourage critical thinking in different ways, regardless of the type of reading one indulges in. These are: questioning, creative thinking, objectivity, awareness of the social structures, and intellectual independence.

2.3.4 Literature and Language

Literature develops linguistic knowledge (Zhen, 2012). In fact, it serves as a tool that helps learn a language (Atek et al., 2021). When it comes to language learning, literature turns out to be useful for the following reasons: (a) it promotes engagement with the text; (b) it provides context-based communication,[48] which makes it a genuine linguistic material; (c) the reading progression overrides what individual words, phrases, and sentences mean; and (d)

[47] "Literature can also teach learners critical independence - how to discern the true from the false, how to examine one's own values and beliefs alongside those of others" (Al-Mahrooqi, 2012, p. 172).

[48] In literature, learners unearth the meaning just through the context (Hoque, 2007)

literary texts cater for learners in terms of lexis, syntax, and discursive functions (Rahman, 2016).[49]

It is admittedly established that the fundamental distinction between the literary text and the non-literary one rests on the complex and idiosyncratic use of the language, and unless the *literary devices*,[50] such as the metaphor, hyperbole, irony, etc., are properly understood, the EFL students are unlikely to achieve full understanding and correct interpretation of the text. It is those elements of creativity that render the text more interesting and unique (Hedgcock & Ferris, 2009). Hedgcock and Ferris (2009) noted that literature exposes readers to the complexity and the style of language.[51] They reckoned that literature yields a context in which the lexical items become easy to remember. They added that students become not only familiar with the syntactic structures but also capable of brunching out ideas when reading. Additionally, Elliot (1990) believed that the learner, when reading literature, he or she may run into words that help him or her express emotions.

Finally, literature is perceived to be an authentic material,[52] because the language used in the real-life context, such as timetables, newspapers, magazines, and so forth, is usually found in literary works; thereby, if learners are exposed to such input, they will learn to cope with the language intended for the natives, such as colloquial language; eventually, they will get familiar with the linguistic forms and the communicative functions (Hişmanoğlu, 2005).

2.4 Against Using Literature

Not all scholars agreed upon using literature in the EFL context, for there are others who stood in opposition to that. One of these notable figures is Littlewood (1986) who argued that "there is at present a high degree of uncertainty about the role of literature in a foreign

[49] "Literature represents the ultimate level of the language in terms of vocabulary, structures, expressions, variety of usages and the richness of sayings. Such a resource clearly becomes indispensable for language teaching" (Bağatur, 2015, p. 531).

[50] Known as figures of speech, they are the smallest units of meaning. From a Discourse study perspective, they are called textual segments (Lakhder Barka, 2013, p. 1).

[51] In his bewildering novel, *Finnegan's Wake*, James Joyce came up with an unconventional version of English, to which he attributed the term *Tower of Babel*, by combining linguistic elements of more than forty languages, hence the words: hereweareagain (meaning here we are again) and Funferall (it means fun for all or fun funeral) (The School of Life, 2016).

[52] "Literature provides students with an incomparably rich source of authentic material over a wide range of registers" (Elliot, 1990, p. 198).

language course" (p. 77). Sell (2005), in turn, argued that literature is irrelevant to students' history, culture, language, and society. Teaching a foreign language, he argued, ought to involve real social situations. In this line of argument, literature is not authentic—i.e., based on reality. It is, rather, an artistic product. Sell's (2005) next argument is that teaching literature is teacher-centered; that is to say, the teacher assumes the role of the dominant when delivering knowledge—his or her knowledge being more important than his or her students'. This is more prevalent in a class where the subject of literature dominates the content of that class. Moreover, it has been noted that teachers who do not use literature in their foreign-language classes—since they themselves were not taught language through literature—would rather stick to traditional approaches to learning (Krasniqi & Muhaxheri, 2019).

Linguistically speaking, literary texts are perceived to be inadequate for both teaching and learning because of their complicated structure and hard vocabulary. At the level of syntax, literary texts are often considered syntactically difficult because such texts go off the conventions of Standard English. Literary texts, especially the old ones, have an old-fashioned vocabulary which does not exist in modern English. Any language learner or teacher could detect irregularity in literature which is more evident in poetry since the form of the poem deviates from the ordinary norms of speaking and writing (Robson, 1989).

Phonetically speaking, it is believed that literature covers many instances where there is a deviation from the normal phonological and phonetic system; in fact, some words cause confusion for learners because of the change they had—whether a change in pronunciation or meaning. The literary texts then become sources that language learners should be careful when dealing with (Khatib et al., 2011).

Another reason that many scholars stick to when they advise against the use of literature is the difficulty in selecting materials. The selection of literary texts is quite difficult for teachers and students (Khatib et al., 2011). Language proficiency, besides learners' age, gender, and prior knowledge, is to be taken into consideration by the teacher for the sake of selecting a suitable material. Moreover, some text characteristics should be considered as

well, for instance, whether the text is old or not. Students, also, should be familiar with a given genre, otherwise, they will face difficulties in understanding the text; by way of illustration, books like James Joyce's *Ulysse*s or Shakespeare's *Hamlet* are extremely difficult for beginners, therefore, the teacher ought to select a proper and appropriate text for them (Khatib et al., 2011). Still, many scholars have agreed upon the fact that literature does not have much to give to learners in their academic field and that the aesthetic values of literary texts do not have priority over educational goals. In this regard, McKay (1986) argued, "The study of literature will contribute nothing to helping our students meet their academic or occupational goals" (p. 177).

When it comes to culture, a controversy arises concerning whether it is necessary to use the culture of L1 or that of L2. One of the advocates of the idea of using the L1 culture is Tomlinson who assured that the L1 topics and themes are tools that serve to humanize textbooks. Others, on the other hand, consider language and culture as two sides of the same coin. Still, others believe that treating both L1 and L2 in a contrastive way will help students notice the discrepancies between them; hence, students gain respect for both cultures (Khatib et al., 2011).

By and large, despite the fact that a number of advantages can be gleaned from literature, the latter does not seem to contribute much to foreign language learning, for other products of the culture, like songs and ads, can almost offer the same advantages (Sell, 2005).

2.5 Textual Interpretation

2.5.1.1 Hermeneutics.

Hermeneutics is the "science of interpretation" (Fry, 2012, p. 27). It had its origins in the series of attempts made to interpret the "Homeric epics" by explaining its ancient language (Culler, 2019, p. 306). Etymologically, the term hermeneutics can refer to Hermes (Fry, 2012).[53] Historically, the romantic era was characterized by the need for "literary hermeneutics" (Fry, 2012, p. 30). At that time, meaning became more important and complex,

[53] Hermes is the god of language and communication in Greek mythology (Fry, 2012).

and literature, some readers believed, started to downplay religion (Fry, 2012). However, it was the Protestant Reformation—where some people felt concerned with the bible and its interpretation—that contributed to the development of hermeneutics (Fry, 2012). Nevertheless, hermeneutics transcended religion to encompass law, so the rules established by one's experience with the interpretation of sacred texts were used to interpret other sorts of texts whose meanings are as much important (Fry, 2012).

Admittedly, hermeneutics is "interpretivist"; that is to say, it is concerned with textual interpretation and comprehension (Webb & Pollard, 2006, p. 31). Ricoeur (1981) defined interpretation as "an activity of discernment which is exercised in the concrete exchange of messages between interlocutors, and which is modeled on the interplay of question and answer" (p. 4). It is worth mentioning that hermeneutics is called upon in a particular domain whenever there is an interest, on the part of readers, in finding out the meaning of some fundamental pieces of writing (Fry, 2012).

Unlike poetics, which looks for those conventions and rules that render the text meaningful and impactful, hermeneutics seeks out the meaning of the text (Culler, 2019; Fry, 2012). For Schleiermacher, one of the pioneers of hermeneutics, the goal of hermeneutics is mainly to understand the text (Webb & Pollard, 2006). In a nutshell, hermeneutics asked what a reader is, how reading is performed, how certain the reader is that a particular interpretation is valid, what the experience of reading is like, and how the text is confronted (Fry, 2012).

2.5.1.1.1 The Hermeneutic Circle.

The *hermeneutic circle* represents the process of interpreting texts in which the reader seeks to understand only portions of the text through forming the general idea or meaning of the whole text, which, in turn, is reformulated based upon the new understandings of those portions (Warnke, 2019). As Eco (1992) put it, "The text is an object that the interpretation builds up in the course of the circular effort of validating itself on the basis of what it makes up as its result" (p. 64).

2.6 Text and Structure

2.6.1 Formalism

Formalism was inspired by "Russian Futurist Poetry" (Brown, 1974, p. 246). It was active in the OPOIAZ (the Petersburg Society for the Study of Poetic Language) and the MLK (Moscow Linguistic Circle) (Fore, 2011, p. 316). The concept is vague. It describes interest in form (James, 2008). According to (Wolfreys et al., 2006, p. 43), it "refers to the critical tendency that emerged during the first half of the twentieth century and devoted its attention to concentrating on literature's formal structures in an objective manner." The label "formalist" was coined by OPOYAZ's opponents. The advocates of the movement would rather be called "specifiers" (Erlich, 1973, p. 627), as they find the label attributed to them offensive and unrepresentative of their ideals (Steiner, 1984).

The formalists were a group of people belonging to different fields: literary criticism, linguistics, etc. Besides their emphasis on the text, their scope also encompassed various means of "cultural expression," such as films and journalism (Fore, 2011, p. 315). The formalists sought to reveal the formal features of literature in order to understand how words turn into art (Degeorge, 1977). As matter of fact, the Russian formalists attended to some theoretical issues regarding literature and poetry attempting to answer the questions: What is the poetic function of words? How do words become literature? All in all, the formalists were interested in the fashioning of literature—how it is made up (Fry, 2012).

Formalism had an impact on the subsequent movements, such as *New Criticism* and *structuralism* (Fore, 2011, p. 319). Like the New Critics, the formalists believed that the literary work is independent of its author (Kernan, 2011). Additionally, just as New Criticism, formalism, too, emphasizes the wholeness of the poem—along with the fact that it cannot be paraphrased—and recognizes its ambiguity,[54] namely the "conflict-structures" effect (Erlich, 1973, p. 637). While formalism deals with the question of how the text means what it means, structuralism investigates how the text becomes a sign (McManmon, 1990). In

[54] Ambiguity refers to the inexactitude of meaning, particularly when many interpretations seem reasonable (Maniyar & Jamadar, 2016)

fact, the structuralists examine the literary work to identify the devices[55] that make it. They observe the elements that contribute to "literariness"[56] (Degeorge, 1977, p. 23). "What, then, is literariness? Asked Fry (2012, p. 88), "it is the sense in which those devices of a text that call themselves to our attention are demonstrably innovative, or what Shklovsky calls "palpable": the way they shake up perception because we're not used to seeing them" (Fry, 2012, p. 88).

Defamiliarization is making the familiar "strange" (Degeorge, 1977, p. 23). "Rather than translating the unfamiliar into the terms of the familiar, the poetic image 'makes strange' the habitual by presenting it in a novel light, by placing it in an unexpected context" (Erlich, 1973, p. 629). "The roughening of the verbal surface," hailed as indispensable to "defamiliarization," interferes with the interpretation of meaning, and the rationale for this interruption is what the formalists are interested in (Fry, 2012, p. 83). "The roughening of textual surfaces" contributes to the defamiliarization of "automated perceptions"[57] so as to become aware of the "nonsemantic" facet of language and to renew one's vision of the world through language devices that rid the objects of their familiarity (Fry, 2012, p. 87). Fore (2011) stated, "Through distortion and exaggeration, defamiliarization draws attention to the construction and conventionality of the work and increases the reader or auditor's awareness of the material support of the aesthetic object" (pp. 316-317). The goal of art, argued Shlovsky, is to distort the nature through the "devices"—such as rhythm and rhyme—that are available to the artist (Degeorge, 1977, p. 23). Nevertheless, the formalists understood that poetry, besides the sound property, is characterized by the presence of an array of meanings (Erlich, 1973, p. 631).

[55] A device is a "mechanism for defamiliarizing habituated perception" (Fore, 2011, p. 317). According to Shklovsky, an original piece of poetry rests upon an original use of language—i.e., using "devices" to render the language special and unique (Lesic-Thomas, 2005, p. 9).

[56] Not long after its creation, formalism laid an emphasis on "literariness"—those features that are independent of the biography of the author and the culture's history (Lesic-Thomas, 2005, p. 10). According to Shlovski, the role of art lies in its opposition to the disposition to automatize perception (Fore, 2011, p. 316).

[57] *The automatization of perception* refers to the inability to perceive one's surroundings (Fry, 2012, p. 87). Wallace Stevens wrote that poetry ought to "make the visible a little hard to see" (as cited in Fry, 2012, p. 87).

The formalists disposed of the form-content dichotomy arguing that it does not perceive literature scientifically, hence ascribing the text to such fields as philosophy, theology, politics, etc. By focusing on form, the formalists endeavored to save literature from the discipline-based critical approach.[58] The goal of the formalists was to make literature autonomous and independent from non-scientific disciplines by emphasizing the form over the content—they believe that the form fosters the "autonomous" features of the literary text (Lesic-Thomas, 2005, p. 9).

The Russian formalists repudiated the way the symbolists[59] approached poetry, which consisted of subjective responses to the literary work or reflections upon the author and the literary movement while excluding the work entirely (Degeorge, 1977). For Trotsky the interest in form is a sort of "aestheticism," which rejects history, particularly "class struggle" (Fry, 2012, p. 86).

The New Critics, too, emphasized "form" and considered it as a device that convolutes meaning which, one way or the other, remains an objective. On the other hand, the formalists' main interest is in how "literariness" or its "devices" can be used not only to prevent finding out meaning but also to alter one's perception of meaning (Fry, 2012, p. 83). In this regard, Fry (2012) argued:

> Although the New Critics and Wolfgang Iser are likewise interested in the roughening of form, they value it for hermeneutic purposes. It slows us down, yes, but this slowing down allows us to arrive at a richer meaning. The formalists, on the other hand, are concerned only with what they consider to be a scientific understanding of how the parts of a literary text intersect formally. Temporarily, then, as we advance through the course, we'll suspend our interest in meaning and focus instead on how something literary is made. (p. 84)

[58] It is based on a mix of disciplines, such as philosophy, culture, and psychology (Lesic-Thomas, 2005).

[59] The formalists' opponents—the symbolists—believed that poetry is composed of "imagery" and thought patterns created through a process which originates in the realm of the unconscious and is backed up with "sound" and "language" (Fry, 2012, p. 87). For the symbolists, language is "subsidiary to imagery and thought" (Fry, 2012, p. 87).

While hermeneutics[60] is concerned with the feasibility of a meaningful verbal exchange, formalism is focused on "literariness" which overlooks communication—though it is subsidiary to it—pursuing instead a different goal (Fry, 2012, p. 83).

2.6.2 New Criticism

New Criticism is an approach to literary interpretation. It focuses attention on the examination of literary works—particularly poems—that are perceived as complete in themselves. Therefore, it seeks wholeness which is characteristic of text only (Delahoyde, n.d., para. 3). The text is characterized as having "texture." Its message and the way it is delivered are two sides of the same coin. The goal of New Criticism is to demonstrate how textual elements, regardless of whether they disagree, can be juxtaposed to make up a complete entity (Maniyar & Jamadar, 2016). The New Critics believed that the literary work is "autotelic" and independent. That is to say, aesthetics constitutes its whole, so all that is based on socio-cultural factors is secondary (Maniyar & Jamadar, 2016). From this perspective, the author's motives are to be taken for granted, and meaning resides in the text only, i.e., it is completely divorced from the intentions of the author and the psychological impact that weighs upon the reader (Maniyar & Jamadar, 2016).

Simply put, New Criticism emphasizes the cohesion of the text—even if implicitly. When the reader recognizes the text's structural elements, he or she can analyze and interpret the text by the close reading technique (Mambrol, 2021, para. 2). Richard's elaboration of the four types of meaning found in the poem—sense, feeling, tone, and intention—paved the way for the so-called "close reading" (Childs, 1993, p. 122). *Close reading* stems from the idea that the literary work is independent, and its value hinges on the work per se, i.e., the work's language and form. In this view, the text outmatches both the author and the reader (Maniyar & Jamadar, 2016). The New Critics argued against what is called *surface reading*—as it explores only the tip of the iceberg—suggesting instead that a text has rather much to

[60] Hermeneutics seeks to determine meaning which is usually referred to as "the subject matter" (Fry, 2012, p. 83). This meaning emphasizes the "content" (Fry, 2012, p. 83).

say, and it is only a matter of analyzing it while taking into consideration the literary devices[61] (Mambrol, 2021, para. 4).

The difficulty to discern the difference between the text and the reader's response (be it emotional or psychological) is referred to as *affective fallacy*—unlike the *intentional fallacy* which blurs the line between the author's intention and the effect of the text upon the reader (Mambrol, 2021, para. 1). In other words, when the reader associates the text's meaning with the author's intention, the result would be an intentional fallacy. On the other hand, making interpretations based on the readers' reactions—whether they are emotional or psychological—is referred to as the affective fallacy (Delahoyde, n.d., para. 3).

It should be noted that New Criticism is also known as *ontological criticism*, *contextual criticism*, and *intrinsic criticism*. Ontological in that it views the literary text as an objective and autonomous form of meaning. Contextual suggests that the work is limited in itself —by its context. Intrinsic in the sense that it is complete; it includes all that contributes to its comprehension and interpretation (Maniyar & Jamadar, 2016, p. 136).

Regarding its origin, New Criticism can be traced back as far as the dialectics between Aristotle's "form" and Plato's "content." It also has its origin in the Kantian philosophy—which emerged by the end of the 18th century—and Coleridge's ideas that came to light in the 19th century. Later Kant's work *Critique of Aesthetic Judgement* would inspire the formalists to postulate that "art can stimulate a special kind of cognition," which is not founded upon "logical reasoning" (Maniyar & Jamadar, 2016, p. 132). Then, New Criticism became bound to I.A. Richards, William Empson, and T.S. Eliot (Mambrol, 2021, para. 3). In this regard, Childs (1993) stated that it is "an approach to literature extrapolated from the often discrete literary theories and critical practices of British literary critics" (p. 120). However, the concept of New Criticism would gain recognition until John Crow Ransom published his book *The New Criticism* (Maniyar & Jamadar, 2016, p. 129). Between the 1940s and the 1960s, New

[61] Colman (2007) mentioned that "literary devices are techniques such as diction or word choices; metaphors; repetition; and telling details that are used to create a particular effect or evoke a particular response" (p. 264).

Criticism was basically the main device used to analyze literature. The period of the Cold War saw its success in high schools and colleges (Delahoyde, n.d.; Mambrol, 2021; Maniyar & Jamadar, 2016). Though it has some empirical and positivistic features, New Criticism stood up against *empiricism* and *positivism*—both reflect the intellectual upheavals that took place in the 19th and 20th centuries (Childs, 1993, p. 124).

With regard to poetry, the New Critics singled out the poem and put it under the microscope. Maniyar and Jamadar (2016) said, "Although New Critics applied their principles of literary study to many genres in literature, they held poetry in high regard, viewing it as the best exemplification of the literary values they espoused" (p.137). Poetry simulates reality using a non-scientific discourse that is exhaustive in itself. Brooks argued that "the good poem is a simulacrum of the oneness of reality and so the poet's task is 'to unify experience'" (as cited in Childs, 1993, p. 122). To this end, *paradox*[62] comes across as a unifying tool that juxtaposes "opposites" (Childs, 1993, p. 122).

A poem is supposed to be read thoroughly as a "whole." This means that parts of the poem cannot be detached from it. This also insinuates that a poem cannot be paraphrased (Britannica, T. Editors of Encyclopaedia, 2018). Form and context are inextricably linked, and the reading experience itself becomes meaning; that is why a poem, if paraphrased, would lose its original, intended meaning (Britannica, T. Editors of Encyclopaedia, 2018, para 3). In this regard, Childs (1993) asserted, "To paraphrase the poem as a statement about its action, therefore, is to refer to something outside it and so to deny its autonomy" (p. 121). Therefore, paraphrasing a poem is synonymous with rejecting its "autonomy" since extrinsic aspects are involved in the process (Childs, 1993, p. 121). According to Wimsatt and Beardsley,

> The meaning of a poem is internal, determined by what is public linguistic fact—grammar, semantics, syntax—and not by what poet might reveal in conversation,

[62] Paradox is a statement that results in an illogical conclusion (Maniyar & Jamadar, 2016). According to Cleanth Brook, paradox is rooted in the essence of poetry. That is to say, it is an integral part of it. In poetry, truth is understood exclusively in relation to paradox (Maniyar & Jamadar, 2016).

> letters or journals concerning their intentions (often the focus of traditional positivistic or historical scholarship). (as cited in Childs, 1993, p. 120)

What New Criticism, structuralism, and formalism have in common is their attitude towards history in general and ideologies in particular—the belief that a poem should be independent of those historical factors (Childs, 1993). New Criticism shares with structuralism the belief that the referential function of language, unlike the emotive one, is unconcerned with poetry (Childs, 1993). I. A. Richards distinguished between "referential language"[63] and "emotive language."[64] He argued: "We may either use words for the sake of the references they promote or we may use them for the sake of the attitudes and emotions which ensue" (as cited in Maniyar & Jamadar, 2016, p. 132).

Just as Russian formalism, New Criticism too advocates the autonomy of the poem and distinguishes between the poetic language and the non-poetic one (Childs, 1993). In its quest to scientify literature—i.e., to establish a scientific approach to interpreting and assessing literary works—New Criticism makes use of technical vocabulary (Maniyar & Jamadar, 2016). While poetry makes use of figurative language, science takes language literally. According to Tate, "poetry is a more general simulacrum of reality: a construction of reality (whatever it be) in language that, as poetry, is a more complete mode of utterance than scientific language" (as cited in Childs, 1993, pp. 121-122).

From science, statements are born. Poetry, on the other hand, produces pseudo-statements.[65] While the statement bears out its claim with factual evidence, the pseudo-statement, through metaphors, conveys the poet's emotions and beliefs (Maniyar & Jamadar, 2016). Moreover, poetry has a macro-view of things, while science has a micro-perspective. Unlike the poet, the scientist is interested in the practical aspect of things. From the New

[63] Refers to objects (Maniyar & Jamadar, 2016).

[64] Emotive language appeals to emotions (Maniyar & Jamadar, 2016).

[65] "Pseudo-statements are pivotal points in the organization of the mind, vital to its well being, have suddenly become, for sincere, honest , and informed minds, impossible to believe. For centuries they have been believed; and now they are gone, irrecoverably; and the knowledge which has killed them is not of a kind upon which an equally fine organization of the mind can be based" (Ayers, 2008, p. 31).

Critic perspective, science is the opposite of poetry. The first is more direct and explicit; the second is ironic and oblique (Maniyar & Jamadar, 2016).

All in all, New Criticism emerged as a counter to the then-predominant biographical and historical approaches to literary criticism which used to interpret the literary text based on its biographical and historical context. The New Critics criticized the traditional, historical approach for having committed two sorts of fallacies: the intentional fallacy and the affective fallacy. The former refers to the act of acknowledging the intention of the author, while the latter concerns associating meaning with the reader's emotional response (Maniyar & Jamadar, 2016).

Finally, New Criticism seems to work effectively only around poems. The Achilles' heel of this approach is that it cannot attend to other types of texts. To top it off, New Criticism came under criticism for the fact that it casts the reader, the author, and the context off the scope of its investigation (Mambrol, 2021, para. 5). By the 1970s, New Criticism faded away and declined (Britannica, T. Editors of Encyclopaedia, 2018, para. 2). Despite the fact that it is no longer omnipresent in the American universities, some of its forms, such as close reading, are still prevalent in literary criticism (Maniyar & Jamadar, 2016).

2.6.3 Stylistics

Stylistics is the act of studying literature by means of linguistics (Krishnamurthy, 2012; Verma, 2015). Verma (2015) stated: "Stylistics by defining literary studies as a linguistic subject provides a way of integrating the two subjects, English language and English literature which are commonly taught in isolation one from the other" (p. 334). As a matter of fact, the term comprises "style,"[66] designating "criticism," and "-istics," which is a reference to linguistics (Rankhambe & Patil, 2016). For Widdowson, "stylistics is an area mediating between the two" (as cited in Rankhambe & Patil, 2016, p. 2). Thus, stylistics becomes a focal point on which these two converge (Rankhambe & Patil, 2019).

[66] In literature, style refers to how words, sentences, etc. are used to produce a certain effect, hence fulfilling the author's intention (Tahmasebi, 2019). According to Tahmasebi (2019), "style is the repetition of a specific selected pattern, this selection can be done consciously or subconsciously" (p. 10).

What makes stylistics different from linguistics is the fact that the former deals with the identification of the different ways the author adopted to construct his or her text—so it is more about the style and the voice of the author, just like the literal sense that the word stylistics suggests—while the latter has to do with the way in which words are organized (Khattak et al., 2012). The rapport between language and literature is similar to that of childhood and manhood—just as it is impossible for manhood to precede childhood, so too literature can't anticipate language (Khattak et al., 2012).

Whilst literary stylistics focuses on literary features, linguistic stylistics experiments with the text linguistically, i.e., it conducts a linguistic analysis of the text (Krishnamurthy, 2012). This means that it is concerned with analyzing language forms (Shahid, 2020). Thus, stylistics is vague since it does not stem from language only but from literature too (Shahid, 2020), i.e., it is connected with literature and language (Shahid, 2020; Tahmasebi, 2019). In fact, stylistics connects language and literature (Tahmasebi, 2019). From this perspective, language is not limited to "symbols"; rather, these are expected to be deciphered in order to find out about the meaning (Tahmasebi, 2019, p. 11). Simply put, stylistics means interpreting literature through language (Tahmasebi, 2019).

2.6.3.1 Stylistics and Language.

Language is part and parcel of literature. Stylistics perceives literature as a "communicative discourse" (Gonzales & Flores, 2016, p. 98); its goal is to give the text a communicative character (Myo, 2021). As Rankhambe and Patil (2019) put it: "The aim of stylistics is to characterize text as a piece of communication" (p. 3). However, since communication is not the unique function of language, it also acts as a literary work's "artistic medium" (Gonzales & Flores, 2016, p. 98).

To use language as a means to conduct an analysis of ideas is to engage in stylistics. This means bridging the gap between literary criticism and linguistics[67] (Gonzales & Flores, 2016; Rankhambe & Patil, 2019). In Gonzales and Flores's (2016) words, stylistics is "the

[67] Linguistics is a requisite for literary criticism since it fosters in learners the appreciation of literary work with all its characteristics ranging from phonology to lexis and syntax (Gonzales & Flores, 2016).

study of literary discourse from a linguistic orientation" (p. 98). Hence, the stylistic approach investigates the role of language in the creation of authentic utterances (Gonzales & Flores, 2016).

2.6.3.2 Stylistic Analyses.

Commonly known as *linguistic criticism*, stylistics analyses the "linguistic features" present in the literary text. Whilst the linguist deals with language objectively, the literary critic conducts his or her analyses subjectively (Tahmasebi, 2019). It should be noted that stylistic analysis is accurate and objective (Krishnamurthy, 2012). Verma (2015) added that it "provides an objective basis for interpretation of a literary text" (p. 336). It also establishes a set of principles used for assessing the literary text (Verma, 2015). It is noteworthy that stylistics concerns itself with the literary text for two reasons: a methodological reason and a pedagogical one. The former is connected with the "nature of literature." The latter has to do with the "values" of stylistic analysis vis-à-vis the goals set for teaching (Myo, 2021, p. 70).

2.6.3.3 Interpretation.

Stylistic analysis contributes to the development of the readers' skills of interpretation (Shahid, 2020). Rankhambe and Patil (2019) attested that "stylistics plays a vital role in teaching of literature. Really, the purpose of stylistics is to develop readers' interpretive procedures rather than make them dependent on the told meanings" (p. 3). In the stylistic approach,[68] the emphasis is on literature as a text.[69] Prior to making an interpretation, one is to start with the analysis and description of the language (Khatib et al., 2011). It becomes clear, then, that the aim behind using the stylistic approach is not just "to describe the formal features of texts for their own sake, but in order to show their functional significance for the interpretation of the text" (as cited in Khattak et al., 2012, p. 97).

[68] In this approach, there is a "convergence" between literature (message) and the discipline that studies linguistic items (Lakhdar Barka, 2013, p. 2).

[69] "The linguist treats literature as a text…The word 'text' is used in linguistics to refer to any passage, spoken or written of whatever length, that does form a unified whole …A text is a unit of language. It is not a grammatical unit like a clause, a sentence and it is not defined by its size…A text is best regarded as a semantic unit: a unit not of form but of meaning" (as cited in Lakhdar Barka, 2013, p. 2).

As they approach the literary text stylistically, learners will have a different attitude about it (Verma, 2015). Verma (2015) asserted that students "build their own hypotheses based on certain facts or features related to the particular text and may reach to new findings or a new interpretation. This approach helps them to know how the language works and transmits arbitrary meanings" (p. 336). Ultimately, the aim of the stylistic approach is to "decode meaning and structural features of literary texts by identifying linguistic patterns in the text" (as cited in Gonzales & Flores, 2016, p. 98). In this vein, stylistics contributes to the development of students' capacity to deduce meaning (Verma, 2015).

More importantly, the stylistic approach stresses the selection of words along with their functions, as well as other features, such as foregrounding (Gonzales & Flores, 2016). The latter, understood as the process of deviating from the conventional language, transcends the features of the text to reach what is called a "psychological dimension" (Tahmasebi, 2019, p. 11). Just as the contrast of colors in visual arts magnifies the object, the deviation from ordinary language, otherwise known as defamiliarization, contributes to the "psychological effect" that readers experience (Tahmasebi, 2019, p. 11).

2.6.3.4 Foregrounding.

Miall (2011, pp. 333-334) defined *foregrounding* as "the employment by the writer of particular stylistic effects in the sound of language, its syntactic structure, or the use of semantic features such as metaphor." Foregrounding comprises two types: parallelism and deviation. The former designates unanticipated uniformity, i.e., using parallel language components in terms of syntax, meaning, etc. According to Tahmasebi (2019), "this method adds balance and rhythm to the sentences, giving ideas a smoother flow and persuasiveness, because of the repetition technique which it utilizes" (p. 12). On the other hand, the latter—deviation—refers to unanticipated asymmetry. In other words, it concerns the act of employing a language that differs from the ordinary one for the purpose of creating an effect upon the mind of the reader. Deviation, in turn, subdivides into lexical deviation, such as neologism; grammatical deviation—an unfamiliar grammar pattern, for instance;

phonological deviation which might include a variation in pronunciation for rhyming purposes; and graphological deviation which relates to the irregularity in spelling (Tahmasebi, 2019).

2.6.3.5 Language Varieties.

It is noteworthy that stylistics is a linguistic field that is concerned with *language varieties* as well as the set of criteria that account for the decisions made insofar as language use is concerned. These decisions involve the selection of context, accent, register, and length (Myo, 2021; Rankhambe & Patil, 2019). In effect, stylistics attempts to explain how people opt for a certain variety as they use the language. A variety becomes language as used in a particular social context. By way of illustration, the language of politics is contextually different from that of advertisement (Myo, 2021; Rankhambe & Patil, 2019). Verma (2015) asserted that stylistics concerns itself with "the choices that are available to a writer, and the reasons why particular forms and expressions are used rather than others" (p. 334). Finally, it is interesting to note that stylistics establishes a rapport between "form" and "effect" in the language variety.[70] It examines the linguistic patterns from the perspective of style (Myo, 2021, p. 70).

2.6.3.6 Stylistics and Poetry.

According to Tahmasebi (2019), stylistics is very convenient when it comes to teaching poetry to EFL/ESL students. This is because it not only provides students with a "space" for discussion but also helps them and their teacher to systematically analyze the literary text (Tahmasebi, 2019, p. 12). Moreover, it enables the teacher to demonstrate to his or her learners how to conduct an analysis of poems since these tend to be complex and involve different miscellaneous views. Finally, it is noteworthy that the stylistic approach raises awareness of the language of poetry through the examination and interpretation of the poem's unique characteristics (Shahid, 2020).

[70]According to Rankhambe and Patil (2016), "stylistics is a distinctive term that may be used to determine the connections between the form and the effects within a particular variety of language. Therefore, stylistics looks at what is 'going on' within the language, what the linguistic associations are that style of language reveals" (p. 3).

It is worth mentioning, as well, that the stylistic approach to teaching poetry, to some extent, undermines the teacher's role which can be summed up in the fewer tasks he or she undertakes, namely providing learners with knowledge of poetry and supervising them as they put that knowledge into practice. This implies a departure from the traditional, teacher-centered methods of teaching where the teacher deprives his or her students of voicing their opinions (Tahmasebi, 2019). Moreover, the stylistic approach integrates close reading (Verma, 2015); in fact, it has learners engage in both close reading and re-reading of the piece of literature. This will allow them to acquire the grammatical rules. In other words, they will learn the language via literature (Verma, 2015).

2.6.3.7 The Pros and Cons.

Besides language learning, stylistics has many advantages, some of them are as follows:

- It allows literary works to be viewed through creative as well as critical lenses (Verma, 2015).
- It makes language learning stimulating since learners are allowed to draw on their own preexisting knowledge and experiences regarding language (Verma, 2015).
- It makes teachers and students active (Verma, 2015).
- It is multidisciplinary (Gonzales & Flores, 2016)
- It helps learn a foreign language (Verma, 2015).
- It enhances students' interpretive skills (Tahmasebi, 2019).
- Students will recognize the language's artistic facet (Verma, 2015).
- Students will develop their communicative skills (Verma, 2015).
- Students will make the connection between their language experience and the literary text (Verma, 2015).
- Students will recognize the place of language in literature (Verma, 2015).

Nonetheless, despite its many advantages, some believe that stylistics requires a complex linguistic analysis for finding the meaning of words, and such a process might involve a great capacity which is beyond the ability of most EFL learners (Ansari, 2013).

2.7 Approaches to Teaching Literature

2.7.1 The Cultural Approach

The *Cultural Model*, or *language as content* (Khatib et al., 2011; Lazar, 1993), is a traditional approach to teaching literature (Fehaima, 2018; Hadjoui & Kheladi, 2014; Rahimipour, 2020; Rashid et al., 2010; Sánchez-Hernández, 2011) where learners are supposed to find out about the text's context from different perspectives: social, political, literary and historical (Baba, 2009; Bagherkazemi & Alemi, 2010; Fehaima, 2018; Lazar, 1993; Rahimipour, 2020; Rashid et al., 2010; Yimwilai, 2015). In the words of Isariyawat et al. (2020), "it [the cultural model] urges understudies to find and investigate social, literary and recorded components of the content" (p. 1323). Not only does the cultural model show how universal thoughts and ideas are, but it also promotes learners' awareness of those cultures and ideologies that are different from theirs (Rahimipour, 2020; Rashid et al., 2010; Yimwilai, 2015). In this regard, Padurean (2015) argued that the *cultural approach* "does not focus on mere language acquisition but also on the knowledge of the country's culture and ideologies" (p. 196), to which Isariyawat et al. (2020) added: "Instructors mean to uncover explicit thoughts and points of view so that students can turn out to be progressively acquainted with different cultures and philosophies" (p. 1323).

Literature is a key to approaching culture. Scott (as cited in Bibby & Mcilroy, 2013) argued that literature is "one of the most obvious and valuable means of attaining cultural insights" (p. 19). The cultural approach to literature is a way to understand societal "cultural norms" (Al Areqi, 2015, p. 9). Savvidou pointed out that using such a model to teach literature would help students understand the different cultures that are related to their own (as cited in Al Areqi, 2015). Carter and Long (as cited in Baba, 2009) stated:

> Teaching literature within a cultural model enables students to understand and appreciate cultures and ideologies different from their own time and space, and to come to perceive traditions of thought, feeling, and artistic form within heritage the literature of such cultures endows. (p. 43)

It is worth mentioning that the cultural model is teacher-centered. It perceives literature as a depository from which information is transferred to students (Fehaima, 2018; Hwang & Embi, 2007; Rashid et al., 2010). The literary text, then, becomes a "product" to be used for learning the foreign culture (Hadjoui & Kheladi, 2014, p. 121). On this matter, Hadjoui and Kheladi (2014) stated that "the cultural model tends to be a teacher-centered approach where the teacher provides the students, by means of lecturing, with the social, political and historical background of the texts" (p. 121).

The cultural approach, which was common in university contexts (Hammad, 2012), besides focusing attention on literary movements and genres (Hammad, 2012; Lazar, 1993; Sánchez-Hernández, 2011), sees the text as a cultural artifact that is thought to provide knowledge about the culture (Hammad, 2012). In fact, this approach is perceived as a crucial tool to learn the culture of a foreign language (Mustakim et al., 2014). According to Khatib et al. (2011), "in this model, literature is an ideal vehicle for presenting the cultural notions of the language such as the history, literary theories, theory of genres, biography of the authors, geography, custom, politics, art, etc [*sic*]" (p. 205).

Admittedly, the cultural model allows students to amass considerable knowledge by means of genuine texts. Skopečková (2014) argued, "The cultural model…perceives literature as a sort of accumulation of national wisdom and cultural heritage" (p. 253). Thus, students will be able to understand a particular language that belongs exclusively to a specific culture or some period in history. Furthermore, by reading, they gain an understanding of people' views, feelings, and ideas (Mlčáková, 2013). Whether it is a poem, a short story, or a novel, the point is to have students deal with the literary text from a cultural perspective—a case in point is students expressing their reactions, when reading a piece of literature, to people drinking wine (Al Areqi, 2015). Hence, the cultural approach is concerned with the quality of ideas that many educational systems and teachers strive to attain (Rahimipour, 2020).

Nonetheless, this approach is rejected by many scholars (Savvidou, 2004). Besides, it is no longer used in language teaching (Sánchez-Hernández, 2011) because, on the one hand,

it is teacher-centered, and on the other, there is hardly any occasion for extended language work (Hammad, 2012; Sánchez-Hernández, 2011; Savvidou, 2004). Notwithstanding, Lazar (1993) argued that there are some crucial aspects within this approach, such as the background information of the text, which can be adopted and used in the language class. In this case, where literature is used only as a "resource" and not as "content," though attention is diverted away from the goal of achieving *literary competence*, learners may still develop it by being exposed to literary texts (Lazar, 1993, p. 14).

All things being equal, applying the cultural model in literature teaching context aims at promoting cultural awareness and recognition of the Other's ideas. From this view, literature is seen as a bridge that connects cultures (Hadjoui & Kheladi, 2014).

2.7.2 The Language-Based Approach

To begin with, the *language-based model*, also called the *language model* (Rahimipour, 2020; Sánchez-Hernández, 2011), is concerned with how language is used within the literary text (Hadjoui & Kheladi, 2014; Hammad, 2012; Padurean, 2015). Simply put, "the main focus is on language as the literary medium" (Fauziah, 2016, p. 148). The language model departs from the idea that students develop their knowledge when they work with common and recognizable grammar and lexis (Padurean, 2015). According to Bibby and Mcilroy (2013), "a literary text may be used to provide exemplars of particular grammatical points and/or lexical items" (p. 19). In this regard, teachers can rely upon stylistics,[71] which necessitates the examination of the language aspects of the text. This will contribute to the process of forming interpretations (Hammad, 2012, Lazar, 1993) and constructing meaning (Hadjoui & Kheladi, 2014). Nevertheless, the role of a teacher, argued Van (2009), "is not to impose interpretation but to introduce and clarify technical terms, to prepare and offer appropriate classroom procedures, and to intervene when necessary to provide prompts or stimuli" (p. 7). By dealing with simple grammar and vocabulary, students will develop their awareness

[71] "Teachers may ask students to engage in stylistic analysis of the text, though this may be best reserved for more advanced students" (Bibby & Mcilroy, 2013, p. 19).

of the language. This will also allow for text comprehension and contribute to the making of interpretations (Yimwilai, 2015).

It goes without saying that the very aim[72] behind introducing the language-based approach is to enable students to deal with the texts systematically and methodologically so that they could illustrate specific linguistic features, such as the figurative language (Carter & Long, 1991; Hadjoui & Kheladi, 2014; Isariyawat et al., 2020; Rashid et al., 2010; Yimwilai, 2015) or reported speech (Rahimipour, 2020). In Rahimipour's (2020) words, "this approach helps students to examine the text in a more systematic and methodical way" (p. 54). Hadjoui and Kheladi (2014) elucidated the forgoing arguing that the language-based model "seeks to inculcate in the students the quality of exploring and examining the literary language, and, therefore, enhance their literary competence" (p. 116). According to Duff and Maley (Rashid et al., 2010), the language-based approach, essentially, attempts to use literary texts as a means to stimulate language-based activities. The sorts of activities that can be used in this approach include cloze procedure, predicting, summarizing, reordering, and role play (Rahimipour, 2020; Rashid et al., 2010; Savvidou, 2004; Van, 2009; Yimwilai, 2015). However, these activities, which are used in language teaching for deconstructing literary texts, can be applied to any kind of text; therefore, they deviate from the literary goal of the text (Savvidou, 2004). Sánchez-Hernández (2011) elucidated the foregoing stating that the language model "follows a 'reductive' approach to literature, since the linguistic activities, completely disconnected from the literary aspect of the passage can be used with any text" (p. 112). Yet again, this approach is also criticized for the fact that the learner is less engaged. Savvidou (2004) argued:

> There is little engagement of the learner with the text other than for purely linguistic practice; literature is used in a rather purposeless and mechanistic way in order to

[72] Implicit within this goal are three sub-goals: first, the language-based approach seeks to supply students with motivational language activities. Second, this approach helps with the different analytical techniques for examining the literary text. Lazar argued that "a Language-Based Approach (LBA) to use [*sic*] literature would include techniques and procedures, which are concerned mainly with the study of the literary text itself" (as cited in Fauziah, 2016, p. 148). Finally, it prepares students for literature studies through such tasks as gap-filling (Baba, 2009).

provide for a series of language activities orchestrated by the teacher. (The Language Model)

The advocates of the language-based approach believe in the integration of literature because it improves students' knowledge of the target language. Literature is to be called upon in the teaching of language as it is thought that "it offers connections to the most creative and subtle uses of language" (Hammad, 2012, p. 105). This will, eventually, enhance students' language (Hammad, 2012). By carefully analyzing the literary text, students will be able to make meaningful interpretations while gaining much knowledge and understanding of English—figuratively speaking, it is hitting two birds with one stone. Those advocates, therefore, believe that language acquisition and literature are two sides of the same coin. In this sense, literature contributes greatly to not only language learning, but also language performance (Baba, 2009).

Admittedly, the language-based model, which is essentially student-centered (Hadjoui & Kheladi, 2014), seeks the aesthetic aspect of literature through the linguistic facet, i.e., the linguistic quality of literature. Lazar (1993) emphasized: "What is needed, instead, is a way of enabling students to reach an aesthetic appreciation of a text which connects its specific linguistic features with intuitions about its meanings" (p. 31). Hadjoui and Kheladi (2014) however, believed that the aesthetic aspect, besides the moral and philosophical ones, is not the language model's main concern. Rather, this model concerns itself with the use of language in literary works.

Though there are a few literary goals that are expected to be achieved in this model, overall, the study of language overrides that of literature (Isariyawat et al., 2020; Rahimipour, 2020). This means that insofar as language is concerned, opting for the language-based approach to teaching literature would be the right choice (Rahimipour, 2020). By and large, the language model aims at amalgamating language and literature. In fact, it seeks to enhance students' linguistic skills through literature (Hadjoui & Kheladi, 2014; Hwang & Embi,

2007). To achieve this end, it directly confronts students with the text (Hadjoui & Kheladi, 2014).

The language-based approach considers literature as a resource that allows for "language practice" using language-based tasks—instead of learning literature in order to assimilate information (Hwang & Embi, 2007, p. 4). However, even though the language-based approach helps students expand their vocabulary as well as enhance their reading fluency and their interpretive skills (since the texts that students are to deal with and the language they are to be exposed to are very complex) (Bibby & Mcilroy, 2013), it still has some disadvantages. Though the approach succeeded in terms of developing students' literary competence through exposing them to literary works, it failed in the matter of conveying thoughts and feelings (Hammad, 2012). The approach's overemphasis on language causes the readers' contributions to the literary work—i.e., their responses—to be overlooked, culminating in a loss of interest in reading (Hadjoui & Kheladi, 2014; Hammad, 2012). To top it off, literature—when perceived that way, i.e., when fused with the language domain—neither helps students develop emotionally nor allows for "personal growth" (Hammad, 2012, p. 105).

2.7.3 The Personal Growth Approach

In this learner-centered approach (Hammad, 2012), the focus is placed on a particular use of language in a text and in a specific cultural context (Fehaima, 2018; Mustakim et al., 2014; Rahimipour, 2020; Rashid et al., 2010; Yimwilai, 2015). In actual fact, this approach—which is an amalgamation of the language and the cultural models (Isariyawat et al., 2020; Rahimipour, 2020; Savvidou, 2004; Yimwilai, 2015), as demonstrated by its implementation (Rahimipour, 2020)—has students respond to the narrative by connecting it with their personal experiences (Hadjoui & Kheladi, 2014; Hwang & Embi, 2007; Lazar, 1993; Rashid et al., 2010; Yimwilai, 2015). Savvidou (2004) stated:

> This model [the personal growth approach] attempts to bridge the cultural model and the language model by focusing on the particular use of language in a text, as well as

> placing it in a specific cultural context. Learners are encouraged to express their opinions, feelings and opinions and make connection between their own personal and cultural experiences and those expressed in the text. (para. 11)

Hence, students are to use their personal experiences, emotions, opinions (Hadjoui & Kheladi, 2014; Hammad, 2012; Yimwilai, 2015), and cultural background (Rahimipour, 2020) in order to interpret the text and respond personally to it (Hammad, 2012); in other words, this approach helps students to construct meaning from their own experiences (Yimwilai, 2015), as Cadorath and Harris (1998) noted, "text itself has no meaning. It only provides direction for the reader to construct meaning from the reader's own experience" (p. 188). This implies that the reader becomes intellectually and emotionally involved since he or she is religiously encouraged to express his or her opinions and ideas (Hadjoui & Kheladi, 2014). Only when the reader is able to interpret the text using his or her experiences could learning be achieved. However, the learners' responses are expected to be in parallel with the presumptive author's intentions and the possible meanings that reside within the text (Rashid et al., 2010). Even though students are invited to examine the different meanings within the text, their interpretations must synchronize with the text (Rashid et al., 2010).

It is worth mentioning that the *personal growth approach*—also called the *enrichment model* (Yimwilai, 2015, p. 15) or the *personal-response approach* (Rashid et al., 2010, p. 90)—paves the way for learners to increase their understanding of language by confronting them with various themes and topics[73] (Fehaima, 2018; Yimwilai, 2015).

When it comes to the teacher's role, the latter is understood as a facilitator who eases the process of knowledge transmission and communicates with his or her students helping them read and develop a liking for literature; eventually, students will grow emotionally and psychologically (Hammad, 2012; Rashid et al., 2010). In this respect, selecting materials that are related to the students' interest is of primary importance (Lazar, 1993). As noted by Hadjoui and Kheladi (2014), "this model stresses the pedagogical responsibility of the teacher

[73] Isariyawat et al., (2020) wrote, "Themes and points are finished hotspots for self-advancement" (p. 1324).

in the choice of the texts" (p. 117). Therefore, the teacher should take into account the following aspects when choosing their literary text:

- Texts should be interesting and adequate to students' age and interests.
- Texts should contribute to students' personal growth.
- Students should be taught in a student-centered[74] way, and teachers are only facilitators.
- Lessons and activities should be geared towards communication (Padurean, 2015).

In general, the personal growth model emphasizes the students' personal involvement in reading literature. It helps students attain what Carter and Long call "an engagement" in reading literature (as cited in Hadjoui & Kheladi, 2014, p. 116). This engagement gives way to an enthralling "literary experience" (Hadjoui & Kheladi, 2014, p. 116). In this regard, literature becomes a means that targets the development of students' language and literary competences—this is more apparent in students' satisfaction and pleasure which stem from reading a piece of literature as well as appropriating[75] it (Hammad, 2012).

In addition to the fact that it has students appreciate literature, this approach involves considering the literary texts as belonging to a cultural heritage. Students are also expected to be fully aware of themselves and their social milieu (Hammad, 2012). Finally, insofar as literature teaching is concerned, the latter should help students create a long-lasting relationship with literature and make them understand that literature offers them emotional satisfaction and inspiration (Skopečková, 2014).

2.7.4 The Integrated Approach

It has been noticed that the aforementioned models—namely the cultural model, the language-based model, and the personal growth model—overlap (Hadjoui & Kheladi, 2014). Thus, taking into consideration those three literature teaching models, theorized by Carter and Long, Savvidou went further to set forth what she called an *integrated approach* to literature

[74] "It is more student-centred and activity-based trying to activate students using various activities and tasks relating to language in particular literary texts" (Skopečková, 2014, p. 254).

[75] The main purpose of the personal growth approach is to appreciate literature not only within class, but also outside (Hammad, 2012).

teaching (Marin, 2017). She urged: "What is needed is an approach to teaching literature in the EFL classroom which attempts to integrate these elements in a way that makes literature accessible to learners and beneficial for their linguistic development" (Savvidou, 2004, The Personal Growth Model). The model that she suggested is based on the premise that the foregoing three models can be systematically reconciled (Marin, 2017). In other words, the integrated approach is an amalgamation of the previous literature teaching models (Hadjoui & Kheladi, 2014). The chief motives behind juxtaposing the aforementioned models are connected with linguistics, methodology, and motivation. Linguistically speaking, the use of various authentic texts familiarizes learners with different language forms. At the level of methodology—literary texts make readers aware of their reading process. Finally, as concerns motivation, the pleasure of the reading experience becomes a priority (Healy, 2010; Savvidou, 2004).

In short, Savvidou's (2004) model comprises six stages,[76] each of which, said Khatib, et al. (2011), helps improve literature teaching. These are as follows:

- *Preparation and Anticipation*: students are prompted to share their literary experience as concerns the text's central themes and setting.
- *Focusing*: Students go through the text, whether by listening or reading, while paying attention to a certain aspect of the text.
- *The Preliminary Response*: for the first time, students are provided with an opportunity to verbalize their responses to the text.
- *Working at it – I*: here learners infer the initial meaning via intensive reading.
- *Working at it – II*: the text is put under the microscope to find out about its meaning.
- *Interpretation and Personal Response*: within this stage, which is primarily grounded in the personal growth model, attention is focused on promoting understanding of the text, making the text pleasurable, and allowing students to make interpretations. (Rationale for an Integrated Modal)

[76] According to Healy (2010), "these stages come round full circle to connect the text meaningfully with the students'experience" (p. 181).

It is noteworthy that Savvidou's integrated model emphasizes the fact that literature, henceforth, prioritizes the enjoyment of learning over the acquisition of the language content. Not only does the new model support the learners' personal growth, but it promotes their cultural awareness and improves their linguistic skills as well (Hadjoui & Kheladi, 2014). According to Savvidou, there are three different perspectives from which literary text can be approached: the cultural, the linguistic, and the personal-growth perspectives. Eventually, she asserted that the integrated approach is an effective, educational means (Healy, 2010). As a matter of fact, the integrated model approaches the text linguistically using analytical strategies that are typical of stylistics. This means that it examines texts in relation to style, content, and form. Thus, textual elements, such as lexis, form, etc., are to be subject to scrutiny so as to determine the meaning of the text and be able to trace its origin (Savvidou, 2004). In Savvidou' (2004, Conclusion) words, "an integrated approach to the use of literature offers learners strategies to analyse and interpret language in context in order to recognize not only how language is manipulated but also why." Finally, Savvidou maintained that the integrated approach to teaching literature paves the way for EFL students to enhance their linguistic and communicative competences (Al-Mahrooqi, 2012).

2.7.5 The Reader-Response Approach

The *reader-response theory* has its origins in the realm of *literary criticism*, particularly in the work of the famous literary theorist Louise Rosenblatt[77] whose *transactional theory* of reading lays emphasis on the rapport between the reader and the text in the process of meaning-making (Ali, 1993; Demény, 2012; Duarte & Castaneda-Pena, 2015; Larson, 2009; Shafer, 1997; Takroumbalt & Boulenouar, 2021). In actual fact, the transactional theory emphasizes the reader's role in the formation of meaning (Youssef, 2021). The theory[78] is based on the premise that the reader's response to the text is as

[77] Rosenblatt not only showed support for Pierce's theory—which is based on the interconnection between sign, object, and interpreter—but also referred to Vygotsky's theory that is founded on the premise that language underpins the interaction between the individual and his/her environment (Demény, 2012).

[78] "A plausible or scientifically acceptable general principle or body of principles offered to explain phenomena" (Merriam-Webster, n.d., Definition 1).

significant as the content of that text (Youssef, 2021). In other words, the transaction[79] between the reader and the text cannot be made unless the two of them are present (Youssef, 2021). The process of transaction cannot be completed single-handedly; it requires both parties (Youssef, 2021). The reader, relying upon his or her creativity, juxtaposes his or her socio-cultural experiences with the text to create meaning (Takroumbalt & Boulenouar, 2021). Spirovska (2019) wrote, "The reader, with his past experiences, beliefs, expectations and assumptions, interacts with the perspectives in the text, and meaning is determined as the result of this interaction" (p. 22).

The concept of transaction[80] can be traced back to the writings of the eminent psychologist and philosopher, John Dewey, who noticed that, in the process of reading, "the self of the reader and the text are more flexible" (as cited in Duarte & Castaneda-Pena, 2015, p. 188). Thus, the reader-response theory involves a text-reader relationship so as to construct meaning (Ali, 1993; Demény, 2012; Duarte & Castaneda-Pena, 2015; Larson, 2009; Shafer, 1997; Takroumbalt & Boulenouar, 2021). Trisnawati (2016) asserted:

> Reader-response theory shifts the critical focus from a text to a reader. It diverts the emphasis away from the text as the sole determiner of meaning to the significance of the reader as an essential participant in the reading process and the creation of meaning. (p. 1)

The *reader-response approach*, hereafter the RRA, strives to form "lifetime readers" (Matthews & Chandler, 1998, p. 86). In this regard, Probst asserted: "The purpose of literature programs…is to develop readers, not literary scholars and critics" (as cited in Matthews & Chandler, 1998, p. 86). Probst maintained that not all students will be turned into literary scholars since most of them are going to pursue different careers. In spite of that, argued Probst, they ought to become readers who are passionate about reading literature and can

[79] Spiegel (1998) stated that "the nature of this transaction depends on the stance or approach the reader takes to the text, focusing the reader and making an impact on how he or she responds to the text and constructs meaning" (p. 42).

[80] According to Connell, "Dewey's epistemological position stresses the transactional character that ties mind and body, subject and object, knower and known" (as cited in Duarte & Castaneda-Pena, 2015, p. 188).

process it and respond to it in such a way that their lives improve intellectually and emotionally (Matthews & Chandler, 1998).

Readers are the creators of meaning (Spiegel, 1998). The process they go through when they construct meaning involves flexibility and reflection (Spiegel, 1998). Spirovska (2019) stated: "Reading…is a reflective and creative process and meaning is self-contracted" (pp. 22-23). As meaning does not reside in the text, the reader is presumed to be its maker (Spiegel, 1998). In other words, meaning is not bestowed upon the reader. Rather, it is up to the reader to create and assess it (Spiegel, 1998). Due to the fact that the construction of meaning is an individual task, multiple meanings[81] are to be suggested (Spiegel, 1998). In other words, since any reader confronts the text with his or her experience, thoughts, feelings, etc., many interpretations can be obtained (Youssef, 2021). According to Fish, "texts, in and of themselves, have no meaning. Rather the cognitive processes, personality, and the 'interpretive community' of the reader serve to formulate meaning" (as cited in Chase & Hynd, 1987, p. 531). However, the reader has to take an objective stance when he or she is confronted with a variety of interpretations. A reader has to be aware of his or her personal contributions as well as those of others. Readers will not make sense of others' interpretations unless they understand these vis-à-vis their own personal interpretations (Chase & Hynd, 1987). From this perspective, "reading becomes a process of identifying, evaluating, assimilating, and accommodating varied interpretations of text" (Chase & Hynd, 1987, pp. 531-532). A textbook, for instance, involves several interpretations: in addition to the author's perspective, there is the teacher's, the student's, the classroom's, and the critic's (Chase & Hynd, 1987). The goal of reading becomes handling these perspectives rationally in order to learn one's ideas and possibly reconsider them (Chase & Hynd, 1987).

As learners are presented with different interpretations, teachers are to start with views—those appertaining to other members of "the interpretive community"— that are

[81] Fish held the view that meaning cannot be interpreted retrospectively in the strict sense of the word, but should rather be understood both retrospectively and prospectively. The prospective view is such that during the reading process, the more the reader progresses with their reading, the less likely are the possibilities to form multiple meanings (Hoyt, 1985).

parallel to their students' (Chase & Hynd, 1987, p. 533). Students' knowledge, then, is extended to encompass the writer's, their teacher's, their community's, and the critic's. The aim is to convey that students' views are as admissible as others'. Learners are also invited to make different interpretations in order to change the old practice of passively absorbing information. This can be achieved through group discussions, reliable educational settings, reading (consulting the text every now and then), highlighting the motive behind reading, encouraging written and spoken responses, and immersing oneself in an array of different sorts of reading (Chase & Hynd, 1987).

The change in meaning depends on the reader's standpoint. The intimate rapport[82]— which involves "cultural background"— between the reader and the text gives birth to a variety of interpretations (Moutray et al., 2001, p. 31). The gap between the author's intention, which is deduced, and the expected response is bridged by the commonly known culture-based conventions as well as the appeal for some reading strategies (Scott & Palincsar, 2013, 1994). An interpretation fashioned by the RRA seeks to demonstrate the liaison between the text and the reader's knowledge, expectations, and motives (Scott & Palincsar, 2013). Because readers are different, they tend to meet the text with resistance, i.e., they interfere with the author's intent culminating, eventually, in an unanticipated interpretation (Scott & Palincsar, 2013).

2.7.5.1 Reading and Interpretations.

As far as reading is concerned, it is, in the first place, the interaction the reader has with the text, using his or her background knowledge (Chou, 2015). Through a process of individual meaning-making, readers translate their own feelings, images, and previous experiences into words (Davis, 1992). It should be noted, as well, that any kind of reader has a purpose; it is either for taking knowledge from the text or living through a literary experience (Spiegel, 1998). Rosenblatt (as cited in Chou, 2015) stated:

[82] Personally associating with the text means that the reader and the text are two sides of the same coin, they are inextricably linked. Though they are different, they converge on one point (Moutray et al., 2001, p. 31).

> When people read for an efferent purpose [getting information from the text], they direct their attention toward concepts to be retained, ideas to be tested, actions to be performed after the reading. When people read for the aesthetic purpose [live through a literary experience], they assume the identity of a book character by bringing in their private meaning, personal histories, and feelings. This also is referred to as reading for enjoyment or for entertainment. (p. 169)

Thus, one is engaged in efferent reading when he or she is interested only in obtaining information. On the other hand, "the aesthetic stance" perceives reading as a flexible process where the reader becomes responsible for the construction of meaning (Takroumbalt & Boulenouar, 2021, p. 54). In this regard, various interpretations—born of the union between the text and the reader's opinions, background, and emotions—are generated. These are not expected to be rejected in favor of one interpretation (Takroumbalt & Boulenouar, 2021). Scholars not only agree on the fact that meaning is the result of the text-reader interaction—a reader invokes his or her experiences and preexisting knowledge when interacting with the text—but also share the belief that the reader's personal as well as cultural uniqueness produces different interpretations. Finally, scholars argued that the analysis of the learners' responses has more validity than acknowledging one interpretation and considering it as "right" or "correct" (Chase & Hynd, 1987, p. 531). Nevertheless, such claims could not go uncriticized. Some teachers, said Chase and Hynd (1987), believe that relying too much on the RRA takes the learners' autonomy to an extreme level, culminating in too many interpretations. These teachers maintained that students should rather know the true intention of the author—the very meaning he or she wants to convey (Chase & Hynd, 1987).

Moreover, there are different reading strategies; that is to say, there is no settled way of reading. As Fish put it, "There is no single way of reading that is correct or natural, only ways of reading that are extensions of community perspective" (as cited in Chase & Hynd, 1987, p. 531). The authorial intention, for instance, even if it were explicit in the text, cannot be a determinant of a correct reading of the text. However, this, in no way, means that reading

is particular to a person only, for, after all, it is rooted in "collective conventions." Chase & Hynd (1987) argued:

> The act of reading…engages the reader both in a highly personalized schema which guides idiosyncratic reactions to text and in a more public schema reflecting one's position in a community of readers shaped by mutually agreed upon values, tastes, and opinions. (p. 531)

Since reading is idiosyncratic—in the sense that a reader, when confronting the text, brings in his or her unique experiences, suppositions, and views—one is very unlikely to find two identical responses. Moutray et al. (2001) stated, "When students make personal connection to a text, they reveal their own cultural backgrounds and their uniqueness. They are no longer separate from the text" (p. 30). Nonetheless, the foregoing does not insinuate that the text is open to an unlimited number of interpretations owing to the fact that "each reader's response will be restricted by the images set off by the sequence of signals in the text" (Ali, 1993, p. 290). Instead, it suggests that the text can yield a number of interpretations depending on the scope of "acceptability" (Ali, 1993, p. 290).

The transactional view advocates the idea of taking an affective stance towards the text. Tapping into the reader's emotions and attitudes is thought to be a prerequisite to interpretation because a student's mature response is a result of an emotional interaction with the text. Such interaction constitutes the basis upon which a mature judgment is founded (Ali, 1993). When students are asked to respond to a text emotionally and intellectually, they become involved with it for the purpose of creating meaning (Moutray et al., 2001).

Thus, the main goal of the RRA is to attain a "mature response" rather than a "correct interpretation." Spirovska (2019) wrote, "The aim of the application of the Reader-Response Theory is to elicit learners' personal response to literary texts, as well [*sic*] their reactions when dealing with literary texts" (p. 24). A mature response is basically "the form of response that had considered the effects of the text, or the ideology of the text, or the relationship of the implied reader…with the reader's awareness of his/her own reading process" (Ali, 1993, pp.

290-291). Being aware of one's engagement with the text and what it has to offer is synonymous with "satisfaction" (Ali, 1993, p. 290). In fact, satisfaction results in a heightened awareness of the textual structure. Overall, students become satisfied vis-à-vis reading when they recognize themselves as being connected with the text. According to Ali (1993), "the satisfaction gained through reader response is a result of an awareness that the form affects the reader's experience of reading, and how this awareness throws a new light on his/her idiosyncratic understanding of the text" (p. 290). The RRA enables students to become knowledgeable by having them recognize the reflection of themselves and the world. Hence, the aim of the RRA becomes fostering a text-reader relationship where the reader attains "satisfaction" whether during or after having gone through the experience of reading (Ali, 1993, p. 290).

According to Davis (1992), reporting on the conditions of reading literature, the reading of literature involves, first and foremost, linguistic knowledge, because the interpretation of words is the first condition to access the literary text. Secondly, the instructions constituted by the words of the text shape the response of the reader; in fact, when these instructions are combined with the personal reaction of the reader, meaning is produced. Thirdly, the reality portrayed in literature is to be gradually made known through careful attention to the unfolding of the work. Fourthly, the reader, at this stage, is able to incorporate the text into consciousness; that is to say, the aesthetic effect of reading "results in a restructuring of experience" (Davis, 1992, p. 361). By way of illustration, the reader might solve problems (which are clearly insolvable in the real world) in the literary world (Davis, 1992).

2.7.5.2 Reader-Response and Literary Competence.

It is wise to mention the fact that developing student's response is parallel to developing literary competence. As Elliot (1990) reckoned, "My feeling is that literature can only be understood if the student develops literary competence. The exact nature of this competence is hard to define but it must be intricately involved with the reader's response" (p.

1992). Brumfit (1985) elucidated this point saying that a good literature reader is someone who can find the link between the piece of literature and other aspects outside the spectrum of literature, such as personal and/or social experience. In this respect, Demény (2012) asserted:

> How literature is used, i.e. interpreted, always depends on its receiver; comprehension is constantly influenced by the emotional, cognitive, social and cultural background of the reader. Thus the interpretation of a literary work is nothing but the response of a certain generation to the questions of insight into human nature, as well as into themselves. By changing the context every literary work gains a new meaning, bearing, in this respect, self-creating potential. The list of new messages to be found is never ending and the meanings harbor endless possibilities. (p. 54)

2.7.5.3 Implementation.

It should be noted that when teaching literature, particularly when applying the reader-response approach, students are to be placed at the center of the learning process; in other words, they are to be the active readers who interpret and construct the meaning of the literary text (Trisnawati, 2016). Put simply, in the RRA, the reader's role shifts from a passive reader—who is submitted to the text, taking in its artistic content—to an active reader, "the recreator of the literary work," who shapes the interpretation of the text (Trisnawati, 2016, p. 2).

For Chou (2015), implementing the reader-response theory has been proved to be successful in many EFL contexts as it has also been confirmed that such a model has a positive impact on the cognitive process of reading. From a pedagogical perspective, the RRA is fulfilling providing that it is methodologically integrated within the curriculum (Trisnawati, 2016). Kellem (2009), reporting on an experiment, stated, "Students personally responded to a short story, they became engaged in independent meaning-making which enhanced their reading experience" (p. 13). Kellem (2009) also shared some findings; he reported: "The students wrote personal responses to short stories, and they were most interested in the text

when they could personally relate and respond to the characters and the themes of the stories" (p. 13).

Before carrying out the activities that support the RRA, the following need to be considered: (a) the learning context is open to new ideas; and (b) teachers have to demonstrate the RRA so that their learners would recognize the fact that interacting with the text transcends the mere process of receiving information. By demonstrating how to write to the students, they will become self-confident as concerns talking about their interaction with the text (Moutray et al., 2001).

A variety of techniques are involved in the implementation of the RRA. These are but not limited to: reading logs,[83] response journal, critical questioning, self-questioning (Takroumbalt & Boulenouar, 2021), role-play, drama, letter writing, and rewriting narratives from another character's point of view (Spirovska, 2019). Buddy journal is another reader-response technique where a learner takes to his or her journal and writes to his or her classmates a comment about the book being read. On another occasion, students would meet up in class to debate their comments (Moutray et al., 2001). Furthermore, activities, such as anticipation/reaction guides, graphic organizers, etc., are suitable to the RRA providing that they accommodate a myriad of responses and encourage an exchange of ideas (Chase & Hynd, 1987).

The most commonly known forms of implementation of the RRA in the literature classroom are *reading workshops* and *literature circles*.[84] A reading workshop comprises short lessons on any reading-related piece of information—such as reading strategies; silent reading of hand-picked pieces of literature—and responding in a journal. The process of carrying out literature circles, on the other hand, requires: having readers select their books; setting up groups; taking part in silent reading; keeping a record of responses in a journal; and

[83] They allow for "aesthetic appreciation" of texts (as cited in Takroumbalt & Boulenouar, 2021, p. 55). Using a reading log has been proved to be a tool that not only guides students to explore the literary world but also develops their own individual responses to literature (Chou, 2015).

[84] They are "small, temporary discussion groups who have chosen to read the same book" (Daniels & Steineke, 2004, p. 112).

having a post-reading discussion around the responses jotted down in those journals (Spiegel, 1998). A post-reading discussion has many benefits. Firstly, it allows for interaction. Secondly, it promotes a "sustained dialogue" where students can bring up questions, disagree with each other, muse upon their ideas, etc. Thirdly, discussions make students speak up their minds. Finally, discussions arouse students' interest (Spiegel, 1998, p. 43).

Written responses, in journal form, are generally encouraged in the reader-response approach (Spiegel, 1998). During reading, learners can be invited to use "double-entry journal" whose paper is divided into two parts/columns, one for passages while the other corresponds to the students' interpretations of these passages and their personal involvement with them (Moutray et al., 2001, p. 32). The following is a list of instructions as concerns creating journal entries:

- A learner needs to have a reader-response notebook.
- Each page of their notebook is divided into two columns.
- The first column takes the heading 'Content' while the second has the label 'My Response'.
- The teacher hands around the story/poem to be dealt with in class. Then, he or she reads it out loud. A post-listening activity concerning the foregoing would involve students putting down ideas connected to the story, which they find intriguing.
- In the second column, students are expected to report on the feeling they have had after having read those passages written in column one.
- Teachers inform their students that those journals are to be used throughout the year whether in class or not. (Moutray et al., 2001, p. 33)

Journals not only help learners keep a record of their ideas, allowing for possible assessment and/or revision, but also broaden their knowledge of the book they are reading (Spiegel, 1998). Journals make students responsible by providing them with a voice. It has been discovered that those who jot down their responses in journals or take part in reading discussions tend to reach higher-order thinking (Spiegel, 1998).

In a student-centered environment, activities, such as group discussion,[85] journal writing, role playing, and project, are geared towards creativity in that they have the learners find out the information by themselves. The role of the teacher is to facilitate text-reader interaction. Still, he or she can interfere with students' reading but in such a way that they would feel that such an activity stems from their enthusiasm for comprehending the text. In this regard, teachers had better not talk their students into believing that there is a correct interpretation, for there is not (Ali, 1993; Spirovska, 2019).

In promoting the students' responses to literature in EFL classrooms, scholars suggested several ways; these are as follows: Firstly, the use of different questioning styles to stimulate students to express their thoughts; secondly, the use of role-play/drama; finally working with the newspaper paper articles (Chou, 2015). According to Elliot (1990), "two basic strategies will be looked at [strategies for developing students-responses]. Firstly, improvisation and role play, and secondly, the use of newspaper articles and contemporary reference" (p. 1992).

2.7.5.4 Ending Notes.

In a nutshell, the core of the reader-response theory is the act of responding to a given piece of literature (Shafer, 1997). It is the confrontation between the text and the reader (Ali, 1993). The latter is the most important as he or she is responsible for the construction of a new meaning. However, this does not mean that the text can be overlooked (Spiegel, 1998). Bressler (as cited in Shafer, 1997) argued that "meaning is context dependent and intricately associated with the reading process" (p. 65). Finally, there are many benefits of using the RRA in the literature classroom ranging from activating the readers' schema so that they can construct meaning to allowing readers to have their say in a secure learning environment. Ultimately, with respect to language teaching, the RRA invites a multiplicity of interpretations; enhances group discussions; simulates students to voice their views and share their feelings; fosters impromptu speaking and free writing; and lastly invites students to

[85] Group discussion around common genres gives students the opportunity to put into practice their thinking skills and strategies in a secure environment (Spiegel, 1998).

listen to the interlocutor's say on the topic (Youssef, 2021). As for the students who take part in a reader-response environment, there are a number of ways in which they can improve: (a) they become better at responding to literary texts; (b) they become the proprietor of meaning; (c) they can make interpretations while acknowledging those made by others; (d) their responses become eloquent; (e) they become self-confident readers; (f) they can keep track of both their reading and learning progress; and (g) they can make use of some useful strategies that will help them with reading and comprehending various texts. More importantly, these strategies will enable them to respond to literature (Spiegel, 1998, p. 46).

2.7.6 The Eclectic Theory

According to Monica Oprescu and Florin Oprescu (2012), eclectic theories are blended modern approaches, in other words, a combination of all theories. Though they necessitate the use of both modern and traditional techniques, the final touch remains a modern one, for the focus is still placed on students (M. Oprescu & F. Oprescu, 2012).

In her book, *Teaching Literature*, Elaine Showalter (2003) stated, "The most widespread theory of teaching literature is having no theory at all, and trying to make use of whatever will do the job" (p. 37). This is another way of saying that the *eclectic theory* is about selecting from different approaches, methods, techniques, or strategies what seems to work best. To put it another way, the eclectic theory might simply be defined as the logical link between the didactic theories of teaching literature with the psychological ones that focus on the student (M. Oprescu & F. Oprescu, 2012).

2.8 Literary Competence

The first theorists to come up with the notion of literary competence[86] were Culler and Schmidt who used it as an analogy to the famous Noam Chomsky's *linguistic competence* (Nuzzaci et al., 2016). Basically, literary competence pertains to the individual's implied and tacit knowledge of the "rules of literature" (Afifuddin, 2016, p. 31). Culler sought a system of literary conventions and called for "a kind of comprehensive literary theory" that might be

[86] The word competence refers to "knowledge, skills, abilities, attitude, interest and values,...for reading and understanding literature*"* (Moltubakk, 2012, p. 13).

considered as a sort of "grammar of literature" (as cited in Yarahmadi, 2016, p. 240). For Culler (1975, p. 13) literary competence is about being aware of the "grammar of literature." He asserted that mastering "the grammar of literature" runs parallel to being aware of "the conventions" that help the readers grasp the meaning of the literary text (Kheladi, 2013).[87] Reading a work of literature without having sufficient knowledge of the literary conventions will only hinder, if not prevent, discerning and comprehending the implicit meaning of the text (Hapsari, 2016). This means that unless the reader is familiar with those conventions, he or she would not be able to understand the literary text—though he or she can syntactically make sense of it (Hapsari, 2016). This implies that linguistic knowledge itself is not enough to achieve meaning, for it has to be accompanied with a repertoire of those literary conventions (Kheladi, 2013). Despite the fact that knowledge of the forms is unimportant compared with that of the literary conventions, *language competence* (writing and reading competences)[88] remains indispensable, for it paves the way for students to acquire literary competence[89] (Hapsari, 2016). Carter and Long (as cited in Gómez Rodríguez, 2018) argued that literary competence and language competence are interdependent. The liaison between the two competences hinges on the idea that language competence does not pertain to the exchange of spoken utterances only, as it also deals with reading and writing tasks that have learners take part in the process of decoding and discussing meaning (Savignon, 2001). This also applies to literary competence, as it is not concerned with excelling in language only. As a matter of fact, this competence goes beyond the foregoing to include "aesthetic, linguistic, and cognitive abilities, as well as knowledge of historical and cultural aspects" (Gómez Rodríguez, 2018, p. 91)—all allow the reader to recognize the idiosyncrasy of literature when interacting with the text (Gómez Rodríguez, 2018).

[87] Literary conventions help readers make sense of a particular piece of literature by turning its written content (words, sentences, etc.) into meaning (Gómez Rodríguez, 2018).

[88] Literary competence is dependent on reading and writing skills, so having a less evolved "competence in reading and writing" means having "a less developed literary competence" (Moltubakk, 2012, p. 13).

[89] "The literary competence lives in the intersection between different kinds of competence (linguistic competence, communication competence, reading competence, writing competences, interpretive competence, discursive competence, cultural competence, cross-cultural competence, pragmatic and strategic competence and social competence)" (Nuzzaci et al., 2016, p. 530).

The literary competence's aesthetic aspect enables the reader to appreciate the literary text and develop empathic reactions (Gómez Rodríguez, 2018). Literary competence is also concerned with the learner's ability to engage in "analytical and cognitive thinking" (Gómez Rodríguez, 2018, p. 91). This intellectual exercise enables the reader to form judgments and conclusions, hence critically responding to the literary work (Gómez Rodríguez, 2018). Nonetheless, every reader has interpretations, argued Rosenblatt (as cited in Gómez Rodríguez, 2018), that are different from those of other readers. The reader's interpretation might even disagree with the writer's point since personal reading is affected by one's experience, intellectual level, as well as the social and cultural situation. Spiro asserted that literary competence refers to the capacity to connect literature to "the readers' own personal experiences and real social, cultural, and historical events" (as cited in Gómez Rodríguez, 2018, p. 91). Thus, literary competence is intricate due to the fact that readers differ from each other in matters of "understanding, analysis, and interpretation" (Gómez Rodríguez, 2018, p. 91).

All things considered, the literary competence helps students understand the literary text by analyzing it (Moltubakk, 2012); therefore, using strategies that enhance reading skills and facilitate comprehension is highly recommended. On the other hand, text comprehension, whether the text is literary or not, will also help students acquire language proficiency (Venkateswaran & Gayathri, 2012). Venkateswaran and Gayathri (2012) stated:

> If he/she [the reader] is exposed to the literary texts and suitable strategies for comprehending them, he/she will be acquiring what is called literary competence besides language competence; i.e, the ability to understand at the surface level, to learn to empathize, and to create language to express. In other words, he/she will be in a position to understand and become sensitive to the language of the discourse and the language of different types of texts, in different genres. (p. 2)

The abilities described above correspond to the competent reader—the one who can handle literature through the strategies that allow him or her to discern the literary meaning[90] (Kheladi, 2013). Such skills include the ability to recognize and decode: figures of speech, narrative and poetic devices, specific text features, literary trends, genres, and so forth (Paduraru, 2016). Other important literary skills include the ability to use literary notions for text interpretation and the ability to produce a personal response to a given text (Paduraru, 2016).

2.8.1 Models of Literary Competence

Current types of literary competence include micro-level divisions that acknowledge the power of the literary discourse whilst trying to render these models of literary competence subject to assessment (Alter & Ratheiser, 2019). According to Spiro (as cited in Alter & Ratheiser, 2019, pp. 2-3), literary competence comprises six aspects:

- understanding the plain sense of text (general gist and specific information);
- understanding the content (author's life; the social, historical, cultural, and geographical background);
- learning to empathize (feelings, characters, events, scenes, settings);
- learning to appreciate text (i.e., sounds, rhythm, form, imagery, language, themes, mood, plot, genre, setting, character);
- learning to be creative (expressing: feelings, moods; describing: characters, settings, events; using: sounds, imagery, rhymes, rhythms); and
- learning the critical framework (New Criticism, Marxist Criticism, Deconstructionism, Structuralism based on text).

2.8.1.1 Lower Secondary Level.

The literary competence model, which concerns the "lower secondary level," consists of six competences listed under three categories:

[90] The literary meaning is personally experienced, that is to say, each reader can develop his own understanding of the literary text (Nuzzaci et al., 2016).

- *Motivational and attitudinal competences*: e.g. reading, listening and viewing motivation, suspension of disbelief, empathic perception of protagonists' and other points of view, reflecting one's own experiences in view of the text, enjoying aesthetic features of the text.
- *Aesthetic and cognitive competences*: e.g. reading comprehension, filling gaps, forming hypotheses, recognizing and interpreting aesthetic forms of presentation in different genres, contextualizing literary texts.
- *Linguistic and discursive competences*: e.g. activating linguistic skills, using reading strategies and techniques, communicating about the text. (as cited in Alter & Ratheiser, 2019, p. 3)

2.8.1.2 Higher Secondary Education.

As for higher secondary education, Burwitz-Melzer (as cited in Alter & Ratheiser, 2019, p. 3) recommended a "reading competence model." The latter encompasses the following competences:

- motivational competence
- cognitive and affective competences
- intercultural competences
- competences of communication about the text
- reflexive competences (as cited in Alter & Ratheiser, 2019, p. 3)

2.8.1.3 Alter and Ratheiser's Model.

Alter and Ratheiser (2019) suggested a model that encompasses four key competences that are grounded in the linguistic and reading competences. These are: "empathic

competence,[91] aesthetic and stylistic competence,[92] cultural and discursive competence,[93] and interpretative competence"[94] (Alter & Ratheiser, 2019, p. 4).

2.8.1.4 Implementation.

Many educationalists, including Brumfit, Collie, and Slatter, agreed upon the fact that the learners' literary competence, when improved, adds to their personal development (Neranjani, 2011). Providing activities will be a vital step to take in order to enhance the learners' literary competence (Neranjani, 2011). A teacher can introduce to his or her students one intrinsic element that builds up a short story: the character, for instance (Hapsari, 2016). As a matter of fact, the teacher might ask the students about the number of characters involved in the story or he or she might ask them which character is bad and which one is good (Hapsari, 2016). Only then can he or she discuss the plot with the students (Hapsari, 2016). This entire process demonstrates to the students how the story is constructed; therefore, it helps them understand its meaning (Hapsari, 2016). In this respect, Venkateswaran and Gayathri (2012) emphasized that understanding the context and learning to appreciate the literary text make up what is called literary competence. Since novice learners find the process of deciphering the "symbolism" present in the text challenging, Lazar (as cited in Hapsari, 2016, p. 31) suggested that they should deal with the text from both the poetics' and the hermeneutics' perspectives in order to achieve the literary competence.

2.9 Literary Text Selection

On the whole, the rationale behind teaching literature is an attempt to convey emotions and aesthetic experiences. Students are to confront a whole different language (Lima, 2010). Notwithstanding, they are usually oriented by their teachers to read a particular piece of literature (Lima, 2010). As a result, some feelings of dissatisfaction—on the part of some students—regarding the work of literature they are assigned to read might develop, an obvious

[91] Being able to understand a character and identify with it emotionally and mentally (Alter & Ratheiser, 2019).

[92] Being able to involve oneself in the text and develop a liking for it (Alter & Ratheiser, 2019).

[93] Being able to locate and attend to the "cultural freight" and form of the text, as well as "the discourses" they are related to (Alter & Ratheiser, 2019, p. 5).

[94] Pertaining to all the previous competences, the interpretive competence is the capacity to deduce "meaning" from the literary text (Alter & Ratheiser, 2019, p. 6).

reason for bringing up the issue of literary text selection (Lima, 2010). On that point, many scholars and educationalists argued that the language of literature, which is hardly used in real-life situations, is difficult for language learners (Lima, 2010). On the other hand, others stick to the fact that lexical difficulties could be overcome by the teacher's support if he or she carefully selects the text (Lima, 2010). McKay (1982) reckoned: "The key to success in using literature in the ESL class seems to me to rest in the literary works that are selected" (p. 531).

The texts, which are needed in the EFL context, said Lima (2010), are those which "engage affectively, challenge cognitively, and help learners to reflect critically about and respond imaginatively to the world where they live" (p.111). This is a different way of saying that the literary texts needed must improve the students' cognitive and critical skills. Lima (2010) stated: "We should create opportunities in the classroom where learners can engage with texts in a critical, open-minded and creative way in order to realize that interpretation and meaning are not fixed givens" (p. 111). Nevertheless, the selection of a suitable and adequate text is a challenge because, on the one hand, there are numerous types and genres of literary texts; on the other, students' needs, interests, and cultural background are to be taken into consideration when selecting a literary work (Ansari, 2013). The selection of text is then a vital process that any teacher should consider if he or she intends to engage his or her students in literature and enhance their interests (Samaranayake, 2010).

2.9.1 The Criteria of Selecting Literary Texts

Selecting a literary text for students is not an easy task. The choice of text will result either in failure or success (Baba, 2009). The choice of text is a careful and thoughtful procedure where many factors come into play. Ansari (2013) reckoned, "If literary texts are to be used successfully in the classroom, they must be carefully selected in a manner which promotes an aesthetic interaction between the reader and the text" (p. 370). This means that there are sets of criteria[95] to consider when selecting literary texts. Samaranayake (2010) stated, "Selecting an appropriate text in line with accepted criteria can yield good result in

[95] Lazar (1993) makes clear that by criteria, it is meant the students' age, emotional and intellectual maturity, hobbies, and interests.

terms of text manipulation in which the teacher's awareness of factors like cultural, linguistic, and formal complexity is required" (p. 205). This, one way or the other, implies that the teacher has to take into account the students' cultural background, linguistic proficiency, and literary background (Lazar, 1993). Furthermore, in the process of selecting literary texts, teachers usually encounter difficulties. This is due to the fact that such teachers do not have a clear idea about the goal of literature teaching; in other words, they do not know whether literature should be taught for the sake of developing language skills or literary competence (Ansari, 2013).

One of the vital factors to consider when selecting the text is the level of students as far as language attainment is concerned. Da Silva (2001) argued, "The sort of literature most suitable for the class should be first based on the students' level of language, that is, a work that is not much above the students' normal reading proficiency" (p. 173). Moreover, the texts should expose students to important literary aspects, such as the setting, theme, plot development, and so forth (Ansari, 2013). The literary text should also be contemporary, accessible, and have a clear meaning (Ansari, 2013). This, however, does not mean that the traditional works should be neglected (Ansari, 2013). On the contrary, the traditional texts, especially the canonical ones, are not to be taken for granted, since they represent the heritage of a particular nation (Ansari, 2013). What is expected on the part of the teacher is to create a balance between the traditional works and the more contemporary ones (Ansari, 2013). In addition, the literary texts have to be connected to the students' real-life situation, i.e., texts that students perceive as relevant to their own lives (Ansari, 2013). In this sense, the teacher has to make sure that the texts not only provide motivational and challenging experiences suitable for the learners' age, social maturity, and ability, but also engage students' feelings and attitudes[96] (Ansari, 2013).

[96]Attitudes are firm beliefs and convictions one has toward a particular subject; in fact, these beliefs induce a particular behavior to happen. Ghazali et al. (2009) made this point clear saying: "Attitude has cognitive, affective, and conative components; it involves beliefs, emotional reactions and behavioral tendencies related to the object of the attitudes. It refers to the individual's inclinations, prejudices, ideas, fears and convictions concerning any topic. It has an evaluative aspect, a disposition and tendency to react positively or negatively to something. It is, in short, the way someone thinks or behaves" (p. 51).

Still, it is wise to avoid linguistically and culturally difficult texts, opting instead for those that are more familiar and do not discourage students from reading them. Collie and Slater (1994) endorsed this point saying that text selection, essentially, depends on "each particular group of students, their needs, their interests, cultural background and language level" (p. 6). Similarly, Widdowson (1983) believed that in the EFL context, the teacher has to select what is "consistent with the traditions that the learners are familiar with" (p. 32).

2.10 Literary Genres

2.10.1 On Defining Genre

The word *genre* has its origins in the French language and means a particular "species, form, type, or kind" (Jamieson, 1973, p. 162). It also means "genus," which is another word for "class," "kind," or "sort" (Harris, 1995, p. 509). The term designates, as well, a stratum/category of similar "objects" or "ideas" from which various dependant "classes" or "species" branch out (Harris, 1995, p. 509). Hence, the concept genre covers a lot of different, yet relevant, concepts that are, in turn, dichotomized and, eventually, broken down (Harris, 1995, p. 509).

Depending on how it is expected to be used in a particular discipline,[97] genre can be either broad or restricted. A case in point is literature. As far as the latter is concerned, the division into "fiction," "poetry," and "drama" come under "primary genre."[98] Each of the three can, eventually, be subdivided (Harris, 1995, p. 509). Robert Allen (as cited in Chandler, 1997) argued:

> For most of its 2,000 years, genre study has been primarily nominological and typological in function. That is to say, it has taken as its principal task the division of the world of literature into types and the naming of those types - much as the botanist divides the realm of flora into varieties of plants. (p. 1)

[97] The concept genre is commonly applied in media theory, literary theory, rhetoric, and linguistics when referring to an individual kind of text (Chandler, 1997).

[98] It should be noted that each genre has its own features, yet some of these can be found in another genre, hence the divisions "poetic prose" and "dramatic poetry" (Benzoukh, 2017, p. 241).

Chandler (1997) posited that, a top-down, macro-level division encompasses poetry, prose, and drama, which eventually subdivide into subgenres or subcategories. However, despite having been considered as "fixed forms," modern theorists maintained that the genres' "forms" and "functions"—literary genres' in particular—are flexible (Chandler, 1997, p. 3). David Buckingham (as cited in Chandler, 1997) asserted that "genre is not... simply 'given' by the culture: rather, it is in a constant process of negotiation and change" (p. 3), while Nicholas Abercrombie postulated that "the boundaries between genres are shifting and becoming more permeable" (as cited in Chandler, 1997, p. 3). "Isolation of genres" means that very-much-alike features are involved in "works" that come under one specific category irrespective of the writer and the production period (Jamieson, 1973, p. 162). However, as Chandler (1997) noted, "one theorist's genre may be another's sub-genre or even super-genre (and indeed what is technique, style, mode, formula or thematic grouping to one may be treated as a genre by another)" (p. 1). For Jamieson (1973), genres are formed as a reaction to a rhetorician's attitude towards the public's beliefs and the context's exigencies.[99]

Instead of approaching genre "definitionally," modern theorists would prefer to explain genre vis-à-vis the intertextual "family resemblances" (Chandler, 1997, p. 2). Approaching genre through "family resemblances" means that the theorist should identify the homogeneity among those texts that come under one particular genre (Chandler, 1997, p. 2). Nevertheless, this approach was castigated for the fact that it renders one text quite similar to another. Another approach to genre, besides the foregoing, is founded on *prototypicality*, a term used in psycholinguistics (Chandler, 1997, p. 3). The premise of this approach is that some texts are generally recognized as "members" that are more common in one genre than others (Chandler, 1997, p. 3). Chandler (1997) stated, "Certain features would identify the extent to which an exemplar is prototypical of a particular genre" (p. 3).

[99] "Related redefinitions of genre focus more broadly on the relationship between the makers and audiences of texts (a rhetorical dimension)" (Chandler, 1997, p. 3).

2.10.2 Genre Criticism

Genre criticism is usually connected with the endeavor to incorporate "work" within classes/types. However, Alastair Fowler argued that the idea that genres help with categorization is a grave mistake (Butterfield, 1990). "Generic categories" are repudiated owing to the fact that important works, such as *Hamlet*, it is argued, cannot be restricted by the concept of genre (Butterfield, 1990, p. 184).

2.10.3 Genre Theory

Genre theory has detailed the "stages" that a genre passes through so as to reach its goal. These "stages" are broadly described, highlighting the crucial aspects that the genre depends on to function (Derewianka, 2015, p. 80). A narrative, for instance, can't play out in the absence of "complication";[100] otherwise, it would be boring (Derewianka, 2015, p. 80). Under the wider "stages" come the "phases" (Derewianka, 2015, p. 80). In a narrative's "orientation phase," it is possible to encounter those phases that present the protagonist, or explain the context, or allude to the complication (Derewianka, 2015, p. 80). While the story unfolds, other phases can be met including those of interaction between characters, which show their selfhood. In other phases, information about characters is revealed through their response to a trivial issue, by how they process the present situation, or by their participation in a particular affair (Derewianka, 2015,). The fact of the matter is that phases make the genre flexible and innovative. In addition to being "optional," phases can be juxtaposed in different fashions (Derewianka, 2015, p. 80). What is more, they assist in anticipating the sort of grammar present in the passage (Derewianka, 2015).

Usually confused with "modes"—which, according to Plato, are associated with the division of literature based on "the form of address" or the level of "impersonation"[101] (Schwartz, 1971, p. 114)—genre is a "norm" that is deduced from particular works (Schwartz, 1971, p. 115). Genres can be described vis-à-vis their generic "form" and "effect" (Schwartz,

[100] "The narrative structure includes an orientation, a subsequent problem or complication, evaluative response(s) to the complication, a resolution, and sometimes a coda" (Christie, 1999, p. 762).

[101] The narrator may take a third-person or first-person role or an amalgam of both, as is usually the case in epics and novels (Schwartz, 1971).

1971, p. 120).[102] Nevertheless, these two can be determined only in relation to the work's exclusive literary elements, i.e., plot, characters, etc. (Schwartz, 1971).

2.10.4 Genres

2.10.4.1 Prose.

Prose is a literary genre. It develops alongside the novel—though it is possible that the latter has its origins in the former. In fact, it was until the seventeenth century that the novel began to emerge as a new genre that is independent of prose (Chen, 2020). Etymologically speaking, the term prose can be traced back to its original Latin root "prosa" which means direct discourse (Chen, 2020, p. 512). It is said that any writing that is not poetry—i.e., composed in verse—is prose (Chen, 2020). According to Merriam-Webster (n.d.) prose is "a literary medium distinguished from poetry especially by its greater irregularity and variety of rhythm and its closer correspondence to the patterns of everyday speech" (Definition 1). Prose, whether fiction or nonfiction, is normal writing compared to the verse. Essays, articles, research papers, etc. are all classified as prose (Nordquist, 2020). The language used in prose develops naturally just like the common spoken language. It allows authors to address their readers in a casual, direct way. This makes readers familiar with the author's language and his or her work (LiteraryDevicesEditors, 2013).

According to Chen (2019), three meanings can be attributed to the word prose: the vague meaning, the restricted meaning, and the eclectic meaning (a midway between the last two meanings). Chen (2019) argued that in the vague meaning, prose relates to a literary means that is different from poetry in terms of irregularity, diversity of rhythm, and patterns. From this perspective, fiction and drama come under the umbrella of prose. In regard to the restricted meaning, prose is connected with a literary genre that differs from

[102] "The genre-concept enables us to classify a work, to understand the general relation between its form and effect, and even to comprehend more fully its individuality. Yet the genre concept can never adequately describe any particular work. It can never provide the perception and insight of a trained literary intelligence engaged with a specific work. It can, however, provide one of the conditions necessary to that intelligence to operate efficiently and accurately" (Schwartz, 1971, p. 115).

poetry, fiction, and drama. This distinction is made possible, argued Chen (2019), thanks to some distinguishing characteristics.

With respect to its classification, some classified prose into three categories—"narrative," "description" and "argument"—while others classified it into four categories—"narrative," "argument," "object" and "lyric" (Chen, 2019, p. 513). The former categorization is criticized for the reason that the three categories tend to "overlap," since the three are usually found together in the same piece of writing (Chen, 2019, p. 513), so it is difficult to guess the category that a particular kind of prose is attributed to. On the other hand, the latter categorization—the division of prose into four categories—though it is "finer" and more "delicate" (Chen, 2019, p. 513), could not go uncriticized, for it still has some deficiencies: (a) it rejects some pieces of prose, so it is not all-encompassing; and (b) there is hardly a "consistent standard" vis-à-vis this sort of categorization (Chen, 2019, p. 513). This means that the four categories do not agree on the same standard.

Unlike poetry where ideas are immediately understood, prose necessitates a reflection on and, eventually, making a judgment about the information (Lotspeich, 1922). Lotspeich (1922) argued that "in prose...the mind is presented with problems which require reflection, thought, the conscious expenditure of effort, and division of attention" (p. 301). While poetry appeals to emotions, prose appeals to reason. Lotspeich (1922) stated: "Prose literature ordinarily makes its primary appeal to the reason, adding the materials of intelligent thinking one to the other, with clearness and coherence as its essential qualities" (p. 294).

Prose as a piece of art is quite similar to scientific writing in the sense that they both involve the same intellectual operations, yet these two seem different when it comes to the writer's "object" and the way he or she organizes his or her thoughts (Lotspeich, 1922, p. 300). While the scientist is interested only in saying "the truth" correctly, the artist's goal is to create an "esthetic effect," which can be realized only through an original organization of ideas and events (Lotspeich, 1922, p. 300). The novelist and the scientist are concerned with facts—regardless of whether or not they are real. The novelist is interested in analyzing

motivation and character, in appealing to reason, in narrating, i.e., transmitting knowledge. This, as opposed to the case of poetry, necessitates contemplation and assessment. These intellectual processes, argued Lotspeich (1922, p. 308), impede one's "natural rhythmical functioning."

Whereas every canonical poem is founded on a famous story—one that is familiar to the readers of its epoch—a fictional story is rather new, i.e., it is not known yet, so it necessitates reflection. In other words, this situation is like a puzzle that needs to be solved. Thus, everything is expected to be reasonable in the realm of happenings. This sort of narrative is naturally expressed through prose. Otherwise, if it were to be transcribed into verse, the resulting work would be "artificial" (Lotspeich, 1922, p. 308), as Lotspeich, (1922) put it: "The well-known story should be told in poetry, the new story in prose" (p. 308).

2.10.4.2 Fiction vs. Nonfiction.

Fiction is a literary work born out of one's imagination; however, this does not mean that it can never resort to some real events or story. According to Burgess (2020), fiction is "the act or craft of contriving, through the written word, representations of human life that instruct or divert or both" (para. 2). On the other hand, *nonfiction* is "writing about reality (real people, places, events, ideas, feelings, things) in which nothing is made up" (Colman, 2007, p. 260). Merriam Webster (n.d.) defines fiction as "written stories about people and events that are not real: literature that tells stories which are imagined by the writer" (Definition 1).

According to Dawkins (1977), there are two sorts of definitions with regard to fiction and nonfiction. The first refers to the common definitions (as seen in the previous paragraph). These are based upon such concepts as "made-up" and "real" (Dawkins, 1977, p. 128). As for the second type of definitions (see the next paragraph), which he recommended, they are based upon "structure-defining elements" (Dawkins, 1977, p. 128). They not only yield clear and substantial differences between the literary works but also shed light on "the general nature of literature" (Dawkins, 1977, p. 128). Furthermore, the

latter definitions are expected to discuss "the nature" as well as "the meaning" of the literary genres (Dawkins, 1977, p. 128). Dawkins (1977) added,

> It is such definitions that identify genre, that distinguish literary writing from functional writings, that help students see the difference between legend and myth, that help all of us evaluate an argument according to its own terms instead of our biases. (p. 129)

Finally, these definitions are expected to promote the development of students' reading engagement while taking into account all the questions and "expectations"—which are thought to be originated from the reader's acquaintance with the genre (Dawkins, 1977, p. 129).

In general, fiction is any piece of writing that makes use of character, action, and setting to shed light on a theme or to successfully deal with an issue in order to aesthetically entertain and fulfill a "psychological need" (Dawkins, 1977, p. 128). Fantasy, which can be divided to encompass "folktale" and "science fiction," is any piece of writing where the boundaries of realism are transgressed by at least one of the literary elements (Dawkins, 1977, p. 128). In addition, legend, myth, fable, etc. are distinguished by the extent to which they use literary elements (Dawkins, 1977). On the other hand, nonfiction is any type of prose that is different from the foregoing, i.e., fiction. Some nonfictional works, such as biography and human-interest story, can employ literary elements for other ends—other than those of fiction (Dawkins, 1977). However, Dawkins (1977) concluded that although fiction refers to unreal stuff and nonfiction designates all that is factual, fiction sometimes seems to be more authentic than nonfiction, while nonfiction may appear as more fictional than fiction.

2.10.4.2.1 In Class.

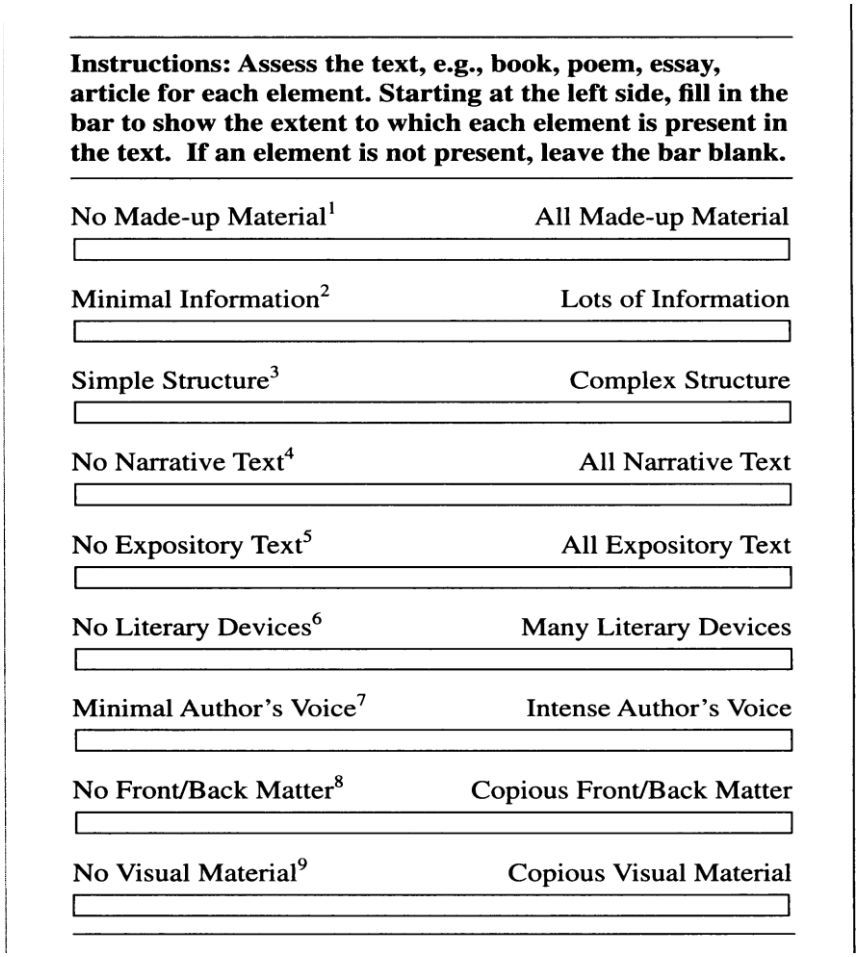
Besides making use of several definitions, teachers introduce fiction and nonfiction to their students in various ways. This is demonstrated by how learners are expected to analyze them. While in fiction learners are expected to recognize the plot, the setting, the characters, and the themes, when it comes to nonfiction, learners should recognize the information, the

organization, the text structure, and the graphic organizers. However, this way of presenting fiction and nonfiction does not familiarize students with the different exceptions that exist in these genres, such as informational fiction or narrative nonfiction that portrays the actual people, settings, and events (Colman, 2007).[103]

Colman (2007) devised a visual model (see the figure below) to analyze fictional and nonfictional texts for the sole reason, he argued, of supplying teachers and readers—young readers in particular—with the means to perceive literature completely and accurately. He said, "My goal was to draw upon my writer's perspective to broaden teachers' and readers' understanding of fiction and nonfiction" (Colman, 2007, p. 261).

Figure 2.1

A Visual Model for Analyzing Fiction and Nonfiction Texts



[103] Though it is nonfiction, it incorporates some aspects of fiction. Hence, the demarcation line between fiction and nonfiction becomes blurred. Some researchers have already called this phenomenon "stretching the truth" (Colman, 2007, p. 260).

Note. From "A New Way to Look at Literature: A Visual Model for Analyzing Fiction and Nonfiction Texts," by P. Colman, *Language Arts*, *84*(3), p. 26 (http://www.jstor.org/stable/41962190). Copyright 2007 by National Council of Teachers of English.

Colman's (2007) model as shown in the figure above comprises nine criteria—each of which is displayed in a line that shows the "parameters" of the "decisions" made by the author. These decisions—whose results can be clearly seen in the text—concern "ideas, topics, sources, research, form, structure, style, diction [and] revision" (Colman, 2007, p. 261). Colman (2007, p. 261) pointed out that these criteria would promote teachers' and readers' understanding and appreciation of the complex "nature" of literature.

2.10.4.2.2 Literature and Knowledge.

In his research paper entitled "Can Fictional Literature Communicate Knowledge?", Schick (1982) asserted that fictional literature can indeed impart knowledge—contrary to the claim that literature can't communicate real-life knowledge owing to the fact that it is imaginary and unreal. According to Schick (1982), fictional narratives convey two different sorts of knowledge: "knowing-that" and "knowing-what." Schick (1982) supported this claim through the distinction between the various kinds of "truth." John Hospers (as cited in Schick, 1982, p. 31) distinguished between "truth-about" and "truth-to." The former, also called "propositional truth," presents facts vis-à-vis a particular matter (as cited in Schick, 1982, p. 31). The latter, on the other hand, states that the novel's characters are just like us, people, in the sense that their actions and feelings are similar to ours (Schick, 1982). Hospers (as cited in Schick, 1982) contended that "although works of fictional literature are not 'true-about' any real person, they can be 'true-to' real people if the characters they describe behave as real people would behave" (p. 32). However, Schick (1982, p. 32) argued that "truth-to" and "truth-about" are two sides of the same coin. A novel that is "'true-to' the world" is naturally "'true-about' the world" (Schick, 1982, p. 32). This means that a novel can't be "'true-to' the

world" unless a set of "universal generalizations"—such as a particular group of people acting in a particular way within a particular context—are "'true-about' the world" (Schick, 1982, p. 32).

So Schick (1982, p. 36) proposed a third—yet independent[104]—sort of knowledge, "the knowing-what." This knowledge represents the idea that one can truly understand someone or something. Schick (1982, p. 36) cited such examples as "I know what it is to be poor," "I know what fear is," "I know what it is to be in love," and so forth. "The knowing-what," or what Bertrand Russell described as "knowledge by acquaintance,"[105] can, Schick (1982, p. 36) argued, be imparted via fictional literature. Even though the reader is not directly involved in the story, it seems as if he or she actually is. Hence, when reading fiction, the reader is in a better position to make a claim that he or she knows what being a particular kind of person feels like or what being in a particular situation is like (Schick, 1982). This feeling of being involved in the events is similar to the feeling of empathy for the character that is taking part in those events. In this regard, Schick (1982) asserted, "Reading a work of fictional literature communicates knowledge of the knowing-what variety, provided one empathizes with the characters presented in that work" (p. 37).

2.10.4.3 The Short Story.

It has been confirmed that, among the different literary genres, the *short story* rises as the most preferred one in the language classroom. This is due to the fact that reading short stories is much easier, simpler, and less complicated than reading other literary genres (Sariçoban, 2004). According to Da Silva (2001),

> Their practical length, which allows the students to conclude the task of reading on one sitting, or, depending on the teachers' approach, it can be entirely read within one or two class lessons. As students are always worried about the amount of work they

[104] According to Schick (1982, p. 36), "knowing-what" is different from the former two forms of knowledge—"the knowing-that" and "the knowing-how"—in the sense that possessing it does not necessarily involve having one of those two.

[105] Bertrand Russell (as cited in Schick, 1982) stated that "we have acquaintance with anything of which we are directly aware, without the intermediary of any process of inference or any knowledge of truths" (p. 36). However, Schick (1982) refuted this statement arguing instead that one can actually acquaint himself/herself with a particular, perceived trait through a characterization.

> need to perform and often have the feeling of being overwhelmed, reading short stories seems to be less frightening, for their own definition suggests, they are 'short.' (p. 173)

This implies the fact that the controlled length of short stories makes them effective sources of teaching (Sariçoban, 2004). In other words, because of their short length, the short stories can be applied on a regular basis to any course regardless of the level and duration; therefore, many short stories ought to be introduced to students and selected according to their preferences (Da Silva, 2001).

It should be noted that most of the benefits of using a short story in the EFL context are related to motivation, literary elements, culture,[106] language skills, and higher-order thinking (Erkaya, 2005). As far as language skills are concerned, short stories widely contribute to the teaching of those skills (Erkaya, 2005). By way of illustration, when trying to improve the students' writing skills, the teacher might ask his or her students to paraphrase, summarize, or write an essay (Erkaya, 2005). At the level of motivation, passing through the different stages of the story development will motivate students to read further (Erkaya, 2005). That is to say, when students read the beginning of the story, they will undoubtedly become curious and motivated to read the following events of the story (Erkaya, 2005). Besides, short stories motivate students due to the fact that they are authentic and can expose students to a world of wonders, riddles, and mystery (Sariçoban, 2011). Additionally, students can gain motivation if they engage with the story's thoughts and emotions and appreciate the aesthetic qualities (Erkaya, 2005). In this regard, short stories should be chosen according to students' preferences (Erkaya, 2005). Furthermore, not only are short stories considered effective in the teaching of culture to EFL students, but they are also the best to consider when it comes to teaching higher-order thinking (Erkaya, 2005). Developing higher-order thinking

[106] Because short stories contain various themes, they help students from different cultural backgrounds to discuss various matters with each other. They also help them know themselves and others by applying the gained knowledge to their own world (Benzoukh, 2017).

is similar to the development of critical thinking. When students read critically, it means that they are able to make judgments, evaluate, synthesize, predict, and so forth (Erkaya, 2005).

In sum, the short story is a genre that is easily adapted for teaching. As Christenbury (2007) put it, it is "an eminently teachable genre" (p. 43). It is very helpful when it comes to supporting and helping struggling readers. It is short and does not take much time to read (Christenbury, 2007).

2.10.4.4 The Novel.

Having its origins in the Italian word "novella"—whose Latin singular is "novellus," a modern alternative of "novus," meaning "new" (Burgess, 2000, para. 3)—a *novel* is a lengthy fictional narrative[107] with a touch of realism[108] (LiteraryDevices Editors, 2013, para. 1). Just as a short story, a novel, too, has such defining traits as "representation of characters, dialogues, setting, plot, climax, conflict, and resolution" (LiteraryDevices Editors, 2013, para. 1). Merriam-Webster (n.d.) defined a novel as "an invented prose that is usually long and complex and deals especially with human experience through a usually connected sequence of events." Prahl (2021) described it as "a narrative[109] work of prose fiction that tells a story about specific human experiences over a considerable length" (para. 1).

Style, breadth, and fiction/quasi-fiction are some of the distinctive features that make up a novel.[110] Unlike poetry, a novel comes in prose rather than in verse, and contrary to a short story, it is lengthier—besides other defining features (Prahl, 2021). Novels focus on the telling of the character's experience, thus portraying the character and the setting where they

[107] An account of some interconnected happenings introduced to a community of readers and listeners in a coherent structure of language. A narrative, also called a story, is said/written by a "narrator" who is either directly involved in the story—in this case, the story is told by him or her as a first person—or a third-person storyteller who provides a report of what he or she has seen (LiteraryDevices Editors, 2013, para. 1).

[108] A nineteenth-century artistic and literary movement that surged as a substitute for Romanticism. This movement would have writers present the real world through the depiction of the characters' daily lives and their experiences as they occur in reality. Literary realism works tend to have common characters, settings, and plots that revolve around the low and middle strata of society (LiteraryDevices Editors, 2013).

[109] "The word narrative is primarily a post-1970 usage applied to what most folklorists traditionally identified as folk-literature or folktales" (Harris, 1995, p. 509).

[110] The novel's distinctive characteristics, according to Aliyev (2021), are: "(a) being a verbal object, (b) being written, for the most part, in prose, (c) having at least *m* words, where *m* is a number in the 30,000-word range, (d) being intended by its author(s) to tell a fictional story, and (e) realizing this intention at least to some extent" (p. 24).

act. According to Burgess (2000), a novel is "an invented prose narrative of considerable length and a certain complexity that deals imaginatively with human experience, usually through a connected sequence of events involving a group of persons in a specific setting" (para. 1).

Nevertheless, it seems like the novel does not have an all-time established definition. "Flexibility," "open-ended nature," as well as the "quality to absorb, assimilate, [and] shape-shift" used to be the defining characteristics of the novel (Sullivan, 2006, p. 178). However, while the form is no longer a novel's defining characteristic, many critics would rather focus their attention on both form and content and analyze them using "the synthesis of narrative style" (Sullivan, 2006, p. 178). Now, the novel is compared to the epic, myth and, *romance* in terms of its focus on a lifelike hero that acts in a real setting (Sullivan, 2006). Critics, the likes of Bakhtin, Northrup Frye, and Georg Lukacs, maintained that a narrative is not entitled to be called a novel unless it is "realistic" (Sullivan, 2006, p. 178). As Ian Watt emphatically put it, "Realism is the defining feature of the novel" (as cited in Sullivan, 2006, p. 178). This, however, could not escape criticism, for the opposing view claimed that realistic fiction is often romantic (Sullivan, 2006). "Imagination" and "invention" are the driving force in the novel, argued Sullivan (2006, p. 179). The hero, regardless of the degree to which he or she seems real, "is made only of the sentences describing him or put into his mouth by the author" (as cited in Sullivan, 2006, p. 178). René Wellek and Austin Warren settled this argument by differentiating the novel from romance using the notion of "possibility" (as cited in Sullivan, 2006, p. 179). In the words of Sullivan (2006), "the novel arises from a lineage of nonfictitious narrative forms and seems realistic. Romance, on the other hand, describes what never happened, nor what is likely to happen" (p. 179).

Moreover, language, according to Bakhtin (as cited in Sullivan, 2006), is fundamentally what makes a novel distinct. For Bakhtin, the novel is different from other literary genres in the sense that it excels at using language—which integrates a myriad of "voices" that reflect the various "social speech types" (as cited in Sullivan, 2006, p. 179). In

Bakhtin's words: "Language is never unitary. Rather, it contains a multitude of bounded verbal-ideological and social belief systems [...] stratified and heteroglot in its aspect as an expressive system" (as cited in Sullivan, 2006, p. 179). Hence, sublanguages, or what is called "the languages of language," go through a change that involves register and style. Thus, unlike any other genre, the novel paves the way for these sublanguages to merge. This amalgam is what gives the novel its meaning, as Sullivan (2006) put it:
"The meaning of the novel is to be found in the combination of its multiform language styles" (p. 179).

From the sociological perspective, it has been pointed out that novels arise exclusively in those societies that are characterized by their "literate population" and their "bourgeoisie" (Sullivan, 2006, p. 179). Sullivan (2006) elucidated the foregoing stating:

> Unlike oral societies, in which anyone can participate in oral traditions, novels require both producers and receivers who are literate and possess the financial means to write, publish, and purchase. The emergence of a bourgeoisie has been taken as the signal moment in which the novel arises. (p. 179)

Similar to poetry, the novel is also a literary work. Being the "poetry of poetry,"[111] it actualizes the literary work by "engaging its own history, reflecting and refracting and undoing its inherently unstable generic parameters, interminably" (Gorelick, 2019, p. 140). Nonetheless, the difference between novels and other literary works is that, with regard to the former, novelists do have the intention[112]—expected to be actualized—to narrate fiction[113] (Aliyev, 2021). Furthermore, emotions and ideas are examined in the novel—which is not the case in the precedent genres. The reading experience of a novel tends to be more personal,

[111] "For the romantics the novel was, in Friedrich Schlegel's words, 'simultaneously poetry and the poetry of poetry,' the aesthetic form in which the literary absolute could best be actualized" (Gorelick, 2019, p. 139).

[112] It is worth noting that "the intention" is nothing less than that of recounting a fictitious narrative, not an ordinary one. Moreover, the writer (novelist) might not have the intention to narrate a totally fictitious narrative, since an ordinary narrative can be based on real events. Finally, having the intention to recount a narrative of fiction does not really entail intending the narrative to be introduced to the public as fiction (Aliyev, 2021, p. 24).

[113] "Fiction is the result of a particular intention—namely, 'an author's intention that her audience make-believe the narrated events" (Aliyev, 2021, p. 22).

i.e., exclusively made for the purpose of an individual experience of reading—unlike the other forms of literature, such as poetry which is expected to be orally presented before the public (Prahl, 2021).

All in all, for a work of literature to be a novel, the following characteristics must be present:

- Prose narrative, as opposed to verse.
- Reasonable length. In that regard, a precise page range that determines whether a literary work is a novel is nonexistent in literature. Usually, a short novel is called a "novella," and a much smaller than that version is termed a "short story."
- Product of fiction. Although there exist what is called "semi-fictionalised novels" (novels based on real people and happenings), a true non-fictional work cannot be labeled a novel.
- "Individualism" present in the author's writing and intended to the readers. (Prahl, 2021, para. 1)

The use of novels is an effective means that helps gain mastery of the linguistic and cultural aspects of the language (Benzoukh, 2017). Novels improve the learners' understanding of the Other's culture, make them eager to read, and enable them to enhance their "critical thinking skills" (Benzoukh, 2017, p. 248). Furthermore, novels develop the readers' imagination and encourage empathy for the novels' characters (Benzoukh, 2017). Novels can also be used to assess comprehension by posing various questions. A class debate about a particular novel should revolve around the theme or topic, as well as its closely-related ideas. Societal matters, usually an integral part of the novel's plot, could initiate an interesting discussion that will eventually contribute to the learners' vocabulary building (Benzoukh, 2017).

As a convenient tool, in the EFL context, for instance, a novel, if wisely selected, can render the literature class exciting and enjoyable. The literary text to be selected should be based on the course's objectives, as well as other factors: the "students' proficiency level, age

and interests" (Benzoukh, 2017, p. 248). Lazar argued that the selection of the novel to be used in the EFL classroom should hinge on whether the novel's story, theme, setting, and plot are appealing to students (Benzoukh, 2017). The novel should, according to Lazar (Benzoukh, 2017) match the students' level emotionally and intellectually. Different scholars have different attitudes towards what makes a good novel. Marckwardt believed that a fine piece of literature is created for entertainment purposes, while Lazar asserted that a fine novel implies various issues and engages readers at emotional, linguistic, and intellectual levels. Finally, for Martino and Block, a novel should make readers ask questions (Benzoukh, 2017).

2.10.4.5 Romance.

Romance, which is a form of literature, is distinguished by the way it dealt with "chivalry" which emerged in mid-twentieth century France. This genre evolved in aristocratic places that had the likes of Eleanor of Aquitaine (Whitehead & Vinaver, 2019, para. 1). The word "romanz" in old French had the meaning of "the speech of the people" or "the vulgar tongue" (Whitehead & Vinaver, 2019, para. 2). It can be traced back to its Latin root, "romanice," which meant "written in the vernacular," as opposed to the real, conventional Latin (Whitehead & Vinaver, 2019, para. 2). Thus, its meaning changed from language to a literary work. Presently, the French word "roman" is the equivalent of the English word "novel," regardless of its content and form (Whitehead & Vinaver, 2019, para. 2). On the other hand, the word "romance," used in modern English, and which has its origins in the Old-French word "romanz," refers to the narratives of the middle ages (Whitehead & Vinaver, 2019, para. 2).

2.10.4.6 Poetry.

Poetry is perceived to be a rich language resource that "enables the exploitation of sound, image, and word association while extending the semantic resources available to students" (Elting et al., 2006, p. 127). This means that poetry is better than prose when it comes to the teaching of language's prosodic elements, such as rhythm and intonation. It also means that poetry spreads the students' lexical web, i.e., they will acquire more vocabulary.

Kellem (2009) stated: “Poetry is a source of content rich material; a model of creative language in use; a way to introduce vocabulary in context; and a way to focus students’ attention on English pronunciation, rhythm, and stress” (p. 12).

Teaching poetry has a lot of advantages to offer. To begin with, this genre develops students’ sensitivity to words. In addition, it helps students go beyond the rules of grammar and syntax, therefore breaking the boundaries and exploiting other language forms (as cited in Benzoukh, 2017). Moreover, poetry stimulates students’ emotions and thoughts. Students will also get familiar with the different figures of speech (Benzoukh, 2017), and suprasegmental aspects of language, i.e., stress, intonation, and so forth (Elting et al., 2006). Furthermore, many scholars and educationalists agreed upon the fact that poetry is an important means for scaffolding oral language, interpreting language skills, developing imagination and interpretation, and enhancing critical thinking skills (Elting et al., 2006). As far as the EFL students are concerned, poetry should not be neglected. In this respect, Kellem (2009) argued:

> Poetry can be a useful type of input for EFL learners who, by definition, need to understand linguistic aspects to reach meaning, and it also deepens their acquisition of English by giving them the opportunity to describe and interpret their experiences and to express their opinions in an interesting, meaningful context. (p. 12)

It should be noted that the poem comprises cultural elements like idioms—which are difficult to translate—for this reason, poetry becomes a very important transmitter of culture (Benzoukh, 2017). When all is said and done, there should be more use of poems by the EFL students for the sake of learning English and understanding its culture (Benzoukh, 2017).

2.10.4.7 Drama.

Drama is a literary genre that is characterized mainly by the on-stage performance of some work of fiction. Just as any other genre, it is a composition in the form of verse or prose, yet it differs from the other literary genres in that it is a story presented through a dialogue (Definition of Drama, n.d.). Hadjoui (2015) described drama as “a depiction of the societal issues through which any playwright finds channels to portray the social happenings with its

hostility, bitterness or joyfulness" (p. 494). Drama texts set up the characters' interaction. In effect, drama is a set of lines spoken by the characters themselves. These dialogues give vitality to the literary text. If the text lacks the drama action, it will be unsuccessful on stage (Hadjoui, 2015).

Just as with any other literary genre, drama, too, is crucial in language and literature teaching since it is through the use of drama that students' awareness can be raised towards the target culture and language (Noaman, 2013). Other educational benefits, which scholars have sorted out, can be summarized as follows: firstly, drama stimulates imagination and promotes creative thinking (Bataineh, 2014). Secondly, it raises creativity, originality, sensitivity, fluency, flexibility, cooperation, empathy, and so forth. Thirdly, drama paves the way for the development of *pragmatic competence* (Bataineh, 2014). Finally, drama texts strengthen comprehension, promote language development and bring authenticity to the classroom (Noaman, 2013).

2.11 Conclusion

It has been revealed that the concept of literature is so vague that it can't be defined properly. It is different from literariness which is a property or a set of parameters that characterize it. Literature has a lot of benefits in terms of motivation, personal growth, critical thinking, language development, and knowledge about the culture. Many genres and subgenres can be distinguished within the field of literature. Finally, a lot is at stake when one engages in the teaching of literature: the teacher, the student, and the text itself. The approach taken to teaching literature focuses, more or less, on either of the aforementioned elements.

Chapter Three

Data Collection and Analysis

3 Data Collection and Analysis

3.1 Introduction

This chapter opens up with a brief description of literature teaching in Algerian higher education. Then, it attends to the practical part of this research, i.e., the data treatment. This part essentially deals with data—the process of collecting them, the instruments used to obtain them, and the methods applied in treating them—as well as the population involved. Moreover, it elucidates the purpose of the study, revealing the research design and the questions that guide this work. Finally, it exposes the limitations of the study before delving into the analysis and discussion of the findings.

3.2 The Reality of Literature Teaching in the Algerian Higher Education

University freshmen—who have passed the baccalaureate, a national exam that certifies their eligibility to enter higher education, and now specialize in the English language—are expected to complete, at least, one of the LMD courses[114] (Belal & Ouahmiche, 2021). The European[115] LMD substituted the classical system[116] in order to respond to the social, political, and economic demands (Sarnou et al., 2012). This system, more importantly, aims at improving students' learning and making the Algerian diploma internationally recognized (Sarnou et al., 2012). The LMD has brought about some changes vis-à-vis assessment as well as the students' and teachers' roles. Henceforth, assessment—sometimes continuous, other times summative, or a combination of both—is administered at a regular basis. Learners are to be assessed in terms of knowledge and competences (Sarnou et al., 2012). They are to be active and autonomous while their teacher should be a "mediator" and a "facilitator." Still, the latter is expected to be knowledgeable not only about his or her discipline but also about the "methodological competencies" that help him or her set the learning objectives (Sarnou et al., 2012, p. 182).

[114] Three-year licence, two-year master, and three to five-year doctorate. (Lakehal-ayat-benmati, 2017).

[115] Originally, the LMD system emerged in the Anglo-Saxon world before spreading out to Europe (Kheladi, 2013).

[116] Bachelor (four years), magister (two years), and doctorate (four years) (Sarnou et al., 2012).

The LMD emphasizes the student-centered approach which seeks to equip learners with skills and competences that promote learning (Kheladi, 2020). However, literature teaching instruction remains, to quote Kheladi's (2013) words, "chalk and talk" (p. 100). Lahmer (2020) remarked that the Algerian university teachers, despite the reform, are not ready to give up their position of power and hand it down to their students. Teachers feel like students cannot take part in such tasks as selecting materials. Djafri (2013, p. 110) found out that many literature teachers would rather design their own syllabus believing that their participation in this endeavor would be more profitable in terms of knowledge acquisition and "cross-cultural exchange." Nevertheless, these teachers would prefer not to negotiate the syllabus design with their students. Yet again, in doing so, they are intentionally supporting Freire' banking model of education. In this regard, Djafri (2013) wrote, "The will to perpetuate the dichotomy teacher vs. learner rather than the reconciliation teacher and learner is in itself a canonisation that operates as an obstacle to the genuine transmission of literature in a foreign language" (p. 111). Teachers in the Algerian departments are staunch supporters of the teacher-led approach. They explain the literary texts in detail while their students content themselves with listening and taking notes (Belal & Ouahmiche, 2021).[117] In this banking model, expectations are hardly communicated to students. Learning in this approach is a matter of amassing literary knowledge. This knowledge usually encompasses the "literary movement" and the "historical background" of the classical literary text in addition to the authors' biographies and genres (Kheladi, 2020, p. 86).

Furthermore, it is noteworthy that in the Algerian university, the course's objectives are formulated in broad terms, the general aim is not communicated, and the competencies expected to be achieved are overlooked (Belal & Ouahmiche, 2021). Belal and Ouahmiche (2021) asserted that learning objectives were deliberately designed that way (vague) so as to cater for teachers in terms of the right to adapt them based on their knowledge of teaching literature. Djafri (2013) stated,

[117] Literature teachers, argued kheladi (2020), usually dictate their own textual interpretations while obscuring their students'.

> Despite the existence of an official syllabus designed by the authority and in which the teacher is asked to teach a particular kind of literary texts, canonical ones most of the time, teachers often manoeuvre to adapt the syllabus according to the particularities of the teaching context. (p. 110)

In this line of argument, Djafri (2013) noted that teachers, though still committed and loyal to the cause of delivering the content of the syllabus, might divert from the very objectives that they are expected to achieve. She concluded, "Teaching literature in English does take the shape of a set of unrelated experiments undertaken here and there as a result of individual teachers' initiatives and for the purpose of promoting the love of literature in their students" (Djafri, 2013, p. 111).

3.3 Research Design

On the whole, the research is a case study that utilizes both qualitative and quantitative data collection methods to investigate the existence of students' emotional responses to literature. It begins with drawing a picture of the reality of literature teaching in Algeria, which will help not only confirm some hypotheses but also generalize the findings. This has been done through a *questionnaire*[118] sent to 23 literature teachers who belong to different Algerian universities. The questionnaire centers on five major themes: teachers' attitudes, teachers' expectations, teaching instruction, assessment, and literature teaching. The next targeted population is EFL master-one students who specialize in literature and civilization at the University of Oran 2. These students have been invited to answer a questionnaire which is based on four major themes: teacher's and students' expectations, teacher's and students' attitudes, students' goals, and text interpretation. Finally, three literature teachers from the English department of the University of Oran 2 have been interviewed in order to validate and substantiate the findings.

[118] "The questionnaire is a means of investigation used to gather data from a large number of respondents which requires a written or selected response answer to a series of questions. In the field of education, questionnaires are usually used to evaluate the quality of instruction" (Zaghar, 2014, p. 173).

The data obtained from the three samples have been used to address the main research questions (see the next section) through analysis and discussion. A conclusion and a recommendation have eventually been drawn from this study.

3.4 Research Questions

- Do teachers communicate their expectations to students?
- To what extent do students respond emotionally to literature?
- Do teachers take into account their students' affective responses in their assessment?
- To what extent can students' interpretations be considered "correct"?

3.5 The Population, Sample and Setting

The population involved in this research are Algerian EFL students and Algerian literature teachers. The research deals with three different samples: EFL master-one students who specialize in literature and civilization at the University of Oran 2; literature teachers who fulfill their function at the same university (hereafter, internal teachers), and other literature teachers (hereafter, external teachers) from six different Algerian universities.

Since this is a case study, sampling has been done purposefully. Out of the whole department of English—located at the University of Oran 2: Mohamed Ben Ahmed, in Algeria—one class has been targeted and selected in particular—that of master-one students, specializing in Literature and Civilization. There are two main reasons for this selection: a) these participants study literature extensively, and b) they have an advanced level in the field of literature. In a nutshell, there are 61 students who study to complete their academic year 2018-2019. However, only 31 of them—23 females and eight males, aged between 20 and 45—returned answered questionnaires.

The teachers who have participated in this work are literature teachers. Like their students, they belong to the same department of English; however, only three of them, all females, were interviewed as there are only a few literature teachers affiliating themselves with the English department at the University of Oran 2. Another reason is that these three

teachers are the only ones who answered the researcher's request for an *interview*[119] that has been sent via email. The remaining teachers had their reasons not to answer the researcher's emails. Perhaps they were busy working, they did not check their email inbox, they changed their emails, they had to attend to some private matters, etc.

Other participants involved in this study are 23 literature teachers, aged 25-75, from six Algerian universities: Mohamed Boudiaf University (M'sila), 8 May 1945 University (Guelma), Abdelhamid Ibn Badis University (Mostaganem), Mohamed Lamine Debaghine University (Setif), Badji Mokhtar University (Annaba), and Abou Bekr Belkaid University (Tlemcen).

Table 3.1

Demographics

						Number	**Percentage**
The Participants	**Students**	**Way of Participation**	**Questionnaire**	**Gender**	**Male**	8	26%
					Female	23	74%
				Age	20-25	24	77.4%
					25-35	3	9.6%
					35-45	3	9.6%
					45-55	1	3.2%
	External Teachers		**Questionnaire**	**Gender**	**Male**	7	30%
					Female	16	70%
				Age	25-35	13	55.9%
					35-45	4	17.2
					45-55	5	21.5%
					55-65	0	0
					65-75	1	4.3%
	Internal Teachers		**Interviews**	**Gender**	**Male**	0	0%
					Female	3	100%
				Age	**/**	/	/

[119] "An interview is a conversation or discussion between two or more people which aims at obtaining information. When conducting a research in education, the interview is considered as a useful tool for the purpose of ascertaining and evaluating the quality of instruction" (Zaghar, 2014, p. 174).

3.6 Data Collection Procedures

Data were gathered by means of an online questionnaire in the period between 2018 and 2019. The questionnaire is designed by Google Forms, an online software that helps create surveys and questionnaires. After identifying the sample, which involves master one, literature-and-civilization students, the researcher took to Facebook to contact the students concerned with the study. In fact, these students are members of a Facebook group where they share all that is related to their studies and master course, such as changes in schedule, the teacher's leave-of-absence notice, pdf files, etc. The questionnaire was then posted in that group, and whenever a student finishes responding to it and clicks on/hits submit, the results will automatically reach the sender, i.e., the researcher. However, out of the 61 students who share the aforementioned specialism, only 31 answered the questionnaire. The results were then converted into Microsoft Office Excel sheet to be analyzed and ultimately discussed. Finally, as far as data analysis is concerned, it should be noted that some qualitative data were quantified through the coding system.

Regarding the literature teachers affiliated with the University of Oran 2, only three of these have accepted to be interviewed. With the exception of one interview that took place online due to the covid-19 lockdown, the remaining interviews took place at the department of English, at the University of Oran 2. Prior to the interviews, the teachers have been sent the interview questions via email so that they would be more comfortable and confident during the meetings.

As far as the external teachers—literature teachers belonging to other Algerian universities— are concerned, they have been asked to answer a questionnaire. The researcher has managed to contact them through emails collected from the official websites of the universities they are affiliated to. Just as the students' questionnaire, the teachers', too, is designed by Google Forms. The links to these electronic questionnaires have been emailed to teachers. Eventually, responses will automatically reach back to the researcher once the participant finishes responding and hits/click on submit.

3.7 Methods of Data Collection

To answer the main research questions that guide this work, both qualitative and quantitative research methods have been used. Through questionnaires and interviews, different types of questions have been asked, namely open-, closed- and semi-closed-ended questions, to obtain qualitative and quantitative data. Some of the qualitative data have been quantified for the sake of accuracy and relevance.

3.8 Research Instruments

- The questionnaires: two questionnaires are used. The first is dedicated to master-one students who specialize in literature and civilization at the University of Oran 2. It comprises 15 questions—13 closed-ended questions and two semi-closed-ended questions. Overall, the questions are centered on such themes as teacher's and students' expectations, teacher's and students' attitudes, students' goals, and text interpretation. The second questionnaire concerns literature teachers from other Algerian universities. This questionnaire—which is a mixture of three open-ended questions, five closed-ended questions, and seven semi-closed-ended questions—focuses on teachers' attitudes, teachers' expectations, teaching instruction, assessment, and literature teaching.
- Structured Interviews: they concern only the literature teachers who affiliate themselves with the University of Oran 2. The seven questions included in an interview are a mixture of five open-ended questions and two closed-ended questions. They are based on textual interpretation, teaching methods, and assessment methods.

3.9 The Limitation of the Study

Most of the data have been obtained online—mostly because of the lockdown imposed to put an end to the sanitary crisis caused by Covid-19. During this period, any encounter with the prospective participants was hardly possible. The researcher had to look for email addresses, Facebook accounts, and phone numbers to contact his future informants.

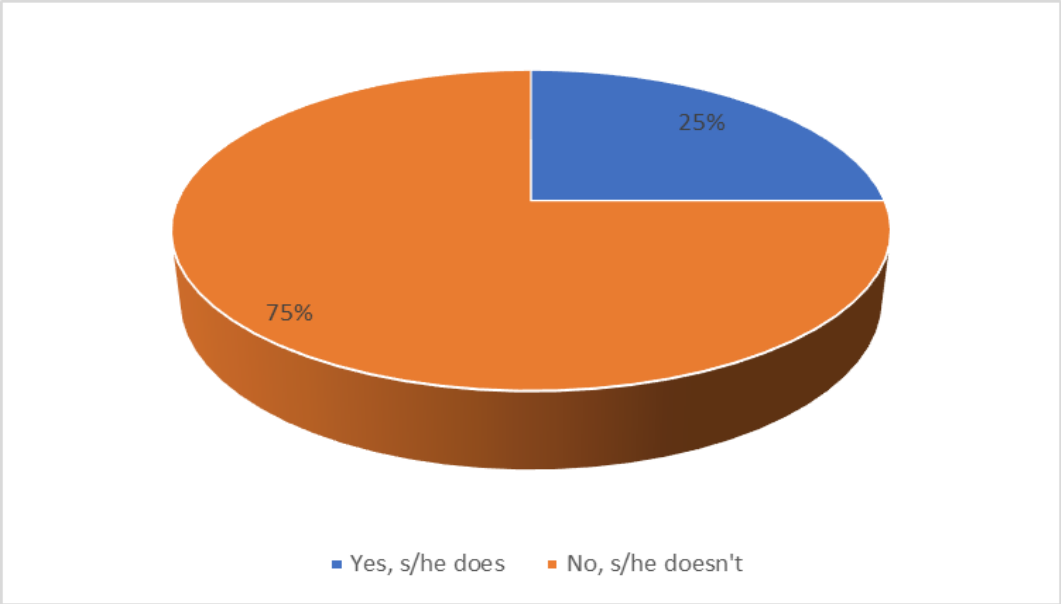
Furthermore, the research is a case study, so it does not involve a wide population. The sample is rather small. Only a few teachers and students participated in this study. This is because there are not many literature teachers in the English department at the University of Oran 2, and to top it off, only a few of them took part in this endeavor. The researcher had to invite other literature teachers from different Algerian universities in order to authenticate and substantiate the findings. As for students, only 31 students, out of a total of 61, answered the electronic questionnaire that was sent to them online. Still, the researcher encountered some difficulties when it comes to reaching them. Fortunately, these students had a Facebook group that was created specifically for them. Even so, for fear of intruders, the researcher had students confirm that they belong to the literature and civilization master-one group by selecting the confirmation option (see appendix two).

3.10 The Results of the Students' Questionnaires

Question 1: Does your teacher inform you about what you will accomplish by the end of the literature course?

Pie Chart 3.1

Communicating Learning Outcomes



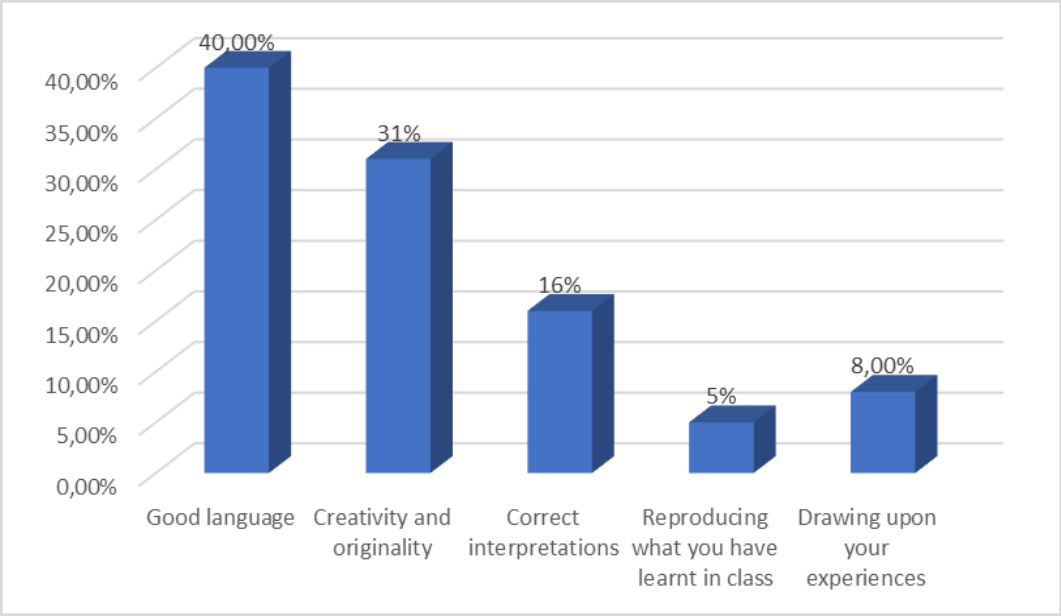
The goal of posing this question is to find out whether students are informed about the learning outcomes that they are expected to achieve by end of the course. In this regard, a

significant proportion of students (75%) revealed that they are not informed about what they are expected to achieve, while the quarter left (25%) confessed that they are actually told about what they are supposed to accomplish by the end of the course.

Question 2: What do you think your teacher expects from you?

Bar Graph 3.1

Teacher's Expectations

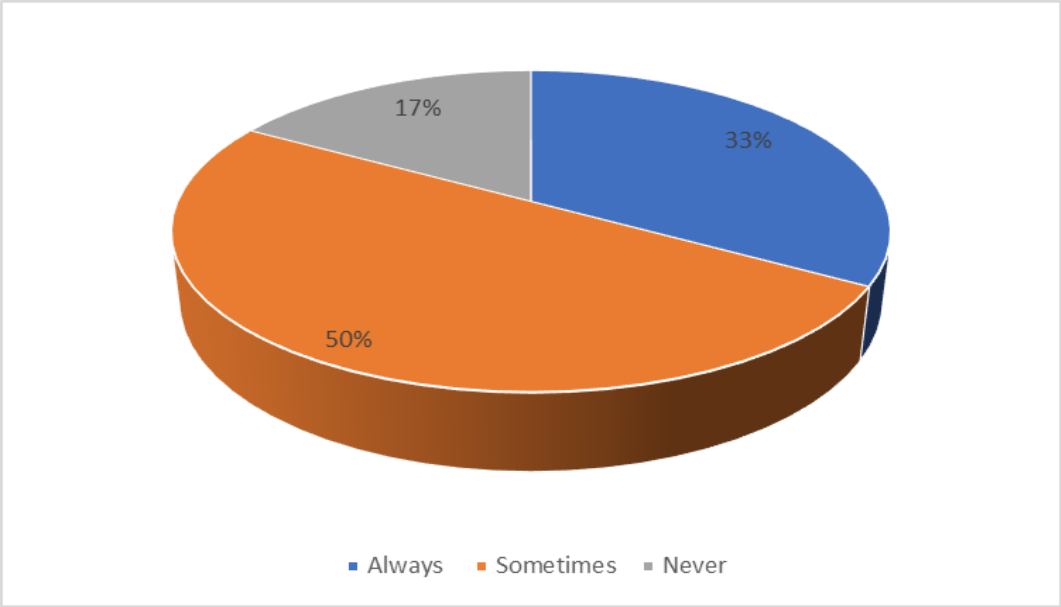


In this question, students had to use their current knowledge and intuition to determine their teacher's expectations. In this respect, 40% of the participants bet that their teacher expects good language, while around a third of them (31%) believed that creativity and originality are what their teacher usually expects. A minority of the informants (16%) revealed that they are expected to make correct interpretations. An even smaller minority, representing 8% of the sample, revealed that drawing upon experiences is probably what their teacher would expect them to do. The tiny minority left (5%) claimed that the teacher expects them to reproduce what they have learned in class.

Question 3: How often does your teacher invite you to express yourself in class?

Pie Chart 3.2

The Frequency of Expressing Opinions in Class

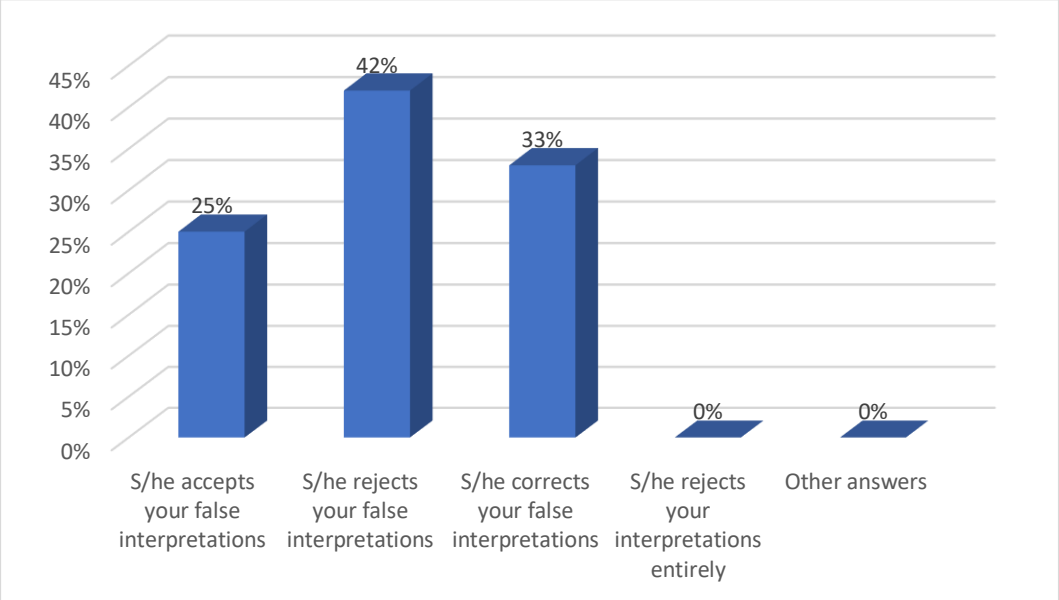


The researcher asked students this question to learn the frequency with which they express themselves in class. In this vein, half of the informants (50%) claimed that they express themselves sometimes, while a third of them (33%) stated that they always do so. The remaining 17% disclosed that they never express their views and/or feelings in class.

Question 4: How does your teacher react to your own personal interpretation of a literary passage/text?

Bar Graph 3.2

Teacher's Attitudes Towards Students' Personal Interpretations

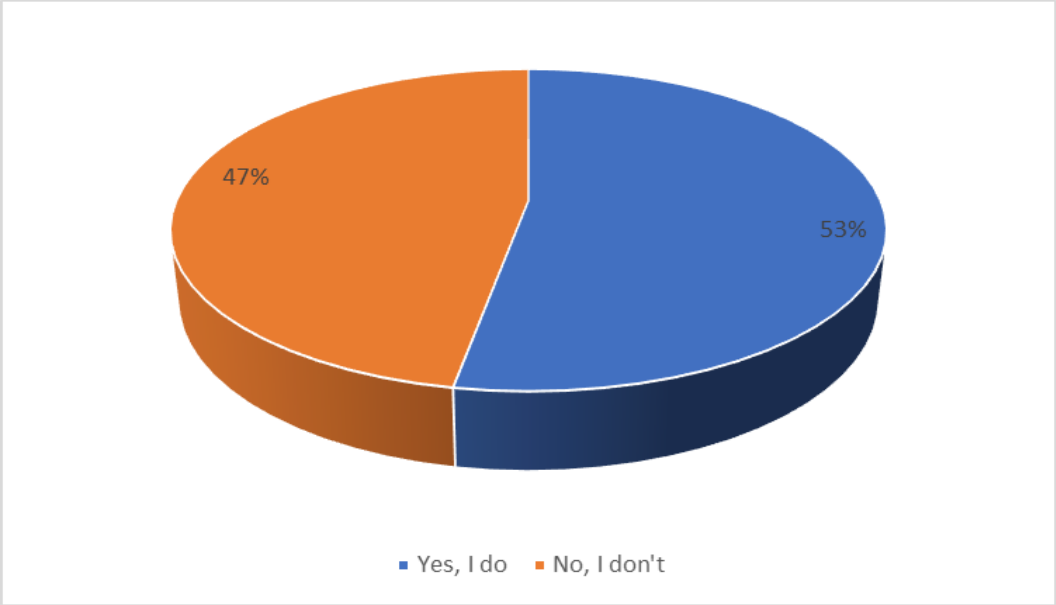


The purpose of this question is to learn about the teacher's reaction to their students' personal interpretations of the literary passage/text. According to the findings, 42% of the participants claimed that their teacher rejects their false interpretations, while a third of them (33%) revealed that their teacher corrects their interpretations when they are false. Only a quarter of them (25%) confessed that their teacher welcomes and accepts their false interpretations.

Question 5: in your exam, do you respond with the exact information that you have received from your teacher during lectures/classes?

Pie Chart 3.3

The Similitude Between Students' Exam Answers and their Teacher's Input

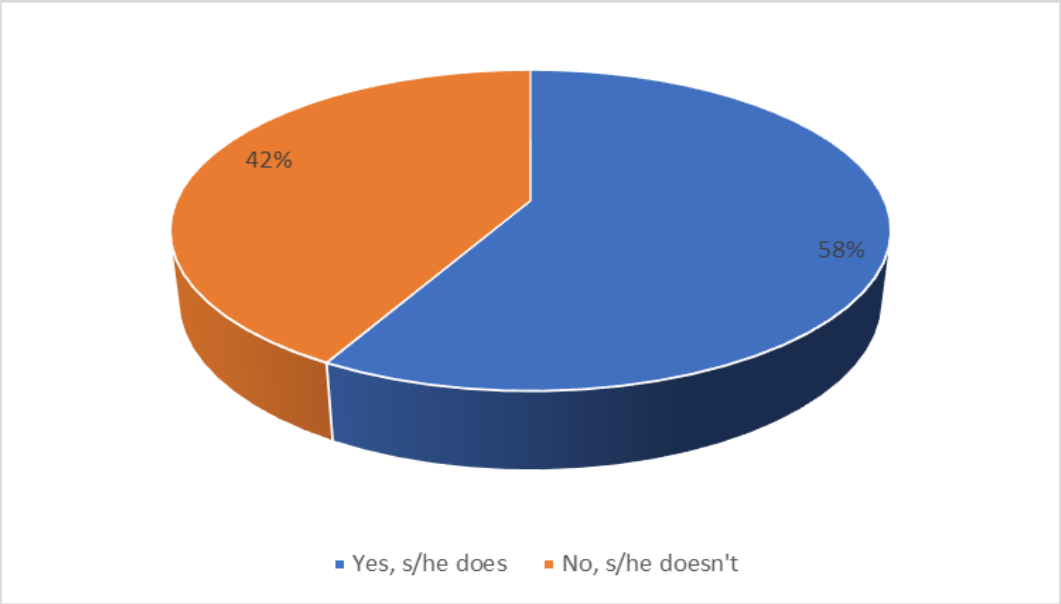


The fifth question was intended to elicit answers as to whether students reproduce the same information they have received from their teacher on their exam papers. In this respect, slightly over a half of the informants (53%) disclosed that, in their exam, they respond with the same information that their teacher provided them with during lectures. On the other hand, the proportion left (47%) revealed that they do not reproduce the information given in lectures/classes.

Question 6: Does your teacher accept new information on your exam paper?

Pie Chart 3.4

The Teacher's Attitude Towards New Information

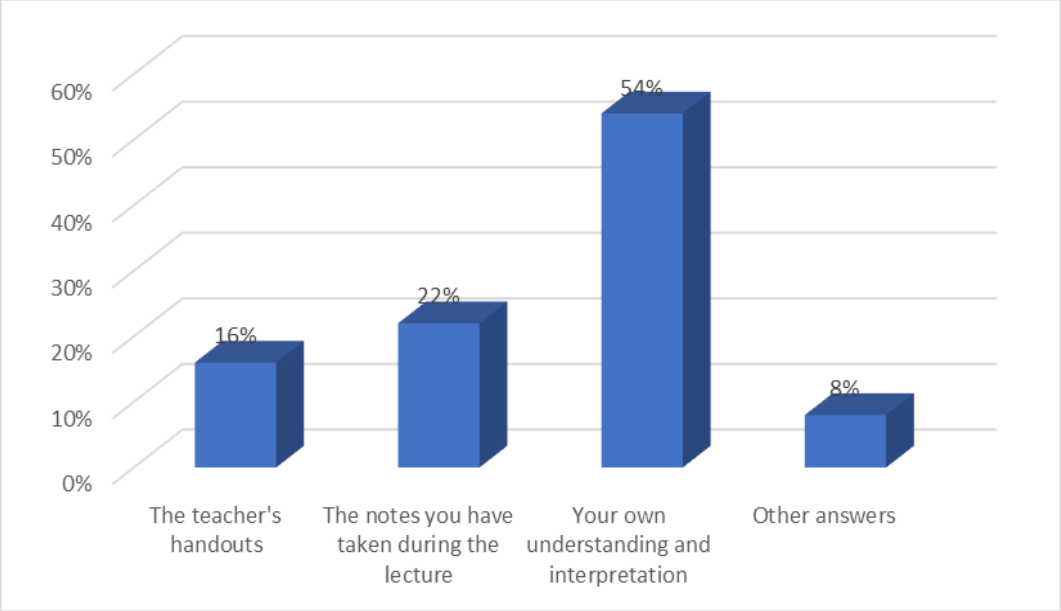


The informants were asked this question in order to know whether their teacher is open to new information. According to the responses, over half of the informants (58%) reported that their teacher does accept novel information, while the 42% left claimed that he or she does not do so.

Question 7: What are your exam answers based on?

Bar Graph 3.3

The Sources of Students' Exam Answers



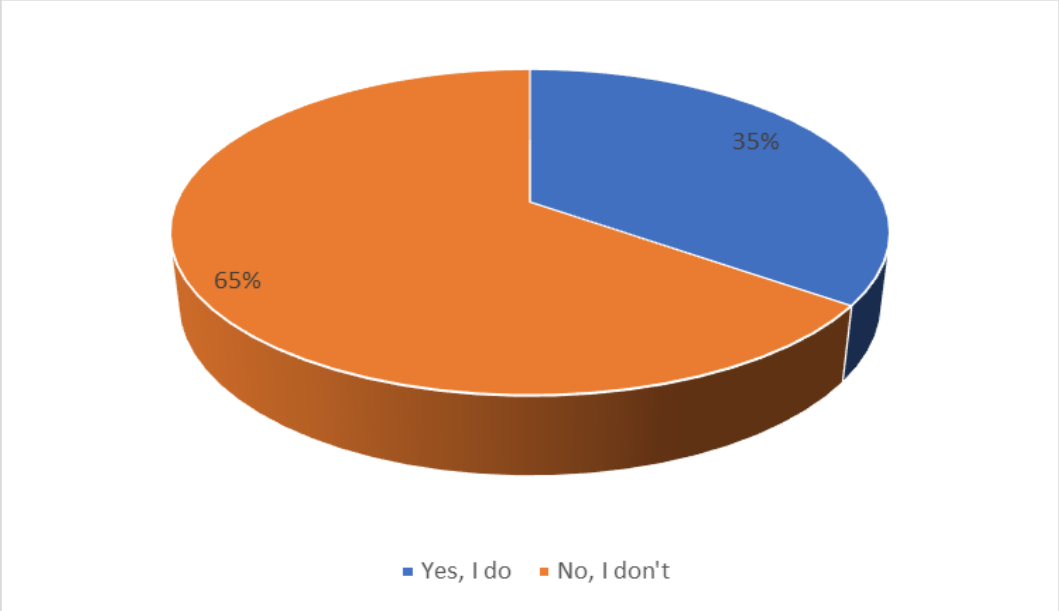
The rationale of this question is to learn the source(s) of students' exam answers. In answer to this question, slightly over half of the participants (54%) reported that their answers are based on their own understanding and interpretation. Twenty-two percent of the informants said that their answers hinge upon the notes that they have taken during the lecture. Another minority representing 16% of the sample disclosed that they rely on their teacher's handouts. However, the remaining 8% of the participants decided to jot down their own answers:

- All of them.
- 1+2 (the teacher handouts and the notes I have taken during the lectures).
- The teacher handouts and the notes I have taken during the lectures.
- My answers are based on the three suggestions that you proposed.
- It depends on whether the teacher is open to different ideas. Some teachers tend to be stubborn so I needed to give them what they want in order to pass the exam.

Question 8: Do you write your opinion in your literature essay?

Pie Chart 3.5

Writing Opinions in Essays



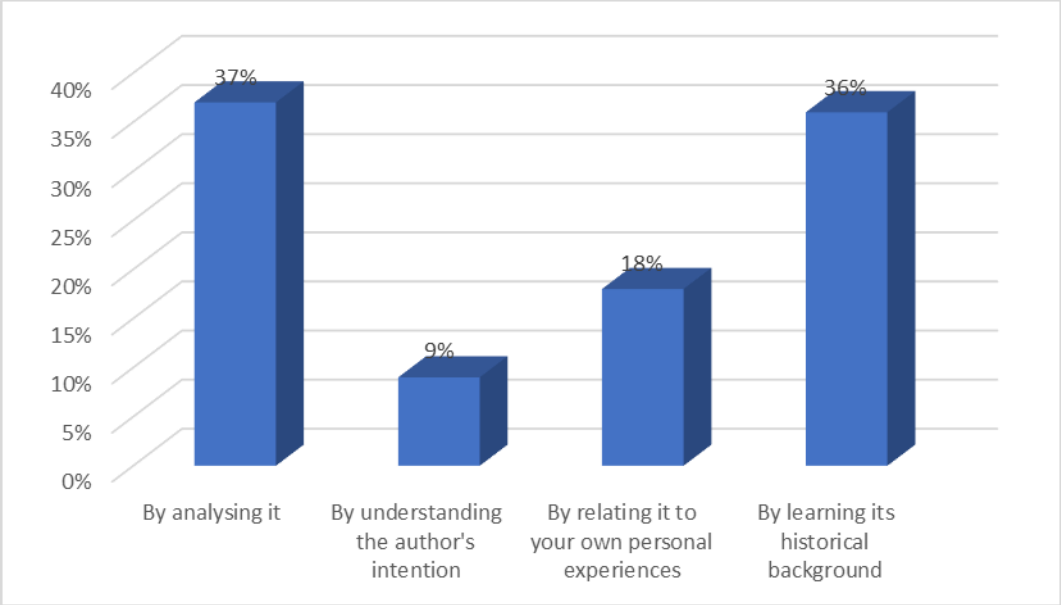
This question is addressed to students so as to find out whether they express their opinions in their literary essays. In other words, it seeks to determine the level of subjectivity in their essays. As shown in the chart above, a significant number of students, representing 65% of the

sample, confirmed that they do not write their opinions in their essays, whereas the remaining 35% confessed that they do so.

Question 9: How do you interpret the text?

Bar Graph 3.4

Ways of Interpreting the Literary Text

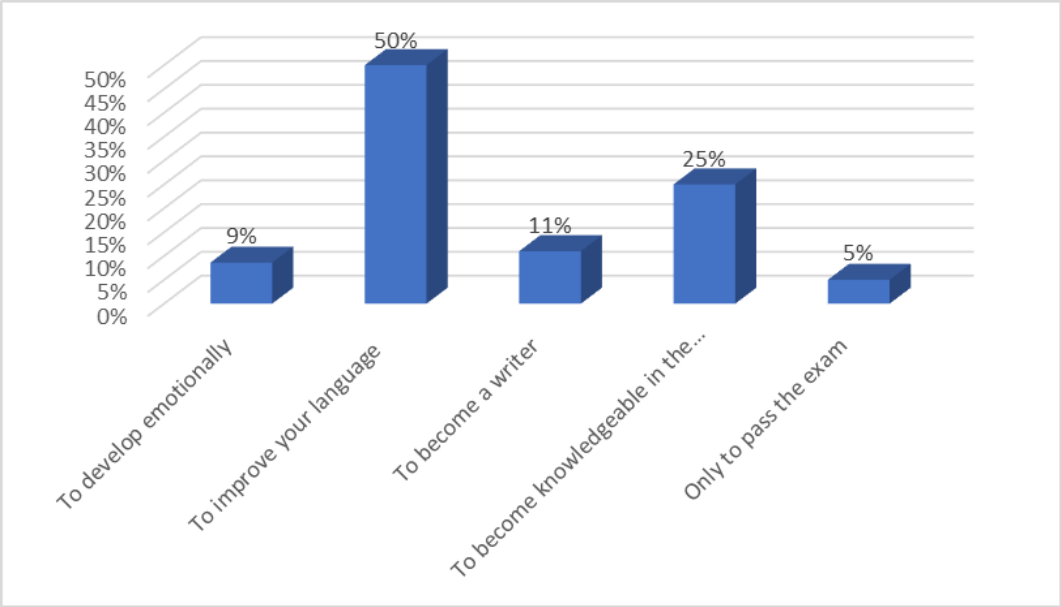


The prime motive in asking this question is to reveal the ways in which students interpret the literary text. According to the findings, slightly over a third of the respondents (37%) admitted that they interpret the text by analysing it, whereas 36% of them stated that they rely on the historical background of the text for interpretion. Another portion of the participants, representing 18% of the sample, revealed that they relate the text to their personal experiences. Only 9% of those students surveyed claimed that they interpret the text by understanding the author's intention.

Question 10: Why do you study literature?

Bar Graph 3.5

The Goals of Studying Literature

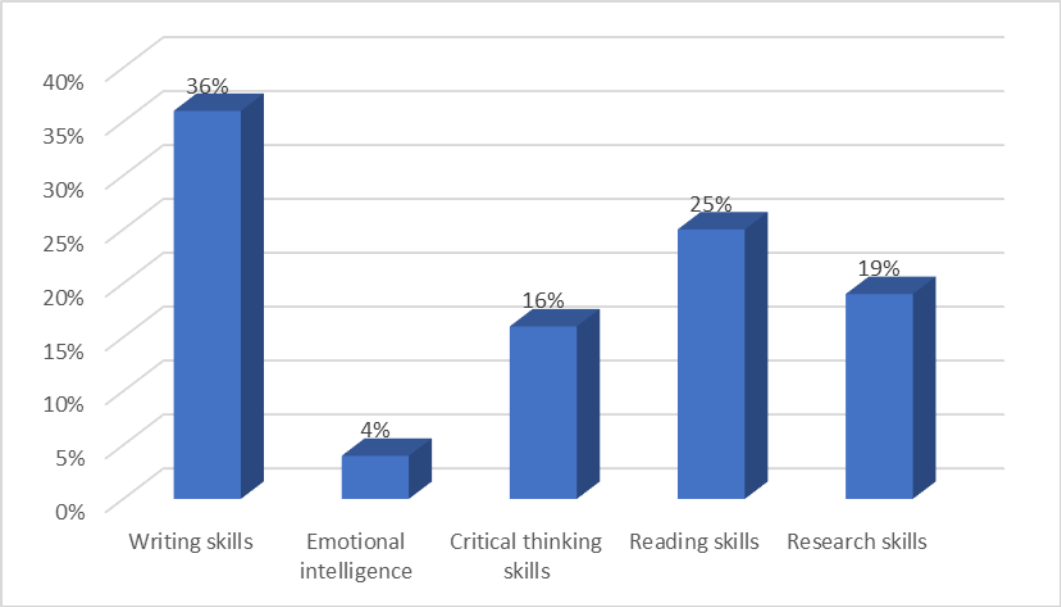


This question seeks to investigate the students' goals of studying literature. In this regard, half of the students surveyed (50%) stated that they study literature for the purpose of improving their language. A quarter of the students (25%) reported that they want to become knowledgeable in the field. A small minority, representing 11% of the sample, shared their goal of becoming writers. Nine percent revealed that developing emotionally is their ultimate goal. Only 5% of the informants confessed that they study literature to pass the exams only.

Question 11: in the field of literature, what aspect about yourself do you wish to improve this year?

Bar Graph 3.6

Students' Literature-Related Goals

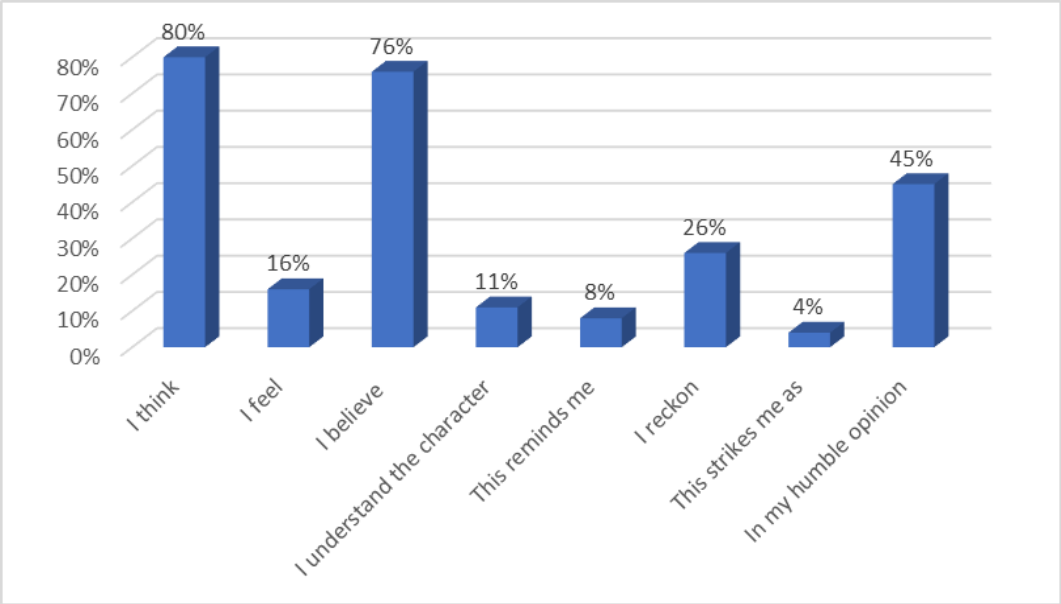


The intent of this question is to uncover what students strive to develop in their master-one year. According to the responses, slightly over a third of the informants (36%) reported that they are after developing their writing skills, while a quarter of them (25%) stated that they seek to improve their reading skills. Other participants, representing 19%, revealed that they want to enhance their research skills in the field of literature, and 16% of them shared their wish to advance their critical thinking skills. Nonetheless, only 4% of the participants set their sights on ameliorating their emotional intelligence.

Question 12: How do you usually respond in your literature essays?

Bar Graph 3.7

Ways of Responding in Literature Essays

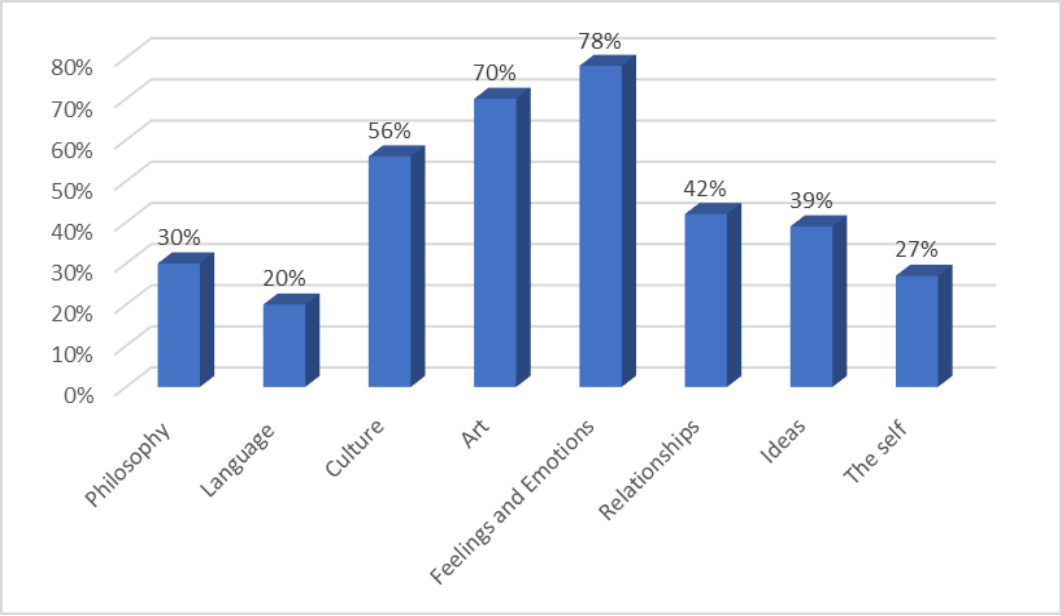


The rationale behind asking students this question is to find out the sort of discourse they employ when they respond to literature in their essays. Answers to this question would allow for more than one option. In this regard, the results displayed in the graph above showed that the majority of students (80%) opted for "I think," which is their usual way of responding to literature. Almost a similar percentage of students (76%) chose "I believe" as their typical response. As expected, about half of the participants (45%) selected the famous phrase "in my humble opinion," while slightly over a quarter of them (26%) revealed that they usually use "I reckon" when they respond. On the other hand, a minority of students, representing 16% of the sample, picked "I feel," and an even smaller minority (11%) went for "I understand the character." This is followed by a tiny proportion, which represents 8%, that usually makes use of the expression "this reminds me of." Only 4% of students, however, reported that they usually answer with "this strikes me as."

Question 13: What do you think literature is about?

Bar Graph 3.8

Students' Conception of Literature

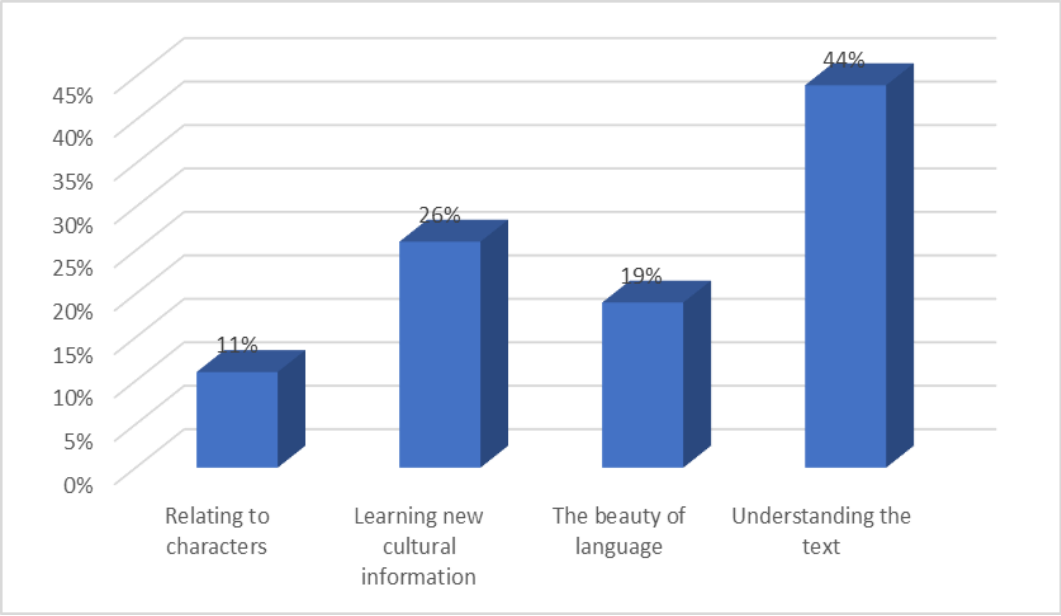


This question aims at discovering how students perceive literature. Just as in the previous question, here too, the participants are permitted to select more than one option. The findings showed that the majority of those students surveyed, representing 78% of the sample, think of literature in terms of "feelings and emotions," while 70% of them perceive it as "art." Another proportion (56%) sees literature as "culture." For some students (42%), literature is about "relationships." Others, 39% of the total, believe that literature is about "ideas." Around a third of the informants (30%) reported that literature is "philosophy," while about the same proportion (27%) asserted that literature is about "the self." Finally, 20% of students concluded that literature is pure "language."

Question 14: What makes you happy when you read literature?

Bar Graph 3.9

Students' Sources of Pleasure in Reading Literature

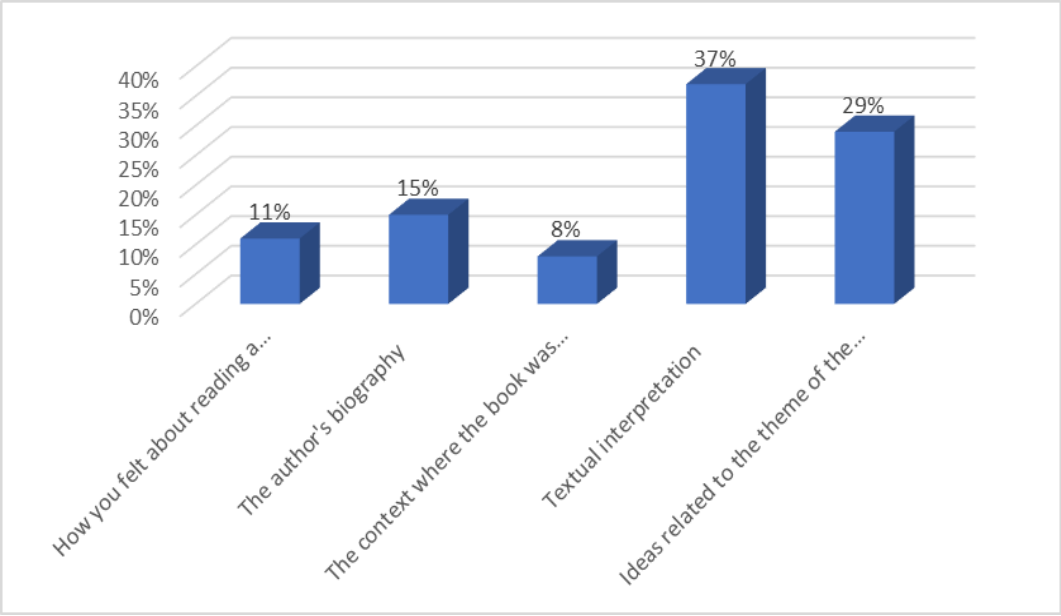


Students were asked this question to learn their source of pleasure behind reading literature. In this respect, nearly half of the participants (44%) revealed that understanding the text makes them happy, while 26% of them reported that learning new cultural information contributes to their joy of reading. A small number of students, representing 19%, disclosed that it is the beauty of language that cheers them up. The tiny minority of students left (11%) affirmed that they feel happy when they relate to characters.

Question 15: What are your debates with your teacher centered on?

Bar Graph 3.10

The Foci of the Teacher-Student Debates



By asking this question, the researcher seeks to find out what a literature debate in a master class is generally about. According to the results, 37% of those students surveyed reported that literature debates are centered on textual interpretation. Another proportion representing 29% stated that literature debates center on ideas related to the theme. However, only 15% of the participants revealed that their debates are based on the author's biography. Almost a similar proportion (11%) claimed that the debates they have with their teacher revolve around how they felt about reading a particular passage, text, or book. The remaining tiny minority (8%) disclosed that they debate the context where the book was written.

3.10.1 The Discussion of the Students' Questionnaires

It is worth restating that the main thesis of this research centers on the idea that the literature instruction does not allow for students' emotional responses to literary texts. As expected, students' responses, particularly to questions seven, nine, 12, and 15, confirmed that emotional responses are quasi-nonexistent in the EFL literature classroom. Although students think of literature in terms of feelings and emotions, the latter do not constitute their goals, as demonstrated by their responses to questions 10 and 11. Instead, it is textual interpretations that occupy the content of the class (see question 15). Students study the language and the

historical background of the text to make interpretations. The findings, particularly the answers to question nine, showed that the traditional approaches to teaching literature, such as formalism, and New Criticism, are still prevalent. This can account for the presence of some traditional teacher-centered practices, namely memorization and the reproduction of the content dealt with in class in the exam paper. The respondents have reported that their literature course is essentially based on analyzing literary texts and learning their backgrounds, such as the author's biography, the socio-cultural context where the literary work was written, etc., however, these practices rarely, if not never, invite students' personal responses, since they deal only with facts or objective analyses of texts. This also explains why students avoid writing their opinions and lean towards objectivity through their frequent use of objective language. Notwithstanding, the classroom debates, according to the findings, are not exclusively centered on the study of the author's biography and the context of the literary work, they also digress to tackle other ideas related to the theme of the work under study, which encourages a flow of ideas (brainstorming), creativity, critical thinking, and communication in the classroom. This insinuates that students' autonomy in terms of sharing their thoughts and emotions is exercised only in class—not in the exams and assignments. Responses to the third question reiterate the foregoing statements, as students are generally invited to express themselves in class, yet their autonomy is limited since it can't go beyond the classroom discussions/debates. The reason is probably related to the nature of the exam questions. They may not invite emotional responses. In his article, entitled "Literature in the Algerian EFL Bachelor of Arts Degree: Reading about Literature or Reading literature," Belal (2021) revealed that the course's content "was selected to suit the objective of reading about literature rather than reading, interacting, and responding to literature" (p. 335).

Clearly, based on the results, students avoid giving their opinions. This is, probably, due to the fact that they are not confident about their knowledge and language level. They may think that they can never get to the level of a critic—who was once a beginner, just like them. Or they may prefer to keep it neutral and stay as objective as possible, simply because

they do not want to involve themselves, for some unknown reasons. Furthermore, students not sharing their thoughts and emotions can be explained in relation to their expectations as well as their teacher's. Students will not pursue any course of action unless they are, one way or the other, informed or asked to do so. Communicating expectations, which are simply statements about what should be accomplished in terms of learning outcomes by the end of a course, helps students set their eyes on their target.

It is noteworthy that teachers do not communicate their expectations—technically the intended learning outcomes—to their students. This is confirmed by the students' answers to the first question of the questionnaire. Students do not know what is expected from them. This is probably the reason why they developed the practice of reproducing what they have learned in class, which is still prevalent (see question five). Surprisingly, when the researcher asked the students to take a guess of what their teacher expects mostly from them, many reported that it is language. Incidentally, their teacher's expectation, though unshared, correlates with their ultimate goal—that of understanding the literary text. The teacher's expectations—termed the intended learning outcomes in this research—provide students with a road map to determine their goal and decide how to attain it. When these expectations are not shared, students then will be forced to guess what is expected from them. Creativity, critical thinking, figurative language, arguments, illustrations, etc. are some of the expectations that teachers may have of their students, and which need to be clearly communicated to them.

Responses to the seventh question of the questionnaire show that students study in a teacher-centered environment as some of them, according to the findings, have to rely on either their teacher's handouts or the notes they have taken during the lectures in order to pass the exam. This insinuates that knowledge is imparted to students as a fixed entity expected to be reproduced in the exams. Though both teachers and students know for a fact that literature is not limited in terms of interpretations, it seems that they are relying on a set of established interpretations which have become factual information expected to be memorized and retrieved when necessary. Djafri (2013) used Luberda's (1998) argument to refute the thesis

which states that "literary texts' interpretation has to fit within the literary conventions established by critics and theories" (Djafri, 2013, p. 112). Luberda argued that literary competence helps differentiate between relatively important meanings while the process of interpretation constitutes the framework for displaying those meanings (Djafri, 2013). Luberda went on to say that literary language, compared with the functional one, has a greater cognitive impact on readers. This will make them go through the text several times before arriving at meaning (Djafri, 2013).

This research has proved that a lot is at stake when teaching is centered on the teacher. Knowledge is neither the teacher's propriety nor the students'. The world of literature is so vast that it can't be delimited by the teachers' views or narrowed to a set of established interpretations. Students' answers to questions four, five, and eight substantiate the claim that the literature teaching instruction is teacher-centered. The latter is synonymous with Freire's (2005) banking model of teaching and learning. It numbs creativity and does not contribute to students' emotional growth which is one of the aims of this research. The pedagogy of freedom, which is the antidote to the pedagogy of the oppressed, in this context, would encourage students to voice their opinions and emotions.

It should be noted that most of the time, students' interpretations are rejected, as shown by their responses to question four, yet this contradicts the claim that the teacher accepts new information and is open to new ideas (see question six). Students also maintain that they do express themselves in class. However, it seems that the teacher has his or her own way of evaluating novel information. In other words, he or she has a personalized set of assessment criteria to judge whether that information (interpretation) is "correct" or "false".

Furthermore, the analysis of the students' responses shows that students lean towards the mastery of language—they strive to improve their reading and writing skills in particular (see questions 10 and 11). Students believe that language is the most important in the field of literature, so instead of relying upon their personal experiences and emotions, they place an emphasis on the analysis of language. What is more, students think that mastery of language

is what their teacher expects them to achieve—this is demonstrated in their answers to question two. There appear to be reasons behind students overfocusing and prioritizing language over other aspects, such as emotional involvement in the text, when dealing with literature. First, students may believe that the only way to improve their language is through reading literature. Second, some students study literature for exams only, so they are convinced that language itself will suffice to pass the exam (see question 10). Last but not least, there are some students who think that literature is purely about language. For these students, understanding language is synonymous with understanding literature.

Since literature tackles the individual's feelings and emotions, the latter should have their part in the literature class. The goal of developing students' emotional intelligence can't be pursued otherwise. What students need is to learn how to sort out the array of emotions that are embedded within the text and study them so as to grow up as individuals who know how to cope with life. Emotional intelligence, when developed, will help students learn about themselves and others. They will understand what aspires happiness, fear, anger, sadness, etc. and how to deal with it wisely. Only literature can provide students with such input. Students, once immersed in the literary world, will find themselves, or their reflections. As Emerson (2019) put it: "In every work of genius, we recognize our own rejected thoughts; they come back to us with a certain alienated majesty" (p. 9). Students are probably familiar with a lot of emotional experiences, yet they have not had the chance to reflect upon them yet. Here comes the role of literature. It exposes students to similar emotional circumstances allowing them to pause and reflect deeply on those. A character, one way or the other, embodies one or several aspects of oneself, so, through characters, students will recognize different aspects of their lives. Novels that use the stream-of-consciousness technique, for example, can run students through a lot of familiar thoughts and emotions. Ultimately, the role of students becomes a quest to find their neglected selves.

Hence, students' interpretations should not be limited to the text only. They should rather be born out in the affective realm. The reader's knowledge, personal experiences,

emotions, and culture are all intertwined in his or her brain. Interpretations, therefore, should tap into all these aspects. Rationality, if overused, will interrupt the flow of emotions, hence minimizing creativity. Creativity originates in the individual's uniqueness. A reader is unique as long as he or she makes use of what makes him or her different from others. A refugee who has fled his or her war-torn country to find a new, welcoming, peaceful homeland would have much to say about a novel that discusses migration. A person who has been in love will understand romance novels better than someone who has not. Someone who has witnessed tragic events can respond creatively to works that tackle tragedy. This does not mean that those who have not experienced any of such events can't have a say on those literary works. This is rather a call for having students deal with literature emotionally by empathizing with characters, expressing their likes and dislikes regarding a particular work, reflecting upon their past experiences, disclosing their cultural indifference towards some controversial topics, etc; eventually, a new form of interpretation will be created, and a spark of originality will be born.

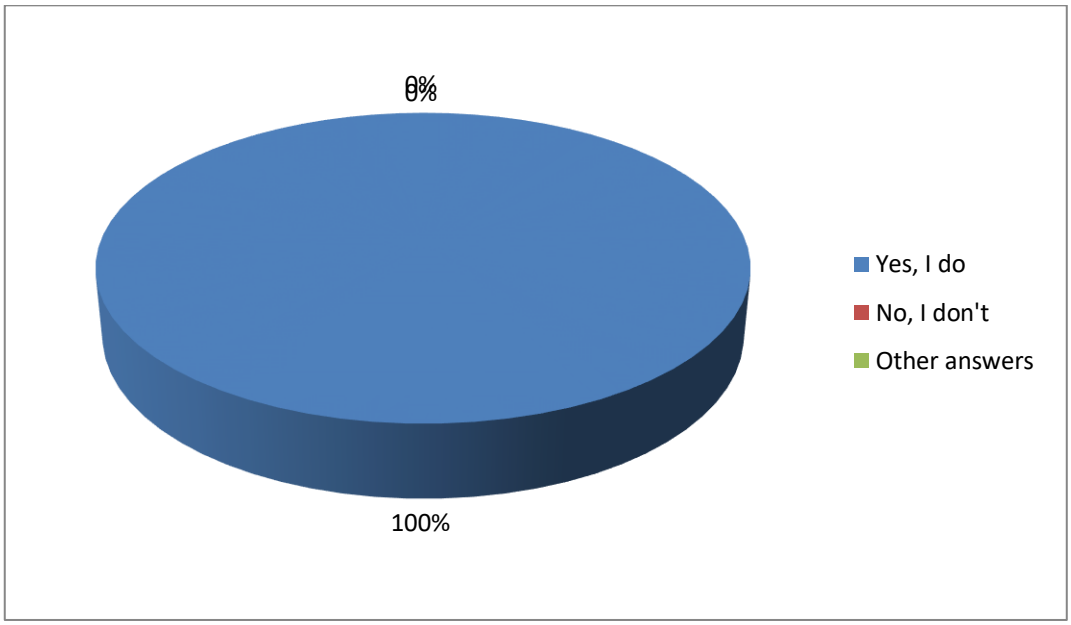
On the bright side, the results of question six are clear evidence of the flexibility and open-mindedness of some teachers as it was surprisingly found that these teachers welcome and accept novel information. These teachers are encouraging creativity in their classes. What is more, they are paving the way for their students to become confident about their writing—in this case, some will end up becoming writers. These teachers also convey to students the idea that their personal responses are as important as theirs, which boosts students' motivation to not only study literature but also write about it.

3.11 The Results of the Teacher's Questionnaires

Question 1: Do you inform your students about the learning outcomes they are expected to achieve by the end of the literature course?

Pie Chart 3.6

Communicating Learning Outcomes

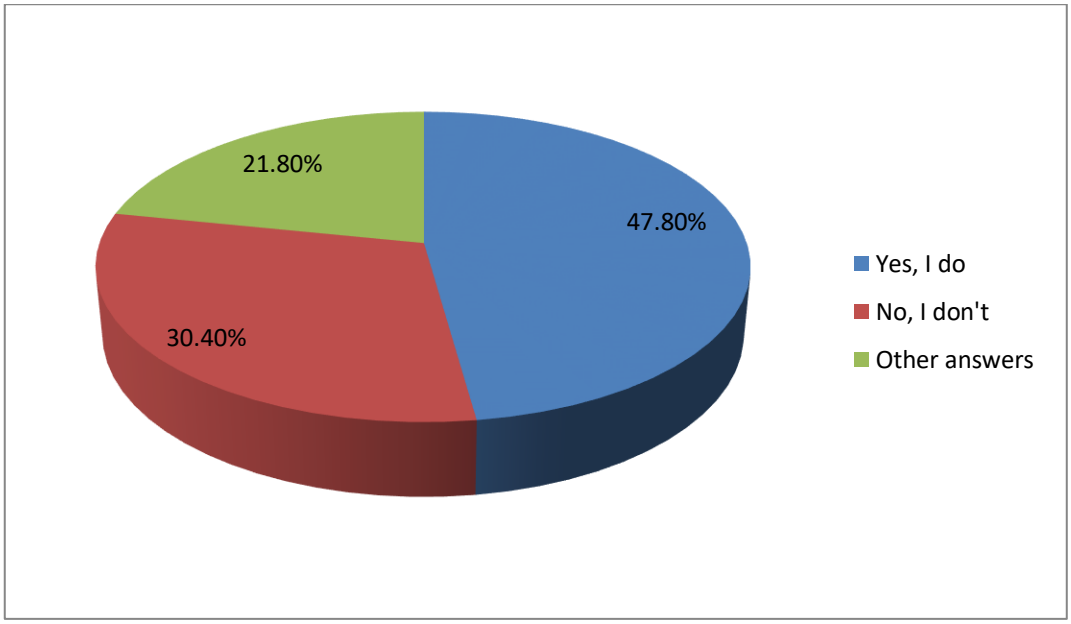


Teachers were asked this question so as to learn if they communicate the learning outcomes to students. All the informants (100%) returned a positive answer in that regard.

Question 2: Do you ask your students to keep a record of the expected learning outcomes?

Pie Chart 3.7

Keeping Records of Learning Outcomes



The point behind asking this question is to see if the questioned teachers have their students note down the learning outcomes. In this respect, almost half of the participants (47.80%)

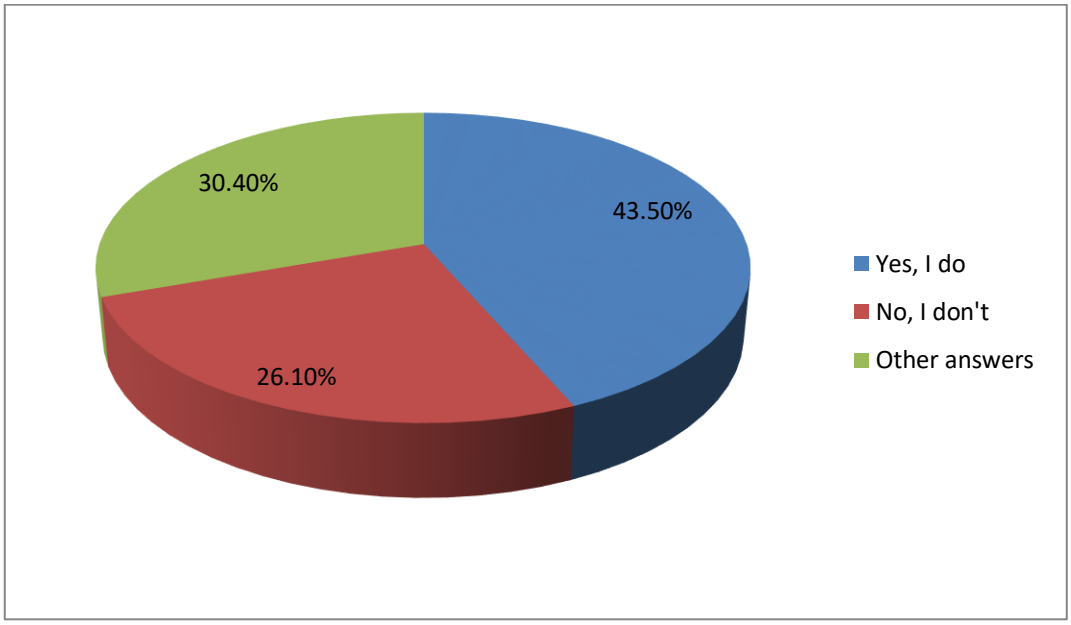
returned a positive answer, while about a third (30.40%) reported that they do not ask their students to keep a note of the learning outcomes. Other respondents (21.80) decided to jot down their own answers:

- No, I inform them about the goals at the beginning of the year. They are old enough to keep them in mind.
- It depends on the nature of the content being taught
- Sometimes
- They take notes while we are debating
- seldom

Question 3: Do you ever conduct a survey about your students' attitudes, needs, desires, and expectations?

Pie Chart 3.8

Responses as to Whether Teachers Conduct Surveys



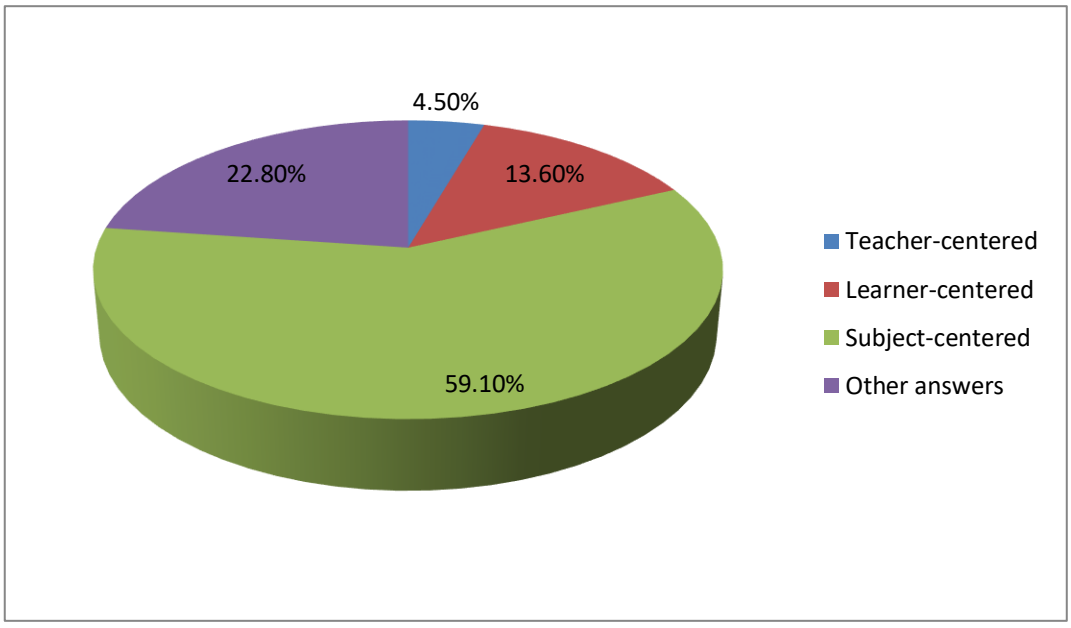
The rationale behind putting this question is to find out whether the participants investigate their students' attitudes, needs, desires, and expectations. According to the responses, 43.50% of the informants reported that they conduct a survey about their students' attitudes, needs, desires, and expectations. However, 26.10% denied ever doing so. The remaining 30.40% preferred to share their own answers:

- When I notice that they are not interested I quickly finish the text at hand and change it with another one.
- I did it in the beginning of my career
- I usually ask them to make feedbacks on what worked and what did not. In doing so, the corrective spirit of the feedbacks makes evade what went wrong formerly.
- After full involvement and remarkable interaction with those students who show much interest in the module, the teacher starts following their expectations in the class like after discussing a certain novel already read by my students, I can draw an analysis that can meet their questionings to a certain extent
- I ask them periodically about their expectations, preferences, and take their suggestions into consideration.
- I ask students about their opinions without conducting a formal survey

Question 4: How do you describe your teaching?

Pie Chart 3.9

Types of Teaching Approaches



The goal of asking this question is to discover the angle on which teaching is centered: teacher, learner, or subject. Here, 59.10% reported that their classes are subject-centered, while 13.60% described their teaching as learner-centered. A tiny minority, representing

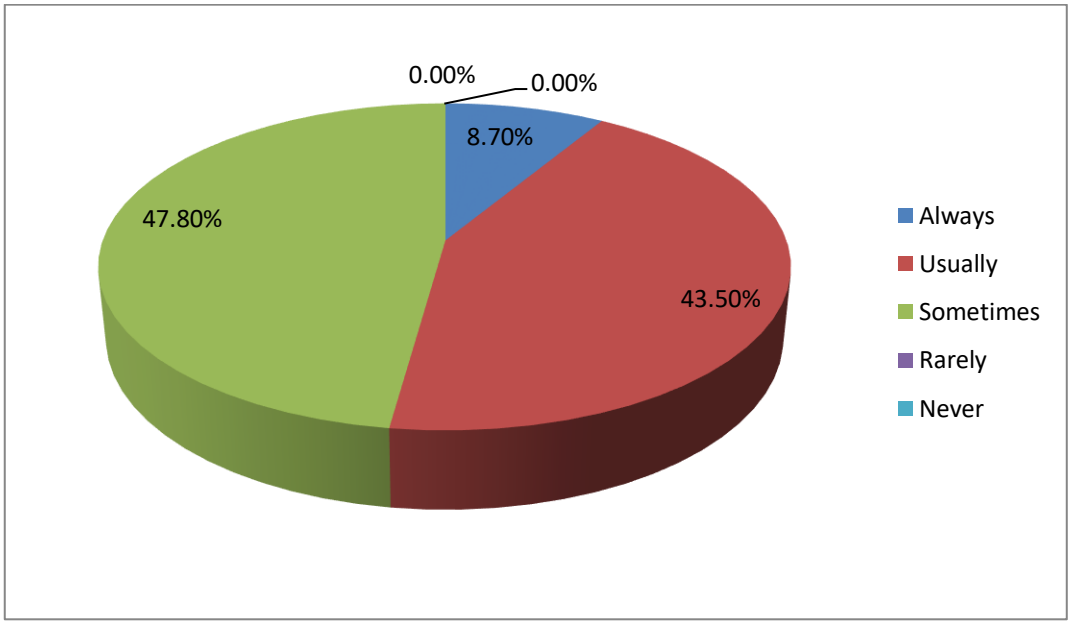
4.50%, confessed that they take a teacher-centered approach. As for the remaining 22.80%, they gave their own responses:

- Eclectic
- It is neither teacher-centered nor learner-centered. It depends on the time we have.
- 50% learner-centered and 50% subject-centered sometimes 90/10 depending on the content
- It depends on the nature of the course itself. But most of time, I prefer to generate an eclectic teaching that responds to my learners requirements
- I strive to involve students in learning despite the predominance of a teacher-centered literature teaching practice.

Question 5: How often do you assess your students?

Pie Chart 3.10

The Assessment Frequency

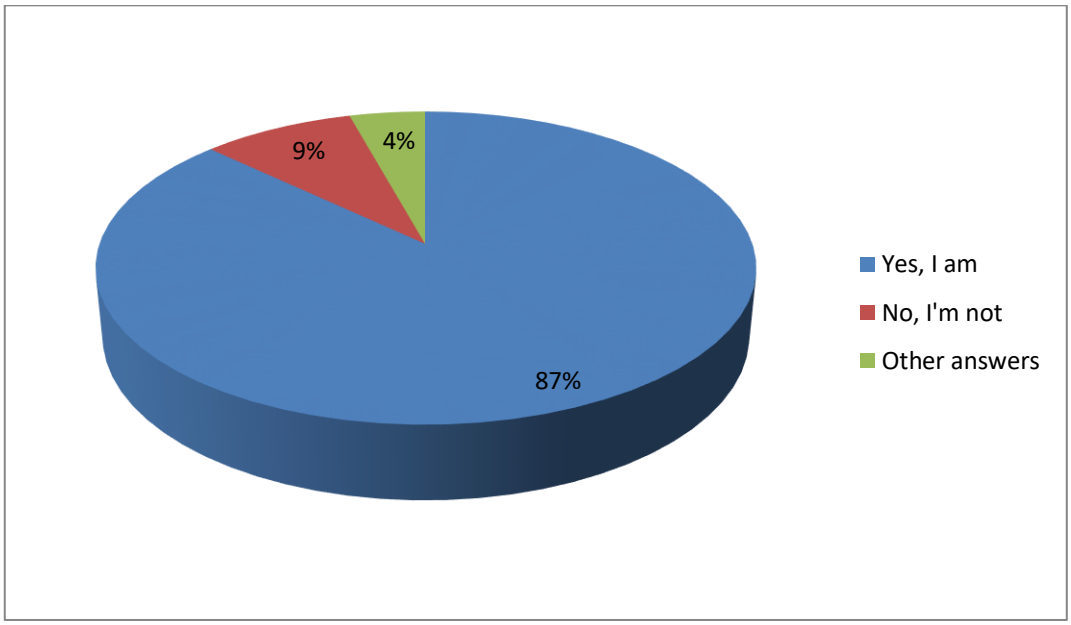


This question attempts to show the frequency with which students are assessed. According to the responses, almost half of the participants (47.80%) revealed that they assess their students sometimes, while 43.50% usually do so. The 8.70% left claimed that they always assess their students.

Question 6: Are you familiar with the competency-based approach?

Pie Chart 3.11

Teachers' Familiarity with the Competency-Based Approach



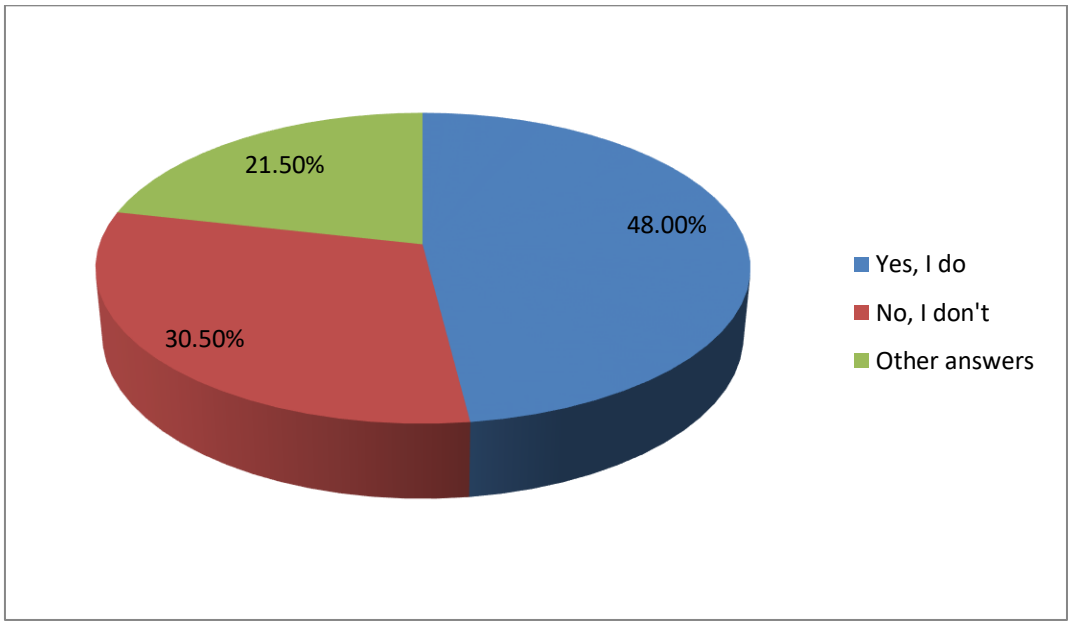
The researcher posed this question to see if the participants recognize the competency-based approach. As shown in the chart above, the striking majority of the teachers questioned (87%) know this approach, while 9% of them do not. Only one participant (4%) decided to voice his or her concern saying:

- Your technical terms mean nothing to me.

Question 7: Do you ever use the competency-based approach to teach Literature?

Pie Chart 3.12

Teacher's Use of the CBA in the Literature Class



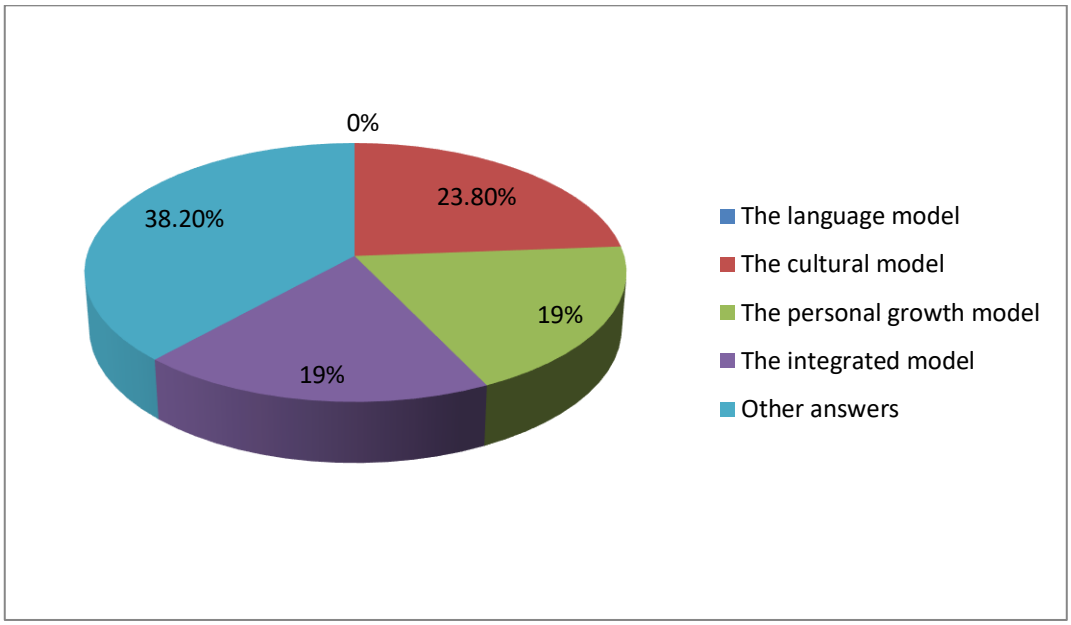
By asking this question, the researcher sought to reveal whether the CBA is used in the literature class. Roughly half of the respondents (48%) confirmed that they use this approach when they teach literature, while about a third of them (30.50%) returned a negative answer—they do not use it. The small proportion left (21.50%) chose to write their answers:

- I am not familiar with it.
- Rarely! Sometimes because of time constraints and other times because of the nature. of the module and level of students.
- I strive to apply some of its principles.
- I don't know.

Question 8: Which Literature teaching approach do you use in your classes/lectures?

Pie Chart 3.13

Types of Literature Teaching Approaches



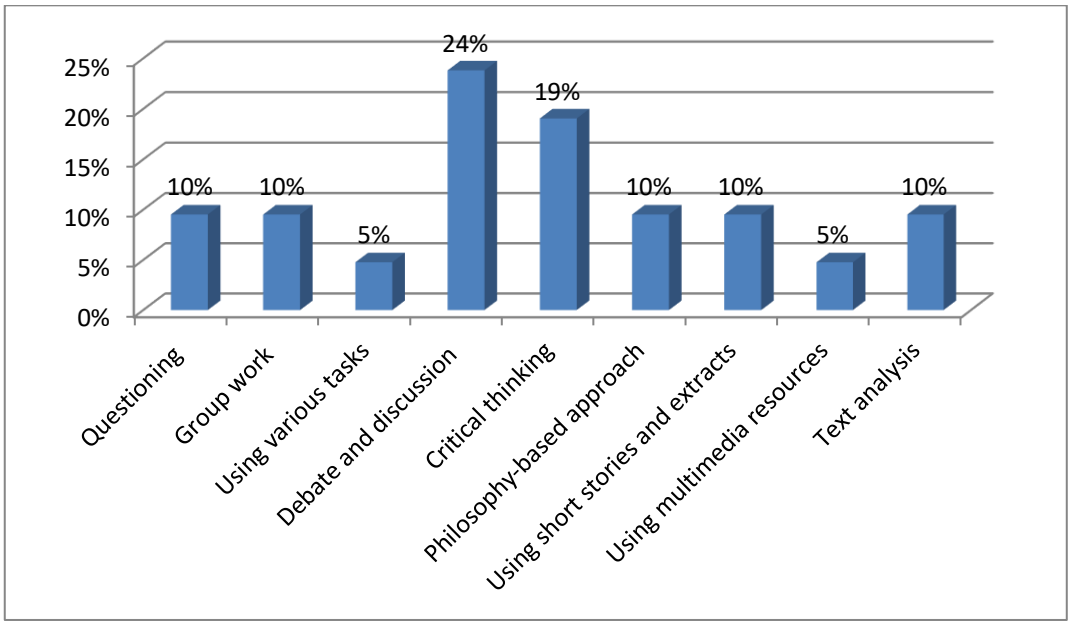
The goal of asking this question is to learn the approach that the participants take to teach literature. In this vein, 23.80% of them revealed that they take a cultural approach, while 19% stated that they follow the personal growth approach. A similar proportion (19%) affirmed that they use the integrated model. As for the 38.20% of the participants left, their responses are as follows:

- I do not stick to one approach, and I'm rather eclectic.
- The Cultural and Personal Growth Models.
- Language and culture.
- I use different methods with different groups of students.
- But this doesn't prevent the consideration of other factors such as language and character development.
- Language, cultural and integrated.
- Here again, which model I use depends on the level and subject matter. I usually go for "the eclectic method": I use a mixture of some or all.
- The textual one.

Question 9: What are the major techniques that you use when you teach literature?

Bar Graph 3.11

The Techniques Used in Teaching Literature

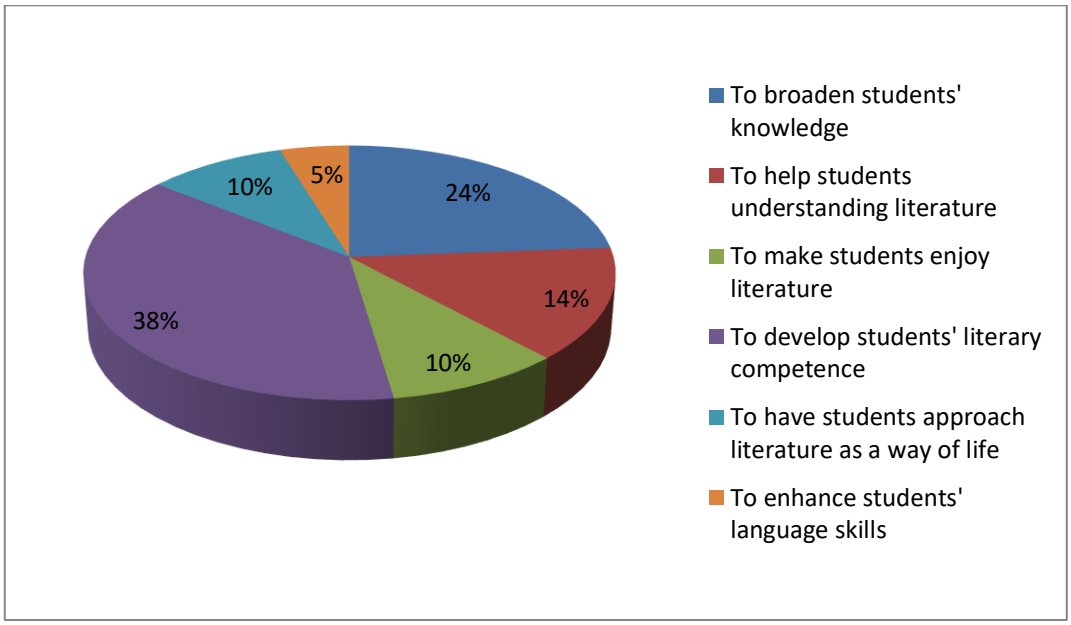


This question was addressed to teachers in order to find out what sorts of techniques they use when they teach literature. According to the findings, 24% of the teachers questioned chose debate and discussion as a technique to teach literature, while 19% of them mentioned "critical thinking" as a teaching technique. Ten percent of the respondents use the questioning technique. Another same-size proportion (10%) reported that they rely upon group work. An equal proportion (10%) said they make use of short stories and extracts. Another similar proportion (10%) stated that they are taking a philosophical approach. One minority (10%) shared their dependence on text analysis in their teaching. Only 5% of the informants reported that they make use of various tasks, while the remaining 5% said that they use multimedia resources.

Question 10: What is/are your main goal(s) of teaching literature?

Pie Chart 3.14

The Teachers' Goal(s) of Teaching Literature

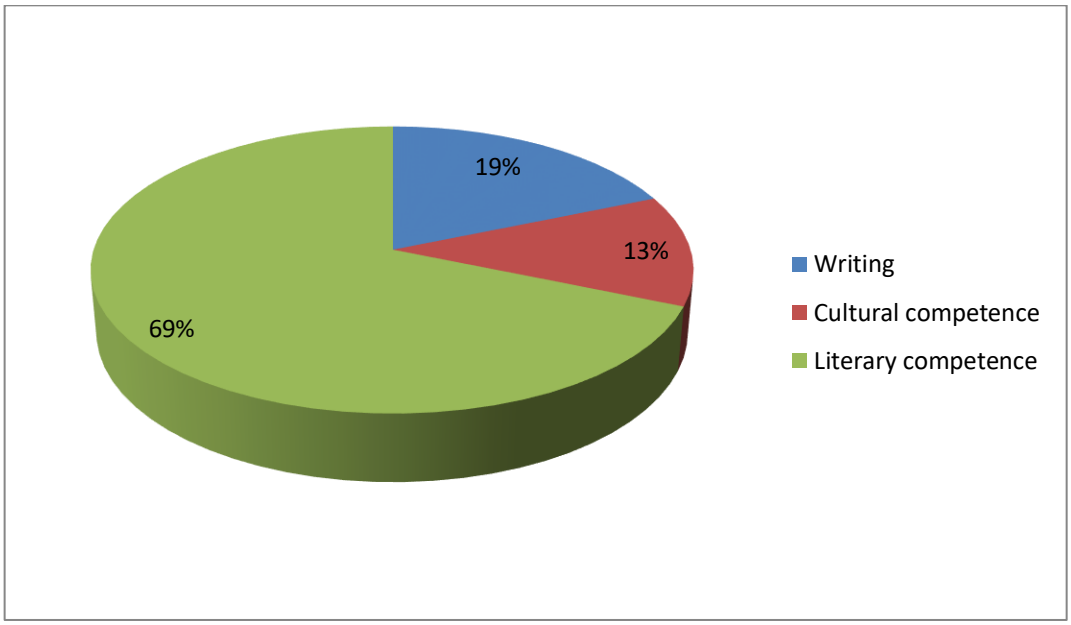


The intent of this question was to learn about the teachers' main goal(s). According to the results, over a third of the informants, representing 38% of the sample, teach literature in order to develop students' literary competence, while about a quarter of them (24%) do so for the goal of broadening their students' knowledge. A small minority of teachers, representing 14%, reported that their main aim behind teaching literature is to help their students understand literature. Another small proportion (10%) revealed that their teaching is geared towards the goal of making students enjoy literature. A similar proportion (10%) stated that their aim is to change their students' attitudes towards literature, making them perceive it as "a way of life" instead of a discipline. Only 5% of the teachers questioned said that they strive to enhance their students' language skills.

Question 11: What competence(s) do you seek to develop in your students?

Pie Chart 3.15

The Targeted Competencies

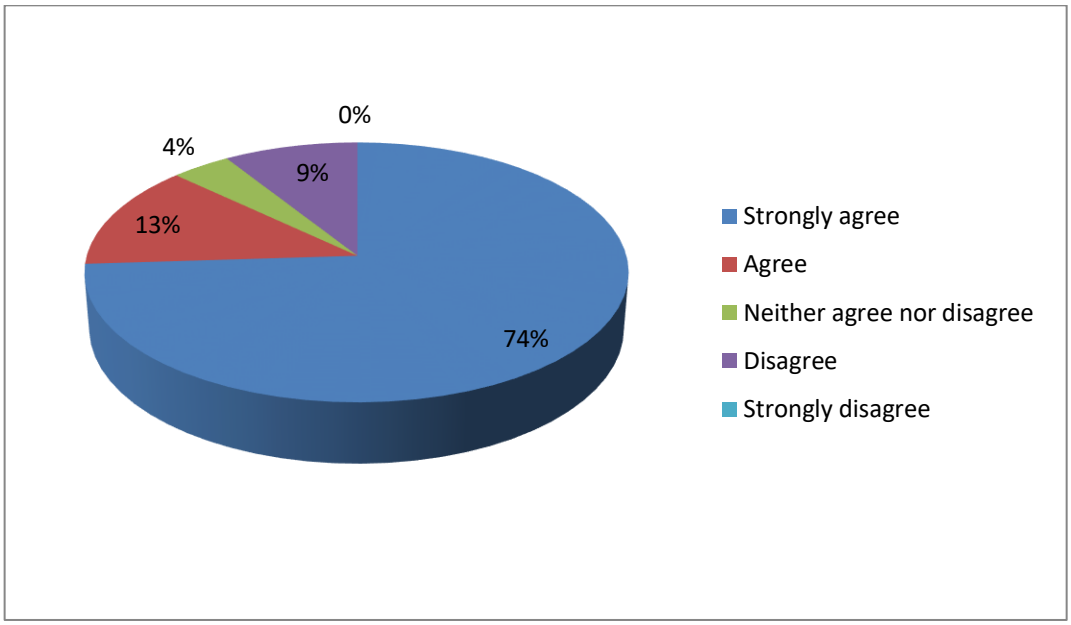


The aim behind posing this question was to uncover the teachers' targeted competences. In this respect, a significant number of the participants, representing 69% of the sample, reported that they strive to develop their students' literary competence, whereas 19% of them said that they focus on writing, i.e., they aim to develop this competence. Only 13% of the respondents informed the researcher that they aspire to enhance their students' cultural competence.

Question 12: The literary text is open to many interpretations, so any comment on it should be welcomed and accepted. To what extent do you agree or disagree?

Pie Chart 3.16

Attitudes Towards Students' Comments

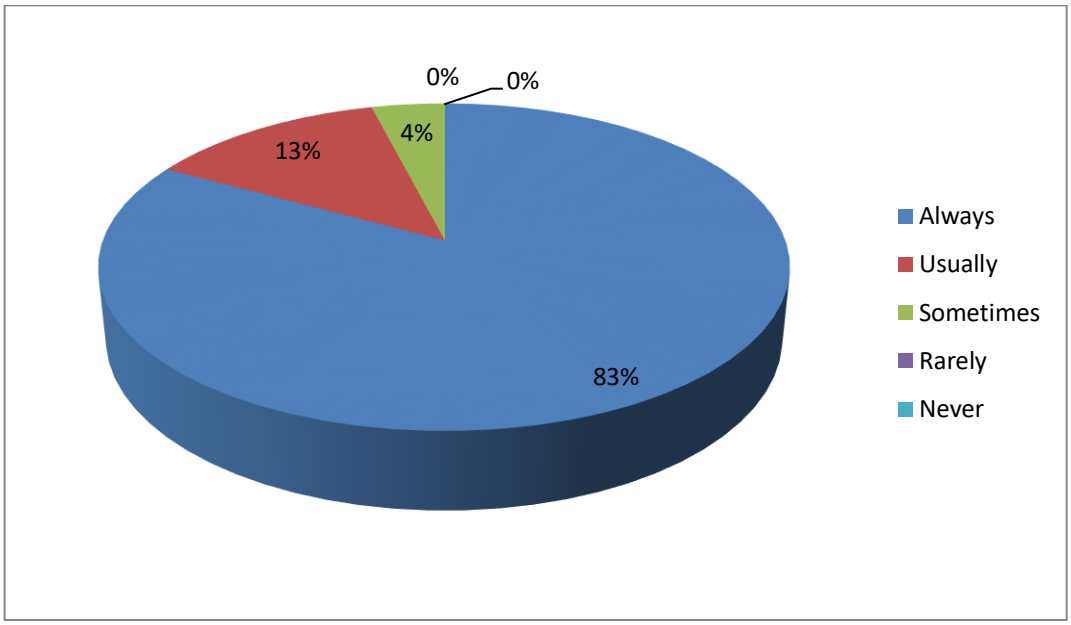


The aim of this question is to find out whether the teachers agree on the statement that says: the literary text is open to many interpretations, so any comment on it should be welcomed and accepted. The majority of the informants, representing 74%, showed strong agreement on that statement. Another 13% of them also agreed upon that statement. However, 9% of the participants did not agree on the assumption that any comment on literature should be accepted. The remaining 4% decided to stay on the fence.

Question 13: How often do you invite your students to give their personal interpretations?

Pie Chart 3.17

T*he Frequency of Asking Students to Give Personal Interpretations*

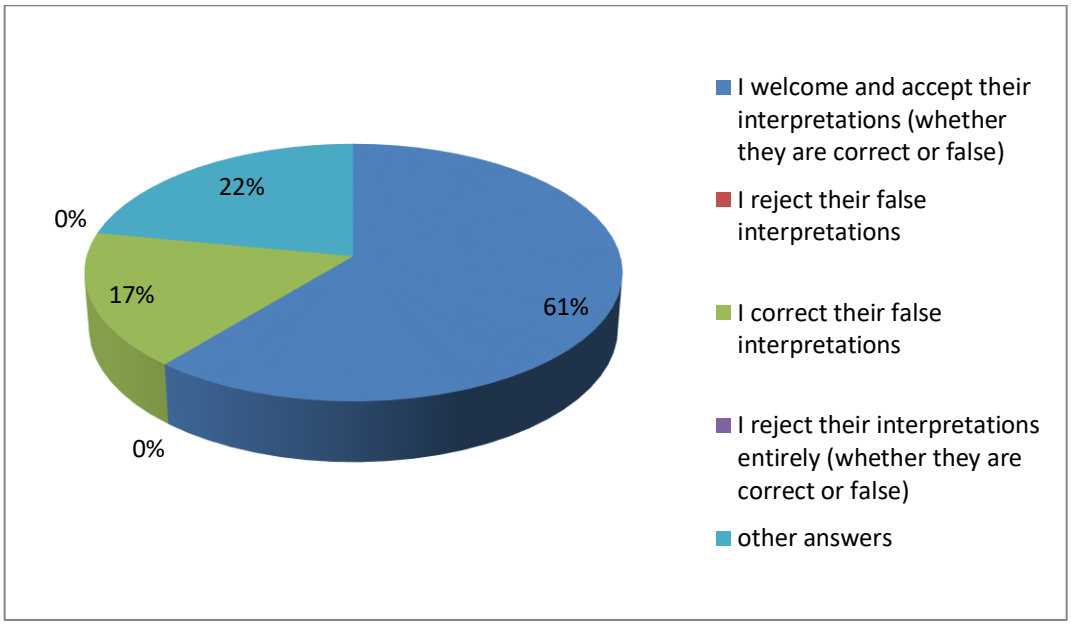


This question has been destined for teachers in order to know the frequency with which they ask their students to give their personal interpretation. In this vein, the majority of the participants, representing 83%, claimed that they always invite their students to give their personal interpretation of the literary text, while 13% of them mentioned that they usually do so. Only 4% of the respondents confessed that they sometimes allow their students to comment on a literary text/passage.

Question 14: How do you react to your students' personal interpretations of a literary passage/text?

Pie Chart 3.18

Teachers' Attitudes Towards Students' Personal Interpretations



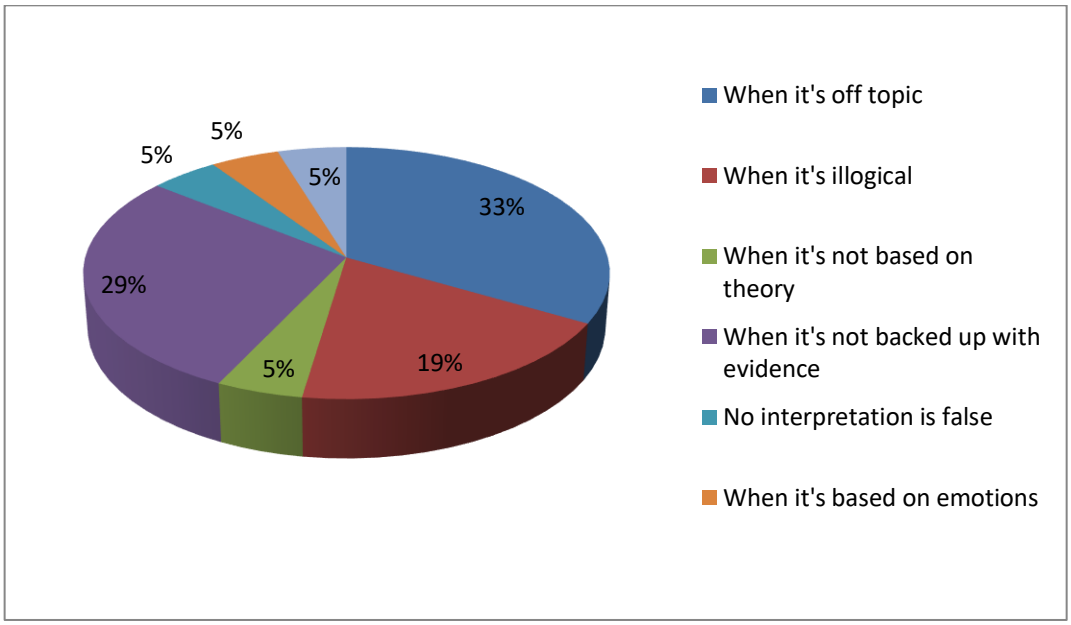
The main motive behind asking this question was to learn about the teachers' reactions to their students' personal interpretations of a literary text/passage. In this regard, over half of the participants, representing 61%, reported that they welcome and accept their students' interpretations—whether they are right or wrong. A minority, representing 17% of the sample, revealed that they correct their students' false interpretations. The 22% left, however, chose to write their own comments:

- There is no such thing as a wrong interpretation.
- I love to see the different interpretations. And I always urge them to support their interpretations with evidence from the text to develop their critical skills.
- I welcome their interpretations, but I give them mine by the end.
- I discuss their interpretations.
- I welcome their interpretations, but I redirect them if they are astray.

Question 15: On what basis do you judge that a particular interpretation is false?

Pie Chart 3.19

The Criteria Used for Assessing Interpretations



This question investigates the criteria upon which the participants base their students' interpretations, thus deciding whether they are false. In this respect, a third of the respondents (33%) said that an interpretation is false when it is off-topic, while 29% of them believe that an interpretation is false only when it is not backed up with evidence and/or arguments. Another proportion, representing 19% of the sample, stated that a false interpretation defies logic. Only 5% of the informants reported that any interpretation can be considered false if it is not based on a theory. The same number of participants (5%) informed the researcher that false interpretations are based on emotions. Another 5% of the informants asserted that an interpretation can be judged as false by the context and the language used in the literary text. Finally, the remaining 5% of the respondents claimed that there is no such thing as a false interpretation.

3.11.1 The Discussion of the Teachers' Questionnaires

The responses to the first and second questions substantiate that learning outcomes are communicated to the students—though this is not the case in the English department at the University of Oran 2. This shows that the reality of literature teaching in Algeria is not the same for every Algerian institution. The findings related to these questions also imply that the

participants are following either the outcome-based approach or the competency-based approach. It appears that the majority of Algerian literature teachers are familiar with the CBA. In fact, many participants usually use it in their literature class (see questions six and seven). Since the researcher is incorporating some of the principles of the CBA in his new approach to teaching literature—what he termed the affective approach—the point behind asking these questions then is only to learn whether the Algerian literature teachers are familiar with the CBA so that it becomes easier for them to implement the affective approach.

The responses to the third question confirm the presence of one of the features of the SCA, namely the act of investigating learners' attitudes, needs, desires, and expectations. In other words, these responses prove that the Algerian literature teachers involve their students in the teaching and learning process; in fact, they treat them as partners since they value their attitudes, needs, and expectations. The results, then, could be clear evidence that the Algerian teacher class is student-centered. Furthermore, one determinant of the nature of teaching and learning is assessment; responses to the fifth question are favorable to the student-centered approaches to teaching and learning since they demonstrate that students are assessed on a regular basis. Nevertheless, the answers to question four seem to contradict the foregoing statement as many participants have described their teaching as subject-centered. This means that teaching and learning hinge upon the content (knowledge).

Regarding literature, the teachers questioned use different literature teaching approaches. There is no predominant approach. Rather, all the approaches are equally exploited with the exception of the language model that only three participants made reference to. Some participants stated that they use an eclectic model although the latter is synonymous with the integrated approach. The answers to this question also reflect the reality that many Algerian literature teachers are probably not familiar with the terminology of the didactics of literature (see question six).

The answers to question nine confirm the hypothesis that states that there is an inclination towards critical thinking. The findings related to this question also show that the

participants do not use any technique to develop emotional competence; in fact, nothing related to emotion has been mentioned. Furthermore, the responses show that the activities used in class encourage students' participation; in other words, they involve students in the process of negotiating meaning. This also implies that teaching is learner-centered as the activities done in class lay a heavy emphasis on the students.

The responses to the tenth question show that teachers strive to develop students' literary competence, yet to the detriment of other competences, such as emotional competence. The findings of this question also highlight the importance of accumulating knowledge. These findings also suggest that little attention is paid to the joy of literature (making students enjoy it).

Question 10 and question 11 are interconnected somehow, as the former confirms the latter. They both converge on the fact that literary competence is predominant. However, as mentioned before, the pursuit of this competence has eclipsed other vital competences that can be developed in the literature class.

Regarding question 12, most of the participants returned positive answers. Almost all of them agree that literary texts are open to an unlimited number of interpretations. They also act in accordance with this belief as they not only invite students to give their personal interpretations but also accept these regardless of whether they are "correct" or "false" (see questions 13 and 14).

However, answers to question 15 seem to contradict the previous answers. The participants have hedged their bets on different options. According to their responses, a valid interpretation has to meet some expectation(s). Thus, for some participants, a valid interpretation is associated with a theory. For others, it needs to be supported with evidence—whether cultural, textual, authorial, or contextual. These teachers, when they assess their students' responses, rest their judgment on evidence and/or consistency. Some believe that it is logic that decides the validity and reliability of an interpretation. Surprisingly, some participants believe that a false interpretation is based on emotions. Although just a few

teachers have made this claim, it still might explain the absence of emotional responses in the literature class. In the end, it seems that there is a teacher-made filter that students' responses are to go through in a process of validating interpretations.

3.12 The Results of the Teachers' Interviews

The participants in this series of interviews are anonymous. They are, hereafter, referred to as respondent one, respondent two, and respondent three. The analysis of their responses is as follows:

Question 1: Is there such a thing as false interpretation in literature?

The three respondents agreed that there is no false interpretation in literature. Respondent one argued that despite this claim, students can't interpret the text on their own since they "lack the insight and maturity" to engage in interpretation. She pointed out that this lack is the result of insufficient readings. Respondent two maintained that all interpretations are to be welcomed and accepted since many factors come into play: culture, mentality, environment, and gender. The third respondent said she would use another dialectic, so instead of "correct" vs. "false" interpretations, she would rather use "valid" vs. "non-valid" interpretations. While valid interpretations are consistent, non-valid ones are off-topic.

Question 2: On what basis do you judge that an interpretation is false?

The first respondent said that she rarely encounters "false" interpretations because students often reproduce what she has given them in the lectures. The second respondent maintained that an interpretation is false unless it is backed up with evidence. Respondent three believes that false interpretation is usually "illogical," "inconsistent," and "unreliable."

Question 3: What kind of competence do you want your students to develop?

Respondent one wants her students to read extensively, i.e., to enjoy what they are reading. She also wishes her students to be "independent" and "critical" readers. The second respondent emphasized critical thinking as a key competence. She also mentioned that linguistics competence is secondary to the latter. Respondent three shares the same goal. She, too, desires her students to become critical thinkers.

Question 4: What methods and/or techniques do use when you teach literature?

The first respondent said that she uses the historical and formalist approaches. Respondent two emphasized writing assignments as a technique. The last respondent advocates the Vygotskian approach and spurs her students on to express criticism.

Question 5: What criteria do you take into consideration when you assess your students' work?

The three respondents share the same criterion for assessing their students' work, that of language.

Question 6: Do you base your assessment on a set of established interpretations?

The first respondent gave a positive answer. She argued that students have to adhere to the critics' interpretations as these are the most important. She also added that their personal interpretations are welcome as long as they are backed up with evidence. Respondent two, however, went in the opposite direction arguing instead that she does not base her assessment on a set of established interpretations. Rather, she believes that the range of interpretations is open. Students are free to give their own say on the topic. This respondent maintained that teachers are heading towards students' autonomy. In this sense, the teacher is no longer the "source of knowledge," as she put it. Knowledge, she continued, is not accessed via the teacher only, as there are different ways to attain it. This is why students' ideas should be taken into account. Respondent three also turned a negative answer. She said that she usually puts herself in the progression of her students' ideas and tries to see the logical connection with the required text.

Question 7: in literature, what makes the student's work satisfactory?

In responding to this question, one respondent said that the work is satisfactory when it demonstrates a considerable degree of language mastery. Respondent two confessed that satisfaction, for her, means that students not only have understood the themes and values but are also able to write about them. The third respondent asserted that a satisfactory work is a

product of the amalgamation between such elements as “originality,” “intelligence,” and “imagination.”

3.12.1 The Discussion of the Teachers’ Interviews

As responses to the first question indicate, there is no such thing as false interpretation in literature, which implies that teachers are open to idiosyncratic views and ideas, yet one teacher confessed that her students reproduce what she has given them in class. She revealed that she still has not got the chance to find a false interpretation. This is probably because her students content themselves with regurgitating the notes they have taken in class. These students would not take a leap of faith to test their interpretations. Instead, they would rather fulfill their teacher’s expectations—which are communicated one way or the other—in this case, it is adhering to scholars’ and critics’ views.

Responses to question two show that teachers have different assumptions as to what falsifies an interpretation. While one teacher believes that a false interpretation is that which defies logic, another teacher affirms that an interpretation is false unless it is backed up with evidence, usually from the text. The first teacher seems to emphasize the concept of logic, but what does she really mean by logic? Does logic mean sticking to the topic? The coherence of ideas? Or finding out about the author’s true motive? If it is the first (sticking to the point), then it would make sense, for, to illustrate, how can I talk about Ronaldo’s hat-trick when writing about Mark Twain’s *Tom Sawyer*. However, if it is the latter two, then judging students’ interpretations as illogical would be a poor judgment. Finally, the third teacher said that she hardly ever finds false interpretations as students tend to reproduce what she has given them. For this teacher, interpretations are correct as long as they comply with those she offers to her students beforehand. This teacher does not seem to trust her students enough. She does not believe that they are in a position where they can criticize or comment upon a piece of literature; instead, she would rather see a well-established interpretation written in a good, intelligible language on the exam paper.

Overall, teachers want to enhance their students' critical thinking, as their responses to question three clearly show, yet this chase after critical thinking seems to override other competences, particularly the emotional competence, the development of which is the main purpose of this research. In other words, teachers prioritize critical thinking over any subsidiary competence. They believe that rationality governs all sciences and that literature should be viewed from this perspective. These teachers also adhere firmly to the belief that the highest level that students can attain in a literature class is making rational and plausible judgments rather than aesthetic ones. It seems that they are after the development of literary competence as only the latter encapsulates this belief. In this regard, Djafri (2013) argued that the obstacles facing the Algerian EFL students in their reading of literature could be the result of an effort to develop literary competence, in which case Djafri (2013) maintained, students become less engaged in reading literary texts (see Djafri, 2013; Luberda, 1998).

Responses to question four, though different, have so much to say about the approach taken to teaching literature. One respondent reported that she uses the formalist and the historical approaches, both are traditional approaches. Another respondent said she uses writing assignments as a technique; thus, her emphasis is on writing. The last respondent is fond of the Vygotskian approach. She makes use of the latter in order to develop her students' critical thinking. Answers to this question show that teachers have little knowledge about the literature teaching methods as their responses were not explicit enough. The first and second respondents, for instance, have not provided any didactic terms. It is the researcher who has conceptualized their ideas. As for the third respondent, she has not developed any further. She contented herself with mentioning one technique (ZPD), yet she has not explained how she uses it.

Responses to question five converged on the idea that language is the main assessment criterion used when assessing literature. This is because teachers are dealing with EFL students, so their aim is not as much about turning students into critics as making them

competent in using the language. In other words, the teacher would rather see the demonstration of good language, whether in class debate or the exam paper.

Should assessment be based on a set of established interpretations? "Yes, of course". This is how the first teacher responded to this question. This teacher believes that those interpretations that are established in the interpretive community are the most important; therefore, students should adhere to them. In one way or the other, she is inciting her students to reproduce what she has taught them in class. This does not mean that she is ready to reject any of her students' personal ideas. Rather, she maintains that her students' personal responses are welcome as long as they are supported with arguments, generally from the text. On the other hand, the second respondent showed total openness regarding students' interpretations. She asserts that interpretations should be welcomed and accepted. Students are autonomous, she said, i.e., they are free to say or write whatever they want about literature. They are no longer submitted to the teacher's rules. This respondent contends that the paradigms have shifted in favor of the student. Finally, the last respondent tries to make sure that there is a logical connection between the text and the students' ideas. This means that the text determines whether those ideas are acceptable or not. Therefore, any information that goes astray from the text, i.e., off-topic, is to be rejected.

The last question of the interview aims at finding out what satisfactory work means for teachers. Here, responses differ. One teacher emphasizes that a satisfactory work is that which demonstrates mastery of language. As stated earlier, the aim of most literature classes is to develop the students' linguistic competence. This explains why too much attention is focused on language prior to any other competences. Another teacher argues that satisfactory work refers to any composition that validates students' understanding. This insinuates that a student's work is bound to the teacher's instructions. That is to say, it hinges upon the teacher's understanding as well. In this sense, students' ideas parallel their teacher's, in which case there would not be any creativity and originality. The last respondent asserts that satisfactory work is born out of the rapport between "originality", "intelligence" and

"imagination". This is another way of saying that satisfactory work is that which shows creativity.

3.13 Conclusion

This chapter has covered the methodological part of this research. It has started with an overview of the status quo of literature teaching in Algeria. Then, it has revealed the research design, the research questions, and the stakeholders involved in this research. After that, it has proceeded to present the data collection methods and procedures, as well as the limitation of the study. Finally, the chapter has attended to the analyses followed by the discussion of the data gathered.

In conclusion, the main questions that guide this research have been answered, yet one question emerged in the process: what is it like to use an approach to teaching literature that prioritizes students' emotional competence? As an answer to this question, the next chapter offers a theoretical implementation of this new approach.

Chapter Four

The Affective Approach

4 The Affective Approach

> But to return to my own case, I thought more modestly of my book and it would be inaccurate even to say that I thought of those who would read it as "my" readers. For it seemed to me that they would not be "my" readers but the readers of their own selves, my book being merely a sort of magnifying glass like those which the optician at Combray used to offer his customers—it would be my book, but with its help I would furnish them with the means of reading what lay inside themselves. So that I should not ask them to praise me or to censure me, but simply to tell me whether "it really is like that," I should ask them whether the words that they read within themselves are the same as those which I have written (though a discrepancy in this respect need not always be the consequence of an error on my part, since the explanation could also be that the reader had eyes for which my book was not a suitable instrument).
>
> (Proust, 1981, p. 1089)

4.1 Introduction

The purpose of this chapter is to suggest a new approach that allows for emotional responses to literature. This approach, thereafter the affective approach, is a combination of the reader response and the competency-based approaches. Prior to delving into the workings of the affective model, a background concerning its components is presented, so the concept emotion is thoroughly discussed, some final words on the reader-response approach are delivered, and an exhaustive explanation of the competency-based approach is provided. The chapter ends with an illustration of a lesson plan about the American novel *The Great Gatsby* outlined using the affective approach methodology. In this regard, a summary of the novel is offered, and an example of a lesson plan worksheet is revealed.

4.2 The Genesis of Emotions

On the whole, *emotion* is any living being's relationship with its environment (whether internal or external). Responding emotionally to something means considering it as

important and appropriate to one's wishes, needs, aims, etc. This emotional response induces a physiological change and/or a disposition to act. Robinson (2005) argued that it is only when one's wishes, aims, and interests are on the line that he or she may respond emotionally. Therefore, emotional responses are physiological. They are evoked by a "non-cognitive affective appraisal" that makes judgments about the environment vis-à-vis one's motives, aims, needs, and so forth (Robinson, 2005, p. 114). Emotional responses keep one's attention focused on the narrative, help anticipate action, and inform others about one's state. However, an emotion is not limited to physiological reactions provoked by an "affective appraisal" as the latter can be monitored cognitively, thus causing new behaviors and physiological responses (Robinson, 2005, p. 115). According to Robinson (2005), "cognitive monitoring of our emotional responses…provides crucial data for an interpretation of the book as a whole" (p. 116). Robinson (2005) went on to sum up the whole process as follows:

> In reading a skilfully constructed realistic novel, my initial affective responses to the events and characters treat them much as if they were in fact real. When I am emotionally engaged with a novel, I find my own wants and interests to be at stake, I make affective appraisals of what I read, and these affective appraisals affect me physiologically, focus my attention, and perhaps lay down emotional memories. Finally I cognitively monitor these affective appraisals and the bodily changes they set off. (p. 117)

An emotion, argued Oatley (1995), is stimulated by a salient episode. When the latter is appraised in terms of one's interests, a disposition to act ensues. The feelings involved in the foregoing operation, such as joy, grief, repulsion, etc., are generally associated with rapid heartbeat and other physiological responses like a smile, tears, and so forth. Berys Gaut summed up the three major features of an emotion in the following:

- The affective feature: emotions function as an emotional response to something such as a work of fiction.

- The cognitive-evaluative feature: the emotion's "intentional object" is evaluated. To illustrate, person x gets mad at person y if person x, after an evaluation, finds out that person y has done something wrong to them.
- The motivational feature: an affective condition "motivates" the person involved to act. (as cited in AzAdeh, 2016, pp. 80-81)

Furthermore, emotions not only fulfill such functions as motivation (making the reader pursue further reading), but they also help interpret the text by revealing the nuances in the plot and characters (Robinson, 2005). Knaller (2017) asserted: "Emotions portrayed in literature have strong inherent potential for steering emotional response" (p. 18).

4.3 Emotion and Meaning

Critics, the likes of Norman Holland, believed that it is the reader who holds the meaning (Golden & Guthrie, 1986). For them, meaning is the reflection of one's personality in the text. Readers reproduce the text according to their paradigms of behavior. For Fish, meaning is found in what he calls "the interpretive community" (Golden & Guthrie, 1986, p. 409). In this regard, the members of an interpretive community acknowledge and share a common interpretation as they tend to have the same perception and attitude. Wolfgang Iser argued that interpretations are different because of the readers' various attitudes and the text's tendency to have multiple meanings. However, the number of interpretations is limited by the text itself in this view (Golden & Guthrie, 1986).

Iser said that a story can never be complete. Since there are many gaps in the text, filling in these gaps becomes synonymous with understanding the text. Robinson (2005, pp. 119-120) explained the different cognitive ways of filling in these gaps—"making causal inferences," building "causal networks," and "current state selection strategy"—to which she added affective responses. She wrote: "Emotional reactions to a novel are also a means of filling in the gaps, and hence also an important part of understanding the novel, and that they are an important source of data for an interpretation" (Robinson, 2005, p. 125). In the process of responding emotionally, the reader's attention is diverted to other key aspects of the plot

and characters that are not mentioned in the text. Robinson (2005) asserted, “It is through our emotional responses that we gather important information about characters and plot” (p. 122). How the reader evaluates characters and events (plot), one way or the other, stems from their emotional responses to those characters and events. For that matter, Caracciolo (2013) concluded that “story and characters are the key factors that influence reader’s meaning construction” (p. 425).

4.4 Emotion Effects

Emotion effects are practically produced by whatever is in the text. As Lyytikäinen (2017) put it: “In literary works, any object or phenomenon described tends to function as an emotion-trigger” (p. 254). While in poetry “assonance” and “rhythm” fulfill an affective function, in prose, this function is performed by the characters (Lyytikäinen, 2017, p. 252). Lyytikäinen (2017) stated, “Emotion effects are triggered in multiple ways by narrative, linguistic and stylistic features and the whole construction of fictional worlds” (p. 248).

According to AzAdeh (2016), engaging emotionally with literature has two main psychological benefits: first, being able to mentally experience hypothetical scenarios with no real impact. Second, being able to understand people through fictional characters. AzAdeh (2016) concluded that emotional engagement with reading literature allows for a complete understanding of the literary work as readers are likely to notice some story details that the author, probably, seeks to draw their attention to. AzAdeh (2016) argued:

> We would miss out on a more complete understanding of a literary work if we abstained ourselves from emotional involvement, both because we would not be feeling for the characters as we would for real people and also because we are missing the author’s intention to evoke certain emotions. (p. 87)

Furthermore, emotions have what is called a “selective role,” which allows the reader to focus only on some specific sorts of information (Afzali, 2013, p. 711). Finally, emotions lend support to the cognitive mode of processing information—which, on its own, can barely interpret the text—by inference-making and empathy (Afzali, 2013).

4.5 Types of Emotions

Even works that do not explicitly reveal the emotions of the characters can arouse emotions, said Nünning (2017). According to her, the reader's emotions can be classified into three groups:

- *Narrative emotions*:[120] encompass "empathy," "sympathy" and "pity". These emotions are inextricably linked to the narrative's plot and characters —hence the name narrative emotions.
- *Biographical emotions*: these, too, are provoked by fiction. The reader feels he or she is reexperiencing them, which will enable him or her to cope with such emotions.
- *Aesthetic emotions*: they are emotional responses, such as "fascination" and "interest," to some aesthetic elements of the text like "style" and "rhythm." (Nünning, 2017, p. 40)

Nünning (2017) argued that emotions involved in reading are not evoked only by characters (their emotions, thoughts, and actions) or the narrator (through the events) as even the rapport (similarity and difference) between the characters can trigger them. Other emotional triggers are structural features[121] and literary devices.[122] Robinson (2004) pointed out: "Emotional responses to literature are guided or managed by the formal devices in the work in such a way that we are enabled to cope with what we encounter emotionally in a literary work" (p. 153). For Robinson, literary devices inform affective responses by impacting the first "affective appraisals" followed by the content's "cognitive evaluation" (Yeung, 2021, p. 27). According to Yeung (2021), "the passage's style by which propositional content is presented plays a role in its emotional impact" (p. 26).

Another classification of emotions distinguishes between two types of interdependent emotions: *fiction emotions* and *artifact emotions*. Experiencing fiction emotions rests upon

[120] These emotions are evoked during the reader's immersion in the fictional realm (Hartung et al., 2021).

[121] "Affective responses to fiction are not merely mediated by thoughts generated from the context but are often manifestations of sensitivities to the style of the work and its verbal features" (Yeung, 2021, p. 32).

[122] Literary devices are "'verbal form,' i.e., syntactic and rhetorical devices including but not limited to parallelism, asyndeton, rhyme, rhythm, and imagery" (as cited in Yeung, 2021, p. 26).

whether to engage with the plot and the characters. On the other hand, artifact emotions are stimulated by a well-crafted textual "surface structure," the characteristics of the reader (particularly his or her experience), and the literary genre (Kneepkens & Zwaan, 1995, pp. 130-134).

4.6 Emotional Experience

Experiencing a literary work, such as a novel, emotionally, argued Robinson (2005), is nothing less than comprehending it. In this respect, Carroll (2020) asserted, "In reading works of literature, we are almost constantly called upon—or mandated—to mobilize our emotions in the process of understanding the text" (p. 1). This means that if one, for example, laughs or sheds some tears, then he or she has understood the text. However, if one were to interpret the text, this would necessitate a reflection on what he or she has experienced as emotions while reading. In other words, a general interpretation of the work—otherwise known as the product of "cognitive monitoring" of responses, which includes appraisals regarding the relevance of "initial responses"—involves a reflection on one's emotional responses, i.e., understanding them, tracing back their origin, and validating them (Robinson, 2005, p. 123). Therefore, an interpretation, in this view, is a "meditation" on one's affective responses (Robinson, 2005, p. 123). A literary work is not only words to be reflected upon but also experiences as concerns the described events and affective responses to characters. Studies showed that the reader's preexisting knowledge has an impact on text comprehension, as well. This knowledge is related to not only content, events, facts, concepts, and discourse, but also beliefs, attitudes, previous experiences, wishes, etc. (Golden & Guthrie, 1986). In this respect, comprehension necessitates not only past experience and knowledge but also affective responses. It is the transaction between the foregoing elements that fashions the reader's response to the literary work (Golden & Guthrie, 1986).

Rosenblatt argued that literature teachers are expected to expand students' primary responses to literature through original teaching strategies. These involve bringing one's personal experience to bear on the narrative. That is to say, students are to combine their

emotional experience with the exercise of seeking out emotions and how they are displayed (Barton, 1996). According to Barton (1996), " this training helps readers interpret the emotional states of story characters, and these interpretations assist in determining character motivations, predicting upcoming plot events, and establishing story themes" (p. 22). Readers discover emotions in reading stories. Understanding these emotions, said Barton (1996), contributes to understanding those stories. Barton (1996, p. 22) argued that it is the ability to discern the emotional state of the character that makes a "sophisticated"[123] reader. Emotions are associated with knowledge, actions, and life-world conditions (Knaller, 2017). Emotions, such as love, hatred, fear, etc. guide the character's actions in the text. Identifying these emotions, argued Knaller (2017), contributes to understanding the text. Nünning (2017) wrote, "Gauging and responding to the characters' emotions is important for understanding the plots of novels, which are often driven by the conflicting desires of the characters" (p. 39).

Finally, feeling, Levine and Horton (2013) reiterated, helps readers, particularly beginners, form interpretations. Miall (2011) argued, "Feeling prompts the detection of similarities, analogies, or identities that interrelate the text being read and the reader's experience, allowing new insights to be developed" (p. 340). Miall (2011) added that feeling helps make a judgment about one's experience. By serving as a bridge between "perception" and "action," it provides the time for judging (Miall, 2011, p. 336). In Miall's (2011) words, "feeling provides the signals by which potential courses of action can be judged, and does so often well in advance of our ability to appraise a situation cognitively" (pp. 336-337).

4.7 Affective Interpretations

Students, argued Levine and Horton (2013, p. 106), can, at any one time, practice making affective interpretations by assessing "valence," "mood," and "tone." Levine and Horton (2013, p. 106) contended that raising awareness of the aforementioned elements

[123] Livingston and Mele (1997, p. 163) described sophisticated readers as "sensitive" and "refined." They are sensitive because they recognize the relevant emotions. These readers are also refined since their responses hinge upon the value of the work. Thus, sophisticated readers are not only aware of the works deserving a response but also familiar with the pertinent emotions—as far as those works are concerned (Livingston & Mele, 1997).

allows for a "thematic reading" of the text—as opposed to literal reading.[124] They also asserted that affective appraisal contributes to literary understanding by drawing on one' experiences and making a justifiable judgment about the textual valence, mood, and tone (Levine & Horton, 2013). In this respect, Levine and Horton (2013) stated: "Our experience with affective appraisal in the world may translate well to our experience with literary texts" (p. 110).

4.8 Approaches to Emotional Awareness

Barton (1996) devised four approaches to emotional awareness about characters. As a matter of fact, these approaches allow for an emotional interpretation. They are independent, and using them in tandem with some reader-response exercises will strengthen the bonds between students and the narrative.

- The first approach teaches emotion-based vocabulary so that students become able to interpret the emotional state of the character. To be familiar with these words and capable of using them, students are to acquire a variety of emotionally laden terms that demonstrate a relation between them. Barton (1996, p. 24) recommended starting with some common emotional words—such as angry, sad, etc—each of which branches out into the standards "strong," "moderate," and "mild," which describe other similar—though slightly different— words (see figure 4.1). Barton (1996) also suggested turning those lexical webs into what he calls a "vocabulary thermometer" so that on one side of the thermometer are words that represent the strongest degrees of an emotion, such as fear, in a gradual way. Similarly, on the opposite side of the thermometer are words indicating the extreme levels of the opposite emotion—in this case, it is trust (see figure 4.2).
- The second approach assists readers in recognizing hints about the implied emotional condition of the character. This can be done by using two strategies: the first, which is based on the reader, encourages readers to relate their emotions to the characters'

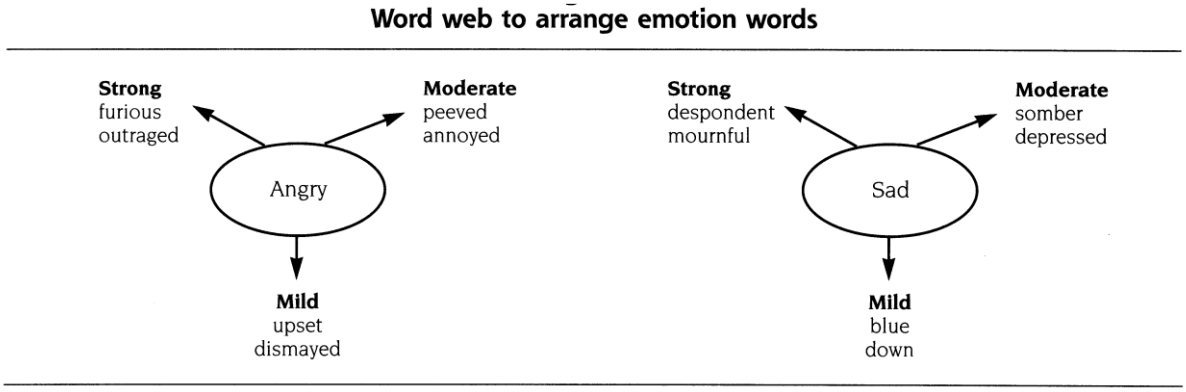
[124] "Literary reading goes beyond a purely schema- or knowledge-based approach since it is likely to evoke personal resonance in the reader" (Miall, 2011, p. 332).

lives. The second is based on the text. It assists students in their quest for "emotional clues" in the text (Barton, 1996, p. 24). Since information about the emotional state of characters is sometimes explicit, yet most of the time implicit, in different places in the text, Barton (1996) categorized these places according to whether the information they contain is explicit or implicit. The goal, he said, is "to familiarize…students with the possible placement of emotional information in stories" (Barton, 1996, p. 25).

- The third approach encourages a myriad of responses to the character's emotions.
- The fourth approach helps students make sense of the story by applying their emotional knowledge. By being aware of the state of the character's emotion, students become able to understand the story. Barton (1996) suggested using a direct approach to encourage students to use their "emotional awareness" as a tool that helps them understand the text. In fact, this approach also consolidates comprehension strategies, such as making predictions and drawing a connection between cause and effect, supported by emotional awareness.

Figure 4.1

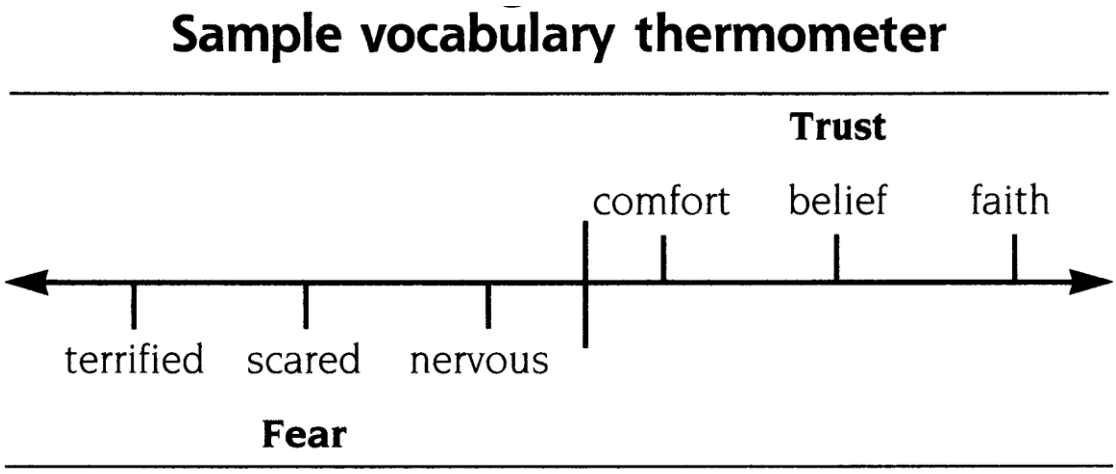
Word Web to Arrange Emotion Words



Note. From "Interpreting Character Emotions for Literature Comprehension," by J.Barton, 1996, *Journal of Adolescent & Adult Literacy, 40*(1), p. 23 (http://www.jstor.org/stable/40012108). Copyright 1996 by Wiley.

Figure 4.2

Sample Vocabulary Thermometer



Note. From "Interpreting Character Emotions for Literature Comprehension," by J. Barton, 1996, *Journal of Adolescent & Adult Literacy*, *40*(1), p. 24 (http://www.jstor.org/stable/40012108). Copyright 1996 by Wiley.

4.9 Some Final Words on the Reader-Response Approach

The reader-response approach perceives the reading process as a text-reader transaction; that is to say, an interaction between the text's and the reader's perspectives. When confronting the text, the reader brings to the fore his or her knowledge, views, and suppositions. The process of reading is rather flexible, and readers are generally involved in reflection regarding their responses (Ali, 1993). According to Thomson, readers go through a number of stages when responding to the text ranging from literal understanding and empathy[125] to analogy and reflection, and ultimately to evaluation and recognition (Spirovska, 2019, pp. 25-26).

Finally, the reader-response approach not only connects literature to students' lives but also allows for a multiplicity of interpretations (Ali, 1993); it does not lead to a fixed

[125] In the text, readers practice making out various "voices," empathizing with them and appropriating those that are most likely to influence their behavior in the future (Scott, 1994, pp. 471-472). Readers can build up themselves, said Scott (1994), using those imaginary voices. They become then an entity that comprises a myriad of voices at any point in time.

interpretation as people are different. Readers have different emotions and attitudes; therefore, they are not expected to agree with each other all the time (Robinson, 2005). However, Afzali (2013) complained that "despite the emergence of Reader-response theory which stresses the active role of reader, literature teachers ignore the role of reader's emotions and organize classes in such a way as to arrive at an accepted meaning of the studied texts" (p. 711).

4.10 Emotional Responses to Literature

In the old tradition of teaching, rationality, fashioned by advanced opinions, was so dominant that students' personal responses could easily be rejected. As remarked by McBride and Sweeney (2019), "in higher education, indifference to emotions and emphasis of rationality have dominated formal education" (p. 40). In literature, this practice is such that students' emotional experience is denied in favor of the author's intention, the critic's perspective, the teacher's interpretation, and a fixed attitude towards knowledge (O'Quinn & DeSiato, 2006). O'Quinn and DeSiato (2006) wrote, "The traditional model of teaching in part serves as a method of subverting emotional expression" (p. 12). In this regard, they argued that discarding personal experiences—though it is thought it would ease the task of teaching—disengages students in texts that deal with real-life problems, thus not allowing them the benefit of hindsight. This means failing to fulfill one of the goals of literature reading. According to O'Quinn and DeSiato (2006), literature is not limited to aesthetics, and the main reason why we like it is that it is a place that not only invites political, moral, and critical discourses, but also encourages individual growth and expression.

O'Quinn and DeSiato (2006) argued that overlooking the text's emotional effects impedes learners' growth and hinders individual reflection. For them, downplaying affective responses while encouraging those based on cognition disallows students' interpretations and knowledge. O'Quinn and DeSiato (2006, p. 10) believed that teachers of English, before exposing students to "potentially-explosive texts," have to ensure that students are not silenced when they go through an emotional reading experience. When properly used, such texts can promote equality and break the "silence" that some are forced to maintain in

particular situations (O'Quinn & DeSiato, 2006, p. 10). Since O'Quinn and DeSiato (2006) are supporters of the reader-response, whole-language, and feminist theories, they asserted that when women's affective responses to texts are incorporated and men are guided in their investigation of affective dilemmas, classroom discussion centered around emotional texts—expected to provide emotional support to those students who feel concerned—can be created. From their feminist stance, O'Quinn and DeSiato (2006, p. 13) contended that by not dealing with the literature that tackles such problems as "sexual violence," a culture of silencing is borne out, which denies emotional responses due to the limits assigned to the readers and the text. In this respect, they maintained, "We do not believe a text can be value neutral, and to treat it as such is to assign only culturally scripted powers to it" (O'Quinn & DeSiato, 2006, p. 13).

4.11 Maass' Approach to Producing Emotional Responses

Donald Maass (2016, pp. 6-7) distinguished between three ways to produce affective responses in readers:

- *The Inner Mode*: also known as "the telling of emotions." It refers to exposing the characters' feelings in such a way that readers would get a feeling.
- *The Outer Mode*: usually called "the showing of emotions," it consists of causing the readers to go through the characters' emotional state via external, emotion-laden action.
- *The Other Mode*: provokes in readers a feeling that is not experienced by the characters. A lot of elements are involved in this mode: plot, characters' feelings, the reader's positive experience,[126] and the story's emotional impact[127] produced by the story as a whole.

Maass (2016) asserted that it is essential to consider fiction from an emotional perspective since reading with emotion is the usual way of reading. Readers, Maass (2016)

[126] The reading experience is usually stimulated by the story's elements and the characters' feelings. Positive experience refers to such feelings as joy, fun, suspense, etc. (Maass, 2016).

[127] This is felt when readers have to not only opinion on the story, but also make a self-assessment (analyzing, questioning, and making judgments about themselves) (Maass, 2016).

continued, not only read but also respond. Besides coming round to the author's views, they form their own, as well. Maass (2016), further, argued that the author's role lies in arousing feelings. Even if the experiences of characters are clearly depicted, he said, the readers' interpretations differ in various ways.

4.12 Carroll's Criterial Prefocusing

Carroll (2020) broke down the concept *of criterial prefocusing* explaining what is meant by "prefocusing" and "criteria." Accordingly, prefocusing refers to the author's predefined characters and scenes in addition to stressing what is emotionally appropriate—insofar as the author's intent is concerned. Criterial means that those scenes and characters along with their prominent features meet the evaluative criteria set for that kind of emotion; that is to say, they are pertinent to the emotions that the author chose to evoke. Put simply, the criterial prefocusing model devises a set of criteria that decide on whether an object is appropriate to a particular emotion. Carroll (2020, p. 11) elucidated the foregoing through the example of the "zombie apocalypse." He stated:

> In the example of the zombie apocalypse, the themes of impurity and incompleteness meet the criteria for appraising a human body to be disgusting. So in order to elicit the feeling of disgust in readers, the author will describe scenes of the relentlessly encroaching zombie bodies as impure and incomplete, in a way that readers cannot avoid, save by closing the book. However, if we don't close the book but instead continue to read, we are, in effect, rehearsing our culture's patent for disgust. (Carroll, 2020, p. 11)

In this regard, Carroll (2020, p. 14) maintained that literature seeks to maintain the culture' "emotional profile." It decides on the sort of emotion expected to be felt,[128] yet, he argued, it

[128] Being fully immersed in a culture and actively involved in it means not only sharing beliefs and behavioral expectations but also the emotions that decide the emotional outcome in a particular situation. In this respect, Carroll (2020) maintained that "literature is an immense cultural resource for transmitting each of these sorts of cultural information, including insight about how believing that such and such, and know how to act and what to feel, can fit together and interact" (p. 4).

can also enlarge the emotional spectrum—sometimes to the point of altering the emotional stance vis-à-vis the object (for example, from disgust to sympathy).

In literature, the reader's attention is controlled by the author in the sense that it is mostly focused on his or her intention—whether expressed or implied. This means that the author has already selected what he or she intended to be seen or understood. Moreover, the objects of his or her intention are made appropriate for the emotional response that they invite (Carroll, 2020). In this view, a response that is not congruent with the object of intention would be "irrational," argued Carroll (2020, p. 10).

It should be noted that Carroll's (2020, p. 4) theory is summed up in the concept of *identification*. That is to say, identification with the characters during one's response to the narrative. Carroll (2020) described it as "a matter of the audience taking on the selfsame emotions as the characters in the story, as a result of those characters having the emotions in question" (p. 5). Finally, this theory paves the way for the development of emotional intelligence, as Carroll (2020) put it, "By means of criterial prefocusing, the preeminent form of our emotional engagement with literary texts, literature cultivates our emotional intelligence" (p. 13).

4.12.1 Criticism

In Carroll's model, emotions are evoked when the fictional character or event is already included—by cognition—in emotion-relevant criteria. Robinson, however, criticized this model arguing instead that emotional engagement occurs before subsuming events or characters under any sort of emotion-relevant criteria (Yeung, 2021). Yeung (2021), too, castigated Carroll's model for not demystifying the phenomenon of being drawn to that which is related to emotion. In her words, "Carroll's model does not explain what makes readers' attention 'emotionally charged'" (Yeung, 2021, p. 5). The criterial prefocusing model, set forth by Carroll (2020), emphasizes "cognitive emotions," said Yeung (2021, p. 20) before adding that Carroll's model is based on the "cognitive theory of emotion" which states that a "cognitive state" is a prerequisite to "emotion" (Yeung, 2021, p. 20). Yeung (2021), on her

part, believed that cognitive emotions stem from the content. For her, the approach that engages readers emotionally prioritizes content—i.e., plot, characters, and events—over the work's stylistic features. Yeung (2021, p. 20) asserted that an *affective approach* is based on the premise that "our emotional responses to a work are products of propositional, cognitive states—be they 'fictional truths,' 'thought content,' or 'perceptional beliefs'—that the reader can garner from the work's content."

4.13 Empathy

Emotional narratives are immersive due to the reader's empathic feelings for the characters. Nünning (2017) asserted, "In a state of immersion and transportation, readers tend to temporarily forget their immediate surroundings and their own real-life concerns, goals and aims." (p. 45). This feeling of *empathy* allows the reader to understand and share the characters' emotions, which contributes to the general understanding of the literary text (Golden & Guthrie, 1986). AzAdeh (2016) wrote, "This understanding of literary characters obviously also contributes to our wholesale ability to gain a complete understanding of a work with a sensible interpretation" (p. 87). According to Nykänen (2017), there are two types of empathy: empathy which appeals to the reader's experiences, and empathy which involves the reader trying to put him- or herself in the character's shoes. For Konrad et al. (2019), empathy is understood as "An imaginative process in which an empathiser simulates a target's mental situation exactly, where the latter involves not only states like beliefs and desires but also affective states" (p. 51).

4.13.1 Authorial Empathy vs. Narrative Empathizing

While *authorial empathy* refers to the "narrative imagination that guides an author's writing practices, i.e., the choice of narrative techniques intended to evoke certain emotional responses in readers" (Nykänen, 2017, p. 295), *narrative empathizing*, on the other hand, involves the author's and the readers' emotions, as well as the writing techniques employed by the author to prompt affective responses in readers (Nykänen, 2017). For Nykänen (2017, p. 298), this sort of empathy can be used for "emotional—and ideological—manipulation."

4.14 Robinson's Approach

For Robinson (2005), emotions cannot be reduced to feelings as the latter are temporal, nor can they be perceived as behaviors since not every situation necessitates the showing of behavior. Moreover, some emotions are so much alike that it is hardly possible to behave in accordance with each of them. Furthermore, a behavior does not specify a particular emotion: caring about one person does not mean that one loves that person—it can be out of duty. Physiological changes too are not the defining features of emotions as these changes can be shown in other states than emotions: having a red face does not necessarily mean anger—it is probably due to fatigue/physical exercise. As Robinson (2005) put it, "Emotions can't be reduced to feelings or physical states or bits of behavior" (p. 11). Finally, some feelings can emerge by some form of judgment. In this respect, Gross and D'Ambrosio (2004) stated, "People do not experience emotional reactions randomly, but rather as a product of their cognitive evaluations of a given event or phenomenon" (p. 2). In this case, the feeling one gets after mounting the stairs and the feeling he or she gets after seeing a loved one, though the same (rapid heartbeat), are caused by two different factors—the first is caused by exhaustion; the second by "judgment" (Robinson, 2005, p. 7).

William Lyons, Gabriele Taylor, Robert Gordon, and Robert Solomon emphasized that "judgments" that are an integral part of emotion are "evaluative," i.e., they evaluate a situation vis-à-vis aims, values, needs, etc. (Robinson, 2005, p. 12). Robinson (2005) argued that emotions, one way or the other, involve making judgments. These theorists share the belief that an "evaluative judgment" is a condition to have an "emotion." In other words, if there is no judgment, there is no emotion (Robinson, 2005). These theorists also agree on the fact that the type of evaluation necessary to have emotion is that of the environment in relation to the individual's wants, aims, etc. If one is afraid, then he or she must have evaluated something as threatening. Similarly, one can't be ashamed if he or she does not judge the acts that he or she has committed as wrong. Robinson (2005) maintained that emotions are caused by the environment—be it internal like ideas, or external such as loss—

and perceived in a particular way, which causes threat, offense, etc. All in all, emotions emerge out of the interaction between any living being and the environment—the latter having an impact on its desires, aims, etc. Robinson (2005) concluded by refuting the theory which posits that emotions are essentially judgments. A judgment, argued Robinson (2005), does not have to be paralleled with an emotion. Thus, judgments are not the defining features of emotions.

Although a cognitive approach to reading a novel (realistic novel in particular) leads to the same conclusion as that of an affective approach, Robinson (2005) maintained that nothing can substitute the role of an emotional engagement in reading. She illustrated this by taking us through the sad story of *Anna Karenina*, especially a particular passage where Anna is longing to meet her son. For that special occasion, she has bought some toys and started counting down the minutes to see him. However, Anna will fall into despair when her visit is made short. Such a passage is so poignant that it leaves the reader wondering about his or her emotions, questioning why he or she felt that way. Konrad et al. (2019) argued that this scene makes the reader realize that Anna will be forever heartbroken and upset as her life becomes meaningless without her son. In this regard, AzAdeh (2016) explained: "Robinson's argument is that understanding characters in novels, especially realistic ones such as Tolstoy's Anna Karenina, is like understanding real people, which requires emotional understanding and not merely a dispassionate grasp of their character and motives" (p. 86).

The second example Robinson (2005) gave is that of Shakespeare's *Macbeth*. Macbeth is determined to eliminate anyone who stands in his way so as to secure his position as the ruler of Scotland. He goes so far as to order the murder of Macduff and her children. Such events in the narrative evoke strong emotions in readers, especially horror, anger, and disgust. These emotional responses, according to Robinson (2005), play an important role in understanding the story. In his or her attempt to find out about the source of these emotions, the reader will learn some of the many hidden meanings—that Macbeth risks turning into an evil, and that he does not behave according to human values and principles. Readers of

Macbeth feel concerned. They are afraid that they might end up becoming just like Macbeth and lose their humanity—after all, Macbeth was once a normal human being, yet he has changed.

Lastly, in Henry James's *The Ambassadors*, Robinson (2005) has drawn attention to some qualities of the protagonist Strether. Strether and Miss Gostrey are having a chat to get to know each other. The conversation revolves around Strether's full name, Lewis Lambert Strether, which Miss Gostrey recognizes from Balzac's book. Yet, funnily enough, Strether gets sidetracked and revealed that he is from Woollett, Massachusetts. Robinson (2005) explained that Strether's comment is not funny by its irrelevance only. It also shows that Strether is excited to divulge his origins. What is also funny is the fact that Woollett, Massachusetts is not among the cities that Balzac describes in his book. All in all, laughing and smiling are how we generally respond to this passage. These emotional reactions stem from our realization of Strether's character: comic and honest, yet insular and straitlaced.

4.14.1 Criticism

Konrad et al. (2019) criticized Robinson's (2005, p. 107) idea—that "without appropriate emotional responses, some novels simply cannot be adequately understood"—arguing instead that emotions are not necessary for comprehension. Robinson's (2005) approach, said Konrad et al. (2019, pp. 47-54), centers around three arguments: *the trigger argument*, *the "empathy" argument*, and *the "data" argument*.

The "trigger" argument: its basic premise is that emotions serve as a guiding tool that helps the reader deal with the stream of information flowing from the literary text. In fact, emotions draw the reader's attention to the salient features of the story. In keeping with this line of argument, comprehension is reached when the reader not only responds to the plot and characters but also questions why he or she responds in a certain way, which makes him or her consult the text in order to find out about the sources of his or her response. Konrad et al. (2019) also pointed out that the trigger argument demonstrates how rereading the same piece of literature can provide new insights. Nevertheless, the trigger argument, argued Konrad et

al. (2019), failed to back up Robinson's (2005) thesis. Understanding the events of the story does not depend exclusively on affective responses as some features of the text can do the job as well.

The "empathy" argument: it is based on the idea that engaging with the characters helps understand the literary work. Robinson (2005) wrote: "Understanding character is relevantly like understanding real people, and that understanding real people is impossible without emotional engagement with them and their predicaments" (p. 126). Konrad et al. (2019) maintained that one does not need to feel empathy for the characters of fiction in order to understand what being in their mental state is like as his or her past experience will suffice. Empathy, opined Konrad et al. (2019), turns out to be useful for a reader who has hardly any experience as concerns the emotional state of the character.

The "data" argument: its basic idea is that some textual features can be interpreted only through affective responses. Readers usually attribute "properties"—which Konrad et al. (2019, p. 55) called "response-dependent properties" since they are revealed solely by emotional reactions—as those ascribed to Strether and Mabeth: the first being "amusing," and the second being "repulsive" (Konrad et al., 2019, p. 55). In this respect, owing to the fact that the reader would react amusingly to Strether's silliness and repulsively to Macbeth's relentless pursuit of power, one can conclude that Strether is "amusing" and Macbeth is "repulsive" (Konrad et al., 2019, p. 55). Thus, the reader's affective response—repulsive, in the case of Macbeth—reveals a new piece of information about the character: he is repulsive. However, Konrad et al. (2019) believed that a property that is dependent on some emotional reaction is not exclusively determined by one's emotional reaction as it can be found out by other means. In other words, such property does not hinge upon the affective response of one particular person. Konrad et al. (2019, p. 56) went on to illustrate that a reader can learn that the character Macbeth is "repulsive" through the emotional and physiological reactions of a different reader.

4.15 The Emotional Competence

Emotional competence is based on the skills and knowledge that can be acquired for the purpose of performing appropriately in various situations (Korotaj & Mrnjaus, 2021; Mayer & Salovey, 1997). It comprises eight essential skills:

- Awareness of one's emotional state, including the possibility that one is experiencing multiple emotions, and at even more mature levels, awareness that one might also not be consciously aware of one's feelings due to unconscious dynamics or selective inattention.
- Ability to discern others' emotions, based on situational and expressive cues that have some degree of cultural consensus as to their emotional meaning.
- Ability to use the vocabulary of emotion and expression terms commonly available in one's (sub)culture and at more mature levels to acquire cultural scripts that link emotion with social roles.
- Capacity for empathic and sympathetic involvement in others' emotional experiences.
- Ability to realize that inner emotional state need not correspond to outer expression, both in oneself and in others, and at more mature levels the ability to understand that one's emotional-expressive behavior may have an impact on another and to take this into account in one's self-presentation strategies.
- Capacity for adaptive coping with aversive or distressing emotions by using self regulatory strategies that ameliorate the intensity or temporal duration of such emotional states (e.g., "stress hardiness").
- Awareness that the structure or nature of relationships is in large part defined by how emotions are communicated within the relationship, such as by the degree of emotional immediacy or genuineness of expressive display and by the degree of emotional reciprocity or symmetry within the relationship; for example, mature intimacy is in part defined by mutual or reciprocal sharing of genuine emotions,

whereas a parent-child relationship may have asymmetric sharing of genuine emotions.

- Capacity for emotional self-efficacy; the individual views her- or himself as feeling, overall, the way she or he wants to feel; that is, emotional self-efficacy means that one accepts one's emotional experience, whether unique and eccentric or culturally conventional, and this acceptance is in alignment with the individual's beliefs about what constitutes desirable emotional "balance"; in essence, one is living in accord with one's personal theory of emotion when one demonstrates emotional self-efficacy as well as in accord with one's moral sense. (Saarni, 1999, p. 5)

4.16 Emotional Intelligence

The concept can be traced back to as early as the 1990s. It was advanced by John Mayer and Peter Salovey (Gayathri & Meenakshi, 2013) who defined it as "the ability to monitor one's own and others' feelings and emotions, to discriminate among them and to use this information to guide one's thinking and actions" (Salovey & Mayer, 1990, p. 189). Taylor et al. (2009) described it as "the ability to accurately perceive, express, understand, and manage emotions" (p. 20). *Emotional intelligence* then means knowing one's feelings and how to use and manage them. It is also referred to as empathy, i.e., being able to understand the other. Moreover, EI encompasses the ability to connect with others (Nazari & Emami, 2013). Nazari and Emami (2013) stated that it is "used to describe the complex ability to regulate our impulses, empathize with others and be resilient in the face of difficulties" (p. 13236).

It is scientifically acknowledged that emotions affect the cognitive processes. For that matter, emotional intelligence seeks to connect emotion and cognition (Gutiérrez-Cobo et al., 2016). In the words of Goleman (1995), EI is "knowing what one's feelings are and using that knowledge to make good decisions" (p. 9).

4.16.1 Literature and Emotional Intelligence

In their attempt to boost students' emotional intelligence via literature, Fischer and Fischer developed a curriculum that includes reading poems, short stories, and plays, as well as watching movies. The implementation of the curriculum involved, in a series of classes, such activities as role-plays, writing tasks, group work, and journaling. Basically, the lessons sought to have learners recognize the emotions in the literary work and discover the impact such emotions have on them. Learners were also to find out about the characters' emotion management and how to apply empathy. That is to say, what these learners would do if they were in the characters' shoes. Eventually, Fischer and Fischer assessed the experimental course via emotional IQ tests—pre- and post-tests. The findings showed a substantial discrepancy between the two tests (Fischer & Fischer, 2003, 2006; Fischer et al., 2010; Taylor et al., 2009).

In her work entitled "Nurturing Emotional Intelligence through Literature," Ghosn (2001) argued that literature can promote emotional intelligence through empathy-laden affective experiences. In this regard, Carroll (2020) wrote, "In addition to sharpening our emotional intelligence by giving it a workout in the process of understanding (and evaluating) characters and scenes, literature also affords us the opportunity to enter the minds of characters" (p. 2). Ghosn (2001, pp. 2-6) suggested a list of tasks that can foster learners' emotional intelligence: *scripting*, *feeling detective*, *feeling hunt*, *positive language dictionary*, *transforming communication*, *what if I…?*, and *revisiting some old favourites* (see Ghosn, 2001).

4.17 The Competency-Based Approach

4.17.1 Background

The *competency-based approach* first appeared by the end of the 1960s in the United States (Aïder, 2012; Bernikova, 2017; Chitour, 2015; Ming Har Wong, 2008; Rahman et al., 2014) as a result of a call to revise the "curriculum" and improve teacher training (Rahman et al., 2014, p. 1071). In the United Kingdom, educationalists started to take notice of the CBA

due to the rise in unemployment, young people's unreadiness for work, and poor training (Rahman et al., 2014). Historically speaking, the CBA can be traced back to "Taylor's behavior focused approach" to enhance job performance (Curry & Docherty, 2017, p. 62). At that time, there was also a call for the reform of educational policies (Curry & Docherty, 2017). Eventually, Taylor's tenets were used to break down learning into "competency standards" (Curry & Docherty, 2017, p. 62). The teacher's instruction would be inextricably linked to those "standards" (Curry & Docherty, 2017, p. 62). By the end of the 1960s, the CBA was officially pronounced—by the "US Office of Education"—a "direct measure of student learning" (Curry & Docherty, 2017, p. 62). It should also be mentioned that the CBA was a response to the USSR's advancement in technology (especially, space technology) (Chitour, 2015). The Americans were then forced to reconsider their educational system (Chitour, 2015). In fact, they sought to create courses that have learners act in accordance with a set of necessary criteria so as they integrate into a particular domain (Chitour, 2015). Furthermore, in order to put an end to the alarming rate of secondary school dropouts, the Americans came up with what is called *Vocational Education Act* of 1963, which allows not only funding but also integrating the continuous training with the professional one (Chitour, 2015, p. 35). In actual fact, this movement aimed at ameliorating the programs offer so as to respond to the needs of the labor market (Chitour, 2015). Its effects would extend to the public school sector—namely the primary and secondary schools—as well as teacher training (Chitour, 2015). These effects would also involve the specification and evaluation of the training programs, which could only be done by funding and promoting the institutions and programs characterized by the delineation of the competences and behaviors expected to be learned (Chitour, 2015).

Moreover, at the socio-cultural level, two cultural trends paved the way for the emergence of the competency-based approach: personalization and accountability (Chitour, 2015). These were the reactions of a society that saw itself as a victim of the individual's

irresponsibility in the very system that undermines the role of the individual in his or her formation career and life choices (Chitour, 2015).

In the 1970s, the quality of education became a major preoccupation in the educational policy of the US (Aïder, 2012). The educational reform that was taking place back then encouraged other developed nations to deal with that problem while being aware of the dangers awaiting their educational system in the short term and the future of their societies in the long term (Aïder, 2012). All the member countries of the OECD (Organization for Economic Cooperation and Development) and the IEA (International Association for Educational Achievement) made a huge effort to set the benchmark indicators in educational policies in order to set forth some recommendations that would improve the quality of training (Aïder, 2012). Henceforth, the link between economic imperatives and education would become stronger than ever, and competencies had to be in line with the expectations and needs of the labor market.

At the international level, the many different approaches that made use of the competence-based approach in curricula studies had been subject to limited evaluations (Toualbi & Tawil, 2006). That is why some believed that the CBA sets out to regroup, in terms of *disciplinary competences*, some specific objectives—stemming from the *outcome-based pedagogy*—which have already preserved the forms and aspects of the targeted learning objectives. For others, the CBA was synonymous with the development of life competences which are geared toward the development of the individuals' attitudes towards the respect of the environment and the preservation of one's and others' health. Still, others thought that the CBA consists of making learning more concrete and operational—directed towards integration in society. Finally, there was another faction that believed that adopting the CBA means making learning more active. In this view, the emphasis is placed particularly on the development of learning situations that would substitute lectures which are generally centered on the teacher. Thus, it is a matter of placing the learner at the center of learning instead of entrusting that position to the teacher (Toualbi & Tawil, 2006). The CBA, then, emerged as a

consequence of a need for a new notion that denotes learning that is centered on experience and/or experiment rather than mere know-how (Haddouchane et al., 2017).

On the whole, the competency-based approach went through stages in its early days. Back then, it was more or less like a "to-do list," and the aim was to transmit knowledge to students who would then memorize it (Bernikova, 2017, p. 316). This conception has changed, for at the present moment, what is crucial is not learning per se, but rather how to learn, i.e., how to find information, how to treat it, and how to put it into use (Bernikova, 2017).

4.17.2 The Competency-Based Approach in Higher Education

As far as higher education is concerned, it all started at the beginning of the 1970s when the idea of implementing the competency-based approach was not unfamiliar. McClelland (as cited in Barman & Konwar, 2011) stated: "Higher education must move beyond institutional reputation as an indicator of graduate competence towards a competency-based approach reflective of work place needs" (p. 62). Due to the rapid and significant development of globalization in the recent years, the kind of know-how needed for the execution of a particular task is evolving, hence the need for competent individuals. Knowledge has become the main asset of the economy (Barman & Konwar, 2011). It relies mostly on the individual's characteristics. These exigencies in regard to globalization have brought to light new rhetoric—in the higher education realm—which calls for the immediate implementation of the competency-based curriculum in order to deal efficiently and effectively with the demands of the labor market (Barman & Konwar, 2011).

Since the curriculum design determines the success of any educational course, it has been targeted by calls for the implementation of measurable outcomes which would certify that students are competent, i.e., they can perform up-to-standards the assigned task. In that regard, the curriculum should be designed in such a way that competencies are targeted so that the educational input would be geared towards employment, hence acceptable to the labor market (Barman & Konwar, 2011). A *competency-based curriculum*, according to Barman

and Konwar (2011), "summarizes academic and professional profiles, defines new objectives in the learning process, enhances learning environments and shifts the concept of learning as accumulation of knowledge to learning as a permanent attitude towards knowledge acquisition" (p. 10). In fact, a competency-based curriculum should: (a) focus attention on competences; (b) base learning tasks on performance and whether or not they meet the standards; (c) center on the learner; and (d) use "formative assessment" (Barman & Konwar, 2011, p. 11).

Insofar as assessment is concerned, the competency-based approach stands out as an approach that is constructivist, student-centered, and competency-based (as its name suggests). Its curriculum design relies on the definition of competencies (Barman & Konwar, 2011). Developing its curriculum in higher education necessitates the following: (a) the identification of disciplinary competencies; (b) the elaboration of measurement standards; and (c) basing assessment on performance (proficiency) (Barman &Konwar, 2011). Barman and Konwar (2011) added: "It is extremely important that the intended learning outcomes (competencies), teaching & [sic] learning approaches and assessment are aligned" (p. 13). Finally, the implementation of the competency-based approach necessitates a review of some of the key elements of the previous educational model. Curry and Docherty (2017) argued: "Commitment to CBA means changing the traditional organization of credits courses, and semesters, which presents the opportunity to redesign the educational structure to better suit learners rather than institutions" (p. 69).

4.17.3 Competence

The use of the concept of *competence* has been generalized in education. If the term has substituted knowledge today, it is mainly to underscore the interdependence between knowledge and its cognitive treatment. As a matter of fact, it is not knowledge itself that matters but rather its practical use. In this sense, competence is understood as aptitude and know-how indispensable for achieving a targeted goal. Teaching, then, has to adapt new methods that encourage the individuals' autonomy—in this view, learners would think for

themselves. This would, however, involve a shift from teacher-centered methods to those centered on the students. In this regard, the teacher no longer provides knowledge to be memorized but rather helps his or her learners in their construction of competencies. The teacher's role would be to facilitate the learning process by guiding learners in their efforts to apply their prior knowledge in new situations (Aïder, 2012).

4.17.4 Competence vs. Competency

The reason why there are different views regarding the competency-based approach is the fact that the distinction between the terms "competence" and "competency" is blurred (Makulova et al., 2015, p. 183)—in fact, they both share the same meaning (Kennedy et al., 2009). A study—conducted by Salman et al. (2020)—which sought to explore the different meanings and usage of the words competence and competency, substantiated the claim that the two terms have the same meaning and can actually be used interchangeably. As noted by Salman et al. (2020) and Barman and Konwar (2011), many writers in the literature—the likes of Winterton, McClelland, Thornston, and Le Boterf—used either of these concepts (competence/competency) in their writing, or the two of them interchangeably. While competence refers to "the underlying characteristics and attributes of an individual that allow the effective execution of a particular task in a given situation" (as cited in Salman et al., 2020, p. 9), *competency*, in a similar fashion, pertains to "the underlying characteristics of an individual that is causally related to effective or superior performance in a job" (as cited in Salman et al., 2020, p. 9). Those characteristics, according to Dubois (as cited in Chouhan & Srivastava, 2014, p. 16) are "knowledge, skills, mindsets, thought patterns, and the like-that." Van der Klink and Boon (as cited in Kennedy et al., 2009, p. 10) corroborated the foregoing stating that "competencies refer to the skills, knowledge and characteristics of persons, that is traits, motives and self-concept, which contribute to performance excellence." However, it should be noted that the underlying characteristics of a competency are not limited to skills, knowledge, attitudes, etc.—commonly known as "internal resources"—but they also involve "external resources," i.e., concrete materials, such as "professional network, documentation

network, databases, reference documents, internet software etc [*sic*]" (Brahimi et al., 2014, pp. 24-25). The amalgam of these resources, both internal and external resources, is what constitutes the basis of a competency[129] (Brahimi et al., 2014).

Still, with regard to the two concepts—competence and competency—Woodruffe (as cited in Kennedy et al., 2009) pinpointed the difference between them. He argued that competence is that which is performed while competency is what constitutes and paves the way for a successful performance. On that point, Barman and Konwar (2011) stated: "Competency may be defined as the necessary knowledge, skills, experience and attributes to carry out defined function effectively, whilst competence means those things the whole organization must be good at to outperform its competitors" (pp. 9-10). On the other side of the spectrum, some believe that competence means doing something sufficiently enough—to an acceptable degree—whereas competency denotes excellence, i.e., excelling in doing or performing something (Chelli, 2010).

All things being equal, the concept of competency remains complex since there is no single established definition of the term (Barman & Konwar, 2011; Brahimi et al., 2014; Ming Har Wong, 2008). Many definitions in the literature failed to provide the perfect meaning to the concept. The reason is that the scope of the latter is broad and involves many conflicting views (Barman & Konwar, 2011; Brahimi et al., 2014; Ming Har Wong, 2008). Lafortune (as cited in Brahimi et al., 2014) argued that "these definitions usually contain various dimensions and sometimes underpin differing, even opposed, theoretical perspectives" (p. 23). At any rate, regardless of the different views as concerns the concept of competency or competence, it still is a fact that most of them have in common the following:

- visible performance/measurable outcome;
- standard/quality of output; and

[129] For Bunda and Sanders (Ming Har Wong, 2008), two types of competencies can be distinguished. The first type is quite similar to such concepts as "skill," "achievement," as well as "intelligence," while the second type relates to "standard of performance" (as cited in Ming Har Wong, 2008, p. 182).

- individual attributes/characteristics of an individual. (as cited in Salman et al., 2020, p. 10)

Besides being a complex set of know-how and know-how-to-be (Keddar, 2012), competencies are characterized as follows:

Table 4.1

Characteristics of a Competency Designed as Complex Know-How

CHARACTERISTICS	PERSPECTIVES
Integrative	Each competency requires many different kinds of resources.
Combinatorial	Each competency involves organizing resources in various ways.
Developmental	Each competency develops throughout life. Competency is an ongoing process, so learning to master a given competency can take place over time and become increasingly complex.
Contextual	Each competency is applied in contexts that guide the action. The contextual character introduces the idea of critical situations within a family.
Evolutionary	Each competency is designed to integrate new resources and situations without compromising its nature.

Note. From *The competency-based approach: A lever for changing public health practices in Québec* (p. 25), by C. Brahimi, M. Vézina, C. Farley, P. Joubert, & L. Jobin, 2014, Institut National de Santé Publique du Québec. Copyright 2013 by Gouvernement du Québec.

In addition to the foregoing, competencies can make use of know-how stemming from multiple disciplines (Brahimi et al., 2014). Likewise, the competency-based approach is also "interdisciplinary" in the sense that it uses knowledge from different disciplines, such as philosophy, physics, etc. (Nkwetisama, 2012, p. 519).

At last, it should be noted that a competence/competency subdivides into learning objectives (Keddar, 2012). Each learning objective comprises precise, targeted pedagogical actions (Keddar, 2012). While a competency is a vague, written information that describes the knowledge and skills needed for a successful completion of a course (Hartel & Foegeding,

2004), a learning objective is very precise and focused. It explains what a learner will be able to do or perform after the completion of a course. In other words, a learning objective should describe the desired outcomes of a course, i.e., the knowledge and skills that learners are expected to possess after an instructional course (Wengroff, 2019). It should be noted that, besides being specific, a learning objective is also measurable (Wengroff, 2019).

4.17.5 Learning Outcomes

It should be noted that the competency-based approach has its origins in *mastery learning* and *criterion-referencing assessment* (Lassnigg, 2017, p. 10). In this regard, learning and teaching should proceed in accordance with a set of specified competencies which are expected to be demonstrated to prove mastery[130] (Lassnigg, 2017). According to Ming Har Wong (2008), "it [the competency-based approach] referred to an educational movement that advocated defining educational goals in terms of precise measurable description of the knowledge, skills, and behaviours students should possess at the end of a course of study" (p. 180). These educational goals are commonly referred to as "endpoint competencies," "desired endpoints," "endpoint expectations," or simply as "outcomes," towards which learners are to be directed[131] (Curry & Docherty, 2017, pp. 61-69). Curry and Docherty (2017) asserted that from those outcomes, "a full range of supporting learning goals must be articulated, ordered, and located within educational programs, individual courses, and sequences of learning experience" (p. 64).

It is also noteworthy that the CBA is not limited to the acquisition of the expected competencies. Rather, it goes even beyond that to seek to develop the recently-attained competencies. As Barman and Konwar (2011) put it, "Competence-based education (CBE) aims to make students more competent through the acquisition of competencies and further development of the newly acquired or already held competencies" (p. 11).

[130] The CBA does not focus on knowledge transmission per se but rather on the mastery of key competencies (Makulova et al., 2015).

[131] This implies placing the learner "at the center of the educational enterprise, not the course structure, not the teaching or service schedules" (Curry & Docherty, 2017, p. 65).

More importantly, the CBA, also referred to as *pedagogy of integration* and *outcome-based approach*,[132] involves juxtaposing knowledge, know-how, and attitudes—all necessary to solve actual life issues (Nkwetisama, 2012, p. 519). According to Nkwetisama (2012), the CBA emphasizes the application of know-how rather than mere acquisition. Savage reiterated that the CBA is based on performance—showing excellence in fundamental life skills that arise as indispensable for the process of integrating into the community (Nkwetisama, 2012).

4.17.6 Goals

Besides aiming at promoting the development of major competencies, which are crucial to the individual's involvement in social activities, the CBA places emphasis on "metacognitive self-awareness," which helps take learning outside the classroom to other contexts[133] (Serdenciuc, 2013, p. 755). For Roegiers, the competency-based approach rests upon three major goals:

- To focus attention on the competencies that students have excelled in.
- To make the learning outcomes meaningful so that students will grasp the "what" and "why" of learning. This can be realized by connecting learning to situations that are familiar to the students and by having the latter apply their know-how in those situations.
- To confirm and check the learners' attainment as concerns how they have dealt with a particular predicament—regardless of the amount of knowledge that learners tend to forget quickly, and which they do not know how to apply in authentic situations. (Haddouchane et al., 2017, pp. 3-4)

Unlike the traditional methods of teaching—which are basically teacher-centered; they do not prepare students for future employment; they are dependent on textbooks; they do not enlighten students about the goals of their learning—the competency-based approach, on the

[132] Curry and Docherty (2017) combine the outcome-based and competency-based approaches. According to them, both the approaches agree upon the fact that "the content of the educational experience should be derived from pre-specified exit expectations" (Curry & Docherty, 2017, p. 61).

[133] The CBA seeks to establish a link between school and the individual's daily life, such as socializing with people in different contexts: college, campus, shops, etc. (Nkwetisama, 2012).

other hand, is student-centered; it is geared towards employment; it focuses on mastery;[134] and it makes use of the media to achieve its goal which is getting students to master what they are assigned to do (Rahman et al., 2014).

4.17.7 Implementing the Competency-Based Approach

Implementing the CBA involves administering and supervising for the purpose of bringing about positive outcomes (Curry & Docherty, 2017). According to Ming Har Wong (2008),

> The keys to having a competency-based system include developing a clear set of learning outcomes around which all of the system's components can be focused, and establishing the conditions and opportunities within the system that enable and encourage all students to achieve those essential outcomes. (p. 181)

Implementing the CBA also requires redesigning the educational system that is based on time and opting for adaptability and autonomy as concerns students (Curry & Docherty, 2017). Curry and Docherty (2017) argued that the CBA involves "ongoing innovation, trials, modification, and fine tuning" (p. 70). There is no such thing as a perfect educational system—the latter is open to change (Curry & Docherty, 2017).

The CBA defines and elaborates the adequate learning outcomes which bridge the gap between the educational environment and the practical activities (Curry & Docherty, 2017). The lesson plan, then, is to be laid out by the carefully-drafted learning objectives that are connected with the course in general and the class in particular. Curry and Docherty (2017) asserted: "The CBA itemizes and defines learning outcomes to support planning for learning and the structure for learning assessment. These defined outcome competencies also express the standards for instruction, performance, and grade assignment" (p. 66). As a matter of fact, planning a lesson in relation to the competency-based approach necessitates apprehending the

[134] From the competency-based-approach perspective, mastery is not bounded by time and space. According to Curry and Docherty (2017), "the CBA provides direct measures of attained competence regardless of time spent, location, or method used to acquire the competence" (p. 69). This is another way of saying that the CBA should not be affected by time and space constraints; instead, it should be adjustable with regard to learning and assessment (Curry & Docherty, 2017).

sub-competences expected to be improved in addition to the teaching and assessment methods that would support that improvement (Curry & Docherty, 2017).

4.18 The Affective Approach to Teaching Literature

4.18.1 Theoretical Implementation

This approach combines the reader-response and the competency-based approaches. It regards the ability to respond emotionally to literature as a competence that, if developed, will enrich the meaning of literary texts. In other words, it focuses attention on the attainment of emotional competence. The latter, in turn, contributes to the development of students' emotional intelligence in the long term. The following is an illustration of an affective model applied to the novel *The Great Gatsby*. Prior to the lesson plan, a plot summary is presented so as to be familiar with the ensuing activities.

4.18.1.1 A Summary of the Great Gatsby.

A novel, written by F. Scott Fitzgerald, an American writer, and narrated by one of the main characters, Nick Carraway. The story takes place in the summer of 1922 when Nick moves to West Egg, Long Island, where the newly-rich people reside, to work as a bond salesman. In the opposite town, in the upper-class East Egg, live Nick's cousin Daisy and her husband Tom Buchanan. As the summer unfolds, Nick is invited by his mysterious, extremely rich neighbor Jay Gatsby to one of the extravagant parties that he usually organizes in his massive mansion. There, he runs into Jordan Baker—a professional golfer and a friend of the Buchanans'—and Gatsby himself. Gatsby asks for Jordan and reveals some secret information to her. Through Jordan, Nick learns that Gatsby and Daisy used to be lovers and that Gatsby wishes him to set up a meeting between the two, which he eventually did. The two ex-lovers end up rekindling their romantic relationship. Soon, Tom finds out about the affair. He, then, has a raw with Gatsby at the Plaza Hotel. When Daisy tries to settle down the argument, Gatsby pressures her to disclose that she has never loved Tom. Tom interrupts and divulges that Gatsby can never get the stature of the upper-class people and that his money is ill-gotten. Daisy, confused by the rush of events, drives off in company with Gatsby only to

accidentally hit and kill Tom's mistress, Myrtle Wilson. Daisy carries on driving regardless. Some people have witnessed the tragedy, and Tom after, hearing the description of the car, does not hesitate to reach out to George Wilson, now Myrtle's widower, and tell him that his wife's killer is none other than Gatsby. Wilson, in a fit of rage, loads up his gun and goes straight to Gatsby seeking vengeance. Gatsby is shot dead by Wilson who eventually puts himself out of his misery (Fitzgerald, 1993).

4.18.1.2 A Lesson Plan.

4.18.1.2.1 Lesson Plan Stages.

Pre-Reading

This warm-up-like phase prepares students for the forthcoming stages by introducing them to the author (the biography), the novel (its setting, characters, etc.), the circumstances in which it was written, the literary movement, as well as the socio-cultural and economical context of the period that the author lived in.

During Reading

Students are handed passages, excerpts, or chapters to read. When students read, they pause every now and then to reflect on emotional passages. Students take notes of how a particular character or scene has triggered their emotions and made them feel. Then, students compare those responses against rational ideas to make an intelligible and plausible interpretation.

Post-Reading

At this level, students are invited to produce a piece of writing. Students may write from a particular character's perspective, i.e., imagining what their emotional state would be if they were in the character's shoes. Another activity that students can do at this stage is writing a letter to a character empathizing with him or her and suggesting a solution for his or her dilemma. Writing diary entries proved to be convenient for this purpose, as well. Last but not least, students can add scripts to the story, in which the protagonist openly communicates

his or her emotions to other characters. These scripts can also have characters advising the protagonist or doing something that might help alleviate his or her pain.

4.18.1.2.2 An Illustration of a Lesson Plan.[135]

Level: master one	**Specialty:** Literature and Civilization	**Duration:** 1 hour
The Literary Work: The Great Gatsby	**Chapter:** 6	**Page range:** 70-71
Learning Objective: By the end of this lesson, students will be able to respond emotionally to a piece of literature		
Targeted Competency(ies): interacting, interpreting, and producing		
Domain: oral and written		
Material(s): the novel		

Note: the pre-stage is deliberately skipped as it is assumed that students have already tackled basic information related to the novel and its author.

Task 1

Learning Objective: Students will be able to identify the emotions implied in the passage.

Targeted Competency(ies): interpreting.

Instruction: Read the passage below from *The Great Gatsby* and answer the following questions:[136]

> "I wouldn't ask too much of her," I ventured. "You can't repeat the past."
> "Can't repeat the past?" he cried incredulously. "Why of course you can!"
> He looked around him wildly, as if the past were lurking here in the shadow of his house, just out of reach of his hand.
> "I'm going to fix everything just the way it was before," he said, nodding determinedly. "She'll see."
>
> —Fitzgerald, 1993, pp. 71-71

[135] This lesson plan is designed by the researcher.

[136] The questions are taken from the book *The Emotional Craft of Fiction: How to Write the Story Beneath the Surface* by Donald Maass. The full entry of the source is provided in the reference section.

- Write down all the emotions inherent in this moment, both obvious and hidden.
- Next, considering what he is feeling, write down how your protagonist can act out. What is the biggest thing your protagonist can do? What would be explosive, out of bounds, or offensive? What would be symbolic? What can your protagonist say that would cut right to the heart of the matter or unite others in understanding? Go sideways, underneath, or ahead. How can your protagonist show us a feeling that we don't expect to see?
- Add a detail of the setting that only your protagonist would notice, or that everyone notices but your protagonist sees in a unique way.
- Finally, go back and delete all the emotions you wrote down at the beginning of this exercise. Let actions and spoken words do the work. Do they feel too big, dangerous, or over-the-top? Use them anyway. Others will tell you if you've gone too far, but more likely, you haven't gone far enough.

Key: students' answers

Task 2

Learning Objectives:

a) Students will be able to identify the emotions implied in the passage.
b) Students will be able to write a new passage where the character's emotion is made more explicit.

Targeted Competency(ies): interpreting and producing.

Instruction: Read again the passage of the first activity then answer the following questions:[137]

- Ask your protagonist, "What else are you feeling at this moment?" Write that down, too. Then ask, "Okay, what else are you feeling now?" Write that down.
- Now begin to work with that third, lower-layer emotion. Examine it in four ways. 1) Objectify it by creating an analogy: What does it feel like to have this feeling? 2)

[137] The questions are taken from the book *The Emotional Craft of Fiction: How to Write the Story Beneath the Surface* by Donald Maass. The full entry of the source is provided in the reference section.

Make a moral judgment about it: Is it good or bad to feel this? Why? 3) Create an alternative: What would a better person feel instead? 4) Justify this feeling: It's the only possible thing to feel at this moment and here is why.

- Look around the scene, too. What is your protagonist seeing that others don't? Add one detail that only your protagonist would see, and see it in his own unique way.
- Write a new passage for this moment in the story, one in which your character feels deeply (and in detail) this third level emotion.

Key: students' answers

4.19 Conclusion

This chapter has inductively suggested a new approach to teaching literature, termed the affective approach. At its core are the reader-response and the competency-based approaches. Thus, a theoretical framework involving the foregoing has been presented. Besides a thorough examination of the concept of emotion, each of these approaches has been explained in order to have a good grasp of the affective model. The affective model regards emotion as a competence to be developed so as to not only facilitate understanding of literature but also develop emotional intelligence. The chapter has ended with an illustration of a lesson plan about the Great Gatsby created using the affective approach.

General Conclusion

General Conclusion

Pedagogy of the oppressed still resonates in the modern world that we live in. The struggle to make teaching more liberating continues, and the learner's autonomy is currently the most debated topic. Regarding literature, autonomy could mean the ability to cross the boundaries set by the literary work and its author. In literary theory, traditional views differed as to whether the text or the author should be the center of attention. Later, this state of deadlock became more apparent after the inclusion of the reader as the meaning-maker. The Bermuda Triangle, which consists of a text, an author, and a reader, drew many theories—such as formalism, New Criticism, and the reader-response theory—each focusing on either angle of the triangle. In modern days, some theories—like Carroll's (2020), Fischer and Fischer's (2003), Maass's (2016), Robinson's (2005), among others— attempted to approach the text through the reader's emotions. Furthermore, different literature teaching theories—namely the cultural model, the language-based model, and the personal growth model—focused attention, more or less, on either of the angles of the aforementioned triangle. This research has encapsulated all of that before attempting to reconcile the teaching theories with the literary ones creating eventually a new approach that would cater for the EFL students' needs. A fusion between the competency-based approach and the reader-response approach is thought to be the best way to not only encourage the learner's autonomy vis-à-vis the literary work—in terms of the ability to respond to it—but also improve language, creativity, and emotional intelligence. This is what has been done throughout the chapters. The four-chapter structure laid the foundation of what is to become a new theory.

Chapter one has shed some light on the teacher-, the student-, and the subject-centered approaches and what lies beyond them. Deconstructing teaching—the name of this chapter—offered an overview of teaching, yet so much attention was focused on the theories of knowledge transmission. What are things like from the view of one angle of the didactic triangle? This is basically what the first chapter attempted to answer. Chapter one, as already

mentioned, has also sought to move beyond the centered-teaching paradigm by tackling the nitty-gritty of the socio-cultural theory.

Likewise, in literature teaching, the swing of the pendulum, or the didactic triangle, seems to affect other aspects: the teacher's interpretation, their students', and the author's. The most common scenario is the teacher transferring his or her interpretations and expecting them back, which is one of the main hypotheses set forth in this research. The purpose of this thesis was to rearrange the paradigm so that the student is at the center, i.e., he or she is the determinant of meaning. By no means is it suggested that the literature teacher has no role to play, but rather the point is to take into account the students' past experiences, knowledge, attitudes, and emotions when assessing responses to literature. Emotions, in particular, are the central focus of this research. The whole work was built up on the statement that states that emotional responses to literature do not exist in the EFL context—though emotions are key to understanding and interpreting literature. Long time being held as irrelevant for textual interpretation, emotional responses to literary works (whether fiction or nonfiction) turn out to be an important asset for a far richer understanding of a literary work. The integration of students' emotions into the hermeneutic circle will enrich the meaning of the text and reveal so much about characters and events—interpretations that otherwise would not be reached from the critical-thinking perspective.

Critical thinking was addressed in this work since it was thought that it downplayed the role emotions play in the interpretation of literature. Having always considered critical thinking as the ultimate goal, especially in the higher educational realm, some educationalists and teachers tend to overlook the importance of subjectivity. In literature, the student—the reader—has a lot to offer in terms of opinions, experiences, emotions, attitudes, etc., thus allowing him or her to make novel interpretations. Because it is essentially language, and most of the time it is founded on fiction, literature is open to many interpretations.

On the whole, the world of literature is incredibly vast, and the complexity of the field is such that no definition is satisfyingly sufficient. Thus, teaching literature comes with its

challenges in terms of the selection of genre, text, and approach to teaching it. The second chapter, in reviewing the foregoing—besides other concepts—has shown how intricate literature teaching is. With regard to the approaches to literature, these differ vis-à-vis their interests and goals. Whilst some tend to focus exclusively on the text, others stress the author's intention or the reader's experiences. The switch to reader-based theory, or the reader-response approach, has brought new insights to the text. Many doors that were once closed by the rigidity of the traditional approaches to literature, such as New Criticism, are now opened by the reader's imagination. However, it was not long enough until it has been discovered that an important part of the reader is neglected, EMOTIONS. These, considered as an asset that helps understand the literary text, i.e., interpreting it, are rejected in favor of rationality and/or critical thinking. Hence, this thesis came to prove the nonexistence of students' emotional responses to literature. Throughout the research, it has been argued that the EFL students are oppressed in the sense that they cannot respond emotionally to literary texts. Instead, their responses are expected to demonstrate some level of mastery of critical thinking. In the field of literature, critical thinking is thought to be subsidiary to literary competence which, as it was substantiated, is the main goal of the literature instruction. This work has argued that the steadfast pursuit of critical thinking has eclipsed other important competences, particularly the emotional competence which is emphasized in this work as a device that helps interpret literary texts. Furthermore, this research disclaims any authority to reject critical thinking as unnecessary. Rather, it calls for the integration of the emotional realm and the rational one so that new possibilities—regarding the interpretation of literary texts—will see the light.

Through quantitative and qualitative research, this work has proved the quasi-nonexistence of emotional responses to literature. This is generally what has been done in chapter three of this thesis. Eventually, it was discovered that rationality, objectivity, and critical thinking dominate the EFL classroom. Even though literature is supposed to influence emotions—provoking emotional reactions—these are hardly communicated or used to make

judgments about important features of the literary text, such as plot and characters, so as to arrive at meaning. Literature teachers were found to be biased against subjectivity, which explains the absence of affective responses and the persisting prevalence of some teacher-fronted practices, such as regurgitating facts already dealt with about the content of the literary text.

Finally, the work has sought to remediate the status quo in the Algerian university by suggesting an alternative to the current pedagogical models that emphasize rationality over subjectivity. This alternative consists of an amalgamation of the reader-response and the competency-based approaches. We decided that the product should be called the affective approach to teaching literature. This new model emphasizes emotion and considers it an indispensable tool that helps with textual interpretations. It opens doors that have never been opened before. It sees the literary text from a different perspective; therefore, it adds a spark of originality and creativity to the reflection upon literature. More importantly, the affective model perceives the act of responding emotionally to literature as a competence that can be developed by communicating expectations to students. If the emotional competence were to be part of the literature syllabus/curriculum, students ought to know what is expected from them. Being able to respond emotionally to literary works is a competence that needs to be clearly communicated to students in the form of statements formally known as learning outcomes. So chapter four was basically a fresh theory which, we believe, has never been tested out. It is up to future research to assess the reliability of what is to become a NEW APPROACH.

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Appendices

Appendices

Appendix One: Teachers' Questionnaire

Fellow teachers and colleagues, I would be very glad if you could answer my questionnaire, as this will help me carry out my research. Your responses will be used for research only and will remain confidential. Thank you in advance.
N.B. (1) Some questions can be skipped. (2) In almost every question there's the option of "autre" that allows you to add a comment.

A/ Questions about the Teacher's Profile

Question 1: What gender do you identify as?

☐ Male

☐ Female

Question 2: What is your age?

..

Question 3: What is your academic rank?

☐ Instructor

☐ Assistant professor

☐ Associate professor

☐ Full professor

B/ Questions about Teaching:

Question 1: Do you inform your students about the learning outcomes they are expected to achieve by the end of the Literature course?

☐ Yes, I do

☐ No, I don't

Other answers: ……..

Question 2: Do you ask your students to keep a record of the expected learning outcomes?

☐ Yes, I do

☐ No, I don't

Other answers:……...

Question 3: Do you ever conduct a survey about your students' attitudes, needs, desires and expectaions?

☐ Yes, I do

☐ No, I don't

Other answers:……...

Question 4: How do you describe your teaching?

☐ Teacher-centered

☐ Learner-centered

☐ Subject-centered

Other answers:……...

Question 5: How often do you assess your students?

☐ Always

☐ Usually

☐ Sometimes

☐ Rarely

☐ Never

Question 6: Are you familiar with the competency-based approach?

☐ Yes, I am

☐ No, I'm not

Question 7: Do you ever use the competency-based approach to teach Literature?

☐ Yes, I do

☐ No, I don't

Other answers:……

Question 8: Which Literature teaching approach do you use in your classes/lectures?

☐ The language model

☐ The cultural model

☐ The personal growth model

☐ The integrated model

Other answers:……...

Question 9: What are the major techniques that you use when you teach literature?

……...

Question 10: What is/are your main goal(s) of teaching Literature?

……..

Question 11: What competence(s) do you seek to develop in your students?

……..

Question 12: The literary text is open to many interpretations, so any comment on it should be welcomed and accepted. To what extent do you agree or disagree?

☐ Strongly agree

☐ Agree

☐ Neither agree nor disagree

☐ Disagree

☐ Strongly disagree

Question 13: How often do you invite your students to give their personal interpretations?

☐ Always

☐ Usually

☐ Sometimes

☐ Rarely

☐ Never

Question 14: How do you react to your students' personal interpretations of a literary passage/text?

☐ I welcome and accept their interpretations (whether they're right or false)

☐ I reject their false interpretations

☐ I correct their false interpretations

☐ I reject their interpretations entirely (whether they're right or false)

Other answers:……...

Question 15: On what basis do you judge that a particular interpretation is false?

……..

Appendix Two: Students' Questionnaire

Dear students, I'm doing research on LITERATURE TEACHING. I would be very grateful if you could answer the following questions. Your answers are crucial, for they will help me carry out my research.

If you are a master-one student who specializes in literature and civilization, please confirm entry.

☐ Yes, I am

A/ About the Student's Profile:

Question 1: What gender do you identify as?

☐ Male

☐ female

Question 2: What is your age?

..

B/ About Literature Teaching

Question 1: Does you teacher inform you about what you will accomplish by the end of the literature course?

☐ Yes, s/he does

☐ No, s/he doesn't

Question 2: What do you think your teacher expects from you?

☐ Good language

☐ Creativity and originality

☐ Correct interpretations

☐ Reproducing what you have learnt in class

☐ Drawing upon your experiences

Question 3: How often does your teacher invite you to express yourself in class?

☐ Always

☐ Sometimes

☐ Never

Question 4: How does your teacher react to your own personal interpretation of a literary passsage/text?

☐ S/he accepts your false interpretations

☐ S/he rejects your false interpretations

☐ S/he corrects your false interpretations

☐ S/he rejects your interpretations entirely

Other answers: ……

Question 5: in your exam, do you respond with the exact information that you have received from your teacher during lectures/classes?

☐ Yes, I do

☐ No, I don't

Question 6: Does your teacher accept new information on your exam paper?

☐ Yes, s/he does

☐ No, s/he doesn't

Question 7: What are your exam answers based on?

☐ The teacher's handouts

☐ The notes you have taken during the lecture

☐ Your own understanding and interpretation

Other answers: ……

Question 8: Do you write your opinion in your literature essay?

☐ Yes, I do

☐ No, I don't

Question 9: How do you interpret the text?

☐ By analysing it

☐ By understanding the author's intention

☐ By relating the it to your own personal experiences

☐ By learning its historical background

Question 10: Why do you study literature?

☐ To develop emotionally

☐ To improve your language

☐ To become a writer

☐ To become knowledgeable in the field

☐ Only to pass the exam

Question 11: in the field of literature, what aspect about yourself do you wish to improve this year?

☐ Writing skills

☐ Emotional intelligence

☐ Critical thinking

☐ Reading skills

☐ Research in literature

Question 12: How do you usually respond in your literature essays?

☐ I think

☐ I feel

☐ I believe

☐ I understand the character

☐ This reminds me

☐ I reckon

☐ This strikes me as

☐ In my humble opinion

Question 13: What do you think literature is about?

☐ Philosophy

☐ Language

☐ Culture

☐ Art

☐ Feelings and Emotions

☐ Relationships

☐ Ideas

☐ The self

Question 14: What makes you happy when you read literature?

☐ Relating to characters

☐ Learning new cultural information

☐ The beauty of language

☐ Understanding the text

Question 15: What are your debates with your teacher centered on?

☐ How you felt about reading a passage/text/book…

☐ The author's biography

☐ The context where the book was written

☐ Textual interpretation

☐ Ideas related to the theme of the book

Appendix Three: Interviews with Teachers

Interview questions:

Question 1: Is there such a thing as false interpretation in literature?

Question 2: On what basis do you judge that an interpretation is false?

Question 3: What kind of competence do you want your students to develop?

Question 4: What methods and/or techniques do use when you teach literature?

Question 5: What criteria do you take into consideration when you assess your students' work?

Question 6: Do you base your assessment on a set of established interpretations?

Question 7: in literature, what makes the student's work satisfactory?

Interview responses:

Respondent 1:

Response to Question 1: Generally speaking…there is no 'false interpretation' in literature. Nevertheless, in the context of L3 students at Oran2 University, I can say that many students lack the insight and maturity to interpret literary works….The lack stems essentially from their poor readings of both works of fiction and literary criticism. Their background knowledge remains very average if not below. Their answers come generally from their own personal background. I have met during my career very few students who were very convincing in their criticisms as they have enriched my lectures, but they remain a minority.

Response to Question 2: I really have little opportunities of finding 'false' interpretations. I wish I could. Most students reproduce the lecture in their exam sheets or make a patchwork of essays or criticisms from the internet. The problem is that they rarely reproduce it without serious mistakes and without distorting the vocabulary like, for instance, the word 'reformation' is turned into 'reformulation' which reveals that students don't even know what they are writing! Those who dare to express themselves reveal problems of grammar and especially written expression. They also face the problem of style as they tend to translate from Arabic to English. Their interpretations are not different from what I have given in the

lecture, but they express themselves differently, something which is rewarded with a good mark.

Response to Question 3: As a teacher of literature, I want my students to be able to read and enjoy a piece of fiction because literature is meant for pleasure. I would like them to be independent readers, but not passive readers, rather critical ones and to get out of their girdles to experience a different human and cultural adventure.

Response to Question 4: I generally use the historical and biographical approaches because they help me introduce the selected piece of fiction. In fact, I choose a historical period they have some knowledge about. I attempt to relate the literary work to their knowledge of a period in history they have studied in their civilization lectures. I also use the Formalist approach through close reading because I believe students must pay attention to the language and how it is manipulated in literature. Sometimes I pick up the feminist approach especially when dealing with Virginia Woolf.

Response to Question 5: The first thing I assess is the language; I evaluate their grammar, written expression, coherence as well as their maturity in expressing ideas or defending their point of view.

Response to Question 6: Yes of course, a piece of fiction has already been analyzed by eminent critics and the students have to respect these interpretations. However, if they have their own opinion, they need to defend it and provide some evidence. I am open to their viewpoints.

Response to Question 7: The work can be satisfactory when the student shows a good command of language and the ability to handle the information so as to answer the question in his own perspective while he enriches it with his own readings.

Respondent 2

Response to Question 1: no, not at all. There is no false interpretation. Literature is open to all interpretations, all kinds of interpretations. And it depends, as I told you, on culture,

environment, mentality, gender. So, all interpretations are welcome because, as I told you, literature is about life.

Response to Question 2: I cannot judge an interpretation as false. In case it is false, I think if there is no proof, because when I comment on something, I should give illustrations. If there is no clue, no illustration, so, in this case, it's not an interpretation.

Response to Question 3: my aim is to reach critical thinking because literature is not just reading a piece of work, just appreciate it, just, I don't know, a reading for leisure. Literature is about understanding and commenting, being able to comment on and interpret a certain idea in your own way, so critical thinking is really important in this context. Okay, competence like being able to write, being able to, I don't know, let's say linguistic competence, it should be there, but other than that, I think that critical thinking is really important in the development of literature interpretations.

Response to Question 4: asking them to write assignments each time we have a course; so, write about what you have understood from Shakespeare sonnet number 14, for example, because based on the theme the students can write, so don't narrate the story just talk about what you have understood, so in this case we are developing, in a way, critical thinking. Concerning assessment, on the day of the exam, the student is not asked to narrate or to give a summary of the work. The teacher will ask the students to talk about or to interpret or to comment on a certain idea, so the students should be prepared beforehand, it should not be a surprise. So as long as the student is prepared beforehand, he's acquainted with writing, you will find no problem on the day of the exam.

Response to Question 5: Okay. Before being a teacher of literature, I'm a teacher of English, I will take language into consideration, so I will always give pieces of advice concerning writing correct sentences, simple sentences, so first linguistic part and then second the cultural part.

Response to Question 6: No, even the question is not a question with a question mark. The exam is not a question with a question mark. It is a statement, and you should comment on it.

So, it's not fact, but interpretation. Fact is fixed. Interpretations are open. So, I think that we are going towards autonomy of students. We are going away from the authority of the teacher because knowledge, now, as I told you, is retained from different sources. The teacher is no more the only source of knowledge. We should know about the other. We should not discard the ideas of our students. On the contrary, it is a pleasure for me. It is a source of enjoyment. You see something new.

Response to Question 7: When the students appreciate and understand what I would like to transfer. For example, I have read something of Shakespeare, we take something of classics, and I understand the value of these themes and when I see that my students have understood those themes, those values, and are able to write about them, it is for me a satisfaction. Why? Because I feel that I have given something, and I feel that students are with me on the same line, and I feel at the same time that students have understood something, they have appreciated something, and they are motivated to write about it, because if you are not satisfied with something, you cannot write about it, but when you like what you have read, what you have heard from the teacher, you will be motivated to write and, as I told you, in the feedback process, we are bettering the writing skills for students because the more you write the better your work will be, so practice makes perfect. Student will not be afraid of literature. We are always afraid of things that are difficult or complicated, so for them literature is difficulty, and the language of literature is complicated, that's why they reject it. They reject literature. They don't like it. They find that it is boring, but as long as they can write about it, they are involved, and they are part of this atmosphere. They are satisfied andI am satisfied.

Respondent 3:

Response to Question 1: I have never used this phrase false interpretation. I usually used valid and nonvalid interpretations. Valid are coherent and consistent interpretations. Nonvalid are out of topic.

Response to Question 2: it is a nonvalid interpretation when it is illogical, inconsistent, unreliable.

Response to Question 3: I like them to think by themselves, to develop the critical thinking competence.

Response to Question 4: I encourage criticism and I support a Vygotskian approach that is the construction of knowledge comes from peer interaction and language allows this mediation between the mind and the outside world.

Response to Question 5: I take into consideration that their analysis, the way they approach this difficult exercise, I pay attention to everything from the introduction, development and the conclusion. There should be connection between ideas and paragraphs and pay attention to the whole even to the complexity of their vocabulary and grammar.

Response to Question 6: not at all, I usually put myself in the progression of my students' ideas and try to see the logical connection with the required text.

Response to Question 7: so, I think it's a combination between many elements I would say first originality, ideas, intelligence and imagination.