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The Role and Place of Literature in the Algerian LMD

Literary Criticism and Linguistics

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Dedications

To my husband *Nacer*

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Abstract

Educators have come to see the value of literature and how it helps the acquisition of language. Thus, it appeals to the educational practitioners to give it a central and a privileged place it deserves. Literature in general and English literature in particular held an essential role and place in language teaching and learning, and it is taken to be an important form of human learning. Literature as a discipline, tells stories of life, what is important in it, telling us what is like to live in different circumstances and in other historical times.

Teaching and learning literature open possibilities for the study of English as a foreign language. My PhD thesis points to a matter of how much the teaching and learning of literature can offer the Algerian learners perspective so as to enhance this discipline. Yet, the role and place of literature in the LMD Algerian system is very challenging since it has been a problematic task because of the various approaches to this module, and that it is undeniable that a lot of learners have significant problems with it and seem to not be motivated to learn it.

This humble work tries to define the role and place of literature in the Algerian LMD system, proposing a new approach that may help both teachers and learners develop their communicative skills, and acquire the best that language can offer.

This research explores and analyzes the students' background in terms of motivations for literature and the necessary linguistic competence allowing the appreciation of literary works. Simultaneously, an analysis is carried out concerning the current teaching programme in literature for LMD students in Algeria. Two questionnaires are conducted, one for the teachers and the other for the students.

Chapter one shows how linguistics contributes to approach and deal with literary works and how it bridges the two disciplines. Chapter two highlights the link between linguistics and literature in an EFL settings.

Chapter three reveals the students' response to foreign literature and how much knowledge do they have so as to grasp, challenge comprehension and negotiate meanings of literary works as it is worth to be done. Chapter four tries to suggest the elaboration of

an adequate national teaching programme for all the LMD students of Algeria, giving them the same opportunities to access to the module. Concerning the teaching of literature, through this research it was revealed the acquisition of the role and place in the LMD system and how the literature teachers have to reconsider its situation so as find the adequate clues related to problems and weaknesses of the current programmes and methodologies.

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Résumé

Les éducateurs se sont aperçu de la valeur de la littérature et son pouvoir d'acquérir une langue. Par conséquent, il est appelé aux praticiens de lui octroyer sa juste valeur et le privilège qu'elle mérite. La littérature en général et la littérature Anglaise en particulier possèdent un rôle et une place essentiels dans l'enseignement et l'apprentissage de la langue, et considéré comme une voie importante dans l'apprentissage humain.

Enseigner et apprendre la littérature ouvre toutes les possibilités pour apprendre l'anglais en tant que langue étrangère. Mon travail consiste à démontrer à quel point l'enseignement et l'apprentissage de la littérature ont le pouvoir d'offrir aux apprenants Algériens la perspective d'améliorer cette discipline. Cependant, la difficulté du rôle et de la place de la littérature dans le système LMD Algérien réside dans les différentes approches d'enseigner ce module et qu'il est indéniable que de nombreux apprenants ont des difficultés à assimiler cette matière et ne sont pas motivés pour l'apprendre. Mon humble mémoire essaie de définir le rôle et la place de la littérature dans LMD système, en proposant une nouvelle approche qui pouvait aider les enseignants et les apprenants à développer leurs compétences communicatives et acquérir ce que la langue a de meilleur à offrir.

Cette recherche explore et analyse l'environnent des étudiants en termes de motivation pour la littérature et les compétences linguistiques nécessaires qui leurs permettent d'apprécier les œuvres littéraires. Une analyse simultanée est conduite concernant les programmes d'enseignement actuels de la littérature pour les étudiants en LMD en Algérie. Deux questionnaires sont conduits, un pour les enseignants et un autre pour les étudiants.

Chapitre un montre la façon dont la linguistique contribué d'approcher et comment réagir à des œuvres littéraires tout en montrant la liaison entre les deux disciplines. Chapitre deux souligne la connexion entre la littérature et la linguistique dans le contexte de l'enseignement de la langue étrangère.

Chapitre trois relève la réaction des étudiants vis-à-vis de la littérature étrangère et la quantité de connaissance qu'ils possèdent afin de comprendre et saisir le meilleur d'une œuvre littéraire.

Chapitre quatre essaie de suggérer une élaboration d'un programme d'enseignement national adéquat pour les étudiants du LMD en Algérie, tout en leur offrant les mêmes opportunités pour accéder à cette discipline. Pour ce qui est de l'enseignement de la littérature, il a été révélé à travers cette recherche l'acquisition de rôle et de la place de la littérature dans le système LMD et la manière que les enseignants doivent considérer sa situation légitime afin de trouver les solutions face aux problèmes et points faibles des programmes et méthodes actuels.

أدرك المدرسون قسمة تعليم الآداب وقدرتها على المساعدة لاكتساب   .   ولهذا يطلب من مدرّسيها استرجاعها المكانة والتقدير اللذان تستحقهما، الأدب بصفة عامة والأدب الإنجليزي بصفة خاصة يمتلكان مكانة جد مهمة في تدريس وتعليم اللغة ويعد كمجال أساسي في التعليم الإنساني تدريس وتعلم الآداب يفسح الطريق لتعليم اللغة الإنجليزية كلغة أجنبية.

أطروحتي تساعد على مدى تدريس وتعليم الآداب بقدرته على منح المتعلمين الجزائريين فرصة في تحسين هذه المادة.   . .   (LMD)
يحظى بصعوبة كون أن المناهج المختلفة لتدريسه وعدد كبير من الطلبة يجدون صعوبات لهضم هذه المادة وعدم تحفيزهم على تعليمها.

هذا العمل البسيط يساعد على التعرف على مكانة ودور الآداب في نظام ل.   .   (LMD) الجزائري، ويقترح منهجية جديدة تساعد كل   والمتعلمين لتطوير مهاراتهم بهدف التواصل الناجح واكتساب كل ما يمكن أخذه من تعلم اللغة.

هذا البحث يكشف ويحلل البيئة التي تحيط بالمتعلمين من الجانب التحفيزي للآداب اللغوية التي تمكنهم من الاستمتاع بالأعمال الأدبية مع تحليل متزامن للبرامج التعليمية الحالية للآداب فيما يخص   . .   (LMD)   . قمنا بدراسة استبيانين اثنين، الأول موجّه للأساتذة والثاني للطلبة.

الفصل الأول يبيّن الطريقة التي تساهم بها اللسانيات للتقرب والتعامل مع الأعمال الأدبية وهمزة الوصل بين هاتين المادتين. الفصل الثاني يؤكد على مدى توافق اللسانيات والآداب في مجال تعليم اللغة كلغة أجنبية.

الفصل الثالث يظهر تفاعل الطلبة مع الآداب الأجنبية ومدى اكتسابهم المعرفة اللازمة لمساعدتهم التجاوب مع كل ما يمكن أخذه من الأعمال الأدبية. الفصل الرابع يحاول اقتراح برنامج تعليمي وطني يتماشى مع متطلبات طلبة ل.   .   (LMD) بالجزائر مع منحهم نفس الفر إلى هذه المادة. أما فيما يخص تعليم وتدريس الآداب، فلقد تمكنا من خلال هذا البحث التعرف على دور   . .   (LMD) والطريقة التي يجب على مدرّسي المادة النظر إليها حتى يتمكنوا من إيجاد الحلول للعقبات والثغرات التي يحتوي عليها البرنامج والمناهج لمعمول بها في   . .   (LMD).

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GENERAL INTRODUCTION

The present work is partly theoretical and partly empirical. The theoretical part discusses different avenues of exploration in literary linguistics or the study of literature from a linguistic perspective. In other words, a look at how Stylistics, Poetics and Discourse Analysis can shed light on literary works and what are the possible solutions that can be suggested for the present case study. Field investigation is conducted in this vein on the role and place of Literature in the Algerian LMD (Licence equivalent of BA). The empirical part of this research work explores and analyses the student's background in terms of motivations for literature and his/her linguistic competence to grasp and appreciate literary texts. At the same time, an analysis is conducted concerning the current teaching programs in Literature for LMD students in Algeria. Hence, a number of research questions are raised in this work, these are mainly:

1- To what extent does Linguistics contribute to Literary Criticism?
2- What is the relationship between Literature and Linguistics in an EFL setting?
3- What is the students' motivation for foreign literature and what linguistic capacity tools do they have to grasp literature?
4- Is there an adequate literature teaching programs for the LMD? If not, then what should be done in order to present a more adequate national program for literature in the LMD?

The research hypotheses are the following:

The current literature programs in Algeria do not seem to be on a par with new developments in Semiotics, Stylistics and Literary Linguistics. This hypothesis is raised because different contributions in the fields of Linguistics and Literature since post-structuralism have demonstrated with convincing arguments that language is not simply a system of systems and signs but it represents in fact an everlasting process of significance, meaning construction and deconstruction.

The second hypothesis is that the Algerian student does not have all the necessary linguistic tools to approach foreign Literature and appreciate the "being" or "Être" (following Roland Barthes (1967)) of the "Other" or "L'Autre" i.e., the native speaker of English, in this case.

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The third hypothesis is that the teacher him/her-self does not seem to have an adequate framework which motivates the Algerian learner to do things with the language in order to communicate, to select what to read, to appreciate foreign literature and compare it with his own, or simply put, to learn.

Two questionnaires are used for this research enterprise. One is especially designed for the teacher while the second questionnaire addresses the student. We opted for open-ended questionnaires in order to let the informants feel free to give their personal views on the item questions. The researcher's task in this case is to check the language performance of both the teacher and the student and assess their degree of motivation for Literature or Linguistics.

The questionnaire is worked out in English as most of the informants say that they have a standard mastery of the English language. The guided questionnaire has not been selected in this case because questions on Literature and Linguistics cannot simply be answered by yes/no or by optional answers that do not necessarily give the observer adequate insights as to the results he expects and limits his interpretation of the questionnaire results. In this case, we believe that an open-ended questionnaire and the hypotheses raised above allow the researcher to gather the necessary information that corroborates the hypotheses at stake.

This is done on the basis of a qualitative rather than a quantitative research approach. Qualitative research opens ways for interpretation and cross-checking item questions and the answers given by the informants. We believe Statistics is necessary if our research questions and hypotheses were oriented towards informant rates in terms of their preference of one author or another in the teaching programme of Literature in the BA, or in terms of gender preferences for such or such a literary work. On the basis of the researcher's own teaching experience and contacts with the students, girls seem more literature oriented while boys prefer Linguistics in general.

Though both Linguistics and Literary Theories deal with language, they do so at different end of production of writing. Linguistic stylistics has brought Linguistics into the analysis and interpretation of Literature. The question that should be raised would be to see how can Linguistics shed light on the structures and interpretation of texts and how can linguists produce new readings and interpretations of literary texts?

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We can establish the basis for a productive relationship between Linguistics and Literary Studies by re-examining the linguistic model which motivates literary theories about the text and the content of the concept of "theory" in Literary Studies.

Linguistic theories are scientific theories. Literary theories are said to be more interpretative than scientific as it were. Indeed, as Durant and Fabb (1990: 182) point out, a theory can be "not strictly true" and still be useful. Scientific theories must meet criteria of testing, verification and reproducible. For the linguist, observation and results are to be derived from data, which include all the samples taken from a given language as an object of study.

For the literary scholar, material comes from the "canon" of literary texts, the canon periodically undergoes revisions as some author or work is admitted or excluded. From a historical perspective, Linguistics worked with a construct of the ideal speaker/hearer who knows the language and who can produce an infinite number of grammatical sentences. The term "ideal" was made fashionable by the generative enterprise (e.g. Chomsky, 1965) but the "speaker" envisioned at least since Saussure had unmistakably been an idealization. Linguistics assumed an ideal speaker/hearer (often just called "hearer") who possesses essentially the same knowledge as the ideal speaker and can understand the same set of utterances.

As pointed out in De Saussure's landmark compilation "Cours de Linguistique Générale", Linguistics sought to formulate the most general principles for which the laws of the sound shifts formulated by philology had provided the most shining examples. A premium was placed on generalizations applying to an entire language, or, better still, to all languages (as expounded in the concept of 'language universals').

In literary studies, much attention was accorded to the special or even unique quality of the literary work and the search for the detail that could be found in the common exercise or test for students when they have to memorise or identify poems or passages, from plays, novels, etc.

The goal of Linguistics was the description of a whole language as a system of systems, a characterization of its phonological, morphological, grammatical and lexical levels or facets. The goal of literary studies was to a large extent the advocacy of one's interpretation of a particular work and in conjunction with the work itself. Linguistics has a reputation of being theory-centred, though this is not fully justified in view of the

enormous practical achievements in descriptive fieldwork. Literary studies, on the other hand, has had a reputation of being practice-centred, based heavily on the activities of reading and interpreting rather than on the formulation of abstract principles.

The role of Linguistics had increasingly come to be seen as a formal algorithm for creating, describing or transforming patterns in sentences, much as a mathematical operation or a computer programme might do. The Saussurian resolution that "*the true and unique object of linguistics is language studies in and for itself*" had no counterpart in literary studies.

Today, there is nothing particularly outlandish in asserting that literature is a communicative domain for creating and contemplating alternative words, ever realistic or documentary reconstruction of reality shows us the "*real*" as one among a set of alternatives.

The notion of Literature simply being handed down by tradition is displaced by an examination of the ways it is mediated and channelled by literary institutions. These may include not just the academy of literary studies in universities and institutes but also the policies of publishers and editors in awarding literary prizes for example.

The relationship between the study of literature and the study of language has often been seen as a rivalry. Literary critics have railed against the "*cold*" scientific approach used by scholars of language in their analyses of literary texts while linguists have criticised their literary counterparts for being too vague and subjective in their analyses. The relationship between literature and language has for the most part been an unhappy one though scholars in both disciplines have much to learn from one another. Both linguistic and literary explorations deal with language. They do so at different ends of production because they are so intimately concerned with language. Literary analysis needs a change in Linguistics though "Literary linguistics" is still regarded as secondary and superfluous. Linguistics has long been ransacked by critics and theorists of literature. The problem according to many literary critics is with Linguistics rather than with Literary Studies.

The aim here is to find out how Linguistics can answer the critics' answer and how it can shed lights on the structures and interpretation of texts. Linguistic theories are scientific theories so to speak, whereas literary theories are not. Linguistics appears to be a

powerful tool in the interpretation of texts. It seems obvious that knowledge of Linguistics is paramount for a proper understanding not only of the structure, but of the effects of literary works. The linguistic account of the medium of language does not exhaust its artistic possibilities; and though Linguistics will not produce new readings of texts - unless they are texts about linguistics- , it can add profoundly to our experience and understanding of Literature.

The very term "literature" is derived from the Latin "litteratura", which had three distinct senses: "A writing formed of letters", "the science of language, grammar, philology" and *'general learning or erudition'*. In the major European languages, the word "literature" was associated with general learning and erudition up till the end of the eighteenth century. In English "Literature" refers to "acquaintance" with "letters" or "*books*" as well as to "polite or human learning", a sense that is now rare and obsolete. In French the word "Littérature" had similar connotations before the end of the eighteenth century.

A person could be "de grande literature"[1] or have "*une literature immense*"[2]. In England, one could be a person "of infinite literature" or "*of very small literature*" as the case might be. In German, the same linguistic development took place as in English and French: "*Literature first meant simply science "wissenschaft"* or scientific knowledge and erudition. Around the turn of the eighteenth century new and differentiated uses gradually emerged. The second meaning of "Literature" listed by the Oxford English Dictionary, "Literary work or production from 1977 has had a distinctly modern flavour, the third sense is literary productions as a whole from 1812 referred to the body of writings in a particular country or in a particular period, while today, the Oxford English Dictionary suggests that, the word is applied to writing which has claimed to consideration on the ground of beauty of form or emotional effect". This definition has a definitely old-fashioned ring, but it pinpoints the evaluative nature of "Literature".

As in English, the word "Literatur" in German refers to writings on a particular subject as well as to writings with artistic value, for which at the beginning of the nineteenth century the expression "*schöne Literatur*" was coined, an expression that has no equivalent in English but it exists in Swedish "Skönlitteratur" and in a literal translation of

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[1] De grande literature : A great knowledge of literature.
[2] Une literature immense : A various types of literary registers.

the older French expression "Belles-lettres", which in turn was replaced by "littérature" at the end of the seventeenth century. Wellek (1978) notes that the uses of "literature" before the end of the eighteenth century were very inclusive, works of history, of philosophy and even natural sciences were considered as part and parcel of Literature. The modern conception, which refers to "imaginative literature" and includes the poem, the tale, the play in particular developed slowly and is, according to him intimately connected with the rise of aesthetics, of the whole system of arts.

New institutions were created, such as the "Académie des beaux arts", the result of a merger of several older academies in 1795 and thus the modern system of the arts was consolidated. There is a widespread agreement that the term "literature" has existed in its current uses for about two hundred years. In addition to "literature" in the sense of literacy and in the sense of general erudition, Bruce Robbins (1989) lists in his article "what is literature?" two "modern" meanings, namely: "literature" as "a valued body of secular writings until the early eighteenth century" and a "still more... specialized sense" of "*imaginative writing of some distinction*" is about two hundred years old. He writes:

> "There is no... reason to believe that Sophocles, Dante, William Shakespeare, or even Voltaire were self-consciously trying to produce literature in the modern/ creative sense". (Robbins, 1989: 70)

When literary studies assimilate theoretical structures without understanding, the discipline in which these theories operate is useless and unnecessary. The result maintains on the work rather than on the reader. Furthermore, for all their theoretical apparatus, these readings do not and cannot explain literary interpretation. Literary studies, being concerned with texts which are written out of and about human experience, they can legitimately make use of a wide range of critical theories and interpretative strategies. But they must also be aware of the nature and limitations of critical theory, and of the flaws of the semiological-functionalist models of language. Part of the problem is that we are dealing with two different concepts of the term theory.

In sciences, a theory is an explanatory model; in literary studies, it is an interpretative framework. The distinction between these is not superficial and conflating them has proved fatal to virtually all attempts to use the processes, discoveries, methods and approaches of Linguistics to the analysis of Literature. The development of Pragmatics offered the promise of a more fruitful theoretical relationship between Linguistics and

Literature. Pragmatics, dealing as it does with the actual interpretation of texts, ought to provide a theoretical framework that will supply literary and critical theorists with interesting insights into the texts and their interpretation.

Every utterance has a variety of possible interpretations, all of which may be compatible with the information that is linguistically encoded. However, not all of these occur to the reader simultaneously, for some take more effort to think up than others. Readers are equipped with a single, general, exceptionalness criterion for evaluating interpretations as they occur. This criterion is powerful enough to exclude all but at most a single interpretation. So that, to be satisfied, the reader can stop, for there is never more than one. There has been no misunderstanding within literary and critical studies as this last claim. To claim the uniqueness of an interpretation at any given point for any given reader is not to assert that a text has a single, unique meaning. Rather, since the interpretation of an utterance consists in fact of a set of assumptions, an interpretation may be said to include many meanings held at varying degrees, strength or salience.

Literary studies need useful descriptions of the components of the text together with a rational and a motivated concept of context. Linguistics can provide both, thus alleviating the 'poverty' of literary studies. In any language, the number and variety of utterances is infinite. And since it is impossible to describe all of them, Linguistics constructs theories to explain all possible utterances. The best theory is that which gives the simplest explanation for all the known facts and is capable of predicting most of the others. The best known linguistic theories of the first half of the twentieth century consider language not a substance but as a form. Language is not the same as the thoughts and things about which we speak. Language has been considered exclusively as the formalization of thoughts. Theories which consider language as the formalization of our means of expression, however, have been applied to both methods of language description and to language teaching. The best known of these theories is that of Bloomfield's language theory.

Bloomfield (1933) begins by excluding both mind and matter from Linguistics on the ground that the linguist is not competent to deal with problems of psychology or philosophy. Meaning cannot be analysed through linguistics. The argument is that the totality of meaningful discourse must be *"truth"* Moreover, in dealing with the nature of language, the question of the nature of truth is irrelevant. For this reason, this school of language theory classifies speech by form and not by meaning. Some of the better-known

theories of language as form do not limit themselves to expression or to content, but include both. These theories insist on the formal relationship of expressions of language with what they mean. Most such theories (Functional ones) trace their origin to the teachings of De Saussure. De Saussure's theory (1916) cf. Cours de Linguistique, first distinguishes language as a code or system (langue) from the use made of it in speaking (parole). For De Saussure 1857-1913), the object of linguistics is the study of the code (langue) which is essentially form and not substance.

The thought substance and the sound substance do not concern Linguistics. Language (langue) comprises neither ideas nor sounds, but simply conceptual and phonic differences. The substance of both the content and the expression of a language is purely arbitrary; so are the connections between the real world, or our idea of it, and the signs used to talk about it.

A linguistic sign for Saussure is a fusion of a linguistic concept. Both Bloomfield and De Saussure consider language as form rather than substance. They both make formal difference as the main characteristic of language. For Bloomfield (1933), all that is necessary is that each phoneme be unmistakably different from all others De Saussure maintains that the patterning of the substance of language must be arbitrary. So does Bloomfield.

The main difference between these two important theories is in the place given to the linguistic content. Bloomfield places it outside the realm of linguistics, claiming that meaning can only be described by the sciences whose object is the content in question. For the Saussurians, it is impossible to analyse the expression side as language without implicitly considering its content. Linguistic content is inseparable from linguistic expression; linguistics is the study of their interrelationship.

While considering language as form, a number of important theories insist that on the fact, by nature, language is also substance. It may be only the substance of language content-the thoughts and things we talk about or the substance of language expression- the sounds we use to talk about them or it may be both the substance of the content and expression. It is the language content that shapes the mental content. The hypothesis of "Language shapes Thought" was put forward by Sapir and developed by Whorf.

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Sapir (1921) saw language as a self-contained, creative symbolic organization which not only refers to experience largely acquired without its help but it actually defines experience for us by reason of its formal completeness and because of our unconscious projection of its implicit expectations into the field of experience.

Elaborating this view into a theory, Whorf argues that the structure of the grammar of a language is not merely a reproducing instrument for voicing ideas, but rather is itself the shaper of ideas. Theories of this type imply that a language is capable of expressing certain things and incapable of expressing others. It may be regarded as an activity in which the thing or idea referred to gets its linguistic meaning by an act of reference to a physical symbol. Language is thus a continental movement. It is a movement between the thing or idea referred to and whatever is used to refer to it. Language is primarily a system of representations, the act of speech consists of what is signified and the signs used to express them.

Different theories of language have proposed differences in methods focusing on some areas and neglecting others. Methods based on theories concentrate on linguistic content or on the relationship between language and reality. Some methods stress on the differences between learning the first language and learning a second or foreign language.

In learning a foreign language method, it is an unavoidable process to learn one language in childhood but learning a second or a foreign language is a special achievement. Millions of people start learning a foreign or a second language every year but very few manage to master it. A person who is used to speak only his/her language since childhood has special habits of thoughts proper to his/her habits of language. Learning a foreign language is dealing with new experiences that are completely different from the ones acquired in his/her proper language, not only with different sounds and words and sentences, but with different groupings of things, persons and actions, and different arrangements of time, space and matter, all of which may overlap with the structure of his/her native language.

The learner of a foreign language tends to know the what and the why of anything he/she is learning about the language because he/she consciously forms the habits he/she unconsciously did in his/her native language. And he/she knows something of the grammar of his/her language, he/she will try to find in the foreign language grammar features which are equivalent to those of his native language.

Learning of the native language follows the same steps for everyone. The learning of a foreign language can adopt various patterns, and different factors are involved, among them the linguistic, social and psychological ones.

A great deal of methods are concerned with ideas of the manner languages are learned. For instance, some methods tend to reproduce the conditions under which the first language was acquired. Such methods rely on the factors of imitation, rote memory, association and analogy. Yet, there are some methods that assume that it is impossible to learn a foreign language this way. Other methods believe that such a thing is impossible. There cannot be a method called natural since a method is known to be a system which is necessarily artificial. Methods of learning a foreign language in general try to trace the conditions under which the first language was acquired. There are some methods which do not have theoretical background nor indication of any analysis of the language. These methods are known to be the collections of the lessons of experienced teachers with the teaching of a language as a foreign one. Yet, they remain based on certain assumptions.

These may be based either on a differential analysis of both languages or on studies of difficulties peculiar to certain types of language learners. No method can teach the whole of a language. No native speaker knows all of it. Even the greatest writers never master the whole of the vocabulary of the language in which they write. Literary works are to be defined neither of written nor of oral, but of linguistic composition.

We may have literature without writing and we may even have literature without speech: but we cannot have literature without language. Language is a problem and a site of research for the linguist. Literature teachers have seen little need for research on the teaching of literature, while language teachers have researched language teaching perspectives. The language found in literary texts is particularly interesting for language learners. Paradoxically, the study of literary language has indirectly triggered off a better understanding of language and language use as a whole because the language used in literature is in many ways central to understanding language and language use in more general terms. Literature is made of, from and with ordinary language. This is why "literariness" is a matter of degree rather than kind. Carter and Nash (1990) are convinced that:

> "Features of language use more normally associated with literary contexts
> are found in what are conventionally thought of as non-literary contexts. It

is for this reason that the term "literariness" is preferred to any term which suggests an absolute division between "literary" and "non-literary". It is, in our view, more accurate to speak of degrees of literariness in language use."
(Carter and Nash quoted and discussed in Verdonk, 2002: 18).

Literary language when compared to ordinary language is unusually figurative, often old-fashioned, difficult to understand and indirect. Those who resist the introduction of literary texts into language learning classrooms have often relied on such characterisations of literary language. Those who advocate literature in language classrooms need to be able to offer an informed response to these charges of linguistic irrelevance and inappropriate difficulty.

It is difficult to avoid clichés in representing this kind of perspective. "*In major literary works, we have the fullest use of language*" as the formalists claim. F.R. Leavis, Cambridge Professor of English and a key founder of literary studies in the UK quoted in the context of a useful discussion of formalist approaches by Birch: "*Literature is the supreme creative act of language*". He adds: "*Poetry, for such critics, is found in writings like those of the Victorian Hopkins. But is all literary language really this difficult? How typical is such poetry?*" (F.R. Leavis quoted in Birch, 1989: 44-51)

The formalists took a functional view, asking: what was literature for? The answer given by Shklovsky (1925) and his colleagues was that the purpose of literature was to "defamiliarise" our everyday world, to make a reader perceive afresh the phenomenal and social world around. Cook offers a more modern version of the idea, informed by cognitive psychology:

"Literary text worked, it was proposed, by making the reader halt and ponder over the unusual language it used, which "deviates" from that found in more everyday contexts, which the formalists called "practical language".
(Cook, 1994: 58)

Shklovsky observes that "*People who live by the sea no longer hear the waves*".
(Shklovsky, 1917: 54)

Language learners want and need to focus on form, but not to take on difficulty for its own sake. Fortunately, not all or even most literature is textually or linguistically difficult. The language of literature is not fundamentally different from more ordinary language, but very much related to it. It is because literary texts typically make use of a

wide range of styles, varieties and registers that they are of great interest to a student of literature.

Obviously, studying Literature means studying literary works. It follows that students have to learn how to read texts closely. They must engage actively in the technical process of textual analysis, involving knowledge of the rules of different text genres and sub-genres, their subject matters and so on. They also have to learn how to express in speech and writing the ideas they read and think about, they must understand that it is through language that we negotiate and share our meanings with others.

Literature exists primarily to be read and being read to be loved and cherished for the delight of its unfailing companionship. Therefore, it is of prime importance that a work of art has to be part and parcel of the reader's living experience. It is our considered opinion that literature has come to us because artists have committed themselves to create it by recording their thoughts and experiences. They enjoyed writing for the sake of writing, in order to communicate ideas and express emotions and situations, real sometimes and most of the time imaginary, recalling things and events they have come into their lives and shaped their personalities, influenced it in one way or another. It is a kind of interpreting oneself rather than revealing it to others.

The art of literature consists therefore in the use of language to communicate from one mind to another. Language contains within itself certain powers of stimulating the imagination for literature is the art of using it in order to apprehend experience imaginatively and provide a kind of pleasure and leisure by communicating it. Consequently, Literature may be approached from many angles and used for many purposes.

It is a vehicle of tradition for it has brought down to us thoughts and emotions which animated the souls of our ancestors. It is a precious aid to living because it supplies us with the art of living of men of wisdom and what they have made of life. Their writings provide us with both experience and an interpretation of life. "A good book", as Milton (1644) puts it in his speech to the British Parliament, in a noble passage "*is the precious life –blood of a master- spirit, embalmed and treasured up on purpose to a life beyond life*". At the same time, it is the supreme compensator, whereby, in the words of Emerson (1931: 52): "*man indemnifies himself for the wrongs of his condition. It adds grace to human existence*".

The Role and Place of Literature in the Algerian LMD
Literary Criticism and Linguistics

Much of the criticism of Literature has been concerned with values which are not strictly literary at all. When we judge literature on grounds not connected with the skills with which these materials have been handled, questions of ethics, politics or sociology are not exercising literary criticism at all, but are making moral or philosophical or other judgments.

Literary study involves, therefore, not only the reading of books and their consideration on abstract aesthetic grounds, but also a study of the outward manifestations of the spirit of the age. A language is a social product which reflects closely the mental and moral features of the cultural community which has created it. Generations succeed each other and words, the structural forms and the symbols of the language are impregnated with the body and material of which history is made. Many of the words of Shakespeare's work used centuries ago have in them not only something of the culture of the sixteenth century, but of every succeeding epoch. That is one of the many obstacles which make the understanding of an early writer very difficult. To study a peoples' language and literature is therefore to study its mind in the making. Language as the medium of communication, and literature as the sum-total of what has been deemed most worthy of communication, provide together the most significant index of cultural growth and achievement.

Consequently, literature appears much more like a set of practices, of ways of doing things that have their basis not in a framework of rules and concepts but originate in the individual reader's responses to the work of literature. Today, there is a communicative domain for creating contemplating alternative worlds. Even a realistic or documentary reconstruction of reality shows the real as one among a set of alternatives. Reading literature is not a simple task or an innocent activity because reading or learning to read literary works involves a process of initiating the reader to expect, to look for what to ignore and to discover the world. And it is our task as teachers to provide this innocent reader with tools and a set of concepts that allow him/her to shape his/her perceptions and to help helps him/her formulate expectations, have attitudes, comprehension, apprehension and perhaps motivation for reading.

This means that the important parts of the process of initiation for the vast majority of readers takes place under the guidance of the professional teacher of literature because the language found in literary texts is often particularly interesting for language learners and noticeably different in that it is typically more interesting and varied.

The Role and Place of Literature in the Algerian LMD
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The formalists took a functional view, asking what literature "for"? The answer given by Shklovsky (1917) and his colleagues was that the purpose of literature was to "defamiliarise" our everyday world, to make a reader perceive afresh the phenomenal and social world around.

The idea that what distinguished literary language was that it was carefully pondered and constructed by the literary writer, and consequently, often, by the reader too, remains influential and can be shown to be the case in many instances.

Shklovsky in "Art as Technique" (1917) observes that everyday language should deviate and "de-habitialise" from everyday context. Rice and Waugh (2001) set that Art should "de-automatise", especially in the modern world. Literary Language is often surprisingly ordinary, as ordinary language is often surprisingly poetic (Carter 1999; Hall 2004: 51).

Literature has acquired a great place in the acquisition of the target language through a variety of texts known as literary because students learn much about the culture of those who speak and use the language by reading and discussing their central works of literature.

Chapter One

An Overview of the Contribution of Linguistics to Literary Criticism

CHAPTER ONE

AN OVERVIEW OF THE CONTRIBUTION OF LINGUISTICS TO LITERARY
CRITICISM

Introduction

The aim of the present chapter is to show how Linguistics contributes to approach literary texts. It is a bridge that links the two. Its role is to account for the manifold interpretations that the deviant language of literature as a communicative act may imply. It is a field where the literary critic and the linguist could, so to speak, converge. The difference according to Widdowson (1975:05) between these two is that the concern of the former is with the messages of the writer and their simplification to potential readers. In fact, his major concern is to give the private messages "*a public reference*". He deals with language just because it conveys meanings. However, the linguist is concerned with language per se "*en soi et pour soi*". Yet, this does not imply that the linguist ignores meanings. These may be an aid, but not an aim. For the literary critic, however, language is a means to an end. Widdowson concludes by arguing that the linguist treats literature as a text, the literary critic as messages.

1.1 The Linguistics' Contribution: the Study of language, the Study of Literature and Analytical Techniques to Approach them

In this section, we discuss the relationship between two ways of study and analysis. Namely, to what extent does the study of languages differ from the study of literature and do they converge or diverge. We shall also look at some of the similarities and differences between the two studies at stake.

1.1.1 The Study of Language

The relationship between the study of literature and the study of language is indisputable because both disciplines have much to learn from each other. Linguistics is a reliable tool in the interpretation of texts because its knowledge is indispensable for a better and an insightful understanding not only of the structure of language, but also of the effects of literary writings. By the same token, Linguistics adds to our experience and understanding of literature. It can show the process of reading, on the criteria for

interpretation and the role of intention in literature. For example, every utterance, every sentence has a variety of possible interpretations that are compatible with the information that is linguistically embedded and encoded in the literary text.

Many fields of knowledge have been concerned with language and some have elaborated theories to explain how language works. Since different fields of knowledge are concerned with different things, or since the study of the same language forms and phenomena is conducted in different ways, it is not surprising that there is a large number of different answers to the simple question: what is language? The answer depends on to whom it has been asked.

To the philosopher, language is considered as an instrument of thought. To the sociologist, language is a kind of behaviour. To the psychologist, it is a kind of an uncertain way that can hardly lead to the mind. To the logician, everything is relied to numbers and calculi. To the engineer, language is a series of physical events, to the statistician, language is all about choice and chance and to the linguist, language is -among other things- a system of systems based on arbitrary signs.

Nowadays, modern theories of languages are more concerned with how language works rather than with why it exists. In each field of knowledge concerned with language there are different and often contrary ways of observing linguistic facts.

In the field of Philosophy, some writers regard language as an external expression of universal thought. Others would reduce all differences in philosophy to differences in the use of language. In the field of psychology, theories of language tend to differ according to both the school of psychology and the branch of psychology practised-social, educational, or child psychology. For some psychologists, language is a type of symbolism with many functions. For others, it is a man-made instrument of communication. Linguists, whose special field is the study of language, maintain even greater divergence of theories. To the linguists, language may be form and not matter; or it may be a system of arbitrary symbols; or it may be a system of systems, a system of hierarchies, or even a hierarchy of systems. To some, it may be material; to others, it may be mental. To some, it may include only vocal symbols; to others, it may also include written symbols. In as much as not all the words have equivalents in other language (Semantic gap, e.g., uncle (am, Ҳâl) mainly when the languages in question are genetically different (e.g., English and Arabic) or their

grammar basic structures differ (e.g. SVO vs. VSO languages). All this have be considered when teaching literature.

The linguist is interested in the form and meaning of all possible statements and utterances in a language -questions, commands, value judgments- which form the bulk of everyday discourse and have to be analysed as meaningful. Language may be regarded as the expression of content form. All the words, sounds and inflections of a language exist only for the purpose of expressing it. Language is primarily a system of representation which makes use of a system of expression; both are form, not substance. But in order that the form be perceived, a language must make use of some physical means, some substance like sounds or letters. The act of speech as expression consists of a continual movement between what is signified (content form) and the signs used to signify it (symbols, phonemes, prosodies, etc.)

For Firth (1971), the founder of the London School of Linguistics, language, being an essentially human activity, must not exclude the mind, thoughts and ideas of those who use it. Students of Firth have elaborated this theory on 'Context of Situation' and made it more complete and rigorous. Halliday (1994) takes pains to point out that although the foundations of language are in the context of situation, the theory does not include an analysis of situations as such. It has nothing to do with the study of physical phenomena. It is concerned with this area only to the extent that the forms of language are related to situations. It is this relationship which is the context, and this context is expressed through the grammar and vocabulary of a language by means of its phonology or graphology, through the actual sounds or script it happens to use.

The grammar, no matter what the natural language is, stands necessarily as made of certain units, certain structures, certain systems of relationship and certain grammatical classes and categories. These exist in all natural languages; but their type and number depend on the language being studied or analysed. For example, in English these units include the morpheme, the word, the phrase, the clause, and the sentence in particular. These can be arranged in order of increasing size, and each can be defined in terms of the other. Structures are the frameworks into which these units fit. Morphemes fit into word structures, words into a limited number of phrase structures etc. Learning to speak a Foreign Language is primarily to acquire the ability to express oneself in different sounds and different words through the use of a different grammar. Any sounds, words or items of

grammar of the Foreign Language may or may not have counterparts in the native language. And these counterparts may have meanings, or content, which are similar to or considerably different from those of the other language.

The acquisition of a mother tongue is an obvious and normal process. Learning a second language is a special task. Every year, millions of people study and learn a second language but very few succeed or manage in mastering it. The question to be raised is: Why?

The most obvious reason is that the learner of a second language has had experience with another language and this depends or varies from one learner to another. A person who has been using only one language since his or her early childhood acquires habits, thoughts and a verbal behaviour which are closely connected to his habits of his ;other tongue because the language he uses every day is a new part of his/her life, world and the things around. When this learner was a child, every experience acquired was connected to his increase in language learning.

When learning a new language, the learner faces again the same experience while acquiring his native language but in a different way, not only with different sounds, words and sentences but with different groupings of matter, all of which may conflict with the structure of his native language. William Francis Mackey (1965) illustrates:

> "It is the native language structure –so much part of his thought- which is his first obstacle to learning a new language. For he will always tend to put the raw material of his experience into the groups fashioned for him by his first language".(William Francis Mackey, 1965: 107)

When a learner of a second language gets older, he will want to know everything he is learning and all what and how that deals with. He will consciously tend to form the habits which in his native language, he had formed unconsciously. He will always try to find the equivalent in the second language grammar features to those of his mother tongue. The learner of a second language finds it hard to get used to saying the same things in a different way. In his mother tongue, everything is obvious, he knows what to expect. This is not true for the language he is learning the steps are the same for anybody acquiring his first language which is not the case for the learning of a second language for it can take on a variety of patterns.

Many factors are involved and related to each other. Much has been said and all sorts of notions, opinions and beliefs influence language learning. The main influences that determine the type and degree of second language learning are linguistic type, social type and psychological type. Learning a second language which is similar to the native language is different from learning a language that is completely different or genetically different.

The differences and similarities may be in phonology, grammar, vocabulary, stylistics, and graphics or related to language belonging to the same family, civilization or culture. All these parameters may facilitate or make the process of learning a second language quite hard to achieve. We may not forget that the younger a person starts learning a second language, the better it is in terms of Early Language Acquisition or 'L'éveil aux langues in French.

Many theories are concerned with the learning, study and knowledge of the second language. However, they do not all agree on the factors that affect the learning process. Among these factors one finds: motivation, capacity, repetition, understanding and the learner's individuality and age.

1.1.1.1 Motivation

Only the factor of motivation will determine how much a person will learn and the moment of learning. This depends on what the learner is aiming to learn and how. The process of learning depends on the needs, interests and objectives of the learner and the efforts, methods and techniques in language teaching and learning the second language.A whole range of theories agree that the more and better the motivation is, the better the learning will be.

The ability to learn a second language varies from person to person. These are persons who immigrate in their youth. And yet never succeed in mastering the language of their new country, while others succeed in learning a second language after a few periods of foreign residence. Some of the reasons of the differences are numerous such as age, motives, native skills, intelligence, personality, auditory memory, the readiness to learn, emotion, etc.

1.1.1.2 Age

It is popularly understood that the younger a person starts a second language, the better it is because of the elasticity of the synapses cells for language acquisition. At an early age, it is very easy for a child to forget his first language completely and acquire another. Children who learn more than on language in early childhood find the learning of an additional learning easier. In the field of language learning, childhood has been called the age of form and adulthood the age of content. Adults have a lot to talk about and find that the structure of the language gets in their way when they try to use the vocabulary of all the things they want to say. Children learn the structure of a language, although they do not have much to talk about. The reasons for starting the study of a second language at an early age are the facility in imitation, the flexibility of speech, less interference from previous experience, lack of self-consciousness and plenty of space in the synapses which allow the child to store more than one language at a time.

There seems to be a great debate on the question of the ideal age for second language learning in Algeria. The educators and the Ministry of Education hesitate a lot before deciding the starting age for learning second language. They first tempted the experiment at the primary education in the early 90's but they soon opted for the age of 11 which coincides within the starting of Middle School.

1.1.1.3 Motives

The reason that pushes a person to learn a second language and how he/she wants to learn it, how well and how far may determine the amount of effort he/she is intending to put into it. Teachers often agree that it is a loss of time practising a language if motivation is not present and the process gives poor results.

When acquiring the first language, the child is given control of his surroundings. By its acquisition, he is considered as a complete member of his community. Once the vital purposes have been achieved, the child finds that it is not that urgent for learning to communicate in another language. The first language acquisition is simply an unconscious means to an end whereas the second language learning should be an end in itself. The acquisition of the second language is for a scholastic objective rather than social. When the child is old enough, learning the second language is done in a conscious process of both the end and the means.

So the closer the relation between the two, the better the learning is likely to be, especially if the learner sees that he is getting what he wants. Methods and teaching techniques are nowadays including material to stress this relationship by suggesting motives and reproducing situations in which the learner is likely to need the language.

1.1.1.4 Native Skill

Not all persons acquire their first language at the same rate and with the same degree of success. Individuals vary in the skills with which they acquire the different elements of language. Some may have a rich vocabulary and a poor enunciation, others have a good enunciation but little or poor grammatical knowledge.

The question which may be asked is whether such differences are carried over to the learning of a language many people are brilliant in their first language and very poor at learning a second one. This simply means that they have little ability to pronounce the foreign sounds. It is possible to be good at one linguistic skill and poor at another. This is demonstrated by the fact that some of the best translators have been unable to speak the language out of which they were translating.

1.1.1.5 Intelligence and Personality

The first language acquisition is part of the development of the learner's intelligence and personality whereas the second language is generally learnt when the learner's mind is more mature and in no great need of an extra mental tool. In addition, the mental needs of the child are much greater than the growing language can handle.

1.1.1.6 Learner Contributions (Attitudes)

The learner's contribution to his acquisition of a foreign or second language is more often than not linked in one way or another to his motivation for learning. How motivation is conceived depends on the analyst. According to Dörnyei (2001) motivation is:

> "An abstract, hypothetical concept that we use to explain why people think and behave as they do. It is obvious that in this sense the term subsumes a whole range of motives –from financial incentives such as a raise in salary to idealistic beliefs such as the desire for freedom- that they have very little in common except that they all influence behaviour. Thus, 'motivation' is best seen as an umbrella term that covers a variety of meanings". (Dörnyei, 2001: 1)

Williams and Burden argue that motivation is:

"A state of cognitive and emotional arousal that leads to a conscious decision to act during a period of sustained intellectual and/or physical effort so that they can attain a previously set goal or (goals)". (Williams and Burden, 1997: 120)

There are as many conceptualizations of motivation as there have been research projects on the issue. Again, research has failed to provide one clear-cut categorization of what motivation is, how it operates and how teachers can best adapt their teaching so as to ascertain that learners are motivated. What can be said is that motivation exerts a powerful influence on learners and their learning process and that it is an individual trait over which teachers have little influence. Hence, we should be familiar with the different theories, which attempt to explain motivation so as to be able to provide our students with their best chances.

The following table summarizes four of the most popular theories on the subject:

Name of the theory	Main motivational components	Main motivational tenets and principles
Self-efficacy theory Bandura (1997)	Perceived self-efficacy	Self-efficacy refers to people's judgement of their capacities to carry out certain specific tasks, and, accordingly, their sense of efficacy will determine their choices of the activities attempted, the amounts of effort exerted and the persistence displayed.
Attributing theory Weiner (1992)	Attributions Past successes and failures	The individual's explanation of why past successes and failures have occurred has consequences on the person's motivation to initiate future actions. In school contexts ability and effort have been identified as the most dominant perceived causes, and it has been shown that past failure that is ascribed by the learner to low ability hinders future achievement behaviour more than failure that is ascribed to insufficient effort.

Self-determination theory Deci and Ryan (1985); Vallerand (1997)	Motivation and extrinsic motivation	Intrinsic motivation concerns behaviour performed for its own sake in order to experience pleasure and satisfaction such as the joy of doing a particular activity or satisfying one's curiosity. Extrinsic motivation involves performing a behaviour as a means to an end, that is, to receive some extrinsic reward (e.g. good grades) or to avoid punishment. Human motives can be placed on a continuum between self-determined (intrinsic) and controlled (extrinsic) forms of motivation.
Social motivation theory Weiner (1994); Wentexl (1999)	Environmental influences	A great deal of human motivation stems from the socio-cultural context rather than from the individual.

Table 1.1 *Motivation Theories* (adapted from Dörnyei, 2001)

The adult is capable of talking about a variety of things in his first language before being able to talk about them in a second language and the more intelligent he/she is, the greater and wider his/her ranger. Does intelligence make for better language learning? Some studies indicate that if intelligence is a factor, it is not the most important one. The simple imitation which the learning of everyday involves may have little to do with intelligence.

When it comes to the comprehension of a language, intelligence plays a very important role especially in reading where a person's reasoning ability and general knowledge are a great help in enabling the learner to guess meanings from the context,

1.1.1.7 Memory Span

Memory, especially the auditory memory for sounds immediately after hearing, is considered an important factor in language learning Acquisitions Ability. The learning of sound codes is compared to these used in telegraphy. The difference in span of auditory comprehension distinguishes the beginner in telegraphy from the expert. Whereas the beginner can handle only one word at a time, the expert can deal with ten, keeping them all

in his memory before interpreting them. As the language learner progresses, he/she also keeps more and more words in his memory before deciding on the meaning of an utterance. There is conflicting evidence, however, on the role of memory in language acquisition.

1.1.1.8 Readiness

A person who wishes to do something has to get ready to do and awakens certain responses and mental associations. This is what gives direction to his/her learning and it is an essential factor in comprehension. This explains the lack of understanding when a friend addresses us in a language we know, but do not expect from him.

1.1.1.9 Emotion

In addition to the factors mentioned above, emotion and emotional associations on second language learning should not be neglected and have to be taken into consideration. Some persons link certain emotional associations with certain languages for various reasons and prefer learning certain languages more than others because they associate the target language improved directly with past experience or through book or with people who speak the language with whom share feelings.

1.1.1.10 Drive

The determination to achieve a job of work and the energy expended in the process of learning vary from a person to another. This applies to all sorts of formal learning in addition to certain types of language learning. Second language learning involves the psychological factors to formal learning or to learning in general. This is why it is very important to take them into consideration.

The next set of learner contributions is inextricably linked to student's motivation. Beliefs exert a powerful influence on the teaching and learning processes since they are generally coded in childhood and through sustained interaction with family and other community members. Hence, the way in which students perceive the target language community will have a direct influence on students' motivation.

Students bring to class different kinds of beliefs. They have beliefs about themselves as people, but also as learners and, more specifically as language learners.

Likewise, they hold beliefs about language and language learning in general. These beliefs can help boost motivation if students perceive themselves as able to learn the target language but they can also act against that motivation if students have had prior experiences of failure in learning the language or languages in general.

Besides these beliefs inherent to each individual, learners also bring to class the beliefs of "*influential others*" (Larsen-Freeman, 2001). These can be family members, friends, the media or former teachers who have exerted their influence and led the individual to believe strongly in certain aspects of teaching and learning. Some examples of these beliefs are: how lessons should the taught, the role of translation in the language classroom, the role of grammar in the language classroom, or how errors should be corrected. These are generally based on their own prior experiences and not necessarily, the experiences of the learner. However, they are brought to bear in the language classroom.

These beliefs can also lead students to develop misconceptions which may stand in the way of their progress in the target language. The skilful teacher will use these beliefs and misconceptions to help students see how they learn and what can be done to enhance their learning experience. This kind of awareness-raising has the potential of leading learners towards more self-directed and autonomous behaviour, which is why teachers should grab any chance of these beliefs surfacing to provide clarification.

When it comes to learning style Skehan (1998: 237) defines learning styles as *"the characteristic manner in which an individual chooses to approach a learning task"*. To Diaz Maggioli:

> "When it comes to learning, we tend to adhere to techniques and procedures to help ourselves come to grips with whatever new knowledge we may encounter. This way of handling new information by making use of our habitual or preferred methods is called our learning style. Everyone possesses various learning styles". (Diaz Maggioli, 1995: 5)

These derive from personal dispositions (how I am most comfortable learning), personal choices (what helps me learn better), prior learning experience (how I succeeded in learning this content before) and innate endowments (my brain is 'wired' to learn in a certain way). While some of the literature tends to view learning styles as permanent learner characteristics, there is evidence that we all possess multiple learning styles that we

develop as our experience in certain fields or with certain tasks evolves. Hence, when addressing the topic of learning styles it is best approached from an inclusion rather than exclusion perspective. In other words, teachers should look for the individual learning style preference of all their learners and differentiate their teaching accordingly but bearing in mind that what learners display in terms of preferred styles is not set in stone.

Some of the most popular depictions of learning styles stem from cognitive psychology applied to teaching. Such is the case of the field-dependence vs. field-independence depiction of learning styles developed by Witkin et al (1977). The table below summarizes the main characteristics of this categorization of learning styles.

Field independence	**Field dependence**
1. Impersonal orientation i.e. reliance on internal frame of reference in processing information	1. Impersonal orientation i.e. reliance on external frame of reference in processing information
2. Analytic i.e. perceives a field in terms of its component parts: parts are distinguished from background	2. Holistic i.e. perceives field as a whole: parts are fused with background
3. Independent i.e. sense of separate identity	3. dependence i.e. the self-view is derived from others
4. Socially sensitive i.e. greater skill in interpersonal/ social relationships	4. not so socially aware i.e. less skilled in interpersonal/ social relationships

Table 1.2 Field-dependent and Field-independent Learning Styles

During the 1980s other categories of learning styles also appeared. One popular classification is based on the work of David Kolb (1984) and his model of experiential learning. This theory presents a cycle in which all humans engage when learning. According to Kolb, when humans are given the chance to apply knowledge, skills and feelings to concrete situations they engage in an experiential learning cycle comprising four distinct stages. While the learner could start the process at any of the four given stages, the experiential cycle follows to the next immediate step (for example, you cannot start your learning process with real (true) experience stemming from a particular situation and jump off to applying it without previously reflecting and deriving generalizations from it, if you truly intend to learn.

1.1.2 Learning Theories

Theories of language learning differ in their approach and their interpretation. Theories of learning may be deviated into two main categories: cognitive theories and associative theories. Cognitive theories (e.g. Piaget (1936, Vygotsky, 1934) are concerned with knowledge; associative theories with responses (e.g. Behaviourism, Skinner). Cognitive theories claim that we learn by insight, interpretation and by solving our problems whereas associative theories maintain that we learn by trial and error. A cognitive theory sees learning within a central mental organization; an associative theory considers it as a chain of responses.

Within each category there are theories which differ in the number and types of learning which they recognize. Some recognize only one type, others argue for two types, and some can see as many as seven different types of learning. The different theories, however, are not all mutually exclusive. There is a certain measure of agreement among them on the factors which affect the learning process, factors that determine what a learner is really learning, in which direction he/she is headed, the speed of his/her learning and how long it will take him/her to get there. These factors are:

1.1.2.1 Motivation

Motivation decides on the capacity of the learner and the time of learning. This depends on what he/she wants to know and how badly he/she wants to know it. It also depends on the manner he/she thinks and is able to learn it. It depends on the needs, interests and sense of values of an individual. It is the reason why in language teaching methods, approaches and techniques of the efforts expended to make the learner motivate and attracted to learn the second language.

Nobody denies and most theories agree that the higher motivation is, the better the learning outcome will be. An encouragement of reward is preferable to one of punishment; that the hope of success is a better motivation than fears of failure. As long as success is an element of motivation, small, simple and easy steps can lead to a successful learning.

1.1.2.2 Capacity

Individuals differ from one to another. Every person is able to learn but not with the same capacity, it depends on his/her native ability, his/her previous training and without

neglecting the age factor. The theoretical possibilities of developing the learning capacity of an individual are amazing. The human being normally exploits a very small part of his brain capacity. Only a small number of the nerve cells in our central nervous system is ever put to use. Our capacity to use these cells develops throughout childhood; older children learn more easily than younger ones. But still this largely depends on the subject matter being learnt.

1.1.2.3 Repetition

The majority of the theories of learning give great importance to repetition. Repetition allows the reinforcement and consolidation of patterns and their conversion into habits or skills. As soon as these patterns are established, they resist interference from any conflicting patterns that may present themselves to the mind, as in the learning of a second language.

Repetition or rehearse is very a very important step in learning any kind of skill, like language, music, painting, acting or certain kinds of sports. Active repetition is considered better than passive one, so that a person who is trying to speak a language may learn it better than someone who simply tries to understand it.

Spaced repetition is generally considered better than concentrated repetition, especially if the material is to be retained for any length of time because repetition is one of the most important elements in remembering what is learnt.

1.1.2.4 Understanding

Most theories, mainly the cognitive ones consider understanding as being an essential learning factor. Learners learn things better if they understand what is involved and if they know exactly what they are doing. It may not be very important to understand what is involved for other types of learning. For example, we can pronounce all the sounds of a language without knowing all the tongue positions; but if we do not understand what these words mean, it will be very hard to learn them.

To understand and interpret anything depends essentially on the way we perceive it. And our perception of it depends our expectations, what is familiar and what makes sense to us because anything unfamiliar, unexpected or senseless is difficult to perceive or to learn. As a result, we see it as something else and distort it in our minds. When things have

meanings, they are more readily mastered and under control than things that do not; and the better the learner understands the meaning, the better he/she will learn the target subject.

1.1.3 Language Learning, Thinking and Memorising

Throughout the history of language teaching, here have been competing conceptualizations of language. Language is a complex social phenomenon, which has many dimensions. Hence, it is impossible to agree on a single definition.

However, taking a look at different learning theories and assessing the role that language plays in them can shed light on this complex phenomenon. For a language teacher, the definition of language plays a pivotal role. It is through that espoused definition that language teachers will interpret language and turn it into an object of teaching. Hence, it is fundamental that we are clear as to what we understand by language and how that view affects our teaching.

The definitions of language have been closely tied to learning theories stemming mostly from Psychology although Linguistics has also played an important role in shaping our understanding of language.

Current understandings of language claim that it should be understood in relation to the contexts in which language is used. This understanding has important ramifications. For a start, it points to the fact that language is much more than a linguistic code we use to label the world around us. It is a powerful semiotic system for the negotiation of meanings, which evolve from engagement in concrete activities. This implies that the language one uses in one context may or may not be appropriate in other contexts. Hence, language learning should emphasize not just the mastery of linguistic codes, but of the social uses of those codes in light of the communicative needs of the speakers who interact.

However, this was not the case with previous conceptualizations of the term. We will now look at three relevant theories of learning in order to be able to understand the relevance of the current definition we are proposing. Mackey (1965) argues:

> "Language learning being largely a psychological process benefit, along with other psychological processes, from our knowledge of the process of learning, thinking and remembering".(William Francis Mackey, 1965: 125)

Many questions are raised. The different kinds of learning that language learning involve the various sorts of understanding that many affect language learning and whether the understanding of the content has an impact on language learning. Does the understanding of content facilitate the learning of expression? What kinds of motivation affect the learning of a language and how? What are the learning theories best applied? What does thinking in a second language involve? Do we need language in order to think? What does remembering a language involve? And how is a language forgotten? These are some of the most important questions related to the study of language learning. The most important of all is what is involved when one learns.

1.1.3.1 Learning

As simple as it may be, the question on "what is learning" can get diverse definitions in the same way as to the question on the definition of language. We find that there are many answers which take the form of a number of different and often conflicting theories. Let us see some of the differences between the theories of learning.

The first half of the twentieth century was dominated by a view, which saw learning as a matter of habit-formation. Influenced by the work of theoreticians such as John B. Watson (1925), or B.F. Skinner (1938) (who based their theory on experiments carried out by the Russian psychologist Ivan Pavlov (1897)), behaviourists saw learning as stemming from habit formation. To them, effective learning was a matter of reinforcing good habits, while errors were seen as bad habits. B.F. Skinner, in particular, developed a radical form of Behaviourism and posited that learning happened through a three-step reinforcement cycle. This cycle started with a stimulus, which triggered a response in the organism (in our case, humans). If the response was correct, it was to be reinforced positively. However, if the response was incorrect, it was to be punished or negatively reinforced. Skinner based his theory in his study of rats in laboratory conditions. He proposed the concept of Operant.

Conditioning Chamber, a maze with levers where rats and pigeons were put in order to study them. The procedure involved the animals in trying to get out of the maze by going through it. At some points, there were levers, which the animals were supposed to press. If they pressed the right levers they got food (positive reinforcement), but if the lever they pressed was the wrong one they received an electric shock (negative reinforcement).

With time, animals learned to press the correct levers and stay away from the ones that would give them no food or an electric shock.

Skinner also invented a "learning machine", an apparatus that asked learners questions, which could be responded by pressing the correct button. If the learners answered the question correctly, they were rewarded by a certain sound. If the answer was incorrect, learners could not progress to the next question and this was indicated by a different sound.

The influence of Behaviourism is still felt in many areas of education. For example, the use of the blackboard/whiteboard, the way classrooms are set up with chairs facing the front of the class, the use of questions and answers to review materials, multiple choice and true/false questions, and, in language teaching, repetition drills are all products of Behaviourism.

Skinner understood language as a series of habits to be acquired. He denied that the mind or internal cognitive processes could have any kind of role in learning. To him, because internal mental processes could not be observed, they were rendered ineffective to analyze. Instead, he posited, e should focus on the overt, observable effect of those mental states and study them as proof of learning. Skinner's theory of learning, and particularly language learning, was laid out in a book that became the main reference for educators around the world. In 1957, he published Verbal Behaviour through the US-based Copley Publishing Group. While this book was the peak of his research and a synthesis of his life's work, it would also be his downfall.

In 1959, Noam Chomsky, a linguist at the Massachusetts Institute of Technology (MIT) published a review of Skinner's Verbal Behaviour in which he discredits the Behaviourist theory and advances a new understanding of how language is acquired (Language Acquisition Device) According to Chomsky, Behaviourism cannot account for the fact that children produce original sentences they have never heard before or above beyond any language they have been exposed to before. If, as Skinner proposed, stimuli are the reason why responses are given, how is it possible for children to produce new language formations without ever having received that stimulus?

To Chomsky, there should be something else, beyond overt Behaviour that accounts for the capacity to learn and use language. In his view, we are born with a

predisposition to learn and use language. Hence, his view of language and language learning is termed "*innatism*". We are innately endowed with the power of language learning. However, it should be noted that we are not born with a language. Instead, our mind has the innate capacity to hypothesize and discover rules based on the language we have received.

This ability to create new language depends on an institutive knowledge of rules. Given that children are exposed to "messy" language in use, it is notable that with some trial and error and, in a relatively short period of time, children are able to discover rules of language, which are inevitably correct. This realization led Chomsky to hypothesise about the existence of an innate Language Acquisition Device (LAD) responsible for supporting the existence of a Universal Grammar (UG). This UG shapes all human languages in much the same way as we are born with the ability to learn to run.

Alongside these concepts, Chomsky also marked a clear difference between knowledge of the language (which he calls "Competence") and the actual use of that knowledge for communication (which he calls "Performance"). To Chomsky, UG is primarily concerned with competence; hence the deep structure of any language is made up of very few elements that can be combined in various forms to express different meanings at the performance level. By putting the intentional element in his theory Chomsky managed to override Behaviourist Theory completely. Our linguistic competence allows us to create completely original sentences we have never heard before such as "The small pink elephant spread its wing and dove into the heights of the ocean".

1.1.3.2 Learning Theory and Language Learning

As long as knowledge is concerned, many theories of learning have to be concerned with basic acts rather than complete activities of language learning. In order to make things clearer, empirical theories have been based on controlled observation of animal learning. In the case of human learning many tests showed that any item can be considered learnt after the possibility of being recalled or recognized. This is hardly sufficient as a test for the learning of such a skill as language. Mackey cites:

> "Much of comprehension is a matter of interpretation and expectancy. Our expectancy is most often confirmed in a system with which we are familiar". (W.F. Mackey, 1965: 127)

The more experienced we are with a language, the more we know what to expect from it. And because of this, we need to hear less in order to understand. As a result, the more we hear of a language, the less we need to hear so as to understand it.

No matter what categorization is used, learning styles provide a useful heuristic teacher who can resort to at the time of planning his/her lessons, designing practice or application activities, assessing his/her learners and engaging them in further learning opportunities. While there is no agreement on which is the right theory, the fact remains that every individual is different and teachers should strive to differentiate their teaching in order to reach every single of their students.

This trend started particularly in the 1970s with the shift of research from what teachers did in order to promote learning, toward what learners contributed to the process. In this context, it seemed relevant to study what good language learners did in order to enhance their learning experience.

The first groundbreaking characterization of the good language learner was provided by Joan Rubin (1975) and set the tone for further research on what differentiates successful language learners from those who are not so. Rubin's research provided the following characterization of "good language learners". They:

- Are willing and accurate guessers who are comfortable with uncertainty;
- have a strong drive to communicate, or to learn from communication, and are willing to do many things to get their message across;
- are often not inhibited and are willing to appear foolish if they can achieve reasonable communication results;
- are prepared to attend to form, constantly looking for patterns in the language;
- practice, and also seek opportunities to practice;

A word to be grasped must fit into our idea of the phonetic structure shape and sound of a language. Let's take for example the case of foreign names we hear for the first time. We no doubt fail to grasp mainly because we are not familiar with them and that they do not fit into the patterns of a language we know.

The fact of being familiar with words and their forms is not the only factor that should be taken into consideration, in the study of comprehension. There is also the factor of our familiar with the words and what they are supposed to convey, our knowledge of the

content or subject-matter. The face's expressions play an important role in comprehending because distorted speech which is made unintelligible to listener is better understood when the listener is facing and can see the speaker in interaction.

It is obvious that it is impossible to learn to say everything we may want to say. We are only able to learn general patterns for representing concepts that we are able to apply in a given situation when we need them. Yet, we may ask ourselves whether we apply them before or while we are speaking. Some writers on the subject assure us that we must conceive most of an utterance before uttering it. But there is surely a distinction between content and form which must be made. Content is conscious and prior to expression, but that the actual expression of the content is automatic and spontaneous which means that a speaker must be aware and conscious of what is going to be said but not of the way he says it. But since content and form are closely linked, how is this possible?

The neurological theory of speech mechanisms and language learning explains speech. This theory explains that a person is able to speak thanks to the growth and use of specialized speech mechanisms in the dominant half of the brain. Comprehension precedes expression and is made possible by the presence of concept units and sound units in the brain. When both are interconnected, the human being is able to understand and so are most animals. The human being, however, tries to imitate what he hears and this is what explains his ability to do so and what we call the basis of speech.

The act of speaking depends on the operation of two mechanisms: the mechanism of articulation and the other of ideas, concepts, or forms of representation. Man is born with an articulation mechanism that he learns how to control. This mechanism contains in each side of the brain (in the cortex) two areas of control for the voice and additional areas for controlling other speech organs like the tongue and lips. The human being does not inherit his mechanism of ideas; he is not born with it. The area located in the dominant half of the brain is totally a blank space at birth. It is soon filled with units that can hardly be erased after the first ten years of life. Language learning is the formation of nerve patterns in these areas. The patterns are created by streams of electrical impulses which alter the nerve cells, their links and branches. Four types of patterns are possible: sound patterns for listening, verbal patterns for speaking, visual patterns for reading and manual patterns for writing.

1.1.3.3 Thinking

It is possible to speak a language without thinking in it? What is the relationship between thinking and speaking? Does one depend on the other? These are very important questions that have to be considered by different schools of psychology, linguists, philosophers and the like.

Many people believe that speaking and thinking are independent; others think that the fact that thinking depends on speech is a fundamental principle. Révész argues in this vein: "*No thought without speech, no speech without thought*" (Révész quoted in W.F. Mackey, 1965: 129). When we think, it is as if we are talking or arguing with ourselves. Many studies have been conducted in order to discover whether there is a relationship between language and thought. For example, it has been demonstrated that deaf-mutes' persons use their finger muscles when they dream.

On the other hand, there is a number of scholars who sustain that thinking and speech are not identical and that they are two separate functions of the mind, since there exists such a thing as non-verbalized thought. Not all concepts are necessary verbal. Neither formulas nor words are necessary to mathematical thinking. Einstein once stated that neither written symbols nor spoken ones played any part in his thought. Thinking connected with creative activity is said to take place without speech. It has been suggested that language may be harmful to the solution of mental problems.

According to De Saussure, the structure of language cannot be explained by the structure of thought, since language structure is a closed system and cannot be added to, whereas thought can. Linguistic signs obey the rules of the language, not the rules of thought. Their value depends not on thought, but on their own internal interpretations. According to Frei:

> "Language is a manifestation of thought; the act of speaking, a manifestation of language".(Frei quoted in W.F. Mackey, 1965: 130)

Mackey advocates that:

> "Thinking creates language and precedes speech. The impulse to speak comes always from thinking, and our thinking is fixed and aided by our language. Language can therefore be considered as the chief manifestation of thought, and speech one of its possible results". (Ibid)

In the mental development of the child, the relation of thought to language is affected by the degree to which thought loses its relation to images and becomes attached to words. Although all thinking, especially the concrete thinking of animals and children, may not be connected with linguistic symbols, much of thinking of literature adults undoubtedly is. This is why the relation between thought and speech is and will remain an everlasting unsolved problem and the most important question is not whether we think in words or not but it is how to remember then.

1.1.3.4 Memorising a Language

In language learning, one of the most important processes is to remember what is learnt. Psychologically, memory is not a reservoir of past events. It is rather an adjustment between past impressions and present demands. It is not a faculty but a process, or rather, a series of mutually related processes. As long as behaviour is concerned, memory is the reproduction of previously encountered responses to a given stimulus. Only causes like injuries or diseases in the brain may produce forgetting. A study of the causes of forgetting gives a clue to some of the factors involved in remembering. Some of the most important factors of remembering are the age, intention, experience, material and context, how it is learnt, the amount of practice or repetition and the amount of time elapsed.

1.1.3.5 Age

Most people believe that age is an excuse for most learning a language. They say that they are too old to learn and remember what they learn. An equally valid excuse might be that a person is too young. But still, it is generally supposed that the younger a person is, the better he/she is able to remember what is being learnt. Memory increases with age. As a general rule, a person's capacity of remembering increases steadily during the first two decades of his/her life, levels off in the third and starting declining in the fourth. The speed of decline depends on the kind of the material remembered and the past experience of the individual. A great deal remains to be discovered on the precise relationship between memory and age, especially in the domain of language.

1.1.3.6 Intention

To memorise is not an easy task if we do not have the intention to remember. Let's take for example the case of telephone number. How often have people dialled the same

telephone number again and again, looking up the number each time! These same people, if they had really intended to remember the number, could have done so after having looked at it for less than one minute. It is undoubtedly similar in the case of language learning. A learner will probably not remember if he/she does not intend to remember.

1.1.3.7 Experience

It is almost a general truth that the more experienced a person is in a given field, the better one can remember in it. One must also add that the most experience a person gains in a second language, the easier it is for him to learn and remember more if it. This may be explained that it is due to the fact that the more experience we have with anything, the more meaning it has for us.

1.1.3.8 Material and Context

It is logical that if the material has meaning to the learner, he/she will remember it more readily than if it had no meaning to him/her. The effort to make sense out of something greatly influences a person's ability to remember it. And what makes the memorisation laster is determined by a person's cultural background and past experience. In language, the fact of being familiar with words sequencers and word-connections plays a very important role in remembering which comes in W.F. Mackey's ensuing words in his book of "Language Teaching Analysis":

> "A person familiar with a language has developed an unconscious feeling
> for its statistical structure, a feeling for what can go with and come after
> what". (W.F. Mackey, 1965: 132)

1.1.3.9 Learning the Material

Anything learnt thoroughly, lasts longer and will be remembered easily. Good teaching, which promotes good learning, as a result, it will make remembering easier. When a teacher is good, students need less time to remember the teaching material that has been well presented in class.

Student's learning successfully helps teachers think of teaching as a means to an end, a complex of activities, strategies, mechanisms, invitation, motivation and stimuli designed and prepared in order to help students learn the material and to become better learners.

1.1.3.10 Repetition

It has been generally agreed on that repetition is a very important if not an essential step in remembering especially where a skill such as music or language is concerned. The relation between the amount remembered and the amount of practice devoted to it is always definite. This is why it is good to go on practising something even after we consider it as acquired until after it can be immediately recalled. It is very important in the acquisition of a second language. Active repetition is generally considered as having greater effect than passive repetition. Given an equal amount of time, a person who speaks a language everyday will remember it better than one who only hears it daily. Similarly, one who writes a language every day is better than one who only reads it.

1.1.3.11 The Time Factor

When time passes by, we tend to forget anything that we do not continually recall. Yet, the exact relationship between time and memory is not very well known. Experiments with certain types of material indicate that we forget on the average about three-quarters of the material after a week and about four-fifths after a month. If this applies to language learning, it is not surprising that learners who spend only an hour or so a week to it, do not succeed in remembering very much.

Regular and frequent practice even for short periods is necessary because time passed by is a very important factor in the process of remembering. Several short periods are considered more effective than one long one because the periods must not be so short that there is no time to get involved in the subject. Besides, the interval between the periods should not be so long that the material is forgotten or is allowed to lose its interest.

1.2 The study of Literature

The discipline of literature, like every other organized body of knowledge, requires the use of a critical apparatus, method, a terminology and an endeavour has been made to supply this. Every work of literature stands somewhere in a perspective of history; every writer has exercised his skill in a given historical situation. As a result, much intention has been paid to the background of authors and their works, to the social, intellectual and moral climate, which has influenced creative literary activity.

All in all, literature is here to give us pleasure for the delight it brings to us. It exists primarily to be read and being read, to be loved and cherished for its unfailing companionship. No amount of abstract generalization about movements, periods, influences and reactions can wholly explain the coming into existence of a work of art. Yet, it is equally true that every writer belongs to his age; he is born in a society and inherited its terms and its culture, he has to express himself. That culture includes language, the raw material of literature, which shapes our thoughts and is shaped by them. It includes also the structural forms, the rhythms, and the imagery that past writers have established as traditional.

1.2.1 Literature as an Art

When someone says or writes a thing well or memorably, he is engaged in a literary enterprise. It is true that literature has come to us because men and women of natural refinement and quick sensibility have wished to record their thoughts and experiences. They wrote for the sake of writing; they have found pleasure in communicating their ideas, in expressing emotions and situations, recalling real or imaginary things, which came into their lives and shaped their personalities. To synopsise, one may quote Williams (2000) who argues:

> "A writer is often more intent on interpreting himself to himself than on revealing himself to others". (T.G. Williams, 2000: 06)

An example out of very many that may be given in the poetry of Gerald Manley Hopkins (1918), none of his poems was published during his life; he became known to the public after his death.

Writing may thus be an activity of genius, carried on with no idea of a possible future reader sharing the author's private thoughts feelings and emotions. It may also be a mode of self-retrospection, a discovery of one's soul and an avenue to self-achievement.

While there are these modest writers and thinkers who look inwards for their satisfactions, there is no gainsaying the fact that for the most part writing, as much as speech, implies a public, which is to be entertained, instructed or persuaded. It is a primary function of the writer to make him/her understood. Oscar Wilde (2007) says:

> "The meaning of any beautiful created thing is a much in the soul of him
> who looks at it as it was in his soul who wrought it. Nay it is rather the

beholder who lends to the beautiful thing its myriad meanings and makes it marvellous for us". (Oscar Wilde, 2007: 985)

The hearer or the reader has something of his own to contribute, as with every other art there has to be a two-way transaction, converging from the artist and the art lover upon the work of art.

1.2.2 Literature and Language

The raw material of language consists of words -their meanings, their sounds, their associations and their power of entering into syntactical relationship-, whereby thought is made possible. When this raw material is combined and worked into patterns of sound and meaning which provide us with aesthetic enjoyment, we then call it literature. The art of literature consists in using language to communicate from one mind to other experiences which to the originating mind are significant. The significance may be in the experience itself or in the actual happening and its details and the impact it produced on the mind of the person to whom it happened. These two things we usually distinguish as the objective and the subjective, the matter and the manner, or the "What" and the "How". Williams T.G. argues: "Language can do no more than represent experience symbolically". (T.G. Williams, 2000: 7)

He exemplified it in the sequence of sound-waves set up by the spoken utterance of a word such as "rain", or in the pattern of the light-waves set up by the making of black marks on white paper to represent these sounds, there is nothing even remotely remembering either the physical fact of a downpour, or any of the emotional states of mind to which this may give rise. He adds:

> "Language may act upon thought and feeling in such a way that the mind is made more perspective by the imaginative experience than it would be by one that was real". (Ibid: 8).

We can explain it by the fact that language contains within itself certain powers of stimulating the imagination. He writes:

> "Since language is supreme among the faculties with which humanity is endowed, not only answering the necessities of mere survival but also serving the delights and consolations of "divine philosophy" (Ibid: 8).

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Literature may be seen as the art of using language to tell about experiences through imagination only and to provide with pleasure by communicating it since it approaches life from various ends and expresses it in many ways.

Above all, Literature is supreme among the arts, which add grace to human existence; it has become for the most part a matter of silent reading with the eyes, rather than of utterance requiring the use of the organs of speech. Not a hundredth part of what is now written as literature is ever spoken aloud.

Language is a social product which reflects closely the mental and moral features of the cultural community in which it is used. These features are modified as the generations succeed each other, and the symbols of the language, that is, its words and structural forms, gather associations and become impregnated with the materials of which history is made. Many of the words, which Shakespeare's thought have come to us, have, since he used them more than three hundred and fifty years ago, become loaded with new meanings. They have in them today not only something of the culture of the sixteenth century, but of every succeeding epoch. That is one of the most important obstacles to a full understanding of an early writer. Without a well-developed instrument of language literature, no cultural advance beyond the most rudimentary is possible for any reader. Writing by storing up experience and knowledge, paves the way to the present to build upon the past. To study peoples' language and literature is therefore to study its mind in the making.

Language is a medium of communication, and literature is the totality of what has been considered worthiest of communication. Literature as a subject of story, acts, as do all other forms of story, to perform such all-important functions as telling human beings what is important in life, telling us what is worth attracting our admiration and our contempt, telling us what is like to be those who live in different circumstances and different historical times and in different bodies, telling us what we should pay attention to and what we can afford to ignore, and to conclude, telling us how life might be lived and carried out in one way rather than another.

Reading literature across cultures helps making our world anew. It transforms society into one for it allows real change and carries the major responsibility for transforming the world. Literature study is seen as being the study of culture because literary texts are, indeed, cultural texts and because readers or learners read from diverse cultural stances. Consequently, literary works and readings may be considered as an

implicit building for specific cultural meanings for students and teachers are necessarily negotiating social, cultural and literary meanings as they engage in literature and literary study.

Languages and cultures in language learning are not independent of each other. Phillips and Gonzales state in Anthony J. Liddicoat:

> "The student of a language other than their own can be given an extraordinary opportunity to enter the languaging of other, to understand the complexity of the experience of others to enrich their own. To enter other cultures is to re-enter one's own". (Phillips and Gonzales in Anthony J. Liddicoat, 2013: 4)

Thus, learning a language is learning its culture for they are intimately interrelated, and both are an act of learning about the other and about the self because their relationship is indivisible. The experiences of linguistic and cultural diversity shape at the same time the focus of language teaching and learning. They add:

> "The intercultural is dynamic engagement with the relationships between language, culture, and learning. It involves recognition of the constructedness of perception and interpretation as a starting point for making, communicating, and interpreting meanings about and across languages and cultures". (Ibid: 16)

They further add:

> "Cultural competence is understood as control of an established canon of literature, which can be measured in terms of the breadth of reading and knowledge about the literature". (Ibid: 26)

Among the many different ways that the human being searches for meaning, deploying our resources for reading literature well and teaching it effectively must be among the most important resources we can use in general, not just for disciplinary purposes. Yet, when it comes for educational ones, we prepare our students for their future lives and occupations, for their careers, for parenthood, for civic responsibility and for life in general. Levine notices:

> "Teaching literature is a subject, and a difficult one. Doing it well requires scholarity and critical sophistication, but it also requires a clear idea of what literature is, of what is entailed in reading and criticizing it. It requires, in fact, some very self-conscious theorizing. But beyond the questions that ought to feed any serious critic's sense of what doing literature might mean,

there are questions about the relation between such sophistication and the necessities of the classroom: what, how and when are students most likely to learn?" (Levine, 2001: 14)

Literary study is not only a form of '*therapy'* but also a form of learning as the case may be when we read novels or poems. We face the grieves and losses of life and all what literature offers the students like a wide range of attitudes, concepts, insights, subtleties, ethical deliberations and both practical and intellectual remedies that they may adopt or store up for future consideration and possible use in life.

Literature makes us travel and it transports us across generations, races, ethnicities, genders, classes and cultures. It stands as both aesthetic strategies and human learning, textually slippery, textually determinate, and master-scripted and a critique of master scripts. But above all, it is learning. Literature undoubtedly encompasses not only the most comprehensive survey of the massive range of human types and situations to be found on the other side of the looking glass, but it also embodies this survey in concrete representations that actually invite the readers to assume, through the vicarious imagination, modes of living, feeling and judging that they may otherwise never learn about at all. It is an achievement if students learning literature learn much more than discovering that a given sonnet for example has fourteen lines with a particular rhyme scheme and metre, but much more than this. That these formal features of the sonnet are vehicles for a set of invitations -to feel in new ways, to see in new ways, to think in new ways and to judge in new ways-.

Learning literature and studying in an LMD context, does not mean that it has to do with existential issues but rather to suggest that technical content in literature are valuable. The specific Aesthetic and rhetorical strategies constitute a work's material structure, the imagery, the diction, the tone, the descriptions, the characterisations, the narrative techniques, the sound values and rhythms of language and so on. Literary study inherited from philosophy some very highly developed techniques for concentrating on all the possible meanings and significance of individual words.

As a discipline, Philology provided the model of a methodology for interpreting individual words at three important levels: their semantic territory, their etymological history, and the semantic layers made up by their etymological history. Philology also taught literary study how to fit a word, with all its unpacked baggage, back into the context

of the passage from which it derived. A literary author writes or speaks words; so do a historical, legal, philosophical, scientific and every other kind of author. There may always be questions about what the words they uttered were what they meant, what force they had, and what they entailed or implied. The task of the interpreter, whether literary critic, philosopher, scientist, lawyer or just everyday interlocutor, is to answer then that is a task we all perform all the time. In the case of literature, the task is sometimes, though by no means always, harder to perform than it is in other domains. It is upheld that:

> "The study of literature and language could be an opportunity to understand
> and encourage an even more open and multicultural society". (Eaglestone,
> 2000: 110)

Literature has the power to hold an essential place in language teaching, to the mutual inter-illumination of literature, language and cultural understandings. Todorov (1990: 12) maintains: *"Poetics will give way to the theory of discourse, and the analysis of its genres"*. Language and literature have much to say to each other. The very common question to be asked is: Does literature have a language of its own? The simple question to this old-fashioned question is "no". The fact is that the language to be found in literary texts is particularly interesting for language learners. The study of literary language enables us for a better understanding of language and language use as a whole.

Language used in literature is in many ways central to understanding language and language use in more general terms. Literature is made of, from and with ordinary language, which is itself already surprisingly literary. The language of literature is noticeably different in that it is typically more interesting and varied and more representative than the language found in most classrooms today. Williams concludes that: *"A definition of language is always, implicitly, a definition of human beings in the world"*. (Williams, 1977: 23)

Traditional views of the language of literature in the Anglo-American context derive from Romanticism and New Criticism. They typically characterise literature as "the best that is known and thought in the world", in Arnold's well-known formula, and therefore an appropriate model for students to revere, if not aspire to. Such a rationale lies behind the traditional modern foreign languages curriculum, which culminates in the study of literature, with the implication that the literary classics represent in some sense the best uses of the language to date.

"In major literary works we have the fullest use of language". *"Literature is the supreme creative act of language"*. (F.R. Leavis, Cambridge Professor of English a key founder of literary studies in the UK quoted in the context of useful discussion of formalist approaches by Birch 1989: 44-51).

"Poetry, for such critics, is found in writings like those of the Victorians Hopkins. But is all literary language really this difficult? How typical is such poetry?" The formalists look a functional view, asking what was literature "for"? The answer given by Shklovsky and his colleagues was that the purpose of literature was to *"defamiliarise"* our everyday world, to make a reader perceive afresh the phenomenal and social world around.

Cook (1994) offers a more modern version of the idea, based on research in cognitive psychology. Literary text worked, it was proposed, by making a reader halt and ponder over the unusual language it used, which "deviates" from that found in more everyday contexts, which the formalists called "practical language". Literature in this view consists of special uses of language. The idea that what distinguished literary language was that it was carefully pondered and constructed by the literary writer, and consequently, often by the reader too, remains influential, and be shown to be the case in many instances. "People who live by the sea no longer hear the waves". Shklovsky observes in "Art as Technique" (1917), often taken as a manifesto for formalism and widely reprinted (e.g. in Rice and Waugh, 2001). Art should "*de-automatise*" or "*de-habitialise*", especially in the modern world.

Shklovsky (quoted in Lemon and Keis) states:

> "Art exists that one way recover the sensation of life, it exists to make one feel things, to make the stony. The purpose of art is to impart the sensation of things as they are perceived and not as they are known. The technique of art is to make objects "unfamiliar" to make forms difficult, to increase the difficulty and length of perception because the process of perception is an end in itself and must be prolonged. Art is a way of experiencing the art fullness of an object; the object is not important". (Shklovsky quoted in Lemon and Keis, 1965: 12)

Language learners want and need to focus on form, but not to take on difficulty for its own sake. Fortunately, not all or even most literature is textually or linguistically difficult. The language of literature is not fundamentally different from more ordinary language, but very much related to it. Bakhtin advocates that:

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"Language is not a neutral medium that passes freely and easily into the private property of the speaker's intentions, it is populated –over-populated with the intentions of others. Expropriating it, forcing it to submit to one's own intentions and accounts, is a difficult and complicated process". (Bakhtin, 1981: 294)

Literary texts make use of a wide range of styles, varieties and registers that could be of interest to a student of language. If the language of literature is in any way distinct, as has been argued, it is distinct for such a toleration of a greater variety than is found in any other kind of language use.

Literature may be different because of a greater reflexivity and self-consciousness concerning the forms of language it uses. Language and literature, then, are essentially inherently creative and figurative, and users derive creative pleasure and negotiate social relations through conscious engagement with language and language use. Literary language is often ordinary and sometimes-ordinary language is surprisingly poetic. If language found in literary text is difficult, it is because of its sheer range. Literature is a kind of super-genre, which can demand more of its readers than more predictable genre like the business letter or a medical report.

But the majority of people tend to think that books of literature are books over which we fall asleep, other think that literature books are the ones we buy but we do not read. Mark Twain (1904) says about classic literature books that they are something which everybody wants to have read but not to read.

The teaching of modern foreign languages and literatures was typically modelled in the first instance on the teaching of the classics (i.e., Greek and Latin classics). From the 1980's and mainly in Europe, a wind of change blew over the educational systems. The role of literature in second language teaching programmes and its development paved the way to the communicative language teaching approach replacing the Grammar-Translation Method of language teaching, whose aim was to enable the student to read successfully the classic literature of the language, because language can never cease to be at the centre of literary or any other reading, especially if language is understood as discourse (what it does for its users) rather than simply being utterances, words and sentences, Kramsch and Kramsch (2000: 554) observe that: *The study of language in those days meant the study of literature*. Reflecting the growing prestige of psychology, literature was also justified as a way to know what others were thinking, indeed how they thought.

Alan Maley (1993), for example who represented a significant if not the central "first-wave" developer and promoter of classroom pedagogies and materials for literature in communicative language teaching (Maley and Duff 1989; Duff and Maley 1990; Maley 1993), taking the humanistic line, advocates the use of literature because it is intrinsically motivating to talk about death, life, love and the like, larger themes.

Language teachers have often justified the use of literature as the best way to teach a language, a kind of linguistic and ethical model as offering privileged access to the culture of a specific speech community. Literature is said to promote intercultural understanding and mutual respect. Lantolf assumes that:

> "Learning a second language is not about simply learning new linguistic forms, but it is about learning how to construct, exchange, and interpret signs that have been created by someone else". (Lantolf, 2000: 22)

1.2.3 Reading Literature

What are the dominant theories and models for the reading of literature that one may see in perspective for the present research on Literature and LMD what are the gaps or problems that face the second or foreign language readers of literature? How does reading literature differ from other types of readings? What makes the difference between readers? Are they good or poor readers of literature? And what should be known about reading literature in a second language?

For some, literature is best studies as language in action rather than static. For others, it is central and very important to education because literature and culture are inseparable and must be studied together. For many practitioners and researchers in language and literature, it is thought that literature is best understood, as a kind of reading for it is difficult to think of literature without considering reading according to them. The reader is central to meaning construction because readers read differently, their identities, conditions; previous experience and future hopes contribute importantly to processes of active meaning construction for they are social beings as well as individuals. Different readers, even the same readers on different occasions, will respond differently to the same text, noticing and valuing or disvaluing different features and *"Those who can read texts do not all read them in the same fashion"* (Chartier quoted in Bennett, 1995: 135).

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A question is often asked as to whether there is a difference between reading literary texts and non-literary ones. Barry (1987: 9) suggested that this issue divided American critics "*literary text requires mandarin exegesis*" from British "common culture" ideas: "*Anyone who can read can read a literary text*". Literary reading both is and is not different and the difference remains in what wider understandings of reading processes could predict of an interaction with language with certain tendencies read in certain contexts by certain people for certain purposes.

Literature as a discipline often prefers the difficult, where readers, predictably, will initially at least prefer less difficult texts in a testing situation. Readers of literature face some difficulties: among these one can mention the relative lack of experience of life, lack of literature reading experience, basic reading comprehension skills. They tend to read what they expect to read and respond as they feel they ought to respond. Some readers give up on texts they cannot understand or produce wild interpretations, and they follow received opinions of value, others analyse literary meaning too closely, which alter and change the original meaning of verses, imagery, figurative speech...

We, as teachers, can help students make good use of the time they spend reading by facilitating and providing the time and a forum for students to discuss among themselves, to show them how they approach their reading of different text genres, how much time they devote to reading, when and where they do it.

Rosen Blatt (1938) points out:

"The special meaning 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, a particular physical condition. These and many other elements in a never-to-be-duplicated combination determine his response to the peculiar contribution of the text".
(Rosen Blatt, 1938: 30)

The literary reading should be personal, pleasurable. Readers need time and space and much encouragement to develop confidence in their own responses for literature plays a major role in wider moral education "*Books are a means of getting outside the particularly limited cultural group into which the individual is born*" (Marshall, 2000: 386).

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Culler (1975) suggests that we do learn to read differently when we read literature; he proposed intuitively that experiences readers of literature activate certain convention of literary reading when they approach the literary text:

➤ The rule of significance: we expect a work of literature to the degree that it is "classic", to express a significant attitude to some large universal problem concerning "man" and/or his relation to the universe etc... (humanism)

) The precise words have been carefully selected: importance of surface forms.

) The rule of metaphorical coherence: we expect to find significant and meaningful patterning of imagery and other non-literal language.

) The literary work should be readily inscribable in a literary tradition.

) Thematic unity can be traced.

) Convention of binary opposites, semantic or thematic axes also promoting coherence (good and evil, man and woman, east and west, etc.).

) The fiction convention (suspension of disbelief), a thought experiment, imagination. (Culler, 1975: 116)

Different readers perceive different inter-texts based on differing experiences. Readers with more literary educations tend to assign more importance to sensitivity to literary intertextuality as a component of literary competence. Readers of literary texts expect to find, and even use as a criterion for literariness, a release from demands of practicality realism, etc. and the possibility of deriving multiple, even mutually contradictory meanings from literary texts. Literary texts are expected to be typically difficult or demanding, and meanings not obvious or easy to extract because readers will be looking for ambiguities and pleasurable unreality.

Literary reading is generally seen by researchers as an interaction between the reader and the text. Fish supports that:

> "Meanings are the property neither of fixed and stable texts nor of free and independent readers but of interpretive communities that are responsible both for the shape of the reader's activities and for the texts those activities produce". (Fish, 1980: 322)

Language is not only required for expressing our thoughts but it is at the same time part of our thinking process for it is related to reality and related to it in order to convey

meaning because when we isolate our language from our reality, we significantly leave out considerable information. Geoff Hall proves that:

> "The reader is paramount, but context rather than intrinsic textual or linguistic features produces meaning. No reader, no poem in short". (Geoff Hall, 2005: 108)

When we read, we not only involve our thought but language as well because a reader brings a lot to a text when reading it as much as he/she brings to oneself. Researchers have been asking many questions, which reader? Reading what and for what purpose and where and when? When comes to reading literature, genre makes a difference because what is thought to be "literature" is read differently from non-literature; poems are read differently from stories. Students in the LMD Algerian context have a tendency of preferring poems from literary texts because as native speakers they tend to choose poems for their rhetoric which remind them of Arab poetry.

Readers of literature tend to look carefully at certain surface linguistic forms but they do this in order to help them infer what lies behind the obvious literal meanings of the text for literary texts are expected to be complex in them and/or in the demands, they will make on readers. This behaviour and these expectations are learnt if they are not taught. Cognition is important in literary reading. As a result, personal feelings and response are affected. Readers of literature focus on precise surface linguistic forms especially if they are stylistically foregrounded.

Reading of literature tends to be slower because more careful and more thoughtful is more pleasurable. Successful literary reading often requires more extensive and elaborate inference activity and development of personal experience and background knowledge because the readers of literature expect a point, a meaning beyond the obvious story or situation related, and will actively, even imaginatively try to construct such meaning and cohesion for significance matters more than facts or truth.

Literary texts often contain surprises, unexpected language, events, developments, which require rapid and possibly extended revision of a reader's situation model. Yet, literary readers are more tolerant of these than readers of more informational texts would be, and they will try very hard to accommodate them to their developing understanding of the text. They look for personal relevance and interest in texts purporting to be literary, because emotions and feelings are more likely to enter into literature reading experiences

for experienced readers of literature and those with literary educations read differently from less experienced, or those without formal literary education.

Experience is an important factor because even the same readers can read the same text differently on different occasions. Comprehension, then, is now widely understood as the relating of new information to information that has been already stored in the reader's memory. More recently, Kramtsch (1998) has argued that the process of literary reading is essentially the same as any other form of reading, though he notes too that the actual words of a literary text seem more important, and that successful literary reading (e.g., of a novel) requires the construction and maintenance in the reader's mind of "complex, multi-levelled situation model" (who has done what to who, where and so on). He also notes that expert readers seem to differ from less experienced one. Halasz (1991) shows that the reading of a literary text tended to prompt more associations, especially personal situations, but also noted that literary readers tend to be reminded of other literary texts, they have read too.

All in all, literary reading involves more concern to activate different possibilities and levels of meaning, where readers of science and social science were more concerned to establish information, with readings becoming increasingly specific and precise. Literary reading may be more demanding of working memory than other kinds of reading. In reading literature, world knowledge and reference is less important than significance because readers of literature are less likely to notice inconsistencies, and processed texts which would seem unlikely or illogical in an ordinary everyday perspective more quickly if they were understood to be literary texts. Schmidt illustrates in these terms:

> "Readers are prepared to go beyond the barriers of their world knowledge in order to arrive at a coherent interpretation of the text". (Schmidt, 1982: 12)

Expert readers in literature are likely to enjoy the experience more, though this enjoyment needs further investigation. Many ordinary readers report largely negative memories of being forced to read literature or they have been asked to in school. For more cognitive perspectives, it has been noted that some readers at least report pleasure in reading poetry, stories or other literature, that indeed they perceive the main function of literature to the pleasures it offers. A good reading will sometimes return to repeated readings of the same text for pleasure. Reading literature for pleasure is also well-known for example in the growing popularity of reading groups which meet in private homes/ clubs in leisure time on a regular basis. We notice that such groups have been through

some form of higher education, where they learnt to enjoy reading literature or maybe they caught the virus of the reading habit.

Good readers of literature can comprehend verbal ambiguities, regularise complex syntax, and discriminate among verbal rhythms. They constantly predict how a story will unfold, and expect to help the author make the story. They evaluate an author's point of view and fuse emotional and intellectual responses because they feel like being able to write and often do, enjoying the power of creating texts to be read.

Language, however, is the obvious and critical difference between reading in your first language and reading in a foreign language, and this is where the psycholinguists have quite reasonably focused. What matters is that you have started somewhere whether in your native language or the second one. Bern Hardt sums it all by stating that:

"Indeed different languages and scripts may require variations in emphasis on components of any reading model". (Bern Hardt, 1991: 67)

The automaticity is not obvious because reading in a second language is typically more effortful, even for relatively advanced reading who may be very fluent and practised readers for they need to read measurably more slowly in their second language. Anderson explains that:

"The evidence is that, in second-language reading, knowledge of the second language is a more important factor than first-language reading abilities... Poor second-language reading performance is likely to be due to insufficient language knowledge...". (Anderson, 2000: 23-25)

First, language allows every human being on earth to produce an unlimited number of utterances, new, in an infinite number and various contexts so that to fit every developing communicative needs. Old expressions are modified, new ones acquired or invented. Humans are not alike, they have an innate general capacity for language acquisition but also a creative one for they have the opportunity to learn from their environment and communicate in a boundless variety of ways. Second language is acquired as much on the structure as on its semantic meaning so as to convey the target meaning. B. Geoffrey, C. Brumfit, R. Flavell, P. Hill & A. Pincas take the same stand:

"Second language is not a sequence of signals, where each stands for a particular meaning. If words were merely fixed signals of meaning, then each time a word occurred it would signal the same thing, irrespective of the

structure of the whole utterances –in fact three would be no "whole utterances" beyond individual words" (B. Geoffrey, C. Brumfit, R. Flavell, P. Hill & A. Pincas, 1978: 26)

Poor readers have a tendency to use or rely on words-level cues and are defeated by difficult words because some of the features that cause problems for first language of literature will often be even more acute for second language readers like lack of vocabulary on a linguistic level, or unfamiliarity with appropriate cultural knowledge and make comprehension and interpretation difficult; which is the case of our LMD students of literature classes.

Schubz (1981) from the USA, considers the relative lack of "*readability*" of literary texts in linguistic terms, referring to factors such as complexity and difficulty of words, sentences and syntax- to which we could add sometimes demanding organization at the level of genre, discourses and rhetoric. In the light of this, Schubz points at a tendency in many higher education teaching situations to jump straight from the linguistic syllabus to the literary (themes, imagery, ideas), an often premature assumption that *"their language is up to it now"*, when in fact language issues should be more directly addressed in literature reading, certainly in earlier stages if not always.

Reading literature becomes an interaction between the reader and text for it opens his/her horizons and expands him/her; it satisfies his/her curiosity, pleasure and it increases their (his/her) expectations and interests. Reading has often been advocated as an invaluable source of rich and extended natural or authentic input from which learners can benefit even as they take pleasure in it because reading literature promotes language acquisition, mainly the acquisition of vocabulary and a greater automaticity of the language. Readers of another culture and language's literature may have difficulties both linguistically and culturally, because it is surely right to suggest that appreciation of others viewpoints are to learn that literature which may be able to support or facilitate such learning. Literature reading is not to change someone's viewpoint but rather to broaden the horizons of all, to the benefit of all.

Culture can be an interesting avenue for the foreign language reader because when we read other cultural, linguistic and literature concepts; we understand more the viewpoint, the world of the Others and open our eyes to further horizons. Geoff Hall (2005) argues in this vein:

"Studies that have been done suggest that intercultural understanding is at best hard work, and can at worst confirm or even exacerbate pre-existing prejudices. Literature is not magic bullet. As the reader response approach has emphasised, different readers read differently". (Geoff Hall, 2005: 133)

It is hard to dissociate literature from culture for they are interrelated in multiple ways. When culture is regarded from the discursive point of view, it offers a better understanding and investigation of language learning for it is more and more understood and assimilated in dynamic terms, constructed interactivity between people. Literature when taught offers an opportunity and a prestigious access to various cultures and languages. Nowadays, literary studies are seen as some variety of cultural studies. Literature and culture go hand in hand with language learning and as a form of cultural and linguistic negotiation.

Reading for curiosity, pleasure and to expand horizons has often been advocated as an invaluable source of richness and extended natural or authentic input. From which learns can benefit while they are taking pleasure in it and promoting the language acquisition in the same time in particular the acquisition of vocabulary.

1.2.4 Exploring Research in Language and Literature

Literary study and language inherited very developed techniques for all the probable meanings and significance of words from philology. It also taught literary study how to fit a word with all the its loaded baggage from the context of the passage and which it came. The learner of language and literature is concerned with the understanding and the ability to perform upon them. Andring draws an interesting point of view as following:

"Dealing with literature involves globally three dimensions. It has a cognitive dimension containing the aspects of coding and decoding linguistic and textual signs on the basis of different kinds of knowledge. It has an emotional dimension, containing the aspects of emotional engagement, identification, affective response and evaluation. It has a social dimension, containing the influences of social constraints on what conventionally is expected of literature, how literature should be dealt with and how it is discussed. These three dimensions continuously interact in the processes of literary production, reception, distribution and meditation".(Andring, 1991: 157)

How much and what do we know of the language of literary texts and how much it influences the knowledge we had from it? The language used in literary texts has often

been advised to be explored for it widens the challenging horizons, promoting pleasure and creativity in natural ways but also its difficulty, ambiguity, obscurity, old-fashioned, non-standard and unrepresentative. Language in literary texts is particularly revised and designed because it is not obvious but it rather represents possible or alternative or past worlds, or even refer primarily to other texts and uses of language. Their meaning is typically difficult to pin down more than provisionally ands to vary for different readers and readings because the literary meanings or the real meanings are usually indirect rather than direct, they should be inferred rather than decoded.

There is more to literature and literary reading than language. Nevertheless, certain features of texts tend to signal and prompt literary reading practices. One reasonably expects that the actual language of texts to be read should be of particular interest to language students. This is obvious to literary texts if we take for example the issue of difficulty. Difficulty can lie in many areas –plot, cultural references, text world, or others but it can also be linguistic too, especially and particularly for second language readers who can face reading problems with difficult vocabulary, style or register, syntax, rhetoric, genre or discourse organisation.

Responsible readings of a text originate and should be constrained by the language of the text, even though readings of literature are certainly not in any way narrowly determined in any simple cause and effect manner by the language in which the text is cast. Reading is an interactive process; readers bring varying knowledge and experience to texts. Geoff Hall (2005: 145) pinpoints the centrality of discussion to reading literature that: "Literary reading as a set of processing strategies is provoked by literary language/or literary uses of language".

The argument is based on the unusual uses of language which attract the reader's attention and that for such reasons efforts are going to be made to decode, interpret or understand the unusual or the deviant use of language has come about.

Deviant language and language use, in at least some literary texts reduces predictability and redundancy in a text and also prompts closer and more careful processing by the readers.

There is more to literature and to literary reading than a simple set of linguistic features, but linguistic features represent a salient part of many literature reading

experiences. Literary reading takes place under certain constraints, but is not determined or predictable from any purely textual linguistic analysis. Green argues in this respect that:

> "What is generally overlooked by philosophers, cognitive and even linguists is that language causes feelings, produces emotions and moves people. When we read a work of literature, for example, it is not some mental representation that enables us to feel the way we do, it is the power of words. We may need some sort of mental representation to orientate ourselves around the world of the text, but something else is going on in terms of more complex cognitive activities. If words are only prompts for the construction of meaning, how is it that they can affect me even if I do not "understand" them?" (Green, 2000: 66)

Feelings develop and change as we read then again as we discuss and reflect on a literary work we have read. For many, literary reading is of particular value for the feelings it arouses, and some educationalists have suggested that the feelings literary works can arouse are a prime reason for using literature in education, and perhaps also that we do not always sufficiently recognize and exploit what might be termed this "affective potential".

Readers can feel violated when a work they personally value is derided by critics or others. Likewise, we may feel we gain new insight into a friend or acquaintance on learning of a book or poem or writer that they value. Teachers will urge literary works onto their students because they have aroused such strong feelings in them, and feel particularly aggrieved and disappointed when the students seem indifferent to the work because language and literature learning are having profound effects on the lives of students.

Language is a problem and an area of research for the linguist. Literature teachers have seen little need for research on the teaching of literature. While language teachers have researched language teaching but hardly considered literature in language teaching perspectives. Language to be found in literary texts is particularly interesting for language learners. The study of literary language has indirectly provoked a better understanding of language and language use as a whole for there is so much learning to be acquired from literary study.

Learners can learn something about human vices and virtues such as avarice, hypocrisy, deceit, love, pride, passion; they learn something about acts of language such as irony, hyperbole, metaphor and rhetoric; they also learn something about the moral criteria by which people judge and can be judge, the different types of people and situations they

can encounter in their everyday life, they have the opportunity to travel through literary periods and genres, they also meet many human types – the misers, the lechers, the ambitions, the nitwits and so on, and likewise find many situations (comic, tragic, satiric, political, racial, etc.) which differ greatly from the types of people and situations they encounter in their everyday life.

Thus, everyone's involvement with literary representations of what is strange and unfamiliar educates us about how the worlds on the other side of the looking glass might feel and look, what importance such worlds may have and how the people who live in those worlds may evaluate their own ends and methods of living. There is no way anyone can claim that this is not really learning, or that such learning does not enter into the life blood of anyone's everyday existence.

Literature undoubtedly encompasses not only the most comprehensive survey of the massive range of human types and situations to e found on the other side of the looking glass, but embodies the survey to concrete representations that actually invite the readers to assume through the vicarious imagination, modes of living, feeling and judging that they may otherwise never learn about at all.

Shadowlands says: "*we read to learn that we are not alone*" and for those of us who wonder sometimes if our own interior lives are so idiosyncratic that no one else could ever understand them an education in literature provides the supplementary knowledge – supplementary to life itself that there is, indeed, nothing new under the sun, no human circumstance that has not been faced by someone, somewhere, and that despite the real possibility of failure and defeat in life, good luck and victory are also possible. To study literature from the perspective of essential issues makes it lives for students of all ages and circumstances.

As a teacher among teachers, we can help students discover not just that a sonnet has fourteen lines with a particular rhyme scheme and metre, but that these formal features of the sonnet are vehicles for a set of invitations - to feel in new ways, to see in new ways, to think in new ways and to judge in new ways- them we are helping students learn to combine their technical knowledge and the circumstances of their lives.

The talk about teaching and learning literature in relation to existential issues is not meant to suggest that technical content in literature classes is less valuable than it ever was

or that it should be given short shrift. In learning to understand the power of literature's probing of existential issues, it is imperative that students also learn that this power is generated not by general and vague authorial effusiveness, but is always generated by the specific aesthetic and rhetorical strategies that constitute a work's material structure: the imagery, the diction, the tones, the descriptions, the characterisations, the narrative techniques, the sound values and rhythms of language, and so on for it helps students acquire a deeper sense of literature's relevance to human life.

Students are learning what kind of discipline literature is, coming to understand that our knowledge is constructed in its very discursive process. They must understand that it is through language that we both negotiate and share our meanings with others and, therefore, that our knowledge is socially constructed within human language, history and culture, an so open to negotiation and change. Our students learn that literary criticism is both a method and an outcome of their literary study and that when they try to analyse the formal elements of any text, interpret and explain its meanings or evaluate its significance, they necessarily take a critical stance in relation to it and, they communicate their ideas to others, what they produce their own text is criticism.

Students of literature learn the skills involved such as analysis, interpretation, evaluation, synthesis, argumentation, written and verbal communication as skills in the course of their literature study and as mutually influencing and informing abilities that are necessarily bound up in the very process of that study. Literature study gives the students the opportunity to have insights into cultures of the past and of the ways in which, through our discourse, past and present we negotiate and share meanings – insight that may increase and even transform people's understanding of themselves, their society and their place in it and it is of course the literature teacher's job to help them do so.

Broadly speaking, we, as teachers, should at least aim to offer our students opportunities to learn to read a range of texts genres appropriately in breadth and depth, engaging in associated processes of textual analysis, interpretation and evaluation we can enable them to engage with the concepts and networks of ideas that characterise literary discourse, and learn to think in terms of them.

They will be able to grasp the assumptions and purposes that underlie debates (theoretical-critical) within the discipline along with the beliefs and values that inform them. They will understand the way argument is conducted within literary discourse, what

counts as evidence and how it is used. Our students will learn to speak and write within the conventions that apply; and take an independent, critical stance to study. Students should be given reason and opportunity to consider that in the absence of language, their humanity would lie mostly locked up and inaccessible even to themselves, they will recognise that working at the development of this capacity is to work at the fulfilment of an existential need that is real and demanding. In social terms, the cognitive skills taught by literary studies address the development of the one skill upon which more human failure and success is built than any other: the skill of using language and responding to others' use of language with precision, vividness, clarity, power, grace, wit and most importantly, with success.

The skills of language that lead to these kinds of powerful use can only be acquired by people who immerse themselves in the medium of language. And no programme of study addresses the need for language creatures to expand and empower their language ability more than literary study. Knowing how to do the things in the discipline are no doubt part and parcel of studying literature for we will aim to provide opportunities for students to exercise these skills. Brumfit and Carter (1965) advocate:

> "You've got to employ interpretation procedures in a way which isn't required of you in the normal reading process. If you want to develop these procedural abilities to make sense of discourse, then literature has a place..."
> (Brumfit and Carter, 1985)

Literature's academic, analytical techniques to approach literary language go further in four intellectual and academic traditions, that is to say philology, classics, rhetoric and belles-lettres. From philology, literary study has its roots, it inherited sophisticated techniques that concentrate strongly on all the probable meanings and significance of isolated words. Being a discipline, philology made it possible to interpret individual words at three important levels by providing the model of methodology; their semantic layers made up by their etymological history. Philology guided literary study how to fit the word and all its possible meanings from its context to the origin of the word itself.

Classics equipped literary study with literary works to be studied and a pedagogy for teaching literature. In classics classes the translation was literal whereas rhetoric which is considered as being an ancient discipline in the arts of persuasion offered literary study with a wide range of concepts, analytical categories and methodological strategies which changed into the analysis of literary works. At last, belles-lettres concerned not only

literary works but also the fine writing about well-educated readers who helped the development of a model of a special type of literary stimuli.

1.3 Analytical Techniques to Approach Language and Literature

1.3.1 Literature as a Concept

Because of the difficulties that may face an analysis of literature and a definition of literature in terms of necessary and sufficient properties, many theorists have favoured an institutional approach to literature rather than taking over the generic concept of art and applying it to literature. Literature cannot be defined in terms of fiction, specific language uses, or aesthetic effects since many non-literary texts possess the same characteristics as literary texts without bring literary works. A text is a literary work, according to Lamarque and Olsen (1998), if it is intended:

> "To be read within the framework of conversations defining the practice (constituting the institution) of literature. Literature cannot be defined in terms of formal features as there are "no inherent formal features that constitute (literary works) as literary works" (Lamarque and Olsen, 1998: 97)

They further add:

> "Certain kind of texts becomes literary works only by fulfilling a role in and being subject to the conventions of, an institution". (Ibid: 99)

Theorists searching for inherent properties of literary works have suggested that there are specific syntactic and semantic features defining literature, literary works and their literariness, but these attempts at defining literature are rejected by Lamarque and Olsen as they are most theorists today. Nor can literature be defined in terms of fictional discourse, they explain:

> "Fiction, in the relevant sense, covers a large subclass of all invented stories, which can be realized in a number of media, it is, moreover a descriptive concept while literature is an evaluative concept. Literature is an institutional practice, which is constituted by a set of conventions and concepts which regulate and define the actions and products involved in the practice". (ibid)

The concept of 'Literature' itself, as well as assessments of literary merit is regarded as an integral part of an ideologically pernicious humanist conception of culture.

In fact, very few literary theories offer formal definitions of literature in terms of necessary and sufficient properties, although they may presuppose as well as imply such definitions.

This is the reason why art and work of art do not necessarily mean the same thing. We can explain art by the practice or the activity of art and the work of art by an ambiguity that does not arise in the case of work of art. There is a kind of analogous difference between literature and literary work. Richard Kamber Reports:

> "Art does not have a deep structure, therefore the concept of art does not
> have a common essence to be captures in a definition, nor does literature".
> (Richard Kamber, 1998: 46)

1.3.2 The Everyday Concept of Literature

The word "literature" comes from Latin "litteratura" (derived from littera, letter of the alphabet), a translation of the Greek grammatike. It was adopted in many major European languages by the Middle Ages, either via French or directly from Latin, in the sense of learning. In these modern languages, the word over time came to be used as a designation of texts. This development did not, however, start until the eighteenth century, and the reference to texts did not become the main one until well into the nineteenth century. The English word "literature" and the corresponding concepts exist in all major European languages.

The Oxford English Dictionary distinguishes between three principle meanings of the word "literature". The first is the now obsolete one referring to learning or erudition, the second meaning being "literature" in the sense of a pursuit (for example, "the activity or profession of a man of letters"). In its third main meaning, "literature" refers to texts. The third one is very relevant to the context in the sense that literary productions as a whole, the body of writings and texts produced in a particular place or time or in the world, generally speaking.

Now also in a more restricted sense, applied to writing which has claim to consideration on the ground of beauty of form, aesthetics or emotional impact. The concept of literature is understood somewhat differently by different persons, and most people probably have rather diffuse or opaque idea of what literature is. It should be pointed out that the everyday concept of literature has in fact been in constant change since its introduction and establishment around 1800. For example, such things as historical

accounts and oratory used to fall under the concept earlier but do not really count as literature today. According to the Oxford English Dictionary, literature is writing which has claim to consideration on the ground of beauty of form or positive emotional effect. An aesthetic or artistic merit is hardly a defining property of literature. It would be apt to say that it is something which we expect from literature, and that the condition forms part of the everyday concept of literature in that capacity.

No doubt that the core of literature, according to the everyday concept, is made up of such literature for adults that has ambitions to provide more than just entertainment, but that literature for children and young adults nowadays also falls under the concept, though less centrally, as does lighter literature for adults.

The concept of literature used in connection with the Nobel Prize in Literature is related to another specialized employment. The Nobel Prize regulations say that under the term "literature" shall be comprised, not only belles-lettres, but also other writings, by virtue of their form and method of presentation, possesses literary value.

Historically speaking, it is a mid-nineteenth century everyday concept of literature –the concept of literature, rather old-fashioned already at the time, which Alfred Nobel obviously had in mind on formulating his will- that at least formally underlies the awarding of the Nobel Prize in Literature. Unlike the present-day everyday concept, and the ones related to library classifications. It may include in its scope also such writings as historical and philosophical texts.

When we think of literature in technical terms, it is undoubtedly first because of the concepts of literature used in academic literary studies. Literature is a kind of aggregation of verbal compositions, the exemplars of which are works of general culture importance; their typical characteristics being that they are well-written, with important content, and their value consisting in the provision of emotional satisfaction, knowledge, or aesthetic pleasure. René Wellek (1942) defines Literature and analyses it in his and Austen Warren's classic Theory of Literature:

> "The term "literature" seems best if we limit it to the art of literature, that is, to imaginative literature... The centre of literary art is obviously to be found in the traditional genres of the lyric, the epic, and the drama. In all of them, the reference is to world of fiction, of imagination... If we recognize "fictionality", "invention", or "imagination" as the distinguishing trait of

literature, we think thus of literature in terms of Homer, Dante, Shakespeare, Balzac, Keats rather than of Cicero or Montaigne, Bossuet, or Emerson". (René Wellek, 1942: 25)

When Wellek defined literature, he did not focus on a variety of the concept of literature but he rather defines literature believing and letting us believe that there exists only one concept of literature.

Wellek writes his definition about literature more than half a century ago but modern state of the art definitions of the term do not normally fare any better where that particular source of error is concerned. In their book "Truth, Fiction and Literature" (1994) Peter Lamarque and Stein Haugom Olen assert that literature as we know it depends for its existence on a social practice directed at the creation and apprehension of a special variety of verbal artefacts. According to their analysis, a verbal composition is a literary work if and only if the author intended to be read with a specific stance, which they call the literary stance. To synopsise:

> "Adopting the literary stance towards a text is to identify it as a literary work and apprehend it in accordance with the conventions of the literary practice. The mode of apprehension which the practice defines is one of appreciation. The literary stance is defined by the expectation of (and consequently the attempt to identify) a certain type of value, i.e., literary aesthetic value, in the text in question" (Lemarque and Olsen, 1994: 13).

They describe the literary practice and explain the concept of literature according to their point of view. They see that the meaning of literature is related to its practice. There is a tradition associated with what are now known as the Russian, subsequently Czech, Formalists, which seeks to define literary discourses, or literariness, in terms of contract between a norm and a deviation. The contrast has been variously conceived: sometimes the norm is practical language, and the deviation is poetic language, intended to replace the old one that has become stale.

Poetic language is usually taken to mean, not simply the language used in poetry but those uses of language or devices in poetry or prose, by means of which things which the audience normally perceives, or thinks of, in habitual ways become "defamiliarised", so that it sees, or thinks of them in a fresh light or with intensified perception. It is clear that this is a definition of what the formalists consider as good literature, not just any literature, for indifferent poems, novels or plays which might fail to defamiliarise or bring

about intensified perception, yet they would be considered as any literature or only literature in the simplest state.

For Structuralism in literature is more a loosely related set of ideas about how to analyse literary works than an attempt to define literary discourses. The Structuralists claim that literary works all have the same sort of structure that sentences of language have. In so far as structuralism does say anything at all about the definition of literature, it is probably by way of such claims that it is something animated by special sets of conventions or that it is an institution composed of a variety of interpretative operations. There is one development, or partial-development, of Structuralism which has led some theorists to attempt to define literature in an authentic way.

A literary work or text is defined as being one that has a multiplicity of varying contrasting and, to a certain degree, mutually exclusive stands of meaning. But again, these remarks will not do as the definitions in terms of necessary and sufficient conditions; as an example, an official speech may be indirect, ambiguous and able of having various interpretations, it may be loaded of different aesthetic images and yet not be considered as a literary work. A short story may be written in a very simple and direct style, it may have very few meaning and aesthetic style than the official speech, but still be considered as a literary work. Clearly, this characterisation will not separate literary from non-literary works any better than the formalist formulae did. All discourses have implicit and explicit meaning but some discourses have more than others because the more implicit a discourse is, the more literary the discourse is. Yet, a discourse may have literary qualities without being a literary discourse.

There are several distinct sources of literariness, although most literary works contain features from more than one source, and that is why attempts to define literariness in terms of necessary and sufficient conditions for the application of the term have failed. But literature as a term is not an ambiguous work like "chair"; for the different things we call literature, unlike the different things we call chairs, are all related to each other in the ways in which members of a family resemble each other variously. It is now recognized that discourse types such as metaphor or narrative are central to all language use, whether literary professional or more everyday spoken interactions. Literature especially the modern one is a type of writing tolerant of linguistic variety, including incorporation many features of spoken language.

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Language can do no more than represent experience symbolically. It may act upon thought and feeling in such a way that the mind is made more perceptive by the imaginative experience than it would be by one that was real. This is because language contains within itself certain powers of stimulating the imagination. Since, it is supreme among the faculties with which humanity is endowed, not only answering the necessities of mere survival but also sowing the delights and consolations. One may argue that literature or the art of using language imaginatively is a supreme art of all, as it provides a paramount pleasure by communicating. The study of literature and language is a wide and complex as studying life itself and nothing which life offers lies outside its scope for it adds grace to human existence.

Much of the criticism of literature has been concerned with values which are not strictly literary at all. Literary values rightly considered are aesthetic values: they arise out of judgments relating to a piece of writing as a work of art, the materials of the art being words and their meanings, associated with their sounds in isolation and in relation to each other, and with the vague overtones and undertones which they have acquired. When we judge literature on grounds not connected with the skill with which these materials have been handled, but with questions of ethics, politics or sociology, we are not exercising literary criticism at all, but we are making moral or philosophical or other judgements.

The following passage, taken from Shelley's defence of poetry, illustrates and explains literature as a means of improvement:

> "The exertions of Locke, Hume, Gibbon, Voltaire, Rousseau and their disciplines, in favour of oppressed and deluded humanity, are entitled to the gratitude of mankind. Yet it is not easy to calculate the degree of moral and intellectual improvement which the world would have exhibited, had they never lived. A little more nonsense would have been talked for a century or two; and perhaps a few more men, women and children burnt as heretics. We might not at this moment have been congratulating ourselves on the abolition of the Inquisition in Spain. But it exceeds all imagination to conceive what would have been the moral condition of the world if neither Dante, Petrarch, Boccaccio, Chaucer, Shakespeare, Calderon, Lord Bacon, nor Milton had ever existed; if Raphael and Michelangelo had never been born; if the Hebrew poetry had never been translated; if a revival of the study of Greek literature had never taken place; if no monuments of ancient sculpture had been handed down to us; and if the poetry of the religion of the ancient world had been extinguished together with its belief". (Shelley, 1840: 29)

Any language is a product of a society and it is the mirror that reflects closely the mental and moral features of the cultural community which has created it. Halliday asserts:

> "It is spontaneous operational speech that the grammatical system of a language is most fully exploited, such that its semantic frontiers expand and its potential for meaning is enhanced". (Halliday, 1994: 29)

Literature as discourse is open to interrogation, confrontation and interventions. Bakhtin (1986: 48) adds: "*Learning a language is coming to be seen as participating in ongoing conversations of others*".

A view of language as discourse emphasises that language is a form of social action, that we do things with words. In James Gee's sweeping but stimulating formulation (1996) sums it all by stating that: "*Discourses are ways of being in the world, forms of life*". When we engage with discourses, we signal and discover who and what we are in given contexts of communication. It is through our communicative resources, that we make sense of ourselves, of others and of our worlds.

We make things possible by formulating ideas, beliefs and values and our relations with one another. The idea of discourse gives the researchers the ability to acknowledge and give due weight to the extent to which we are constrained and directed in our everyday choices of language and wider behaviours by existing patterns, standards and expectations, but also to give due to the space for individual agency and creativity within these cultural and societal constraints. Discourse enables and constrains utterances actual speech acts as the sentence grammar of a language enables and constrains the sentences of a language. Jaworski and Coupland note:

> "Discourse is language use relative to social, political and cultural transformations. It is language reflecting social order but also language shaping social order, and shaping individuals' interaction with society... discourse is an inescapably important concept for understanding society and human responses to it, as well as for understanding language itself". (Jaworski and Coupland, 1999: 3)

The discourse analyst sees language as social action, focuses on the importance of context, of inferencing and constructive processes by all users of language for a communicative act and activities. Like the literary critic, the discourse analyst begins by asking *"what does that piece of language mean?"* He finds that the inquiry is not enough and tries to dig further and asks again *"what did that really mean"* Which is a much deeper

and wider question. It is upheld that: *"A discourse analysis directed at contextual accounting has no obvious outer limit"* (Coupland, 1988: 17).

Kristeva (1980: 66) compares the text and formulated her comparison this way by saying: "*Any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another*".

Language found in literary texts is most of time difficult and hard to understand may be because of its sheer range. Sometimes, literary language is surprisingly ordinary and ordinary language may be often surprisingly poetic too. This kind of literary texts is a kind of genre of literature that demand the readers more attention and focus than any normal texts. Consequently, students will learn much about the culture of those who speak and use the language by reading and discussing their central works of literature.John Morley quoted in Palmer:

> "Literature consists of all the books –and they are not so many- where moral truth and human passion are touched with a certain largeness, sanity and attraction of form. My notion of the literary student is one who through books explores the strange voyages of man's moral reason, the impulses of the human heart, the chances and changes that have overtaken human ideals of virtue and happiness, of conduct and manners, and the shifting fortunes of great conceptions of truth and virtues. Poets, dramatists, humorists, satirists, masters of fiction, the great preachers, the character-writers, the maxim-writers, the great political orators- they are all literature in so far as they teach us to know man and to know human nature. This is what makes literature, rightly sifted and rightly studied, not the mere elegant trifling that it is so often and so erroneously supposed to be, but a proper instrument for a systematic training of the imagination and sympathies, and of a genial and varied moral sensibility". (John Morley quoted in Palmer, 1965: 93-94)

Language proficiency is certainly a crucial factor for reading proficiency but particularly for the language reader, especially if the language read is understood as a discourse rather than simply utterances, words and sentences. Bakhtin (1981: 293) notices: *"Language lies on the border line between oneself and the other"*. Lantoff adds:

> "Learning a second language is not about simply learning new linguistic forms, but it is about learning how to construct, exchange, and interpret signs that have been created by someone else". (Lantoff, 2000: 22)

We all agree that the language of literary texts has a great impact on the knowledge and the uses of literature in education. We often argue that the language of literary texts

and its use in education is a challenge for widening horizons, promoting pleasure and creativity but also for not using it because of its difficulty, ambiguity, obscurity, old-fashioned, non-standard and unrepresentative. Yet, it is reasonable to expect that the actual language of texts to be read and studied should be of particular interest to language students. Green explains how language affects:

> "What is generally overlooked by philosophers, cognitive scientists and even linguists is that language causes feelings, produces emotions and moves people. When we read a work of literature, for example, it is not some mental representation that enables us to feel the way we do, it is the power of words. We may need some sort of mental representation to orientate ourselves around the world of the text, but something else is going on in terms of ore complex cognitive activities. If words are only prompts for the construction of meaning, how is it that they can affect me even if I do not understand them?" (Green, 2000: 66)

1.3.3 Methodological Approaches to the Study of Language and Literature

Studying literature is hermeneutic. It allows its learners to make appropriate interpretations and judgements, they engage with texts by making their own inquires, negotiating and sharing meanings that help them increase and transform their understanding of people, of themselves, their society and their place in it. Certainly, there exist approaches to teaching literature, language and human condition. De Beaugrande (1989) holds:

> "Setting an agenda for a society for the empirical study of literature is a problematic issue, but cannot be evaded... so I shall offer my own viewpoint. First, we should develop theories and models of literary communication that are sufficiently explicit to be compared with actual activities of literary readers. Second, we should derive from those theories and models hypotheses and predictions subject to empirical texts which in turn generate evidence for preferring one theory or method over another. Third, we should investigate how far current practices serve the interests of the participants and how far literary communication has been expropriated as a means for asserting the interests of privileged elite. Finally, we should contemplate alternative practices which can forward the interests of general participants and encourage a free use of literature as a mode of creativity and self-realization rather than a mode of conformity and alienation". (De Beaugrande, 1989: 10)

To consider literature as a social practice is to ask what role has literature in the social lives of students reading and interacting with and around literary texts? What benefit does it bring to them? What can they learn by reading a novel? In what way does it help? We wish such questions can be given the answers needed. Literature has not always been a school and college subject in the timetable. Reading for pleasure or out of curiosity and private study pre-dated and will no doubt go on along with literature has been destabilised from the educational curriculum or changed out of all recognition. The discipline which came to be known as English Literature developed recognisably through the nineteenth century. What was to be studies? How and why? How did the subject to be known as Literature emerge to meet these questions? These are questions which still concern teachers as much as policy makers and syllabus designers today, even though answers evolve over time.

Crucial development for the role of literature in second language teaching programmes was the burgeoning of the communicative language teachings approach, notably from the 1980s, particularly is more privileged educational institutions, often replacing a grammar-translation model of language teaching whose final humanistic aim was to enable the student to read successfully the classic literature of the language. Some people would see literature as irrelevant or at best a useful means rather than being the end of the study.

1.3.3.1 Traditional Approaches

In modern foreign language studies and across many countries and educational systems, we commonly observe a progress from comprehension of less demanding and often pedagogically produced reading passages or extracts, along with grammatical exercises, vocabulary questions and drills. Language proficiency is certainly a more crucial factor at lower levels of reading proficiency, but also that particularly for the second language reader language can never cease to be at the centre of literary or any other kind of reading, especially if language is understood as discourse rather than simply words and sentences.

Even at advanced levels what emerges in many parts of the world is a so-called educational picture of lecture-based teaching, using anthologies of classics extracts or largely unread classic works, supporting an unacknowledged industry of translation, summarising author's life and times, themes, plots, characters and anticipating exam

questions with lists of key quotations to learn. For Africa, for example, Abety (1991) offers a detailed and precise breakdown of elements of a fairly traditional literary curriculum in Cameroon, much influenced by the demands of external university of London examinations. Sensitivity to language will produce sensitivity to literature. The foreign reader has little to contribute on his own account. Reading and more reading will increase language proficiency somehow.

1.3.3.2   Communicative Approaches

The communicative approach to language teaching is normally concerned with learners negotiating meaning for themselves, learning by doing things with language, in aesthetic contexts.

The communicative approach led to an important revival of the fortunes of literature in progressive classrooms from the 1980's because the traditional approaches were considered to be too remote for the vast majority of learners. The study of language, literature and also culture was to be integrated. The effective language and literary learning within literature in a communicative approach perspective comes about through individuals negotiating meaning for themselves, the need for meaningful adult tasks and contexts.

Literature offers a large enough range of potentially motivating and interesting texts for any learner's interests and testes- consequently, learners should be assisted from earliest stages to develop strategies for dealing with authentic language materials which allow them to deal with unpredictable situations and events such as reading critically and being able to discuss large ethical and political issues, the complexities and ambiguities of life in general, the various types of language which require reading between the lines for language education role is to facilitate and to make things easier like promoting free interactions and movements between people, widening horizons beyond geographical, religious and cultural borders.

The communicative critique of traditional approaches to literature teaching stemmed from the perception that the study of literature is not always necessarily pleasurable or meaningful for all readers, despite the claims of its enthusiasts.

Short and Candlin in Geoff Hall (2005: 52) write of the typical "Flight from the text", where teaching about literature (literary history, classic criticism, author biographies, plot summaries, more latterly "theory" in place of attention to specificities of texts

generally stands in for teaching the literature itself. This last essentialist phrase is hardly unproblematic, but can stand for now by way of a meaningful contrast of emphasis at least. The proponents of a communicative approach asked why; if language is logically to be at the centre of a language syllabus, literature syllabuses for language learners failed to engage with or at least to explicitly signal their relevance to language acquisition and language skills. This has been a significant failure.

Until roughly 1914, a traditional view of literature as the purpose and centre of language teaching prevails in academic circles, using grammar translation methods, even as, perhaps more emphatically on account of, the rise of Direct Method and more commercial and vocationally oriented language teaching schools would have had little time for literature. For an elite in this first period, literature played a pre-eminent role in the teaching and learning of languages. Kramch and Kramch (2000: 554) have conjectured: "*The study of language in those days meant the study of literature*".

From about 1918 to 1929, literature became accessible almost to all literate Americans and was considered as a source of reading whether they have the opportunity to travel or to mix with Europeans, meet them or not.

From 1929 to 1945, literature increasingly irrelevant, at best a luxury supplementary material for the more advanced learners. Texts were seen as repositories of information which could be retrieved by literate readers, and besides that, this process of information retrieval could be tested in a scientific way. This view remains in the worst of the comprehension texts which are still encountered in some teaching classrooms. Quotations with wrong and correct answers are not of great interest and value for testing in a literary text. Yet, the psychologists published articles of great influence on readings, curriculum development, testing and assessment. Using literature in those years justified the growing demand for translators whose skills were of great naturalistic texts.

From 1939-1945, during the Second World War, literature was presented as a source of healing in a world damaged by war, and, anticipating more modern arguments for literature reading a training in critical awareness, some educators argued for literature as being a kind of shield against indoctrination and negative propaganda for that it allowed people reading as a way to know what the human being thinks and how he thinks. It allowed the reader to know much more about human nature.

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The period between 1945 and 1957 sees literature as content and a means of entertainment. At this time, literature was considered as being appropriate to more advanced level study, an ideational content to which the learner goes further besides gaining the mastery of linguistic structures, carefully graded through audio-lingual methods. And besides all that literature was, is and remains a relief, a kind of pleasurable reward and an entertaining supplement. From 1957 to 1979, culture could include literature though professionalism of linguistics and language teaching in general perceived this as an elitist pursuit and extraneous to everyday communicative needs. In those times, there were few articles in language Journal which dealt with literature at that time, and gave some precision over how exactly to teach literature in language classes.

From 1979 until the end of the twentieth century, literature comes to be valued in the context of the rise of communicative language teaching as authentic text. Kramsch explains the term "the proficiency movement" he sees in literature:

> "The opportunity for vocabulary acquisition, the development of reading strategies, and the training of critical thinking, that is, reasoning skills".
> (Kramsch, 2000: 567)

The learner-centeredness of reading in the communicative paradigm is highlighted by way of noting the absence of concern with the production of the literary text, which tends to be an inconvenient obstacle on the way to examination of culture and society, rather than central to those notions, and of interest in itself, as it surely should be in a language learning classroom. Literariness, linguistic creativity plays and metaphors in language used in literature and language study obviously meet together.

British ideas and practitioners played a very important role in the communicative approach for the communicative approach retracts for the importance of meaning and personalisation for learners, for affective values in learning, for the use of authentic materials and real language and communication in everyday context and life for all of this literature was seen as an ideal resource.

Early examples make assumptions which seem much more difficult today about learners' or foreigners' desires to be part of the society, the response is to stress on the need to respond rather than to analyse every word as a more natural approach to literature. Literature teaching issue argues the need of change. Practitioners proposed to shift from more traditional to response-based and communicative educational approaches.

In more recent time, there has been a kind of recalling of origins for many communicative practitioners. Many important philosophers and social theorists for whom communication was to be fundamental to the development of a more just social order advised using literature for communicative purposes.

Alan Maley (1993), for example, is just a significant figure of the development and promotion of classroom pedagogies and materials for literature in communicative language teaching. He advocates the use of literature because it is intrinsically motivating to talk about subjects such as death, life, love and many larger themes which otherwise escape communicative programmes. For those who take a more discourse-oriented view of literature, "death" is a discourse, love, life and many other human experiences are experienced through language. Approaches to literature must consider the language of the literary texts as discourse. Bredella and Delanoy (1996) in Geoff Hall detail in their quotation:

> "Literature in education concerns itself with the study of the interactive
> processes among literary texts, teachers and students in specific educational
> contexts in order to improve existing practices of literature teaching".
> (Bredella and Delanoy quoted in Geoff Hall, 2005: 72)

Literature dwells an important role in language learning for it allows them to explore who they are and who they are not and the kind of persons they are aiming to become as they are participating in this new language. Language learning is seen as the development of new ideas and personality, rather than acquisition of a set of new labels for familiar objects or at most of new syntactic rules. Kramsch (2000: 138) depicts: *"learning a new language is not an innocent re-labelling of the familiar furniture of the universe"*. Lantoff (2000) adds:

> "Learning a second language is not about simply learning new linguistic
> forms, but it is about learning how to construct, exchange, and interpret
> signs that have been created by someone else".(Lantoff, 2000: 22)

Kramsch who is probably the best known scholar of literature and culture in language teaching addresses educational contexts of language and literature learning, he reasons:

> "Foreign language learners do not just learn the language, they are also
> constantly engaged in judging the relevance, validity, pertinence or
> usefulness of this or that bit of knowledge, this or that assignment, thus

staking out the phenomenological field of their learning endeavour". (Kramsch, 2000: 11)

Literature possesses something complex and a potential value in educational contexts, which reaches for beyond its linguistic materiality to realms of experience and one's culture. Literature often represents challenging materials for learners and teachers alike, but, potentially leads beyond narrow instrumental views of language and language learning to wide-ranging and fundamental features of all our lives.

Traditional pedagogy in literature classes has its roots in the ancient pedagogy of classical language instruction. This was a pedagogy aimed at students to get literature the right way. The beginning stages of the ancient languages Latin and Greek do not provide occasions and opportunities for students' interpretation for students are not able to have independent opinions about semantics, syntax, tenses, inflections...

This very pedagogy that is hated today and use to be a mockery when students used to mime and parrot their teachers' knowledge and injunctions was the pedagogy that for centuries was successful in beginning Latin and Greek classes. Once beyond the beginning stages, the content of classics classrooms was of course not language as such, but Greek and Latin philosophy and literature and in translating these complex and nuanced texts questions of interpretation and judgement would increasingly come to the fore.

Literature teaching was elevated to the top of students' own language rather than difficult and dead foreign languages. The pedagogy of Literature was freed considerably. The issue in reading literature was no longer tied to students' getting it right as a matter of necessity for they were able to develop their own interpretative opinions. Yet, the sovereignty rightness as represented by the teacher was a strongly established tradition and did not immediately vanish.

Throughout the latter part of the nineteenth and much of the twentieth century, students in literature classes were still taught as if their task was to do it the correct way which means if no tenses and inflection then interpretations and meanings. At that time, the correct meanings and interpretations were not supposed to come from the student's point of view thought inquiry or questioning neither from his/her opinion which the majority of teacher's right opinion was what the teacher thought. Nowadays, literature is facing a challenge and is getting even more reason to jump outside the authoritarian frame and barrier that teachers and learners may sometimes still face and helps teachers to help

students think more deeply that they might about the possible uses and value of literary study.

When we teach literature, we have to decide what to teach and how to teach it for it must mean that the special adventures of mind and spirit that literary study offer and all the possible adventures that you want to share with others.

1.3.4 Literary Theory and Criticism

1.3.4.1 Literary Theory

A literary theory provides directions for an interpretative approach to the text that, like all such perspectives allows some things to be seen and certain types of questions to be asked. It is the teacher's job to help students aware of their critical feeling, presuppositions and practices. Theory in literary studies is not an account of the nature of literature or methods for its study. It is a body of thinking and writing. The field of literary studies have been taken up by people in literary studies because their analyses of language, or mind, or history, or culture, offer new and persuasive accounts of textual and cultural matters.

Theory is defined by its practical effects, what changes people's view and makes them think differently about their objects of study and their activities of studying them. The main effect of theory is the disputing of common sense, common sense views about meaning, writing, literature and experience. It questions the conception that the meaning of an utterance or text is about the speaker and what he had in mind, about the idea that writing is an expression whose truth lies elsewhere in an experience or a state of affairs which it expresses, or the notion that reality is what is the present moment is a given period of time.

Theory involves a questioning of the most basic premises or assumptions of literary study, unsetting anything that might have been taken for granted. What is an author? What is it to read? What is the "I" or subject who writes, reads, or acts? How do texts relate to the circumstances in which they are produced? Jonathan Culler defines theory this way:

> "But theory makes mastery impossible, not only because there is always more to know, but, more specifically and more painfully because theory is itself the questioning of presumed results and the assumptions on which they are based. The nature of theory is to undo, through a contesting of premises and postulates, what you thought you knew, so the effects of theory are not predictable". (Jonathan Culler, 1997: 16)

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Each work of literature is general and specific and unique at the same time. Individuality can be distinguished from complete particularity and uniqueness. Like every human being, each work of literature has its individual characteristics; but it also shares common properties with other works of art, just as every human being shares traits with other human beings.

The value of the theory of literature began to rise more than four decades ago and yet literature teachers were very suspicious of its use in the classroom. We do not read for the sake of reading innocently anymore. It is amazing how literary theory could have become so important in a very short period of time. The importance of literature today is in large part of the sequence of a straight path of development along the lines of specialisation, subdivision and professionalization which began more than a century ago.

Theory, then, is a way of specialising the study of literature such that only professionals can do it. It is also the case that certain large historical and political developments freed literary study from its historical roots and not only hastened its professionalization but made that professionalization easier to achieve and accomplish, and moreover, imparted to contemporary criticism some of its special points of views, attitudes and concerns.

Literary theory became a way of doing two things. It became a way of ceasing to offer old-fashioned exhortations about the value of literature as such, thus removing Literature as a target of attack by those disillusioned with traditional studies of all types. It also became a way, from around the 70's, of both appropriating and expressing that feeling of disappointment itself.

A literary theory provides directions for an interpretative approach to the text that, like all such perspectives, allows some things to be seen and certain kinds of questions to be asked, while others are obscured from view but might be focused by a different theory. Literary theory is not a set of methods for literary study but an unbounded group of writings about everything, from the most technical problems of academic philosophy to the changing ways in which people have talked about and thought about the body. Theory maybe defined by its practical effects, and what changes people points of view.

The student of literature is likely to confuse the term theory with hypothesis, or to accede to the view of theory put forward by Eagleton (1983):

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"Any attempt to define theory in terms of a distinctive method is doomed to failure [...] its methods have more in common with other disciplines – linguistics, sociology and so on- than they have each other. Methodologically speaking, literary theory is a non-subject". (Eagleton, 1983: 197)

While literary and critical theories have developed considerably in the twenty years since Eagleton's position in 1983, in his literary theory: An introduction, the assumptions about and about language that underpin this statement have not really changed. Literary interpretations that make use of the terms and approaches of other disciplines, such as psychology, sociology or linguistics, are called theoretical. Contemporary theoretical practice thus takes Eagleton's description to its logical conclusion: there is no literature, only texts there is no theory, only methods.

A language is a system of differences. So declares Ferdinand De Saussure, the Swiss linguist whose work has had a huge impact on contemporary theory. What makes each element of a language what it is, what gives it its identity, are the contrasts between it and other elements within the system of the language.

For Saussure, a language is a system of signs and the key fact is what he calls the arbitrary nature of the linguistic sign. This means two things. First, the sign for instance, a word is a combination of a form (the signifier) and a meaning (the signified), and the relation between form and meaning is based on a convention, not natural resemblance. Even more important, for De Saussure and recent theory, is the second aspect of the arbitrary nature of the sign: both the signifier (form) and the signified (meaning) are themselves conventional divisions of the plane of sound and the plane of thought respectively.

A language, De Saussure insists, is not a nomenclature that provides its own names for categories that exist outside language. This is a point with crucial ramifications for recent theory. We tend to assume that we have the words dog and chair in order to name dogs and chairs, which exist outside any language. But, De Saussure offers, if words stood for pre-existing concepts, they would have exact equivalents in meaning from one language to the next, which is not at all the case. Each language is a system of concepts as well as forms: a system of conventional signs that organizes the world.

De Saussure distinguishes the system of a language (Langue) from the particular instances of speech and writing (Parole). The task of linguistics is to reconstruct the underlying system (or Grammar) of a language that makes possible the speech events or parole. This involve a further distinction between synchronic study of a language, focusing on a language as a system at a particular time, resent or past and diachronic study, which looks at the historical changes to particular elements of the language.

To understand a language as a system is to look at how it functions or operates within a given speech community in a synchronic way, trying to spell out the rules and conventions of the system that make possible the forms and meanings of the language. One of the most influential linguist nowadays, the unavoidable Noam Chomsky the founder of what is known as the transformational generative grammar advocates that the task of linguistics is to reconstruct the linguistic competence of native speakers: the implicit knowledge or ability speakers acquire and that enables them to speak and to understand utterances and sentences never encountered before.

Literary theory concerns the role of intention in the determination of literary meaning. The meaning of a work is not what the writer had in mind at some moment during the writing of his work, or what the writer thinks of the meaning of his work after he finished it, but rather, what he or she succeeded in embodying in the work. Literary works are values for the particular structures of words that they have put into circulation. Restricting the meaning of a work to what an author might have in mind remains a possible critical strategy. The meaning of a work is not what the author had in mind at some points, nor simply the property of the text or the reader's experience. Culler bears extra witness that:

> "Meaning is an inescapable notion because it is not something simple or simply determined. It is simultaneously an experience of a subject and a property of a text. It is both what we understand and what in the text we try to understand. Arguments about meaning are always possible, and in that sense meaning is undecided, always to be decided, subject to decisions which are never irrevocable". (Culler, 1997: 67)

To sum up all this, we can say that meaning is linked to the context and determined by it as the context is linked to the rules of language, the author's situation and his/her reader and any other thing that might be relevant. If the meaning is linked to the context, we must agree to say that the context is unlimited and boundless. We can conclude that

theory does not teach us what meaning is: how much the factors of intention, text, reader and context each contribute to a sum that is meaning. Theory dos not tell us whether poetry is a transcendent vocation or rhetorical trick or how of each. Theory, then, offers not a set of solutions but the prospect of further thought. It calls for commitment to the work of reading, of challenging presuppositions, of questioning the assumptions on which you proceed. It is an unbounded corpus of challenging and fascinating writings; it is also an ongoing project of thinking which does not end.

1.3.4.2 Criticism

The function of the literary critic is the evaluation of what has been written, in terms of the aesthetic principles applied to literature. Every separate art has its own standards, and the term literature is a broad one which embraces many distinct arts, such as those of poetry, of the drama, of fiction, of the essay, of biography, and so on. Although, all these use the same basic material, namely words arranged in significant ways, each is judged by its own canons of criticism, because each aims at different kinds of excellence. Literature is an art and the most complex of all and its values are least able of being diminished to rule and measure.

The way of critic is paved with difficulties. The most important difficulty comes from the fact that literature is a version of life, and accordingly it offers so many points of views which judgment might start, that let the critic incapable of encompassing them all. Consequently, evaluations are often conflictive. One critic may consider a feature worthy of consideration whereas another one may be indifferent to it or just hate it. There are no final judgments because all are relative, conditional and most of the time subjective. Judgment depends on the critic's personal knowledge and experience, and on his natural predilections and also on his ability and power to not be influenced by the literary work as a whole. There is permanent shift of taste from one generation to another. T.G. Williams (2000) explains:

> "It is a common place of literary history that the critics have failed, times without number, to acclaim as great literature works which have since become a priceless part of our heritage". (T.G. Williams, 2000: 254)

Very often, the critics and the public have a tendency to exaggerate and praise works which have become unreadable with a few years. It does not mean that it is not useful to criticize a literary work but rather to point that criticism is linked to a particular

time and place, as well as being by the subjectivity and outlook of the critic. Thus, when a critic gives the reader his own opinion, he is not supposed to give a final opinion nor establishing a set of values that may be universally binding. Yet, the critic will be assisting others to a fuller appreciation of the literary work by repeating from time to time the aesthetic principles which he considers appropriate to the literary work.

The literary critic is required to have qualities, primarily sensitivity, imagination, knowledge and judgment. He should be equipped with the just perception of the value-possibilities of the art and being able to judge how besides the intrinsic qualities of the literary work he is examining; he will come to realize these potentialities. Furthermore, a good critic should possess a strong historical sense for he may fall into the common error and attribute to a writer of the past opinions, judgments and feelings that belong to the critic's own period of time.

During the later part of the seventeenth century and the eighteenth, critics were trained in the classical tradition and they considered that it their task to encourage the artist to adapt himself to fixed canons and traditions, and to be assessed according to these standards and their conformity.

In modern times, criticism has a tendency to refuse such standards and their universal reliability, and to doubt their authority. The philosopher Kant in Jane Kneller (1986: 311) claims that beauty was a matter of taste, and that taste was subjective for beauty is not what is beautiful but rather what we like. A critic may see beauty in a piece of art, another critic may see none and they might both be right. T.G. Williams pinpoints:

"This kind of criticism resolved itself into "a record of personal adventures among masterpieces" and could easily degenerate into an outpouring of uncritical enthusiasms and aversions". (T.G. Williams, 2000: 259)

Nowadays, the ideal criticism has fixed historical basis: its purpose to understand deeply the meaning of works of art by relating them to their period within its spirit and circumstances. The study of background is very often linked to the artist's personality and a consideration to it, using all the resources of modern psychology for this can be very useful as far as this is used only in appropriate cases and not carried to excess. A great amount of literary criticism as much writing of any type, is temporary for there is a constant shift of taste from one generation to another.

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England has never had an institution similar to the French Academy, which, during its long history dating from 1630 has acquired the character of a "high court of letters" to paraphrase Mattew Arlond (1869). Its influence on the whole has been used in a way convenient to tradition. To it, in great amount, the interest must be attributed to the French people who preserved the purity of their language and the standards of literary taste which have been jealously kept. In England, the literary aesthetics has never been discussed this way; it has been left to the play of opinion.

The early critics of literary style wrote in Latin, the universal language of scholarship, they taught a method of criticism that could be applied to both the vernacular and the classics. They paved the way to modern writers and provided them with a large amount of raw literary material. English was able to develop its complete capacities only if one could go to school and be disciplined. The problem of vocabulary was a problem for a compromise had to be done in order to rely native Anglo-Saxon and its limited scope which affected by the Latinists.

Borrowings became a must, yet not all Latinisms could be assimilated. Consequently, English stylists were of a fastidious taste and nature and let nothing harm the genius of the language to be part of it and stay. English writers were obliged to learn and appreciate the value of the old rhetorical devices and the excellence of a literary work rely on the period of time in which it was created for this has something to do with the writer's personality.

Within the second half of the sixteenth century, winds of change blew and poetry was condemned by puritans and was considered as being immoral, became one the trendy acquirement.

Many writings emerged in order to defend poetry, to answer the detractors, and making positive affirmation that classified poetry as the supreme literary art and was given worthy place. The trend of commenting on the literature of the day had many followers which makes criticism under the spotlight and brought it out of the scholar's study into the market-place where the latest opinions of an author, a book, a poem or a play became the current coin of critics' conversation. English poetry and English drama grew up and reached a place no other literature in the world did. Criticism was no longer merely negative and defensive, but was beginning to be directed to the end of promoting appreciation.

The development of dramatic criticism ran roughly parallel with that of poetic criticism. Prior to this, the art of poetry had no adequate consideration and the same thing regarding drama within the earliest controversies whether or not stage- plays should be considered as "instrument of Satan to be used for the perversion of the people. Puritans were hostile to the theatre and managed to pass repressive laws. In 1572, players and actors and people of the artistic circle were considered as vagabonds and beggars, and yet in 1756, a license was given to build up the first permanent theatre which was erected outside the city of London.

Within the restoration of monarchy in England in 1660, manners and modes changed, consequently, techniques of criticism also changed. During the seventeenth century, France had become the guardian of artistic taste. Saintsbury (1904) writes in his History of Criticism:

> "France was the head manufactory in which Italian, classical and other ideas
> were torn up and remade into a sort of critical shoddy with which… Europe
> was rather too eager to clothe itself". (Saintsbury, 1904: 25)

French critics from Boileau to Bossuet had built up a system of abstract rules which claimed to be authoritative which respect to each several form of literary work, a poem or play being good or bad in virtue not of its intrinsic qualities, but of its fidelity to the nature of its kind.

John Dryden (1668) was the first notable exponent of the neo-classical school in England. His critical views and opinions are to be found in his prefaces, his essays, and his prologues. He brought the English drama close to the French tradition established by the famous names of that time like Molière, Corneille and Racine. As a critic, Dryden towers above all his predecessors in England. His independence of judgment, his refusal to condemn the writers, he insisted on imagination and his personal point of view concerning poetry as being men's delight that help literature reach its place and saved it from too complete a subjection to a code. Meanwhile, Dryden defended order was its promoter for he looked in the poets themselves for organic principles and paved the way to criticism and put it on the right way.

Addison (in S. Sree Kumar, 2017) was a great figure in the development of literary criticism. He brought literature with his attractive style and ideas to the coffee-houses and made of it the main theme of conversation out there. In a series of critical papers, he did

very important comments on three principles topics: wit and judgment, Milton and Paradise Lost, and the pleasures of the imagination. He considered that all good style in the art has an element of spontaneity, and that criticism is something more an account of goods and bads put by the standards. His commitment of good sense applied to literature and to the arts in general made of him a rational spirit.

Dr. Johnson (cited in R. L. Brett, 1944: 199) produced of the most important works of Criticism in the language. He was asked by London's booksellers to write a short biography of the English poets. He was such interested in the task given to him that his short biography grew into eleven volumes. Johnson as a critic disliked anything archaic. He did not like any writers except Shakespeare for whom he had a special esteem. He was at his best when dealing with those writers who wrote in a style congenial to him like Dryden, Addison and Pope. His comparative study of Dryden and Pope is a model of this kind of criticism.

Johnson is the master of the biographical-critical method. He had a strong memory that allowed him to enrich his writings with the literary gossip of the clubs and drawing-rooms he used to be fond of which provided with a great deal of anecdotes that made his work very entertaining reading. With him came the end of criticism which supported the great battle between the ancients and the modern trends.

The exponents of the modern school put objective standards and condemned the literary criticism that relied on subjective preferences. It was becoming recognized that aesthetic criticism should study not only the manifest qualities of a work of art, as for instance, the formal properties of a poem, its topic and so on, but also the artistic inspiration and the creative process that brought it into existence, and the creative response of the reader.

Romantic criticism may be found in Coleridge's lectures on Shakespeare (2016) which were strongly influenced by the new school of criticism which had grown up in Germany, under Lessing and Goethe.

He defended Shakespeare's leanings and answered his detractors by claiming for him an art which is superior to that based on the classical rules. He disagreed with the assertion that: "There neither is nor can be any essential difference between the language of prose and metrical composition". In another passage, he admits that: "*Poetry of the*

highest kind may exist without metre". We owe him his statement which says that poetry ought to be distinguished not from prose, but from science. He influenced English criticism for most of the nineteenth century and among them Hazlitt in John Bear (2007: 93) who acknowledged his indebtedness to him. Hazlitt's criticism was coherent and systematic, his output was considerable and his contribution constituted a broaden survey to literature.

Literary criticism during the Victorian Age is represented by Mattew Arlond in R. W Clement (1997: 192), one of the greatest figures in literature as a poet-critic. His first critical work was the preface to his volume of Poems, published in 1853. Soon after, he became Professor of Poetry at Oxford and wrote three important works: On Translating Homer, The Study of Celtic Literature, and Essays in Criticism. Arlond was mainly classical in outlook; he revived classical values in his criticism.

According to him, poetry is a criticism of life and literature is the best that has been thought and said in all ages. He was profoundly affected by the "malaise" felt in his time and could feel it through his poetry constantly. He believed that poetry was a precious means of healing and recovering. He claimed that everything that concerns poetry of high quality is between the reader and his sensibility.

One of the prominent literary critics of our century is the equivocal T.S. Eliot, whose volume The Use of Poetry and the Use of Criticism (1933) reviews the great English critics from Sidney to Arlond. He reacted strongly against the moods of the romantics and denied the romantics' tendency to make of poetry the expression of the unique personality and individual experience of the poet. He argues that the poet should go beyond it and express a far wider point than his own experience of life, that he should possess a historical sense.

Although Eliot was very faithful to traditions, he believed that poetry should not be mere imitation and refused to make of it imagery and situations that have become standardized. The objective of T.S. Eliot is not invoked by direct description. It is rather summoned to the memory by means of literary allusions, sometimes understood and yet very often learnt, rooted in the text as a tool of orientation to which the direction of current tendencies can be clarified and assessed.

We may conclude by saying that criticism is the act of analyzing and evaluating literary texts, films and images, cultural forms and phenomena, the varieties of criticism are various and numerous, they may extend at least as far back as Aristotle's Poetics.

1.4 Conclusion

Literature, when implemented in adequate ways of teaching in an EFL teaching provides a various range of possibilities when it comes to either historical, social or political texts, fiction or authentic language. It allows the learners to develop their skills linguistically, their discourse competence, their literary appreciation; it boosts their motivation and widens their vision of the world.

Literature teachers have to reconsider the teaching of literature in language teaching perspectives. Thus, language and linguistics do both need to move on for language is an issue of research for the linguist. Linguistics can bring a lot to the field of context, utterance and the analysis of language.

Both disciplines "literature and linguistics" are now in a condition to help each other and give valuable contributions to the language of literature for learners and teachers. Linguistics is a powerful tool that helps in interpreting decoding and understanding the language of literature. It is a spotlight on the language of literary works with all its possible interpretations.

Teaching and learning literature effectively must be among the most important resources to be deployed to prepare our learners for their overall lives in general and their carries in particular. It is becoming a more serious consideration and investigation so as to fulfill it efficiently. The teaching and learning of literature is an issue to be encouraged to allow the learners getting the best of language learning.

Chapter Two

Literature and Linguistics in an EFL Setting

CHAPTER TWO

LITERATURE AND LINGUISTICS IN AN EFL SETTING

Introduction

This chapter discusses the relationship between Literature and Linguistics in an EFL setting. Literature and language study are interrelated and they can be integrated into each other. In other words, one can safely advance that Literature and Linguistics are complementary rather than diverging branches which deal with language per se. Literature has often been considered as having no relation or assets with and for language learning, acquisition and development, in both the mother-tongue and foreign language teaching. This issue on Literature and language acquisition and learning has triggered of controversies and an everlasting debate nowadays.

Linguists and linguistic critics often raise the issue on the existence of a language which is proper to Literature? And if this is the case then what is meant by literary language? Anybody keen on literature and interested in its study would sustain that that these two questions are of paramount importance in Foreign Language Learning.

Literature is not a language variety. It can be explained that various varieties of language can be possibly mixed and accepted, such as deviations from nouns of lexis and grammar, whereas it is unacceptable if it occurs in legal documents. Linguistics is regarded as being a descriptive and explanatory science. It has the analytical tools and approaches to unveil interesting aspects of language use in what may be considered conventionally literary on non-literary contexts. It also helps students of literature to consider rationally some issues and to consider their proper presuppositions about literary language and the nature of literature itself. It can reveal whether a text, a line of poetry, a newspaper headline…etc. are worth being considered and appreciated.

2.1 The Relation between Linguistics and Literature

The issue on the relationship between Linguistics and Literature has always been controversial. The question that is often raised is whether Linguistics covers aspects of literary texts in terms of history, value, rhetoric, etc. Some scholars like Mac Cabe (1984) point at the lack of interest, one may say, of Modern Linguistics for literary texts. He writes:

> "Modern linguistics constituted itself by ignoring questions of history and value… where it is a question of the relation of written texts to speech and to other written texts; modern linguistics has little to say… linguistics does not address or questions… (but) the study of language and that of literature are inextricably intertwined … (what is needed is) rhetoric, discourse studies… intention and the context of utterance in the analysis of language".
> (Mac Cabe, 1984: 6)

Linguistics and Literature have been seeking for a status of independence and respectability all along the twentieth century, claiming their identity as being a discipline in its own rights. Linguistics and Literature are now going hand in hand, for their own reasons, so as to enlarge the interest and people's attention.

Paradoxically, the study of literary language has indirectly produced a better understanding of language use in general. Moreover, various areas of descriptive linguistics, cognitive linguistics and discourse analysis have contributed to language use, literature, its understanding and language use in general. Everyday language is part of literature and happened to be surprisingly literary. F.R. Leavis quotes-from Birch:

> "In major literary works we have the fullest use of language; literature is the supreme creative act of language".(F.R. Leavis in Birch, 1989: 44)

The language of literature is not fundamentally different from more ordinary language, but very much related to it. Learners of language want and have to direct their attention on form rather than taking on difficulty for its own sake.

2.2 Linguistic Creativity in Literature

Linguistic creativity is the ability to use language creatively and artistically to achieve stylistic effects to express personal views, emotions and thoughts. Exposing language on learners stimulates them and supports linguistic creativity in general. For instance, poetry communicates emotional states, expresses opinions and emphasises key

messages. When structural patterns in poetry are repeated, stylistic features become more pertinent for readers and the fact of being accustomed to them help them use sophisticated idiomatic expressions met while reading literary texts, such as expressing personal emotions artistically.

Besides the fact of enriching a great deal of vocabulary and this is the basic to be creative linguistically the metaphorical language of literary language such as poetry has the possibility to increase the learners' opportunities to learn and retain rich vocabulary and literary structures met through their readings because it is known that literary language is loaded with emotion and metaphorical language and figurative one that may enhance their learning.

When the learners are motivated to learn a second or a foreign language, they are more alike to acquire vocabulary. Confidence and enjoyment of learning increase their proficiency. The impact of exposure on literature generates creation of new forms of metaphorical and creative language and thinking. It enables them to challenge their attitudes towards language learning as well as their linguistic and non-linguistic creativity.

Corpus Linguistics shed light and gave quantitative and objective support of the change occurring in styles from more literate to more oral and colloquial (vernacular) styles in many literary genres. These views stand and contrast with literary experts according to whom linguistic creativity is the special preservation of the literary text.

Because literary texts make use of a large and varied range of styles, varieties and registers, they represent an opportunity to students of language to get the best of learning for the language of literature contains a wide range of language challenging to the language learner. Pope (2002) writes in this vein:

> "Creativity is therefore recognized to be something common as well as special, ordinary as well as extraordinary, collaborative as well as individual. These distinctions are important because creativity often gets loosely associated with notions of divine "creation from nothing" (ex nihilo) on the one hand, and stereotypes of individual "geniuses"- often male, sometimes mad- on the other. Re-creation is here offered as a crucial bridging term. It refers to the fact that in practice creation always involves making something new out of something old and something else out of what already is". (Pope, 2002: 196)

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Bakhtin (1981, 1986) expounds two major forces in language use and evolution, the centrifugal (originality, creativity) always in necessary tension with the centripetal (standardization, "correct" forms). We learn to use a language by "*ventriloquising*", creating our own "voices" as accents or inflections of pre-existing discourses in which we struggle to participate. Literature offers a privileged site in which we can observe and reflect on these processes.

The Formalists claimed literature was best at delivering. At the least, the "*deviance*" view of literary language, which opposes literary to ordinary language, needs to be revised or more carefully modulated, Carter (2004) argues:*"Creativity is an everyday demotic phenomenon. It is not a capacity of special people but a special capacity of all people"*.(2004: 84)

Linguistically speaking, the distinction between literary language and ordinary language is not distinct for *"literary language is surprisingly ordinary, as ordinary language is often surprisingly poetic"* (Carter, 1999: 23). It may seem paradoxicalbut all sides of life and what concerns it is part and parcel of literature.

Bakhtin (1986) charged the Russian Formalists with being unable to see the literariness of the novel because of its use of ordinary language. Their definition of literariness, based on poetry, required a narrow notion of (word-and sentence-based) formal linguistic creativity. Linguistics has a great influence on the textual investigation of literary texts for it has been traditionally taught across a variety of contexts. The value of literature is undeniable as being humanistic and it paves the way for the development of the individual, his ethics, his better understanding of others with wider general educational benefits in a given society.

Basically, literature is not different from any other linguistic performance from a qualitative point of view for it is an instance of the productive use of a limited number of linguistic structures in order to achieve communication. The main centre of the linguistic system is the same in different types of literature whether it is sophisticated or very informal according to period, genre and so on. Literature can draw on all possible styles to be genuine and gives a kind of life like.

Dealing with language but from the content point of view, literature can be regarded as the expression of a superficial subject matter as it is concerned with the story

of a novel, or a plot of a drama or a play relating the events and describing scenes and characters. The reader, as a learner starts to grasp the events and the characters and at that moment, literature symbolizes the author's vision of the events he/she relates in the story, drama or play with his/her personal world view and just at that moment, the reader is confronted with the meaning or the theme of the literary work.

Within literature, language may be regarded from a linguistic scope as being a system of structure, a language in a specific stylistic variety carrying an expression of superficial subject matter with the symbolization of the author's vision.

Literature provides instances of language structure in use which enables the language learner to acquire the basis for instruction and practice in the language skills especially reading comprehension together with various grammatical forms and functions and their explanation, exercises and drills; all of which allow the learner to transfer the linguistic structures to his/her active repertoire. Literature now becomes a vehicle for the learning of differences between language varieties. At a more advanced level, the literary work of a regional writer may provide access to a local dialect, or classical works maybe studied for the light they shed on an earlier state of linguistic development. The language learner will have the ability to acquire knowledge of what is considered to be the core of the language and all what constitutes the stylistic varieties of the language.

2.2.1 Criteria for Selecting Texts for Foreign Language Learners

From a linguistic point of view, literature gathers all the suitable criteria and structures for an appropriate learning. When the foreign language learner is at an early level of instruction, reading texts enables him/her to construct a linguistic competence. Texts should be administered at an appropriate level of difficulty so that the learners are provided with repeated instances of structures they need to internalize. When the texts selected are sophisticated or literarily complicated at a more advanced level, they have a task to achieve. Some texts in particular are to be estimated by the general difficulty of the language in relation to the learners' linguistic competence according to their past experience.

It is preferable to avoid literary texts that use archaic structures and complex literary texts. The general difficulty of the language has to be in relation with the learners'

linguistic competence and on the basis of intuition or past experience. C.J. Brumfit and R.A. Carter (1986) conclude:

> "A reliable method of grading texts, perhaps using Cloze texts, would be welcome the linguistic structures are, of course, the gateway or barrier to other levels, and it is fruitless to expect pupils to appropriate literary works for which they are not linguistically ready. The ideal literature syllabus might be envisaged as offering the possibility of a two-fold progression, first in terms of linguistic difficulty (and perhaps style), and second terms of the perspective taken, so that pupils can advance from a concentration on subject matter in their early reading (with a corresponding emphasis on "reporting" and "recording" in their productive work), towards a gradually deepening concentration on underlying theme (with a corresponding increase in generalizing and theorizing in their productive work". (C.J. Brumfit and R.A. Carter, 1986: 181)

The choice of literary texts should not be made because they are appropriate stylistically like avoiding unsuitable varieties negatively and suitable ones positively. Learners who want to achieve a functional linguistic competence will probably avoid being concerned with archaic or literary texts with highly formal varieties. They are keener on a style selection that can link them with everyday language. Some learners prefer a wide range of styles from different levels of formality and various historical periods. The literary texts should gather the criteria of the world created in the work and interest the learners without neglecting the fact that they should have adequate knowledge of the cultural background to be able to appreciate it. Some features which are present in literary work are common to the majority or most European cultures and in some cases; they create an adequate background of appreciation to different historical periods.

But for foreign learners, these cultural and historical specific features must be known for a better apprehension and appreciation of the text. It allows the reader to enter the world with no cultural barriers. Yet, foreign learners and the domain of experience of the book do not meet at the level of surface subject matter but at the level of underlying theme. When a group of learners is asked about the relevance of work, it is essential to know how far the group will investigate the underlying meaning. If they stick to the subject matter, they will need a literary work in which they can identify themselves, in which they will be able to make contact at that level.

If they approach the literary work at a deeper level and reveal the underlying theme, the subject matter may become less relevant or crucial than the way they see life and consider the human nature that it embodies. Learners will possibly find great involvement and pertinence in a literary work whose events and characters look far from them, like a classical work of drama written in previous centuries. However, foreign learners should be linguistically, intellectually and emotionally ready in order to guaranty the comprehension and the penetration to the underlying level at which this relevance is to be found.

A literary work may be meaningfully studied because of the place it occupies in literary history or within a literary or intellectual movement, learners are thus obliged to possess a wide identification of literary experience, taking into consideration the work individually and also in the context it occurred in.

The different criteria may differ from one learner to another. Language and stylistic factors may be decisive because they may be obstacles to approach and read extensively unless they are obliged to do it for reasons of language and subject matter. Others will find in the richness and suitability of underlying theme a real delight. Sometimes, learners are frustrated because they find some themes very interesting but the difficulty they face in the style becomes very impertinent and challenging. If their linguistic and intellectual experience is wide enough, they will cope with an unlimited set of literary works and be able to select texts for reasons with no link of the works selected.

The study of literature sets the stage to various attentions and points of view. It is urgent and primordial to discuss the role of the study of literature can bring to learners in general and foreign language learners in particular for all what they require and select the appropriate methods, approaches and texts according to all criteria relevant to the learners in the LMD context and adopted them.

2.2.2 Reading in a Foreign Language and the Teaching of Literature

It is very important to consider the relation between reading in a foreign language and the teaching of literature. It is an issue that has not been taken into consideration even though the two have always been related. During the last decades, many approaches to language teaching for example (Widdowson, 1978; Brumfit and Johnson, 1979) have ignored literature teaching and put it aside. Yet, the recognition of the difficulties of

communicative syllabuses increased within the eighties, which led to a more cautious approach dealing with the teaching of literature.

Literature has gained in interest because it provides its learners with a convenient source of content for a course in a foreign language, and its reading is a rich and widely-appealing source of material. Literature can be considered as being the most autonomous and individual ability in language acquisition. Besides, it is one of three areas on which a foreign language content syllabus could be based (the two are linguistics and civilization).Culler (1975) writes:

"… Anyone wholly unacquainted with literature and unfamiliar with the conventions by which fictions are read, would… be quite baffled if presented with a poem. His knowledge of the language would enable him to understand phrases and sentences, but he would not know quite literally, what to make of this strange concatenation of phrases. He would be unable to read it as literature… because he lacks the complex "literary competence" which enables others to proceed. He has not internalized the "grammar" of literature which would permit him to convert linguistic sequences into literary structures and meanings". (Culler, 1975: 114)

A genuine literature syllabus will not contain literary texts for the sake of using them for advanced language purposes, but it will try to develop or spread the literary competence beyond. To make this possible and available for unexperienced readers, we should clarify a concept simple enough to be used in classroom.

We all agree that there is no final reading of a literary text because the meaning is always negotiated between the reader and the writer. When the codes operated are misunderstood, they will not be solely linguistics. The codes vary in complexity and accessibility. Most literary works are accessible in relation to plot, events, relationship between characters but this is not always true. Sometimes, some writers insist on creating confusion, operating ambiguity which leads to falsify the reader's expectations. They operate on texts so as to anchor the reader and keep him/her hooked to the literary works proposed.

Sometimes, some political theories for example demand sophistication of response in terms of outside understanding. We should consider literature as being an activity which is not standing apart from the general cognitive development of the student for the teaching of literature does not simply involve the ordinary reading skills. We can be a very good

reader and ignore the literary conventions associated with a particular culture. C.J. Brumfit and R.A. Carter (1986) write:

> "None the less, language use requires recognition of the density of allusion that humanity is capable of and that any language exploits". (C.J. Brumfit and R.A. Carter, 1986: 186)

Teachers of literature should develop the literary awareness which exists in every learner and make him/her use language at all, sensitizing him/her to the conventions of the literary tradition. Yet, this task is very demanding especially for foreign learners.

The ideal reader will exploit the understanding of language. Besides, he will respond to the aesthetic side of the literary work, he will be responsive to the educational and cultural context. Actually, foreign language literatures make reading difficult since it is impossible to do without linguistic obstacles and cultural interferences for it depends on the basic needs of the learner's literary competence.

A good reading of foreign language literature is not basically to understand the language of the literary work, but what this work signifies and not the ability to translate it exactly. Consequently, any literary work is a piece of discourse which offer the foreign language reader the possibility to discuss.

Reading literature in a foreign language requires various reading strategies. It enables the reader to generalize from a piece of reading to the other aspects of the literary tradition or to personal or social significant outside literature. To make this possible, we as teachers must assist students to develop their abilities and expose them to literature not only to provide them with items of knowledge but use it in order to understand the notion of convention and tradition by reading literary texts for pedagogical purposes.

By exposing students to literary texts allows them to perceive and explore relationships between literary texts and ordinary life. This exposure will develop and increase the familiarity of literature, by grading the complexity of the texts used.

To read foreign language literatures must be consistent by varying the level of complexity and sophistication of the literary texts and minding the criteria for the selection of the reading literary work between linguistic and literature. Brumfit and Carter (1986) add:

"Language level alone is not an appropriate criterion. And furthermore, the work in the foreign language, if it is to be truly literary work, must be regarded as an extension of capacities already developed, at least partially, in mother-tongue literary work, but these capacities will be refined through contact with literature from a foreign culture". (Brumfit and Carter, 1986: 189)

Teachers of literature should take into consideration the literary texts and their complexity because it is more than the simple knowledge of the language. The criteria for the selection of the literary texts must do more than simply exercise reading in the target language. Brumfit and Carter opine:

"Literary texts, if used in relation to a serious view of extending literary competence, will provide a particularly suitable based from which motivated language activity can develop". (Ibid: 190)

When the foreign language literatures are consistent, students can work at different levels of sophistication in relation with their previous experience of literature, their understanding of literary texts is in relation with their linguistic skills. Reading in a foreign language is about abilities, not knowledge for these abilities are intensely linked together. Yet, sometimes some texts may be more demanded than others even though they may not be that interesting to be studied. Some learners are keen on reading Dickens or Shakespeare to overcome difficulties that may seem significant according to other criteria.

Reading should be an integrated process and not simply reading in the target language. Literary texts, if used in relation to an adequate view of extending literary competence, will surely provide a particularly suitable base from which motivated language activity can develop. Consequently, the literature teacher should propose his/her readers texts which can be discussed in such a way that the events, characters or they plot in the imagery world of the book are intimately linked within the personal needs of the learners as they will try to understand and identity themselves in order to understand the human situation. Brumfit and Carter observe:

"The choice of books made by teachers, therefore, will reflect on profound and serious issues, and will draw upon the widely recognized tradition of "serious" literature". (Ibid: 33)

In countries where English is less spoken or is considered as a foreign language, learners who choose read for a BA in English for instance must study a great deal of

literature. However, their language ability is often not good enough to come to this end. This is often the case of students doing a BA in English in Algeria.

The worse of what has been said on literature in general, is that whether in the mother tongue or in foreign languages, literature is out of reach to many people. Consequently, the use of simple and authentic literary texts is prevalent in the study of other foreign languages and literature. We should take it for granted that original works of English literature are not accessible to foreign learners of English at the start of their course. For the foreign reader, a literary text is often linguistically tough and some texts are culturally misunderstood. Sometimes, when the foreign reader is highly motivated, he/she can tackle a famous writer's work, depending on age, the educational level and maturity.

Teachers should ask themselves questions like "Are we choosing the suitable literary texts for the learners, at the appropriate step of their learning programme?" or "Have we discovered the correct method to teach the correct books?"

In English language teaching, especially when English is taught as a foreign language, simplified versions of famous works of literature are proposed to learners; from abridgments of Shakespeare through many kinds of stories to summarizes novels within the same aim and scope.

But is this simplified literature considered as literature? Reading in a foreign language has to be motivational. When the literary work is written with a simple vocabulary it enables the reader to read and enjoy the story which is as exciting as the original one. Yet, simplified literature is most of the time not considered as literature for it is different in quality.

The main consequence of simplification of literary texts is loss. The original story is shortened, the events cut, the vocabulary is limited and the use of structures controlled, sometimes, any unusual use of language like idiomatic expressions, colloquialisms, metaphors… are erased and any ambiguity resolved letting no opportunity for foreign readers to use their imagination to appreciate these key facts in the same way the nature speakers do in reading the original literary work. Yet, the aim of simplifying the best literary books written in the English language is to enable thousands of readers to enjoy without great difficulty, to equip themselves, to understand and appreciate any work written in English.

To do so, the reader is supposed to know at least more than 2000 words in order to be able to tolerate and resolve uncertainty. When we read in a foreign language, too simplified versions of great literary books can demotivate the reader for the works will lack all the linguistic, emotional and aesthetic qualities that characterize real literature.

The widening of English literature including literature in English has opened a new, promising route to literary understanding. It is also worth considering the use of translations into English of foreign works of literature, even perhaps from the learner's mother tongue, as familiarity to read a whole, real book in English. Children will often spontaneously pick on a story they already know in their own language. When choosing an English book to read, because they know they will enjoy responding to a favourite story in a different linguistic form. They have discovered their own kind of simple text: a familiar story in a strange language. The English reading work translated into other languages has really helped to a complete understanding and appreciation and encourages them to read English literature in their own language.

In the early stages of developing reading skills, teachers propose simple texts to their students. Widdowson (1979) advises an emphasis on non-fiction "simple accounts" rather than simplified versions of well-known literature. In the middle stage, it is advisable to expose learners on lighter works of fiction and abridged classics of famous literary works to study in class in order to prepare them for reading and studying in class. This enables the readers of foreign language to be familiar with literature and have a literary like behaviour for by reducing the length and simplifying the complexity of versions of standard literary texts, taking into consideration the authenticity as a criterion for choice of reading material.

In many parts of Europe, there has been a tradition to study short as examples of good literature. Stories are less discouraging than novels by their shortness and even easier than poetry because they are in a prose form. We can take as an example Animal Farm which may lie between brevity and simplicity with requiring content. The comparative linguistic simplicity of this text allows the learner to respond to it as an authentic work of literature not as reading enigma. Brumfit and Carter (1986) explain:

> "The success of certain authentic texts in developing fluency and confidence
> in reading would seem to depend on a natural reduction of factors that can
> obscure or confuse, remarkably similar to the "artificial" criteria for writing

simplified Readers. Whether selected or constructed, simple texts may be the most appropriate means to the desired end of reading a wide range of more advanced material". (Brumfit and Carter, 1986: 215)

A big deal simple text within a language richer in vocabulary would be suitable material for developing reading skills in general, and greasing the wheels to genuine works of literature in particular. Reading in a foreign language cannot happen without exposing the readers to an artificial restricted language use.

Yet, we should not abuse the use of simplified versions of literary texts so as not to create a worse situation which is to desperately rely on a dictionary at all times. Some kind of simple text is the appropriate sample of reading material in the early steps of reading in foreign language, for grading has to be progressive as the course proceeds and this is very important. Yet, the vision of simplification and reducing famous literary works has to be done subtly and sophisticatedly in order not only to build up our students' fluency and confidence in understanding written English, but also wish to lead them to an enjoyment, tasting and appreciation of English literature, widely conceived.

2.2.3 Reading Literature and Literary Competence

The question raised is why we choose to read a given work of literature and not another. The answer is quite complex. Language used and the style of a writer's literary work has to do with the choice on one hand, the readers and critics in some significant influential journals and educational institutions assign the work and give it the rank of a novel or a drama on the other. How this work is read and how the readers decide to read it matters much more than how it is called. In fact, there exists many works that are studied or read as literary works even though they do not fit the standard criteria of novel, poem or play. Brumfit and Carter (1986: 16) stress:"I*n fact, one working definition of literature is that we read something as literature when we forgo the need to assign it a function"*. Reading involves choices and preferences and has nothing to do with rather one writer is better than another. They (Ibid 16) add: *"To decide in favour of one writer or one work rather than another is generally assumed to involve the exercise of "taste""*.

Many people see the literary education as inculcating in students a kind of sensitivity to literature that enables them to discriminate between the good and the bad.

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For students and readers from different cultures, we should pay attention to the selection of material which represents different traditions, especially for the teacher working in a context of English as a Foreign Language and Literature.

Different cultures will value different things for readers from foreign cultures, consequently, literature teachers have to sensitize their students, developing in them the necessary literary competence so as to be sensitive to the types of styles, forms, conventions, symbolization, etc. that writers transmit in the western European literary tradition and to assume their readers to be familiar with it and respond to it accordingly.

Thus, there are strategies of reading literature that form a device of a culture definite set of rules and means that have to be taught so as to develop the literary competence for both students of a foreign literature, and native-speaker too, because competence is an important union of linguistic, socio-cultural, historical, and semiotic awareness. Do all cultures associate the same symbols with the same life important events? This should not be taken for granted for it is not easily transferable.

Not all students share the same symbolic associations and may find some literary works difficult to understand and appreciate. Literature like spoken discourse exchanges contains standard expectations as a communicative act that forms an important element that links the channel of communication between the writer and the reader and it is the role of the teacher of literature to help students to acquire the indispensable literary competence.

It would be impossible to think of literature without thinking seriously about reading. Reading literature is not the same for all in all contexts as Bennett (1990: 216) perceives it: *"Literary reading as responding to a culturally constituted text as a culturally constituted reader"*. Geoff Hall (2005) sets that:

> "Literariness lies in mode of reading adopted, what is looked for and how meanings are produced in interaction with a text, as much as in any linguistic features". (Geoff Hall, 2005: 98)

He further adds:

> "The key idea of reader response as an approach is that the reader is central to meaning construction, and that different readers read differently. Reading is therefore best seen not as a narrowly decontextualized psycholinguistic process, but as events and practices in which the identities and conditions,

previous experience and future hopes of readers contribute importantly to processes of active meaning construction from text. Readers are social beings as well as individuals. Without a reader, this view emphasises, a text can only exist virtually, as unrealised meaning potential". (Ibid: 98)

Reading differs from one reader to another for different readers respond differently to the same piece of reading. Bennett (1995: 135) writes: *"Those who can read texts do not all read them in the same fashion"*. The competent literary reader should be able to recognize quality writing without needing any supporting contextual information.

Some readers of literature may face some difficulties such as relative lack of experience of life and the lack of literature reading experience such as basic reading comprehension skills. They tend to read what they expect to read and react to it according to their feelings because they give up on texts they are unable to understand and just produce wild interpretations for their reading follow received opinions of value.

They are reluctant to analyse literary meaning too closely as imagery figurative speech. The literary reading should be an occupation that absorbs the reader personally and intensely with pleasure going hand in hand with the teacher's aspirations. Geoff Hall (2005: 89) depicts: *"Readers produce meanings; texts do not read themselves"*. Thus, readers have to develop confidence in their own responses by developing special skills and abilities distinctive to literature. To do this, they will be able to assimilate the best of it.

Culler explained that we learn to read in different ways while reading literature; whereas Chomsky an analogy suggested that literary competence could be defined as what is learnt through a literary education, beyond specific knowledge gained of periods, authors, genres and movements. Rosenblatt says about the literary event:

"The special meaning, 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, presents 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 response to the peculiar contribution of the text". (Rosenblatt, 1938: 30)

Literary reading is generally considered by researchers as an interaction between the reader and the literary text. Even though literary texts are typically difficult or

demanding, some readers think that meanings are not easy to extract and that literary texts are known to be ambiguous within a pleasurable unreality. However, readers have learnt to find and value these qualities in literary texts and teachers have trained taught them how to look for them and appreciate. Isser (1974) insisted that the process of literary reading is regulated by the text. He suggested that a text constructs a position for the reader from which it can be best read and appreciated. We may compare it to the way we tune ourselves to other speakers in a conversation in order to optimise an effective communication. Only at that moment, literary reading becomes a mission for the implied reader. Isser (1974) states:

> "Whenever the reader bridges the gaps, communication begins. The gaps function as a kind of pivot on which the whole text-reader relationship revolves. Hence the structured blanks of the text stimulate the process of ideation to be performed by the reader on terms set by the text". (Isser, 1978: 169)

> Geoff Hall (2005) defines the reader in the following terms:

> "The reader is paramount, but context rather than intrinsic textual or linguistic features produces meaning. No reader, no poem in short". (Geoff Hall, 2005: 108)

While reading, we are involved by thought as well as language because as readers, what we are able to bring to a text maybe as important as the reading text itself. Thus, successful literary reading requires more extensive and elaborate inferential activities and deployment of personal experience and background knowledge.

We have to agree that prior knowledge, experience and viewpoint visibly affect comprehension of any literary text, especially with less fluent foreign language readers whose language proficiency weaknesses is a barrier for the reading processes. Literary reading requires working memory, focusing and attention more than any other kinds of reading because readers are getting themselves ready to go beyond the difficulties and overcome the boundaries of their world knowledge so as to get to a consistent understanding of the literary text. Readers of literary texts have learned through experience to expect ambiguities and difficulties, and that the purpose of the literary text will not be clear right away. Consequently, many readers report mainly negative memories on their experience of being obliged to read literature in school.

Yet, at least some readers still feel pleasure in reading poetry, stories or other literature and that sometimes they return to repeated reading of the same text for the pleasure it brings. It is, indeed, the role of the teacher to focus on the transaction between the literary work to be read and the students, to expose them introduce and use different literary genre in order to enrich their experience to enable them comprehend verbal ambiguities and being able to predict how a story will turn out.

The reader will be able to read, evaluate the writer's point of view and enjoy the power of creating texts. He or she will increase his/her knowledge and develop vocabulary because when the language knowledge is insufficient, the reading performance is poor. As a result, readers are less fluent and are occasionally beaten by word problems. Reading generally improves with practice and makes the comprehension ability possible. There is a great difference between reading in your one's own language and reading in a foreign language.

Foreign language reading requires more efforts even for relatively advanced readers. Thus, Nation (1997) dictates careful choice of texts and preparation for extensive reading. Readers may fail to comprehend a literary text if many factors such as age, relative lack of world experience and literary experience are not taken into consideration. Sometimes, when texts are too complex or written with cultural differences or in a non-standard language, readers have a tendency to dislike and miscomprehend. Yet, teachers have to help readers negotiate the meaning of language issues because literature reading is an appropriate way to learn a language especially for experienced readers with a sociolinguistic knowledge.

We should not neglect the factor of culture as a very important hindrance to comprehend, much more than linguistic factors for it can be an issue for the foreign language reader. Sometimes, foreign readers may overcome the linguistic competencies of literary text but still remain unfamiliar within the cultural misunderstanding because they are not shared. Spolsky (1989: 179) suggests: "*We have to teach our students to understand and tolerate other cultures, without feeling the need to justify or agree with them all...*".

Different culture and literature of languages should not be a hindrance in order to process both linguistically and culturally and a pretext for not using such texts at all. It is the role of the teacher to expose his/her learners on others viewpoints and teach them how

to appreciate others and that literature is an open window on the world as a support and a facilitator for a life journey. To read literature of various cultural and societies widens the readers' horizon and enables them to understand more the others' world.

2.2.4   Teaching Strategies of Literature to Foreign Students

Various teaching strategies of studying a literary text are proposed, it depends on the teacher to adopt the most appropriate. These strategies are used in order to make the reading process assisted; they are used for sake that they enable assisting the preliminary or re-literary process of understanding and appreciating the requested literary text. Yet, sometimes a text may require various strategies and it is the role of the teacher to go beyond. Carter probes:

> "I consider important preliminary activities to reading literature. Although the study skills I discuss are language based, I am not claiming that understanding the language is the same as understanding the literature... This can contribute much to the development of literary competence". (Carter, 1986: 110)

Prediction is a language teaching strategy that requires a careful preparation before a story is read in class. We can choose a short story and try to stop reading at the key points trying to draw out prediction of how the story is going to develop.

a- The title of the story can be removed and, after the story is being read, the students can be asked of what could be the title of story.

b- The students are invited to read the first chapter of the story proposed by the teacher and asked to predict on the basis of the data collected and try to say what the story is going to be about. This activity can be a very important step to motivate the readers in order to open their perspective to elucidate the plot of the whole story.

c- The readers are asked about the narrator, whether he is implied in the story, interpret some cut off of passages and try to anticipate.

d- The end of the story can be a very important step to discuss the details, the development of the plot and how the story finishes, if such an end was expected by the readers.

Prediction increases the readers' involvement and their desire of seeing their own expectations about the story fulfilled or contravened. Its exercises allow particularly

working in pairs or small groups and justifying their own individual experiences of human behaviour. Such activities can be a basis for stimulating and motivating the readers to discuss and improve their oral skill.

As a language teaching strategy, prediction is not appropriate to all kinds of literary texts. Ronald Carter (1986: 112) argues: *"It must be said that prediction activities should be used sparingly. Not all texts lend themselves to this kind of macro-stylistic work"*. Yet, it allows gaps to be filled by the reading and oblige the readers to predict when the literary text is built with a strong plot.

Close procedure is another language teaching strategy that looks like prediction in certain way. The focus is on isolated words or sequencers of words rather than passages of a reading text. There is also an inevitable concentration on micro-stylistic effects which can of a subtle and complex kind in some stories. Attention need to be taken by teachers applying this strategy. They have to be careful to the number of words deleted, to the relative multivalence of the chosen items and the linguistic competence. Such practice allows a greater degree of predictability.

The lexical prediction may be practised during the reading of the literary text or it has been read. It can be also done after a discussion between the readers. The teacher should assist the readers either by giving the first letter of the deleted words or supply a list of words from which students are asked to choose between them. Such activity requires close reading of the story. The readers are involved with the text as well as to the kind of oral language practice which are not acquired by the only exposure with their teacher.

As a language teaching strategy, summary focuses the attention on the entire meaning of the reading text and students are asked to make summaries of it. The teacher should be careful to the risk of paraphrasing and enables his/her students to make the summary as a device of their personal process of interpretation of the reading text.

a- The teacher imposes a word limit and makes of this activity a very useful linguistic and a lexical re-shaping one. The teacher can do much to adopt integrated language and literature work.

b- By limiting the number of words in a summary, the teacher makes of this activity an enforcement for the selection of what is significant for it should

include the most important points of the literary text proposed. Students learn that even a summary of what happens is in one sense an interpretation act.

c- By doing a summary, students realize that it is not a reason for valuing the reading of short stories, they will be able to make the difference between plot and theme and evaluate the role of the plot in a story, that the title of a book is in itself a summary. Summarizing a story means that the focus is on how it is narrated besides what is narrated. Questions can be generated about the structure and shape of narrative. By this activity, we set the stage to an introduction of the kind of linguistic model for narrative structure. Combining a linguistic and a literary exercise invites students to do a comparison and criticize alternative summaries.

Another language teaching strategy is proposed which is debating contrasting viewpoints. This method is advised when the literary text proposed for reading is rather an open text which is inexplicit in its meanings so that it allows the readers to be questioned and debate contrasting points of views.

It is a small group-based activity which allows its members to defend each other's propositions, ideas and points of view. Other groups' members listen and try to provide counter-examples. This activity may be proposed to the whole class or just a part of it. The rest can be assigned the task of judging and then voting for which propositions they consider to have been most persuasively argued. It is an exercise which can be considered as a stimulus to oral language that allows students to expose their personal points of view orally.

Guided re-writing is a language teaching strategy that is commonly employed. It is aimed at helping students to recognize the broader discoursive patterns of texts and the styles appropriate to them and helps them involving them in re-writing the literary text, students are stimulated to produce pieces of discourse like describing a set of instruction re-writing it or turning a lecture transcript into academic prose. The purpose of this strategy is to make students practise at expressing intents within contexts, within clear information because it can be much less easy but it can be very productive to focus re-writing exercises at the beginning of texts, since it is here that the kind of information conveyed enables the readers and has most impact on them. Because the fact of re-writing

allows them go into another style and explore the connections between styles and meanings.

2.2.5 Perspectives on Literature and Language Teaching

Literature is not different from any other linguistic performance at a qualitative level. It is an opportunity of the productive use of linguistic structures so as to fulfil communication. The linguistic system has the same core as literature for it is used in oral or spoken communication or for written works of literature. When it comes to the stylistic variety, the differences start to appear. Taking apart the literary style which differs according to period, genre, gender from this styles of everyday usage, literature can provide us with all the possible styles from the most sophisticated to the most informal one in order to confront us with a genuine representation of life.

The first level of literature is an instance of the productive use of language. The second level makes the literary styles under the spotlight. When it comes to content, the third level of literature is very superficial as it describes scenes of the story of the novel or the plot of the drama. The fourth level of literature is researched when the reader starts to go deeper, and tries to grasp the events and much more about the characters, and understands the way the author has arranged the events according to his/her vision to the world, which makes the reader face to face with the theme of the literary works.

These four levels of literature may be considered within a literary work and stated in linguistic terms: language as a system of structures, language in a specific stylistic variety, language as the expression of superficial subject matter, and language according to the author's vision and the way he symbolises it. These four levels help the reader to see the literary work taking into consideration a fifth level which refers to the time and place of it that it is linked with the author's history and the time the literary work was produced.

Not much could be said about the first perspective as it pretends that literature provides the reader with instances of language structures in use. These instructions form the basis for practice in the language skills such as reading comprehension, besides a great deal of various grammatical analysis and explanation. The teacher may add exercises and drills in order to convey linguistic structures to learner's repertoire.

The second perspective becomes pertinent later after the first, when the learners reach the stylistic variation and become capable of sensitivity. Nowadays, literature allows the learning of language varieties and the differences between them.

When it comes to text and purpose, it means the introduction to the formal written register or to a variety of styles that may be exploited alternatively. When the readers reach a more advanced level, they can have access to local dialect by a literary work of a regional author or classical literary works and their linguistic development. This may be possible when the students have acquired enough knowledge to distinguish the stylistic varieties of the language.

The third perspective deals with the linguistic content of the work such as structures and style in language. Literature helps with the choice of subject matter, it episodes, situation and the personality of the characters created by the literary work. The main obstacle of language teaching in the classroom is the creation of a genuine situation for language especially when teaching foreign students with no native speakersituations which produce natural language. C.J. Brumfit and R.A. Carter explain:

> "In case of literature, language creates its own context. The actual situation of the reader becomes immaterial as he or she takes on what D.W. Harding calls "The role of onlooker", looking on at the events created by language. These events create, in their own, a context of situation for the language of the book and enable it to transcend the artificial classroom situation. Harding compares literature to make believe and gossip, because all three are ways of representing experience to oneself and others, ways in which we "look on at" events which are not physically present. There are three corresponding ways in which language teaching attempts to compensate for absence of real events: by talking or "gossiping" about them; by using reading material or "literature" to represent them". (C.J. Brumfit and R.A. Carter, 1986: 179)

Indeed, literature is among the various means that allows the access to the foreign culture. The fourth perspective is not achieved unless the three previous levels have been mastered. It is only then that it may be enjoyed and appreciated for it goes beyond language or plot so as to enter the author's vision or underlying theme. The three levels are structured to serve the fourth.

When we finally arrive to the fifth perspective, readers make a step outside the literary work and place it in its context as part of literary history. They will join this

perspective with the previous ones by relating features at different levels to linguistic, social or intellectual development of the foreign culture. The five perspectives help teachers to select the appropriate literary texts for learners and objectives for literature which is considered as linguistic structures provides the criterion of structural suitability.

In his phenomenological approach to literature Wolfgang Isser, believes that emphasis must be laid on the fact that in the consideration of any literary work, (1993: 212) and mentions that: *"One must take into account not only the actual text but also, and in equal measure, the action involved in responding to the text"*. Hence he believes:

> "The literary text has two poles which we might call the artistic, and the aesthetic: the artistic refers to the text created by the author, and the aesthetic to the realization accomplished by the reader". (Ibid: 212)

He advises the critics in the following words:

> "A literary text must, therefore be conceived in such a way that it will engage the reader's imagination in the task of working things out for himself, for reading is only a pleasure when it is active and creative". (Ibid: 213)

2.2.6 Literature and Culture in an EFL Setting

It is approved that any language has a context, a society and a culture. The relation is complicated. To speak a language implies to have access to its culture. It is through language that an individual is identified as a member of a community, of a culture. Researchers have always maintained that culture is unseparable from learning a foreign language. Abdul Aziz submits:

> "Culture is more than a component in foreign language learning because vocabulary and language expressions derive their meaning from cultural contexts of which the language learner needs to be fully aware". (Abdul Aziz, 2011: 126)

Kramch (1998: 3) believes that language is connected to culture through three major complex ways.

Firstly, 'language expresses cultural reality", because it enables its users to express facts, opinions, beliefs and convictions that can only be grasped when shared with a special cultural context.

Secondly, "language embodies cultural reality", since it is a system that is intrinsically inventive, giving the possibility to people to use it in various ways, such as reading texts, writing messages, speaking on the phone, or via social medias launching face to face conversations, etc. Besides, using language through one way of communicating of information gives the opportunity to deal with a various range of meanings. Of course, this depends on the speaker's accent, tone, pitch, style etc., which are meaningful to the members of the same community.

Thirdly, "language symbolizes cultural reality", because it represents one's identity. Language mirrors culture and allows its users to identify and acquire facets of the culture they carry. Limbach clearly explains it putting it this way:

> "If I would like to generate enthusiasm for the culture of my country, then I must encourage people in other countries to speak my language. The language is always the first tool, as it were, when introducing others to specific cultural achievements." (Limbach, 2002: 25)

Culture embodies many features, basically people' way of life which is a paramount constituent that should be integrated into foreign language teaching classes in order to achieve the social aim of language. It is very essential that the learners of the target foreign language grow with an awareness of the visible and invisible characteristics of the target culture. Paige et al (2003) define culture as follows:

> "Culture learning is the process of acquiring the culture-specific and culture-general knowledge, skills and attitudes required for effective communication and interaction with individuals from other cultures. It is a dynamic, developmental, and ongoing process which engages the learner cognitively, behaviourally and effectively". (Paige et al, 2003: 174)

Learning a culture is part and parcel of learning a foreign language especially is our global and changeable society. The various social classes within the foreign society and the cultural meaning of people's ways of speaking, so that they can operate the right way as foreign language learners. Barnet (1991) questions:

> "Why can't we approach literature, culture and language as naturally intertwined? If we do not integrate civilization, literature and language in a concerted way, we will get only a veneer of language, literary or cultural appreciation". (Barnet, 1991: 131)

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Literature was an opportunity to be taught so as to offer a privileged and prestigious access to distinct cultures and languages. Literature as culture and language learning is a kind of a challenging cultural and linguistic negotiation.

Paradoxically, the study of literary language has indirectly provoked a better understanding of language and language use as a whole. Language used in literature is in many ways central to understanding language and language use in general. F.R. Leavis, quoted in Birch (1989: 44, 51):*"In major literary works we have the fullest use of language",* literature is "the supreme creative act of language". Bakhtin (1981) adds:

> "Language is not a neutral medium that passes freely and easily into the
> private property of the speaker's intentions; it is populated-over populated
> with the intentions of others. Expropriating it, forcing it to submit to one's
> own intentions and accounts, it is difficult and complicated process".
> (Bakhtin, 1981: 294)

Language and literature are essentially inherently creative and figurative. Language holds cultural identities, beliefs and values because it holds much about its users. Students learn much about the culture of those who speak and use the language by reading and discussing their central works of literature because there is so much of culture in a language including language in literature for it is more than simply words and sentences. Geoff Hall (2005) explains:

> "We all have experiences. Learning how we are alike as well as different
> from others, to tolerate or accommodate difference, are vital humanistic
> linguistic and intercultural skills. The proposal of many today, however, is
> that to consider literature and culture as discourse offers students more
> sensitive, practical and precise ways to negotiate foreign language literatures
> of particular relevance to the language learner, and that to learn a language
> is to negotiate new positions, not to risk assimilation and annihilation, or at
> best the devaluation of pre-existing values and skills (including your own
> language and culture)". (Geoff Hall, 2005: 71)

Literature, language and culture have always been considered as interrelated in various ways. Culture is increasingly understood in dynamic terms, constructed interactively between people, continuously, particularly through language use. Geertz (1973) defines culture as:

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"A historically transmitted semiotic network constructed by humans and which allows them to develop, communicate and perpetuate their knowledge about and attitudes towards life". (Geertz, 1973: 89)

Literature offers the readers the privilege to accede to distinct national cultures and languages because it helps them acquire the language under constraints of new cultures. Literature and language in an EFL setting could do a lot for it may be viewed as a cultural and linguistic negotiation, viewing a range of stories about ourselves and others seeking understanding and fulfilment. Duranti (1997: 1) considers that: *"Language users are social actors who bring about the transmission, reproduction and modification of culture largely through language use"*. Bakhtin (1981: 293) underscores: *"Language lies on the border line between oneself and the other"*. For Geoff Hall (2005: 68): *"Readers of foreign language literatures are very obviously borders crossers"*.

Literature is viewed as being like a limit line activity. It is at the same time in everyday language use, fiction and real, in and out of context, old and new at the same time. It opens the door to the wide horizon of culture and offers its readers the opportunity to construct and negotiate an identity through language. Readers change through life-time and their identity is constructed during their evolution and this depends upon language events in which a reader participates.

The study of culture was influenced by the beginning of foreign and second language acquisition. These studies come under the heading of social cognition, or what is generally labelled under schema theory.

The Schema Theory has long been recognised to have much to offer students of reading development and of language learning because all what is cultural is not necessarily shared by readers of different cultures for culture is more than just knowledge. Schemata vary according to previous personal experiences and develop new ones according to new experiences. Shore (1996: 40) details the integration of cognition and social context (culture): *"Neither dimension is more important than the other"*. He (Ibid: 7) adds: *"Meaning is to be understood only as an ongoing process, an active construction by people, with the help of cultural resources"*. Kramsch (2004) defines culture as:

"Culture, in individual, as in society at large, is plural, changing, and often conflictual... The principle of language relativity enables us to understand to a certain degree how speakers of other languages think and what they

value... to see ourselves amongst others... a case among cases". (Kramsch, 2004: 252-255)

Literature is a potential opportunity to explore a language and to allow the learners to really know who they are and what kind of persons they might become by acquiring a foreign language with a foreign culture.

Learning a foreign language is considered as the development of new ideas and personality, much more than only acquiring a set of new labels and new grammatical rules. *"Learning a new language is not an innocent re-labelling of the familiar furniture of universe"* Kramsch (2000: 138). She believes:

> "Learning a second language is not about simply learning new linguistic forms, but it is about learning how to construct, exchange, and interpret signs that have been created by someone else". (ibid: 11)

Lantoff (2000) explains:

> "Foreign language learners do not just learn the language, they are also constantly engaged in judging the relevance, validity, pertinence or usefulness of this or that bit of knowledge, this or that assignment, thus staking out phenomenological field of their learning endeavour" Lantoff (2000: 22)

Kramsch is probably the best-known scholar of literature and culture in language teaching who defended the point of view of socio-cultural framework. She proposes that language needs to be understood as a social and cultural practice, giving the learners the opportunity to build both a linguistic and a social identity that gives them the ability to face the obstacles they are likely to meet when speaking a foreign language.Learning a language can be enriched by literary texts as which comes in Kramsch's ensuing words:

> "Literary texts continue to be taught as finished products, to be unilaterally decoded, analyzed, and explained, or they are used to illustrate grammatical rules and enrich the reader's vocabulary". (Kramsch, 1985: 356)

We all agree that is no doubt the role of the language teacher to carry the cultural messages for that the culture and values are underpinned and cannot be dissociated from the language itself. Language is viewed as a social activity as well as a cognitive activity and both aspects are considered necessary to its complete understanding. Learners are taught how to communicate in international contexts through language meant to be as culturally neutral as possible.

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The role of literature is very important for it plays an important one. Joanne Collie and Stephen Slater (1987) take the same stand:

> "One of the main reasons might be that literature offers a bountiful and extremely varied body of written material which is "important in the sense that it says something about fundamental human issues, and which is enduring rather than ephemeral, its relevance moves with the passing of time, but seldom disappears completely: the Shakespearean plays whose endings were rewritten to conform to late seventeenth-century taste, and which were later staged to give maximum prominence to their psychoanalytic or dialectical import. In this way, though its meaning does not remain static, a literary work can transcend both time and culture to speak directly to a reader in another country or a different period of history. Literature is "authentic" material". (Joanne Collie & Stephen Slater, 1987: 3).

Discourse is considered as being an important factor in the development of language learning abilities. The use of literary texts is very beneficial as opposed to purely referential ones especially for ELT students. Me Rae(1991) supports this point of view claiming:

> "The idea that literature is not relevant to learners is easily quashed. Natural curiosity about the world, and about any text to be read, means that a learner, is always willing to make some attempt to bridge the relevance gap which the teacher may fear separates the learners and the texts... The relevance gap is bridged by identification of (if not necessarily with) different ways of seeing the world, and the range of ways of expressing such a vision". (Me Rae, 1991: 55)

Literature, whether canonical or not contributes a lot to language learning. Thus, it is the role of the language teacher as a carrier of cultural messages as being central to certain understandings of language teaching, holding the concept that gathers both the culture and values that underpin a language and which cannot be removed from the language itself. Consequently, and in order to appreciate certain key, cultural concepts are required and needed for a genuine understanding and appreciation of the language being learnt.

The teacher has the answers and is the source of most of the knowledge that unlocks the language to the student. However, when a student is brought to become a reader, he is transformed by building a personal relationship with the text and consequently the language that the text is presented in. No matter if the text is narrative, poetry or

fiction. A strong bond is built between the student and the language that allows the reader to take ownership.

Reading may be hard and difficult for students in EFL context but when it is done for the sake of the enjoyment, comprehension matters less as according to Jane Soars (2009: 28), who claims that: *"When the purpose of reading is enjoyment, comprehension questions are beside the point"*.

Sometimes, teachers insist on reading, having as a purpose of reading literature for language learning not enjoyment but an essentially a functional process we might equally respond that if we insist on assessing the reading of literary texts and demanding a response to comprehension questions as part of the process, then we are therefore tacitly agreeing that the reading we ask our students to do is not for pleasure! Consequently, today, many students reject reading as a pleasurable activity for they have been simply taught that reading is a functional means of collecting information. We would do well to remember Alderson's (2000) words when he tells us:

> "...Text does not "contain" a meaning waiting to be discovered by an able reader. Rather meaning is created in the interaction between a reader and the text... the text has potential, and the potential is realised only by readers reading". (Alderson, 2000: 17)

It is often claimed that when concerned with literature, we tend to be often closely connected with a specific cultural context, and it can be idiosyncratic, even subversive. These features of literary discourse can make valuable contributions to language acquisition. Literature has an important role to play. As Henry Widdowson (1985) puts it in an interview published by the ELT Journal in 1983:

> "In conventional discourse you can anticipate, you can take shortcuts... Now you can't do that with literature... because you've got to find the evidence, as it were, which is representative of some new reality. So with literary discourse the actual procedures for making sense are much more in evidence. You've got to employ interpretation procedures in a way which isn't required of you in the normal reading process. If you want to develop these procedural abilities to make sense of discourse, then literature has a place..." (In Brumfit and Carter, 1985).

Such training in deciphering discourse is a crucial factor in the development of language learning abilities. Using literary texts can help ELT students using

representational language as opposed to a purely referential one. To use Raymond Chapman's (1973) terminology where he highlights:

> "The more importance consideration is that literature is the work of man who were especially sensitive to the language of their time and who used the skill of language to make permanent their vision of life. They manipulated language to make it contain a unique series of experiences and interpretations". (Raymond Chapman, 1973: 5)

In short, literature can make positive, valuable and important contributions to the acquisition of language for ELT students. It can be very motivating and thought-provoking. It provides meaningful and memorable contexts for new vocabulary and structures, thus encouraging language acquisition and expanding students' language awareness. Literature helps students to develop procedural abilities to interpret discourse and provides access to new socio-cultural meanings, offering opportunities for the development of cultural awareness, stimulating the imagination, as well as critical and personal response, thus contributing to the most important objective of educating what a person is aiming to be.

Reading literature is not an innocent activity and learning to read literary works involves a process of initiation into what to expect and not to expect, what to look for and what to ignore, and it is part of this process to provide the innocent reader with a set of tools and concepts that will shape his perceptions and help him to formulate and reformulate expectations. Eaglestone (2000) argues:

> "The study of literature and language could be an opportunity to understand encourage an even more open and multicultural society".(Eaglestone, 2000: 110)

Guy Cook (2003) illustrates it:

> "At first glance, it seems sensible, when learning a language, also to study the culture of the people who speak it. While learning Icelandic- one would expect to study the lifestyle of the Icelanders. Thus, teaching materials could reasonably include an element of "Icelandic studies" with descriptions of the treeless landscape, the historic links with Danmark, the importance of the fishing industry, and so on. For students such materials would be both necessary and motivating as they are unlikely to be studying the Icelandic language if they are not also interested in Icelandic culture". (Guy Cook, 2003: 58)

Traditional views of the language of literature typically consider literature as the best way to acquire a language and learn it, as it is thought that literary classics represent in some sense the best uses of the language to date.

2.3 Literary Creativity in Language

There has been a blossom of interest in creativity and artistic skill in everyday language and the ability of connection between such everyday creativity and literary language. Linguists have discussed the fact that "common speech" has sometimes a poetic nature of creativity in language.

Literature has the possibility to enhance the learners' motivation to develop creative expression to help them write texts using an amazing wide of range of grammar and vocabulary which enable them to write creatively to express their proper thoughts, ideas and opinions. Reading thoroughly literary texts enables the learners to make a better and complex use of the language. Exposing learners to literary texts develop their ability to use the language creatively besides stimulating their motivation for language learning. To spotlight this in broad:

> "Literary style can feature in non-literary discourses, and vice versa, but a literary text is defined by a tension between these two elements that permeates its entirely: modernism has shown how far this tension can be stretched" (Broadford, 1997: 168).

Modern literature in English has always sought for stylistic range and because of the decline or the vanishing of the most important languages like Greek or Latin, there has been a kind of acceptability in modern literature such as swearing or vernacular language which is considered as being shocking, difficult, elliptical, disconnected or very demanding to the reader.

In the West and through the last two centuries, there has been an increasing acceptability in modern literary writings though it has been considered as being observed like literary language such as unplanned or unedited discourse or even colloquial speech. A point that should be made clear and which emerges from historical considerations of literatures' styles in English nowadays, is that English Literature or any other national literatures, have not been initially or exclusively in what is known today as standard British English. The twentieth-century English language poetry, literary texts spread the use of non-standard English and gave a wide linguistic range as to the choice of vocabulary.

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Adamson (1985: 675) claims that this is partly a result of the incorporation into literary writing the spoken ordinary features. He says: *"The language of modern literature is often private, with the reader a kind of over hearer rather than addressee"*. Geoff Hall pinpoints:

> "The second point to underline, which emerges from any historical consideration of the styles of literatures in English in the modern age, is that English Literature, or other national literatures, despite misleading statements in the British National Curriculum or equivalent documents, has not been written exclusively or often predominantly in what is known as standard (British) English". (Geoff Hall, 2005: 35)

Language is not and cannot be a neutral means that goes freely and easily into the possession of any speaker's end. It is loaded with other's intentions, thoughts and feelings. It is not that easy to expropriate it for it is difficult and complicated task.

Literary texts make use of a wide range of styles, varieties and registers and are of great interest to a student of language for they tolerate a great variety that cannot be found in any other kind of language use. Language of literature can include spoken and written features, various levels of formality, social, professional styles, dialects and idiolects. Halliday (1994) believes that:

> "It is in spontaneous speech that the grammatical system of a language is most fully exploited, such that its semantic frontiers expand and its potential for meaning is enhanced". (Halliday, 1994: xxiv)

Language creativity is a blessing and a divine act for it allows creation from nothing. R. Chapman (1973) sees creativity in almost every individual:

> "Almost every individual has command of a number of registers which he uses in different situations of his life –at work, at home, with friends of his own age and sex, speaking at a public meeting and so on. Choice of register is constrained by the circumstances of communication rather than by the content. Many native users of English would give the same message in different forms according to their relationship with the recipient". (R. Chapman, 1973: 11)

There is a similarly mysterious view of linguistic creativity in classic Chomskyan linguistics, which posits novelty, previously unformulated and unheard sentences as a norm, or at least as the distinguishing feature of human language and so of humanity. However, creativity was not exclusive or even mainly distinctive to literature and its

geniuses. Everyday language is in fact rich in linguistic creativity within its use. Carter (1999) explains:

> "The inherent creativity of so-called "ordinary", "everyday" language has been overlooked by researchers who have tended to focus on literary texts or on more obviously creative language such as advertising language". (Carter, 1999: 195)

Literary creativity is not proper to a special category of people as Carter and Mc Carthy (1995) advocate:

> "Creativity is an everyday demotic phenomenon. It is not a capacity of special people but a special capacity of all people". (Carter and Mc Carthy, 1995: 33)

In the late twentieth century, various points of view started to be heard, that creativity was not unique or even particularly exclusive to literature and its geniuses and that may be creativity in life and in literature were somehow different in kind and degree.

2.4 Linguistic Anthropology and Identity

Learning a language is not a simple act for we cannot dissociate language from people who speak that language. Duranti (2001: 1) maintains: *"Linguistic anthropology studies the role of language in people's lives"*.

Language is regarded as a social tool and language use as a social form or action or cultural practice. It brings about the way of its users in the world. Language users are looked at as actors. They provoke the transmission, the reproduction and changes through language use. Linguistic anthropologists are aware about notions of discourse. They understood that language and culture are particularly dynamic, in a constant change or eventually undergoing change through exchange or conversation. Guy Cook (2003) comments:

> "For its users, instances of language are never abstracted, they always happen in specific situations. They belong to particular people and are used to realize those people's purposes. In linguistics, however, language is very obviously abstracted from experience in order to be better understood as a system, enabling grammatical regularities to be seen more clearly, even perhaps providing an insight into the representation of language in the mind". (Guy Cook, 2003: 49)

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Borders and creativity, real and unreal words are yet in everyday language use, but still, they are sometimes decontextualized, new and old at the same time. Readers of foreign language literatures are clearly and undoubtedly border crosses and horizon explorers.

Language learners and literature readers study the stories' cultures that tell about themselves and where they continually construct and negotiate an identity. Literature allows them to share and enter the very privileged entry to culture. It helps them construct an identity which is viewed as much more contingent and in a continuous evolution and progress because it actually depends upon language events in which a person participates. Duranti (2001: 17) reports: *"Literature offers an extensive glossary of linguistic anthropological terms"*. Geoff Hall (2005) views literature and language learning play a crucial role in constructing the learners' identity:

> "Language and communication are seen as central to identity construction...
> who we are in a sense depends on who we are talking to, with what aims, in
> what situation...". (Geoff Hall, 2005: 82)

Identity is built through life time. We are not the same person in all situations; identity is a performance in a speech event.

Reading literature and learning a language enable us to understand approximatively how speakers of other languages think, react and what they value. It helps us build our own identity and see ourselves among similar situations. According to foreign language learners, learning a language is not that simple as R. Chapman (1973) details it as:

> "When applicants for a university course in linguistics are asked about their
> motives they very often say that they are interested in the development of
> language. They want to learn more about "how words change their
> meanings", "the history of English grammar", or "the influence of Anglo-
> Saxon". They have to be gently told that these matters are not among the
> primary concerns of modern linguistics". (R. Chapman, 1973: 21)

The fact that learners of another culture and language's literature may and can be confronted to difficulties processing both linguistically and culturally is not an argument for being discouraged. It is the role of the teacher to anticipate these difficulties, making the learners appreciate other's viewpoints and suggests other for literature is here to make it possible and lets them support or facilitate such learning.

When studying literature, learners are involved linguistically and textual signs on the basis of different kinds of knowledge, emotionally and all aspects of emotional engagement, identification, affective response and evaluation, and socially with the influences of social constraints on what conventionally is expected in literature.

2.5 Teaching Theory and Criticism in an EFL Setting

From our position as teachers, we have to be interested in the theoretical perspectives concerning literature and all what can be brought to it in order to support it, instead of adhering to any particular theoretical approach or theory.

A literary theory provides directions for an interpretative approach to a literary text for it permits and facilitates the understanding, elucidates things and allows certain types of questions to be raised.

In an EFL setting, learners need to understand that all literary interpretations and judgments derive from certain presuppositions. What may appear to the learners as a spontaneous response is in fact part of an ethical theory of art which is as ancient as Plato or the antique Greece.

To sum up, it is the teacher's task to help students become aware of their critical presuppositions and practices and teach it to them in the appropriate context.

Theory instruction has mostly been dealt with in graduate classes because it is a compulsory course that deals with courses in Shakespeare's writing, American, British and African literature. The knowledge of theoretical approaches to literature on graduation is very weak within learners in an EFL context because of their lack of close reading.

Classics' texts which are considered to be important for students' general understanding are proposed in the educational system. Learning about literature, criticism and reading are closely involved, they are not separable activities. Literary theory, reading and discussion of literature are generally regarded as informing all part of the courses.

Teaching works of literary theory and criticism is not that easy. Learners are more or less not keen on literary studies because they find theoretical and critical texts just very difficult to understand with unfamiliar discourses, abstract or technical. In addition to the difficulty, learners often have very little idea what to do with the theories once they have

understood them; they are unable to deal with them and how to apply theoretical-critical ideas to literary texts.

Learners will have a tendency to do a research paper citing critics working from very different theoretical perspectives as if they had the same or similar aims and purposes. They do not differentiate between literary texts or recognize the different critical discourses. It is a hard task for teachers how to teach students to apply appropriately the theories and critical texts they study to the literary works they study because their application needs seriously to be taught.

Teachers have to play carefully their lessons and select text to be taught or select critical texts and literary works and the balance between them. In order to apply concepts and terms of theory, literary texts should be of an appropriate level of difficulty because learners are likely to be unfamiliar with even the most basic conventions of theoretical discourse: they may be unaware of who is speaking to whom, why and about what and under which circumstances.

They may be diverted and depressed by the frequent references in some literary texts to further theoretical positions or critics and to literary works they have never seen or heard or read before. Consequently, teachers may help their students by introducing theoretical-critical writing as a specific text genre, accompanied by some explicit discussion of the conventions at work and of how to approach and read these texts.

Learners should learn how to read slowly so as to grasp ideas without expecting to assimilate and understand spontaneously. Learners of a foreign language have not read any or not many theoretical-critical works before dealing with literary texts. The teacher should help the learners to negotiate a way through unfamiliar references of all kinds without losing the main argument to be developed. Only then, students will be able to understand what kind of text they are faced with, and can have more appropriate expectations of it and will have some clue as to how to go about the job of reading, assimilating and applying it.

For learners, theory is something new to them. It is the teacher's task to work from the basis of students' existing knowledge and experience so that they begin gently to grasp a theoretical concept in the context of literary examples they themselves create, before they finally discover the theory's name and origin.

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It is advisable to set a theoretical text or extract for learners to study independently before giving them a lecture devoted to it. This will allow them to see what they can do for themselves. This way of proceeding makes them more competent over time that inspires confidence and surely increases their interest for this kind of study. It enables them to identify some questions they will need to raise. This knowledge will permit to correct misapprehensions and acquire self-confidence according to the difficulties they may encounter in the course of ensuring lessons. It will make their reading an active process allowing them to seek out some questions rather than reading aimlessly. Choosing the appropriate questions facilitate the task of reading, it will help them to focus on the most important statements rather than being misled.

Discussing students' interests and engage their attention in class for it allows them to explore theories they have been reading about and at the same time, they can hear the way other students or learners exactly like themselves use the new concepts and the theories in their thinking, interpret them and how their own understandings and comprehension is challenged increased or improved. When getting used to such discussions, the teacher has the possibility to encourage them to interact with each other, entering into more explicit, more structured arguments debating a topic or a text they have personally chosen or proposed by the teacher.

This strategy can be used in order to help students practise applying different theoretical approaches and methods to a selected literary text. This will in any way help students to explore theoretical concepts more deeply and develop their own critical voices, improving their presentations, their oral performance and their knowledge and understanding. The aim of such a method is to create in students themselves a critical spirit and to encourage them taking part in conversations spontaneously.

When it happens that the teaching is poor, and that students are confused with theoretical/critical texts, confusion takes place and learners become sceptical about both theory and criticism for they have not been taught enough to start differentiating and make sense of their expectations about their reading of literary texts and the application of their knowledge.

If theory is taught alongside literary works and the concentration is on the application of these theories to those literary works, learners will face a major difficulty in carrying out some sufficient equilibrium between the study of theoretical and critical texts

and reading literary works because both activities (studying theoretical and critical texts/reading literary works) require significant amounts of time. Some teachers have a tendency to prefer teaching theory rather than literature because according to them, theory is more important than the literature for it is very technical which give the learners the impression that studying literature is not literary study but critical study instead.

To not fall in this trap, teachers should make it more specific and link between the study of the theoretical approaches and the theoretical/critical works, exploring one orientation only in relation to a selection of literary works. The teachers should restrict him/herself to teaching the expressive theoretical orientation and focuses on relationships between the text and the author, there, a number of theories and critics will be visited in addition all of biographical criticism, psychological and etc. in relation with the creative process. Learners lacking any experience in using theory and criticism will learn according to the chosen approach or may be reject it. Yet by taking any of the two decisions, they will become thoughtful and critical.

Teachers should give their learners enough time reading literature in order to acquire the sense of how theory may be applied. When students study theory but they lack reading literary works, they will have a tendency to store their knowledge of theory instead of assimilating it. Consequently, when reading enough literary works and studying theory after will help students to recall their knowledge and negotiate raw opinions. It is not that easy to teach literary theory without attending to a range of theoretical approaches. It is quite difficult trying to teach students whose knowledge of literature is limited how to apply the theories and criticism they study. It should be done little by little at an elementary level. Theoretical suggestions should be introduced and going more sophisticated as learners move on their reading literary works. Their knowledge of it will be getting wider and more detailed as they progress. Exploring with the students the importance of each theoretical orientation helps them understand the point of view of each theory on a literary work. Their assimilation may be boosted by their reading so that they represent these orientations on literature. Their strengths and limitations of the various theoretical orientations can be discussed progressively discussed, analysed and studied under the spot of works of literature being learnt. In the context of their application, students may develop their learning or scepticism about one or another approach or about theory as a whole.

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Reading and learning critically helps students to develop the significance of race, class, gender, sexuality, etc. and what could be explored as they are in the context of literary study. Douglas W. Alden & Richard A. Brooks state in their journal of Curriculum Theorizing Volume32, November 1, 2017:

> "A critical literary approach originates with the idea that the point of departure for any conversation about a piece of literature is that it is first and foremost a social, cultural, and historical construction full of assumptions, perspectives, and ideologies that require a specific set of analytical tools to reveal the ways of seeing and being outlined by an author who is located within a specific set of social, cultural, economic and historical circumstances." (Douglas W. Alden & Richard A. Brooks, 1980)

Reading literature critically is like a journal, it makes readers go deeper within themselves and understand the distant and different lives of the others, raising the emotions and imaginations so as to respond personally to a given literature. It enables the readers to understand social inequities and issues of social justice and involve them in forms of engagements such as making ethical judgments about the circumstances of another person's life and making them react with empathy and imagination in those circumstances.

According to Martha Nussbaum (1995) what is arguably most unique and important about engaging with literature is that literature and the influence of literary readership are as indispensable to matters of civic debate, social justice, and discourse in the public domain. She describes the literary imagination as a way of seeing the world that is developed or cultivated by a reader's repetitive personal involvement with the requirements of what it means to be human and social as they are portrayed in literature.

Only by taking-up the unique potentials for affective and imaginative engagements that literature affords. She maintains, are people adequately equipped to engage in public and civic reasoning and to make informed judgments about the lives of others. Marta Nussbaum (2010) pursues:

> "Finally, we need the imaginative ability to put ourselves in the positions of people different from ourselves, whether by class or race or religion or gender. Democratic politics involves making decisions that affect other people and groups. We can only do this well if we try to imagine what their lives are like and how changes of various sorts affect them". (Marta Nussbaum, 2010: 6)

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Theoretical approaches to reading are important and edifying experiences with literature that engage students imaginatively and emotionally stay with them for good once English class has ended; they are not only valuable but also crucial for critical thinking and civic engagement. Critical theoretical reading is most powerful when it is connected and liked to responses that are profoundly personal, affectively loaded and inventive. Nussbaum (1997) further adds on the same lines:

> "Although literary texts are instructive, they rarely tell us what to do. Instead, they have the potential to gift readers with emotional asserts of considerable value and to open up vistas of what it means to be human and to act humanely. In this way, we make the unlikely claim that the ability to engage in thoughtful, literary critique is ultimately dependent upon our own capacity to feel and to imagine". (Marta Nussbaum, 1997: 90)

When reading literature and engaging with literary work critically a student is able to question him or her own reality against that of another person's life that is quite different, that may allow them to identify and surrender assumptions and entitlements so as to include the thoughts, feelings and needs of their peers.

To experience these kinds of situations can help students enter vast domains and take tough decisions more easily allowing them to guess and imagine the various possibilities and decisions of their past, present and future options and not simply in relation to their own limited experience. Engaging with literature is a journey out of one's own life into others' that are not our own that serve as the foundation for our link with the world and the life of others in the world.

When we read, we react emotionally to the lives of story characters, and because their lives are emotionally suggestive, our implication in or with these fictional lives gives us glances of modes of human understanding and action that are sympathetic, compassionate, ethical and socially equitable, fair and just. The deep inspections accumulated from our emotional involvement with characters in literary works facilitates our leading to interpersonal understandings and conceptions of civic deduction of what may be benefic, good and true for humanity.

Nussbaum (2010) believes that critical forms of engagement with literary texts have the capacity to do some democratizing work on the ground. Reading literature practices that integrate affective, imaginative, analytic, and critical engagements are typically the ones that hold the greatest potential for going beyond cultural canons.

2.6 The Relation between Literature and Linguistics

What makes a normal speech a piece of art? Literature has to do with problems of verbal structure. As long as linguistics is the world-wide science of verbal structure, literature is considered part and parcel of linguistics.

Concerning literature, the relation between the word and the world deals not only with verbal art but really all types of discourse; Linguistics is probably here to investigate all possible problems of relations between discourse and all what concerns it. The relation between linguistics and literary work is very close and tight. Yet, the student of literature is lost between the literary critic and an investigator of literature. Roman Jackobson (1960) suggests:

> "...The terminological confusion of "literary studies" with "criticism" tempts the student of literature to replace the description of the intrinsic values of a literary work with a subjective, censorious verdict. The label "literary critic" applied to an investigator of literature is as erroneous as "grammatical (or lexical) critic would be applied to a linguist". (Roman Jackobson, 1960: 2)

He further compares linguistics and literary studies for their two sets of problems which relate to the synchronic and the diachronic descriptions of events. He writes:

> "The synchronic description envisages not only the literary production of any given stage but also that part of the literary tradition which for the stage in question has remained vital or has been revived". (Ibid: 2)

Language has to be studied within all its functions in all registers because examining the language of a literary text can be a means to a complete understanding and appreciation of the author's artistic achievement. Interesting things are done with language when it comes to poetry rather than prose. In poetry, aesthetic effect cannot be separated from the creative manipulation of the linguistic code, whereas in prose there is a tendency that resides more in other factors such as character, theme or argument which are expressed through language rather than intrinsic in it.

The difference that exists between prose style and poetic language resides in the effects and attention that distinguish the language of poetry from everyday language. Linguistically speaking, language is seen primarily as a capability of the human mind. Linguistics deals with pattern and system below the surface forms of language in order to

look for the main meaning and language use that activate and control the code. The task of the linguist is to look at text, through it and its significance and facilitate its understanding.

Linguistics places literary uses of language against the ordinary uses of language so that what can be done of the same code can be seen by the poet, the novelist, the journalist... it gathers all these actors of language under one denominator, for language is a widely complex, rich and shifting. Language is an instrument and a medium that connect human beings, their culture and their identity.

We agree with De Saussure and his distinction between langue and parole, langue by being the code or the system of rules shared by speakers of a language, and parole by being this particular uses of this system. When studying a literary text, we tend to focus on all the aspects of language matters such as style and different views of the use of language in literature, between form and meaning.

Every word or expression used in a literary work can be explained linguistically from a grammatical point of view such as the choice of third person pronouns (she, he, etc.) which may be considered as neutral compared with I and you. Moreover, the choice of a certain pronoun is pretty much a linguistic choice. The choice of language is interrelated within a choice of functional one. The choice of writer depends entirely on the background of relations of contrast and dependence between one choice and another.

The ability of a reader of literature to recognize one passage as being of Jane Austen's and another one of Emily Brônté's (1847) depends mainly on the stylistic competence he may possess in addition to his linguistic one. Both of the stylistic and linguistic competences are capacities that a reader has and exercises unconsciously and intuitively. There is no absolute consistency of style in a given literary work. Therefore, we do not agree on the set of descriptive categories required for an adequate account of a given language.

As a result, investigations meant for the identification of the linguistic features in a literary text are likely to be different. The vocabulary of linguistics is largely non-aesthetic or descriptive. Writers and texts differ. All writers and all texts have individual qualities. Consequently, the characteristics that appeal our attention in one text may not be that important in another text of the same or a different writer. Linguistic data must be taken

into consideration and studied systematically under different categories; lexical categories, grammatical categories, figures of speech and cohesion and context.

The choice of a certain vocabulary involves different kinds of meaning. Types of words are various; they may be simple or complex, formal or colloquial, descriptive or evaluative, general or specific. The manner and the distance of the emotive and various associations of words are very important in how the writer makes use of it. The amount of idiomatic phrases and collocations and to which dialect or register are these idioms or collocations related is very important.

The use of a specialised vocabulary or an usual one that highlights the semantic field to which these words belong. Nothing is done randomly; the fact that the nouns may be abstract or concrete and their occurrence may refer to events, perceptions, processes, moral qualities or social ones. The choice of proper names and the use made of them is not innocent.

The use of adjectives and their frequency is very suggesting. The fact that they may be physical or psychological is very referential. If they are visual, auditory, colour, referential, emotive, evaluative, moral, etc. may say much. Verbs have the ability to carry an essential component of the meaning in a statement. Their referring to states, actions, events is loaded with explanations. Verbs may refer to movements, physical acts, speech acts, psychological states, activities, perceptions etc. Their transitivity and intransitivity, being fictive or non-fictive can enlighten on hidden meanings.

The grammatical categories are linguistic data to be taken seriously in the study of any literary work. The way the author use his statements is not common. Each sentence carries a function, it may be declarative, questions, commands, exclamations and sometimes a mirror sentence with no verb that may be explained and legitimate its use.

Simple sentences differ from complex ones, their length and the number of their words is very important, whether the complexity of the sentences is due to coordination, subordination or other equivalent structures what about dependent and independent clauses? What types? Are they relative clauses, adverbial clauses or different types of nominal clauses? The simplicity and complexity of noun phrases and where does the complexity lie, the adjectives, the nouns and the sequence of their listing, the verb phrases and as an example the use of the present simple, or how the phrasal verbs are used and

what can be said additionally on other phrase types or generally whether any general types of grammatical constructions, like prepositional phrases, adverb phrases or adjective phrases.

Generally speaking, word classes' use and frequency justify a particular effect and whether any types of grammatical constructions are used to a special effect. The figures of speech are very useful in some way from general norms of communication by means of the language code; for example, exploitation of regularities of formal patterning, or of deviations from the linguistic code. Although some deviant lexical collocations may occur in everyday speech and writing, they are able to explain special interpretations in association with traditional figures of speech.

There is no doubt that studying a literary work into dividing the observations into different linguistic categories remove us from its literary context. But while cross-connecting between one section and another, there is an emergence of a common literary focus on which linguistic features which seem different converge in some point and make the study obvious. Varied aspects of a writer's style point towards an ordinary literary goal have the possibility of being presented through the details of stylistic analysis. The choice of words and expressions from the vocabulary of a language and the grammatical choices involved in combining the sentences that constitute the literary text cut across between levels of language.

Language is regarded to be a means of communication and considered in modern linguistics as being a system of translating meanings in the speaker's mind: thus, syntax is the formal code which mediates between structures in meaning and sound. Language is open-ended for it allows the creation of new meanings and new forms. Leech-Short (1981: 114) expounds: *"If language is a code, it is a complexly variable code, adaptable to the innovative skill of its users"*.

Each language is viewed as code and each language organises its view of reality, in terms of contrasts and structures in its own way. It is well known that in linguistics language vary in the way they encode perceptual phenomena. Any speaker of any language is compelled to interpret the realities of his/her experience that may be physical, mental, emotive or social within manners that his/her language allows. These considerations make the interpretation varied and wary. Because what can make the features of language equivalent in one level of coding; may be different in another level.

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When it comes to linguistics, various levels such as grammatical, lexical, semantic or graphemic are to be taken seriously. Language is a vehicle of communication whereby one person conveys messages to another for a range of different purposes such as informing, ordering, persuading, reassuring, advising, instructing... When a writer writes a novel or a short story, he has the goal of informing the reader about a particular world of fiction where he needs to achieve a mutual relationship whether the content of his work will be interpreted and assessed the right way. Although a writer is supposed to know nothing about his readers, he shares with them a mutual sum of knowledge and experience. Geoff Hall (2005) notes about the study of literature and the linguistic competence saying:

> "...What is needed to see something as a work of art is a mastery of the practice of art interpretation. One does not need a theory of art to do this just as one does not need a theory of language to recognize something as a word or a sentence in a language. What one does need is linguistic competence". (Geoff Hall, 2005: 33)

2.7 Conclusion

Algerian universities provide their language learners with a variety of English literary courses for undergraduate students specializing in English language and literature or studying literature for post-graduate ones. These courses are designed to offer students a variety of literary texts and approaches in order to improve their linguistic and literary understanding, and teach them the literary history, writers and their works.

Language and literature are taught in combination so as to allow a full exploitation of pedagogical stylistics considered as being a beneficial method that helps the development of language awareness.

The literary course has one main purpose which is to teach speech and thought on the reader's appreciation of characters while reading a novel, a story or any literary work. It allows them to bridge a discipline between linguistics and literature. It helps them learn linguistic features while pursuing the literary interpretation of literary texts by connecting language features with social, cultural and historical contexts and to recognize the creative usage of language in any piece of writing and re-interpret it more deeply. While reading literature, learners will develop a sensitivity to creativity and literariness in the language they learn and even in their own language and culture though the English literature course.

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When learners recognize literary aspects of a text, they make a significant step in the process that allows them to become more sensitive to the way and manner of how language functions, and this is true for both one's native language and in foreign languages for that the language-based-approach in teaching English literature has proved its efficiency in improving this skill.

In order to improve their practical English skills, learners should be exposed to and read authentic literary texts in order to get all the benefits that literature could provide them with and all the linguistic and technical aspects that literary texts may afford them. Learners of literature should overcome the obstacles they face while dealing with canonical literature in English because their experiences of reading or even thinking about English literature will stimulate them and encourage them to recognize and decipher universal aspects of literature in general and literary language in particular, which contribute in one way or another to their improvement to enjoy and interpret texts on their own.

The positive attitude toward literature is that learning literature and being exposed on enjoyable and motivating literary works enable students to express their own thoughts and interpretations as a pleasure they feel when working with different types of literary texts. They are afforded the opportunity to learn new vocabulary expressions and writing styles through the process of reading and writing. They are aware of the importance of exposure to various text types in a foreign language.

The literature teacher should carefully select the suitable literary texts to be taught and plans meticulous procedure so as to motivate his/her learners and develop their language awareness.

Chapter Three

Student's Motivation for Foreign Literature and Their Linguistic Capacities to Grasp Literature

CHAPTER THREE

STUDENTS' MOTIVATION FOR FOREIGN LITERATURE AND THEIR LINGUISTIC CAPACITIES TO GRASP LITERATURE

Introduction

This chapter aims at showing how students respond to both foreign literature, and to an assigned reading on a theory course. How much knowledge do they possess, the traditional rhetorical terms do they earn on literary concepts and the necessary linguistic tools in order to grasp literature, to challenge comprehension and to negotiate meanings in any linguistic and semantic structure as it is worth to be. Levine (2001) writes in this vein:

> "Teaching literature is a subject, and a difficult one. Doing it well requires scholarly and critical sophistication, but it also requires a clear idea of what literature is, of what is entailed in reading and criticizing it. It requires, in fact, some very self-conscious theorizing. But beyond the questions that ought to feel any serious critic's sense of what doing literature might mean, there are questions about the relation between such sophistication and the necessities of the classroom: what, how, and when are students most likely to learn?"(Levine, 2001: 14)

We are trying to know why students might want to study literature and what kind of literary work they want or expect to study.

3.1 Literature Seeking Pedagogy

Teaching literature is not an easy task. The issue of reading literature is a matter of getting it right and taught properly. Teachers are used to be the only source of knowledge so that their students would not develop their own interpretative opinions. They were taught just to see tenses, inflection, interpretation and meanings for the right interpretations and meanings are not given by the students' own thinking. When asked to give their opinions, inquired or questioned, it is often the case that the teacher gives his/her answers.

There are issues that should be mentioned about pedagogy in order to value literature study and its uses. An approach to reading literary texts should be designed to help teachers guide their students to perform tasks that lead them to grasp the text properly and be acquainted on how to do literary study.

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The connection between literature and the students is existential. The way a literature teacher is enthusiastic and interested about a Shakespeare play is different from his/her students'. He/ She may have a tendency to think that his/her own enthusiasm for the technicalities of literature should generate the same effect in the students. The teacher's enthusiasm is quite often short-sighted because what the teacher might find interesting, exciting and motivating may be odd for the student of literature. Teachers need more than their own interests, motivations and enthusiasms to attract their students' attention and stimulate them in order to motivate them and make them react to the value of literary study.

It is not an easy task to make it happen because what is essential and unavoidable is to provide a pedagogical frame for literary instruction that can be drawn from conditions that affect all students in particular and affect all human beings in general.

These conditions imply life and what goes with it, the need for growth, doubting about life facing all the fears about success. The ultimate affiliation with human starts with their proper family members, friends and lovers, their pursuit for luck and its uncertainty, the certainty of loss, grief and death. It is obvious to think that it is not simple to get students raised on television, internet and social media to feel any sort of personal connection and feelings with values and language of literary artists, thinkers, writers and poets such as Beowulf, Chaucer, Shakespeare and so one.

Nowadays' students believe that life has to do with material and finance and that nevertheless, they do know that money is not the clue to solve life's fundamental conditions such as grief, sickness, loss, death, rejection, despair. This does not mean that poems, novels and literary works solve these problems of life but they do it in a certain way and indirectly. It can be considered a therapy and learning at the same time.

Literature offers students a collection of opinions attitudes, points of view, concepts, interpretations, subtleties, practical and intellectual remedies that they may adopt or leave for their future use life. It is considered as a "savoir faire" which allows them to develop strategies as human beings to whom life may confront them with all its ups and down, raise and fall. It helps them interpret and create meanings of things. Chambers & Gregory (2006) demonstrate:

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"Science, religion, history, art, social sciences, games and legal systems all qualify as such strategies, but the most comprehensive and ubiquitous of all human strategies for both finding and creating meaning in the telling and consuming of stories, hence the existential importance of literary study". (Chambers & Gregory, 2006: 26)

Teachers cannot advise earnestly telling their students they must like literature and study it. It is not like that a teacher of literature attracts and motivates his/ her students and wins their focus and trust. Teachers should understand that there exists a huge difference between something and something important mainly for students of literature because what may seem interesting to teachers is not obviously important to their students.

On the pedagogical guidance of teachers lies on what most students make out of the literary texts they read. This does not mean that teachers are the only source of knowledge and on them depends the understanding but that it is teachers who provide the framing pedagogy frames course content and different frames allows and paves ways to various kinds of understanding of content.

The objectives of all teachers are developmental for they want to see their students bloom intellectually, to be mature, to develop socially and to become more sophisticated emotionally, in addition to their specific disciplinary and cognitive goals. These are general teaching objectives. We believe as teachers that we want our students to experience the same kind of exciting implication with literature that we (teachers) felt when we were students because we believe that moments of students' education are among their best moments. Unfortunately, students do not feel that. These experiences open a window on life to them and make them learn to see the world in new ways.

Literature had an impact on most literature teachers and influences them when they first read Chaucer, Shakespeare, Dikens, Austin, Bronté and this is undoubtedly the reason why, in the end, they decided to become teachers of literature and that they wanted to share with others those special adventures of mind and spirit offered by literary study. Teachers want their students to travel, to be taken to places that only imagination and feelings of literature can make it possible and unlimited, emotional transport is a reward of any reader of literature. Gregory (1995) advocates:

"Literary travelling consistently and persistently achieves such identification and transport across generations, races, ethnicities, genders, classes and

cultures. There have never been any non-storytelling cultures. Only human beings tell stories but all human beings tell stories". (Gregory, 1995: 17)

The deep desire of teachers of literature is to help students discover the sense of literary enlargement for the value of literature is not based on its entertainment only because there is not their purpose. They want their students to grasp and not miss out the contribution that literary study makes of their education, to the growth of mind and personal maturation apart from the life of everyday where human beings live, laugh, love, suffer, fear and die. Ellie Chambers & Marshall Gregory (2006) state:

> "Literature is both aesthetic strategies and human learning, both textually slippery and textually determinate, both master-scripted and a critique of master scripts. But most of all it is learning". (Ellie Chambers & Marshall Gregory, 2006: 31)

When teachers and students read a literary text, they sail together through literary periods and genres, they meet many and different types of humans, they learn about how to stand and face human faults like greed, cupidity, hypocrisy, passion and pride. They also learn about acts of language such as metaphor, hyperbole and rhetoric. When reading literature, students learn something about the moral criteria by which people react, overreact or judge characters of the literary text in different situations (comic, tragic, satiric, political, racial…) which are different from what they live in their everyday life.

Thus, everyone's involvement with literary representations of what is strange and unfamiliar teaches us about how life on the other side is? How it might feel and look like? What values and importance such views may be? And how people who live on the other side, on those different worlds from ours may see, evaluate their own lives, ends and methods and ways of living?

Nobody can deny the fact of how much literature learning affects everyone's everyday existence. It invites the readers to assume indirectly imagination, modes of living, feeling and judging that they may never learn about at all. Literature invites students to perform two significant act of self-development.

Firstly, it invites them to work in an explicit way in order to develop basic human capacities such as language, reason, imagination, introspection, moral and ethical deliberation, sociability, aesthetic responsiveness… and all the capacities that allow them to understand themselves when facing others. Secondly, with literature learning and

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reading, students will have the opportunity to go and discover new cultures, traditions which are very different from their own lives, and gain the perspective of new biographies, circumstances, communities and views far from their own universe.

It is the role of the literature teacher to motivate their students for foreign literature and make them engage with literary study, the teacher with his/her students together can develop a strategy in the very beginning of the lesson by proposing existential terms that may help them finding their own grounds when dealing with classics such as Shakespeare, Chaucer and Austen and surprised to see that those authors are still topical and refer to those universal conditions of the human experience encountered by all human beings in all ties and all cultures, without taking into account their gender, class, race, religion or ethnicity.

Readers of literature have the power to transcend the limits of other cultures, other races, genders and religions. The stories they read concern human groups and individuals that love, die, hate and feel the same way they do, apart from being in other lands, in other cultures and of other races and gender. It shows how deeply we can connect with all other human beings everywhere, any time and under the domination of these physical facts.

We are human and by nature, we are created sociable. Living with other human beings is a universal reality for everyone in all times, places and conditions. It allows human beings to be what they are only in the company and conversation and caring of other human beings. Humans by nature are in need of companionship, in need of the pleasures, annoyances, betrayals, grief and loss of it, in need for families and moral criteria.

There are no societies without moral criteria for defining such features of life such as goodness, badness, success, failure, love, hatred, bravery, cowardice, loyalty, betrayal and so on.

All these truths are accurate descriptions and facts about human lives in all times and places. It is the task of the literature teacher to help his/her students value about these realities and help them differentiate between the ignorable from the serious in human experience, putting aside their age or social background, students nowadays live in a material world composed of superficial images. Yet, they are aware that they are being manipulated, letting them believe what is aimed to and influenced that it is very tough to

them to depart themselves and identify a truly serious human issue confined in a universal existential fact.

Nevertheless, human beings are created with the capacity and the instincts to grasp serious issues without getting the help needed in order to develop these instincts from their own culture. Despite their young age, immaturity and lack of experience, students often feel the importance of these human issues because we are equally vulnerable to love, hatred, grief to loss of dear ones, to life difficulties and to fatality.

When framed by the literature teacher to embrace these facts of life, students will have the opportunity and the chance to experience indirectly the circumstances all human beings confront.

Literature affords readers travelling in foreign lands and helps them gain a better understanding of their own circumstances through the study of others' circumstances. Literature is a soft companion that lessons our loneliness and helps us understand that our lives are not so peculiar we believe. Ellie Chambers & Marshall Gregory (2006) draw it:

> "…There is, indeed, nothing new under the sun, no human, circumstance that has not been faced by someone, somewhere, and that despite the real possibility of failure and defeat, good luck and victory are also possible. To study literature from the perspective of existential issues makes it live for students of all ages and circumstances." (Ellie Chambers & Marshall Gregory, 2006: 24)

It is the role of the literature teacher to motivate his/her students to go beyond the literary text. Literature is not just an aspect of language, style, images, metaphors, poetry, rhyme and so on. It is much more than that. It is an invitation for a journey to feel in new ways, to see life in new ways, to think in new ways and to evaluate and judge in new ways in order to allow them combining all their knowledge and the circumstances of their lives to encounter and face reality and human beings' conditions of life. Yet, students should understand that it does not mean that learning and reading literature according to existential issues reduces the values of technical content of literary texts, specific and rhetorical strategies, but we, as teachers make them gain a profound sense of literature's relevance to human life.

To sum up, students are better motivated when they read a literary text that can be related to their own experience. This means that they should be able to relate it to

themselves as individuals, to their own or personal ideas, feelings, points of view, opinions and perception, not only to the world in particular, but also to the society in which they are living.

3.2 The Grasping Literature

Literature has become a particular branch of learning or science, in other words, literary studies. It became very successful within time in the sense that literary studies became an established discipline. The concept of literature is a very vast field that has to be determined, consequently, a well-defined concept of literature was needed. In the course of the twentieth century, a great number of concepts of literature emerged in the literary studies. Stein Haugom and Andres Pettersson (2005) take the same stand:

> "…There are several uses of the term "literature", each associated with one or several more specialized concepts of literature, and these concepts demand clarity and precision". (Stein Haugom and Andres Pettersson, 2005: 6)

The concept of literature must be distinguished from the analysis of the concept of literature and uses of the term "literature". The word "literature" was firstly used from the middle of the eighteenth century onwards. Yet, a new limited concept of literature appeared in the late eighteenth on early nineteenth century. Widdowson (1999) illustrates it as:

> "What we can now further deduce from this "very recent" usage is that the concept. Word "literature" is fundamentally inscribed with notions of period and, more importantly, of notion…" (Widdowson, 1999: 34)

T.G. Williams (1951) witnesses literature as follows:

> "Since language is supreme among the faculties with which humanity is endowed, not only answering the necessities of mere survival but also serving the delights and consolations of "divine philosophy". It could perhaps be argued that literature, or the art, of using language to apprehend experience imaginatively, and to give pleasure by communicating it, is supreme among the arts. The study of literature embracing

All thoughts, all passions, all delights,

Whatever stirs this mortal frame,

is as wide and as complex as the study of life itself, and nothing which life offers lies outside its scope. As men value life variously, some asking of it one thing, some another, so literature may be approached from many angles and used for many ends". (T.G. Williams, 1951: 08)

Nowadays, literature has become silent reading with the eyes. All what is written now as literature is intended for soundless reading.

Literary study involves not only the reading of books and the consideration of them on abstract aesthetic grounds, but also a study of the outward manifestations of the spirit of the age. This means that there must be a reference within which the writer must keep in order to be meaningful and have any significance for his/her readers. Writing implies preferences which should be exercised within frames and borders based so socially agreed on set of values.

In order to grasp literature properly, the student of literature must cultivate the historical sense. He/she must take into consideration and regard the appearance of a book, of poetry, drama, fiction, essays or all what is based on social fact to be understood when put in connection within the movement of the age.

To study any nation's language and literature is studying its mind. Language as the means of communication, and literature as the total of what has been considered the most deserving for communication; both provide the most important index of cultural growth and achievement.

Studying literature will play a crucial role in students' lives. Literature as a subject will teach them a lot, perform such important functions as telling them what is important in life and what is worth to be known. It tells them what is worth of their admiration and disdain, those who live in different circumstances, in other historical times and in other bodies. It enlightens their paths on what they should pay attention to and what they can afford to ignore. Indeed, it will teach them how life might be lived this way rather than that way.

Teachers should deploy all the necessary resources in order to teach well and help our students to read it well and prepare them to their overall lives, for their careers, for parenthood, for civic responsibility and for oral and ethical thoughtfulness. Teaching Literature to students and make them grasp it the right way is not that easy. So, there is

much that is encouraging. Teachers have to see why students might want to study literature and what they want or expect from us.

The questionnaire pertains to the preliminary stage of the methodological framework of the study which diagnoses the teaching and learning of literature in the Algerian LMD[1] context. It depicts the research process and provides a clear and objective interpretation of the data gathered all along that process.

The questionnaire is one of those methodological techniques used in this study. It has been drawn to a certain extent from Gardner's theory, which measures learners' attitudes towards learning the target language. Yet, the purpose of this study is not to generate a theory per se but to make sense out of the data gathered in order to find out the teachers and literature students' perceptions and attitudes towards teaching and learning literature and language in the Algerian LMD system.

Indeed, the main goal behind the present investigation is to improve the teaching and learning process. Because of its advantages, the questionnaire has been recognized by the research as the less subject and the most appreciate since it is time consuming and provides the researcher with the opportunity to obtain accurate answers about all the parameters that relate to the teaching and learning process, such as the teachers' and the students' motivations, behaviours, capacities, perceptions. In this context, Dornyei (2003) bears extra witness:

> "Broadly speaking, questionnaire can yield three types of data about the respondent: factual, behavioural, and attitudinal". (Dornyei, 2003: 8)

In fact, this is what everybody looks for i.e., obtaining factual, behavioural, and attitudinal information about the role and place of literature in the Algerian LMD context.

The survey, a two-phase-study, is a qualitative and quantitative one. It is undertaken through two questionnaires attributed to students and teachers of literature in the Department of English (Faculty of Foreign Languages, University of Oran 2 Algeria. For a diagnostic assessment, the teachers' and the students' questionnaires were addressed simultaneously, at the beginning of the year in order to get a detailed description of the teaching and the learning process. The teachers' questionnaire is meant to help the researcher identify the major variables pertaining to teaching and learning literature; the

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[1] LMD: Licence, Master and Doctorate.

content of the course, the programme, the choice of the book, the interactions, all were at the core of our investigation.

The students' questionnaire which was administered at the beginning of the year, helped essentially to determine the students' perception and motivation to learning and reading literature, their needs, their likes and their attitudes towards the target language and subject itself. This step of the undertaken survey was crucial in order to clarify all the hidden parameters pertaining to the teaching and learning of literature in the Algerian LMD context.

In fact, the purpose of the two questionnaires was two-fold. On the one hand, the first questionnaire aimed at obtaining data pertaining to the students' learning and reading literature, their perceptions of their needs, their motivations, their likes and dislikes towards the chosen works and their attitude towards the target language and literature so as to design the suitable teaching material. In addition to that, it aimed at identifying the students' perceptions, attitudes and needs in terms of literature learning and reading. The first questionnaire also aimed at finding out the students' former experiences as far as literature learning and reading is concerned, allowing the researcher adopt and adapt, the appropriate material.

In fact, identifying the students' needs, lacks and wants is a major step before any course design is worked out or elaborated, allowing a careful selection and use of the teaching material as well as the suitable tasks that go with students' requirements.

On the other hand, the second part of the survey i.e. the second questionnaire aimed at evaluating the teaching methodology as well as comparing the students' perceptions, needs and attitudes provided in the first questionnaire. In order to avoid misunderstanding and obtain reliable data, the questionnaires were designed so as all the questions are answered and to facilitate data analysis. The students' questionnaire was done with small groups of literature students so as to avoid any ambiguities and at the same time to ensure its validity and reliability.

The teachers' questionnaire was structured similarly; almost all the questions were close ones in order to obtain accurate answers. Dornyei (2003) reports it:

> "The major advantage of closed ended questions is that their coding and tabulation is straightforward and leaves no room for rates subjectivity.

Accordingly, these questions are sometimes referred to as "objective" items". (Dornyei, 2003: 35)

Yet, all the close questions were followed by space to provide the students with the opportunity to give large information when needed. In addition to the closed questions, the questionnaires include enough space allowing the respondents to express their opinions and provide suggestions to improve learning literature in the target language.

The questionnaires were completed during regular class hours by the students who volunteered after knowing the purpose of the survey.

3.3 The Teachers' Questionnaire

The purpose of the teachers' questionnaire was to find out the teachers' perceptions to teaching literature in the LMD Algerian system. The teaching methodology, the selection of literary works, the learning and reading and the activities related to them are the core of the investigation. To achieve reliable data, the questions were designed so as to obtain accurate and objective answers which reveal the teaching and learning context, the material and the type of texts and activities designed according to the teachers' perceptions. In fact, it is their perceptions which make them take decisions in order to design or adapt the teaching material and programme.

The questionnaire contains the teacher's profile, the teachers' perceptions of their students' motivations and attitudes towards learning and reading literature, the teachers' perceptions of the teaching methodology and the teachers' suggestions. In order to avoid the teachers' subjectivity and get straightforward information, all the questions were close ones and multiple choice ones.

To avoid any ambiguity and doubt, the questions were designed carefully in order to cope with the researcher's aim to get reliable data from both the teachers and the students through direct questioning. In addition, both questionnaires were designed under the same headings, inquiring about the students' attitude towards literature, the methodology employed to teach it, the ways they want to improve it and the types of literary works they prefer to study. The structure of the questionnaires made it easier for the researcher analyse, interpret and compare the data gathered. It is the teachers' answers which are going to assert the students' ones.

3.3.1 Question N° 01

This item question is meant to identify the number of male teachers and female ones.

	Answers	Absolute frequency	Relative frequency
Question N° 01	Male	05	17%
	Female	25	83%
Total		30	100%

Table 3.1 Teachers' Male and Female

In table 3.1, the teacher's aim was to have an idea about the profile and qualifications of university teachers who teach literature. 83% of teachers are female and 17% of teachers are male. Female teachers are attracted by teaching this module; they think that it is a very delicate subject and that only female teachers can feel things and imagine situations that male teachers miss because of their sensibility. Male teachers are more interested in scientific subjects that deal with logic rather than feeling.

3.3.2 Question N° 02

This item question relates to the teacher's qualifications.

	Answers	Absolute frequency	Relative frequency
Question N° 02	MA	10	33%
	PHD	17	57%
	Other (PHD/Master from abroad)	03	10%
Total		30	100%

Table 3.2 The Teachers' Qualification

Table 3.2 demonstrates that 33% of teachers possess an MA degree in English and have been teaching in middle and secondary schools for more than ten years. And 57% of teachers possess a PHD degree and only 10% of them graduate as PHD in foreign universities.

3.3.3 Question N° 03

The purpose of question three is to seek about the teachers' teaching experience as to come to teaching literature.

Teachers' Teaching Experience in Literature	Absolute frequency	Relative frequency
Since they have been graduated	08	27%
Not regularly	10	33%
For Four Years	05	17%
It goes with their Required Qualification	07	23%
Total	**30**	**100%**

Table 3.3 Teachers' Teaching Experience in Literature

Table 3.3 shows long the teachers have been teaching in literature. It indicates that 27% of them report that they have been teaching literature since they have been graduated even though they had no experience in the field and that they acquired it within the teaching process. And 33% of teachers told us that they teach literature but not regularly and that their time table and the teaching hours of literature differ from year to year. 17% of them taught literature only for four years while23% of teachers taught literature because it goes with their required qualifications.

3.3.4 Question N°04

This question is meant to identify the teaching experience of teachers under the LMD system.

The teaching experience under LMD system	Absolute frequency	Relative frequency
Since 2004	08	27%
Since graduation five years ago	06	20%
Both classical and LMD system	16	53%
Total	**30**	**100%**

Table 3.4 Teachers' Experience under the LMD System

Table 3.4 indicates that 27% of teachers said that they have been teaching under the LMD system since 2004. The LMD reform was launched as a pilot scheme in Algerian universities during the academic year 2003-2004. Three years after the implementation of the first cycle (licence degree) and at the time of the implementation of the second cycle (Master degree). Many universities started questioning the efficiency of the new degree system (Licence, Master, and Doctorate). The biggest obstacle they faced, and are still facing today, is in terms of the lack of the human and material resources. The implementation of the second cycle, (at the end of the first cycle), faced questioning, negative remarks and criticism. This paved the way to many colloquiums and seminars that

were meant to evaluate the results brought about by the implementation of the new educational reform.

At that time, the general tendency was that many teachers and students started being doubtful about the efficiency of the reform. The "old classical system" which is still surviving with great difficulties in some universities has also known serious obstacles in terms of human and material resources. Its co-existence with the new system added many other difficulties that stemmed from the fact that it is impossible to manage any teaching arrangement or classroom management due to big size of the groups and the number of groups per module. The former literally doubled and sometimes even tripled triggering a lack of enthusiasm on the part of the foreign language teacher, at a time our department is suffering from serious short coming.

While 20% of teachers reported they have been teaching under the LMD system since they graduated five years ago. The 53% of remaining teachers said that they taught in both classical and LMD system and that they do not see any difference in doing it.

3.3.5 Question N°05

The aim of question five is to reveal if the teachers have ever been trained to teaching literature.

	Answers	**Absolute frequency**	**Relative frequency**
Question N° 05	Yes	00	00%
	No	30	100%
Total		30	100%

Table 3.5 Teachers' Training in Teaching Literature

All the 100% of teachers questioned replayed that they have never been trained to teaching literature. Literature is a subject they studied in school, at the University but they never were taught, how to teach it even though it was part of their degree speciality. Teaching experience does not depend on a specialized training but rather on time spent teaching students' literature. They said that every class has got its atmosphere which prepares you to the development of the teaching session. They are convinced that studying, understanding and appreciating literature seems to have benefits for wider development in language proficiency, including vocabulary extension.

Comprehension of foreign or second language literature can engender feelings of bewilderment, confusion and discovery. The majority of teachers have suggested that they are often enthusiastic and convinced about the values and the benefits of literature in education that students are actually. Teachers of literature feel they are different from teachers in general, because they have a different task towards the foreign language students which seek to attract them in order to motivate them being Keener on the subject, increasing their understanding but also at the same time directing them in their learning, for example in raising metacognitive awareness, which arguably contributes the language acquisition and why the educational growth.

3.3.6   Question N° 6

This question relates to whether learning literature for LMD students was important, useful or not relevant.

	Answers	Absolute frequency	Relative frequency
Question N° 06	Important	09	30%
	Useful	11	37%
	Not relevant	10	33%
Total		30	100%

Table 3.6 Learning Literature for LMD Students

It was meant to identify the teachers' perception to learning literature for students in the English Department. In fact, the teachers' perceptions play a salient role in affecting the students' ones. Moreover, unless the literature teacher recognizes the importance of learning and reading literature, his/her students will certainly lose any interest in attending the literature class.

According to the results, 30% of teachers considered learning literature for LMD students as being important. Obviously, no one can deny the role and place of literature, plays in the process of acquiring the foreign language with all its varieties nowadays. 37% of other ones said that it is very useful. They justified their answer that foreign language learners need to learn authentic language in order to improve their productive skills, speaking, or writing. Therefore, they have to think carefully and seriously about the suitable strategies that enhance the four skills, not only reading and writing.

The remaining 33% of teachers said that learning literature for LMD students in not relevant for learners of another culture and language's literature may have difficulties

processing both linguistically and culturally. Learners Miss meanings original literally texts have. The work of the literature teacher is crucial since he/she is working towards finding ways to attract, motivate and challenge their world views by finding appropriate facilitating activities and supports for classroom use in order to engage with them even though difficulties.

3.3.7 Question N° 07

This item question investigates the teachers' perception of their students' attitude toward learning literature.

	Answers	Absolute frequency	Relative frequency
Question N° 07	Positive	20	67%
	Negative	10	33%
Total		30	100%

Table 3.7 Students' Attitude towards Learning Literature

Table 3.7 presents that 67% students have a positive attitude toward learning literature, they consider that it promotes language acquisition, in particular the acquisition of vocabulary, as well as desirable greater automacy in processing of the foreign language text. Andringa (1994) supports the idea about the learning of literature saying:

"Methods of documentation, description, and Analysis of real teaching situations offer a new perspective on literary education and meditation. Transcription of lessons and seminars, buff group discussions and interviews, depict literary communication in nature. Methods of analysis borrowed from ethno-methodology and discourse analysis open the way to discovering and critically looking at conventions and patterns in the modes through which literature is handed down in institutional settings, and in the way processes of literary socialisation are guided by the environment." (Andringa, 1994: 2269)

Teachers of literature believe that if learners know what literature is, they will know how to read and talk about it. Literature will arise out interactions between them and between literary texts, they will develop their own agendas in response to literary texts and programmes and promote developing, understanding literature and human issues. They are convinced that the learners' positive attitude has the potential to widen their understandings of language learning.

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33% of teachers are persuaded that students do have a negative attitude towards learning literature. Literature teachers know a lot about literary texts, about the language of literary texts and what impact has this knowledge on the learning of literature. The language of literary texts has often been argued to be difficult, hard and not accessible to all learners and a reason of desertion, being difficult, ambiguous, obscure, old-fashioned, non-standard and unrepresentative. One must agree that particularly difficult language cannot be taken for granted in foreign language learning contexts for all learners. The meaning of words is typically difficult to pin down and tends to vary for different learners. Difficulty can lie in many areas, plot, cultural references, text world, others but is often linguistic, toi, particularly for foreign language learners. This is what explained the negative attitude the learners hold towards learning literature.

Most of the participants reported that their initials beliefs about learning literature was useful as they do think that it is very useful to learn and study literature for it widens their horizons and open windows on world's knowledge and culture. Students claimed that the learner acquires much more by him/herself as a respondent said: *"it defers a lot, I cannot realized that learning literature makes me play a very important role in the learning process, I cannot rely on the teacher only because the teacher does not give me everything but just some hints and the remaining is the student's responsibility."*

They are convinced above the utility of learning literature because they think that it has an impact of their academic performance. They claim that the more responsibility they assumed of their learning, the higher their Academy performance was. Another student said: *"when I started learning literature, my English became better."*

33% of teachers revealed their negative attitude about their students' attitude towards learning and reading literature, the majority think that the student acquired an autonomy in looking for knowledge from different sources in the classroom and outside it. They perceive the learning and reading literature rather positively because they strongly believe that it raises in them the desire to make use of the language they acquire and that unconsciously, real learning occurs for it provides the learners opportunities to acquire lexical and cognitive knowledge.

3.3.8   Question N° 08

This item question intents to shed light on the students' interests and motivation in learning and reading literature.

Question N° 08	Answers	Absolute frequency	Relative frequency
	Yes	11	37%
	No	19	63%
Total		30	100%

Table 3.8 Students' Interests in Learning and Reading Literature

37% of teachers reported that learning and Reading literature are very interesting and that they really enjoy doing it even if literary texts are expected to be typically difficult or demanding. You paragraph Geoff Hall (2005) illustrates it:

"... Literature is seen as a social practice: exam boards set texts to read, teachers are trained in approved methods, literature is an institutionalized practice." (Geoff Hall, 2005: 108)

Students are aware of literature learning and reading potential for moral, personal and social growth, including promotion of greater understanding and tolerance of others in various ways unlike ourselves. They are persuaded that learning and reading literature promotes valued ways of thinking and feeling and imagining, and that letter a texts allow them to enrich their experience, but this is only possible when literature is taught by appropriate teachers who know what and how to teach it. They do believe that learning and reading is not an easy task but rather typically effortful even for relatively good students.

63% of teachers unfortunately and it is the majority do think, that students are not interested in learning and Reading literature. They believe that only few students are interested and that the majority of learners of literature in second or foreign language find it very demanding, difficult and unfamiliar. They said that learners find literature's comprehension and interpretation very difficult and that they noted that relative familiarity with literature, the period, the topic or situation can lower the linguistic threshold. They said that students, often the most of them read very little either in their own language or ever in second or foreign one and that they do not enjoy reading. They read only for exams.

They added that literary texts are often less readable at the purely linguistic level and all what concerns vocabulary, syntax, sentence length, etc. especially vocabulary

which is considered as very serious obstacle for literature learners. Besides that, the students' background in terms of culture and experience is also an issue which seem to hinder their motivations and engender feelings of disaffection and disinterest. Understanding a language and writing it creatively and the contexts in which it is used and processed as far as literature is concerned are very often educational and foreign language teachers, more especially literature teachers need and should engage with their learners and involve them in the learning process. Geoff Hall (2005) highlights this point of view stating:

> "... Literature can and should continue to hold a central place in language teaching, to the mutual inter-illumination of literature, language and cultural understanding."(Ibid: 17)

3.3.9 Question N° 09

Question N° 09 inquires about the problem of attendance of the students to the literature class.

	Answers	Absolute frequency	Relative frequency
Question N° 09	Yes	10	33%
	Rarely	05	17%
	Sometimes	15	50%
Total		30	100%

Table 3.9 Students' Attendance in Literature Class

When questioned, the teachers informed us about the perseverance of students. The data obtained demonstrate how much do the students have the studious shade towards literature and the attendance of the literature class. 33% of teachers declare that the students attend every lecture, 17% of them answer with rarely, and 50% said that they attend sometimes. The teachers think that the large size classrooms of the module and the climate are not very favourable and encouraging to stimulate the students and make them like to attend, even though they are trying to do their best to make changes.

3.3.10 Question N° 10

The question ten inquires about the teacher's expectations as to come to the students' achievements by learning and reading literature.

Learning and reading literature in the foreign language classroom is crucial since the students do not have the opportunity to use the target language outside the frame of the

classroom and this latter remains the only space where the students can interact using the target language. In fact, the foreign language literature class should be a lively one, where interaction and communication flow.

The teachers' answer related to their expectations of their students' achievements learning and reading literature revealed that they aim at the autonomy of the learner looking from knowledge from different sources in the classroom and outside it, to look for various sources of knowledge and take the information he/she needs. He/she is in constant interaction with his/her classmates and people outside the frame of the classroom. Teachers are expicting their students to be more performant than competent for the mastery of the target language's structures is more important than knowing how to use the language in problem showing situations. According to Gardner (1985):

> "…Acquisition of a second language must of necessity involve more than competence. What value is there in knowing something of the structure of the language or in having developed some behavioural skills if the student does not make use of the language in real-life communicative situations or does not wish to improve his competence in the language in order to facilitate communication?" (Gardner, 1985: 13)

3.3.11 Question N° 11

This item question informs the teachers about the students' opinion whether it is the students' responsibility to work hard to achieve confidence, competence and understanding.

Question eleven investigates the cognitive, the effective and the social processes and how the learner plays an active role in the acquisition of knowledge by working hard in order to achieve confidence, competence and understanding. Teachers all agreed that it depends on the learners' needs, on one side, and the learning and teaching conditions, on the other side. In fact, classroom diversity imposes a corporate strategy in the teaching methodologies in order to motivate the learners and make them respond and work hard by proposing suitable teaching materials and activities in order to achieve successful learning. In this line thought Miliani (2003) believes:

> "A method can prove to be a success with certain kind of students and failure with others. This is why, what most teachers are after is a flexible formula that allows them to choose what suits their situation best." (Miliani, 2003: 57)

An eclectic approach to language teaching that allows the students to be responsible so as to work hard imply their awareness of needs and lacks and that they should be provided with comprehensible input in a good environment for acquisition to take place.

3.3.12 Question N° 12

This item question investigates whether literature enables students to realise/understand the importance of language learning.

This question reveals the role and place that literature plays in the learning of language. The majority of them believe that learning a language is a process of habit formation, and that literature offers them authentic materials that stress the need of the learners on both the communicative competence and the linguistic one. It allows them, in fact, to not only master the rules of the target language but also to be aware of the know-how and to use it in appropriate situations. It helps them build up their own knowledge through active participation, using the language to express their own ideas, feeling, attitudes, desires and needs.

Learners learning literature master not only vocabulary and grammatical patterns, but they are also able to use the learnt language situations in everyday life. They focus on real language use, besides a variety of linguistic forms. Learning literature encourages cooperative relationships among students, it gives them the opportunity to work together and negotiate meaning, because they learn a language used in various situations that reinforce and improve their competence in learning process. Therefore, the literature teacher plays an important role and has a big responsibility in selecting the appropriate and suitable learning materials that allow learning, reading and interaction among learner. He/she has the responsibility and the task to encourage all types of learners to be involved in all activities, and create an environment that enables them to interact with each one another and share information and knowledge.

3.3.13 Question N° 13

This item question questions the teachers whether he/she gives the choice to the students in the matter of what literary texts they study.

	Answers	Absolute frequency	Relative frequency
Question N° 13	Yes	00	00%
	No	30	100%
Total		30	100%

Table 3.10 Teachers' Choice to Students on Literary Studied Texts

Almost all the 100% of teachers answered negatively to this question they all believe that students are not mature enough literary speaking to know what fits their needs, wants and expectances. An important characteristic of an effective teacher is the ability to be creative. Creativity lies in that ability to combine theory with practice. In order to apply the theoretical concepts, the teacher has to possess some inner abilities to create suitable conditions for learning within a suitable learning environment and appropriate reading literary works.

In fact, the literature teacher has to be very careful when it comes to the case of what literary text should he/she propose to read. He/she is eager to identify the students' needs and expectations. Thus, he/she designs, chooses and tailors according to those needs and wants.

Many paradigms are to be taken into consideration, mainly, the students' field of study, their level in English and their desires and motivations in terms of wants in learning literature. The literature teacher is in a constant inquiry in order to give his/her learners the adequate reading literary texts their needs, interests, their field of study and their previous learning experience. To successfully choose the suitable teaching and reading literary works, the teacher should investigate the students' future specialisation and plans and structure a well-structured and defined curriculum. Brown (2009) argues:

"A defensive curriculum is one that satisfies the language learning and teaching requirement of the students and teachers within the context of particular institution(s) involved." (Brown, 2009: 269)

According to teachers, students are not questioned about their likes and dislikes when it comes to literary texts they are asked to read and study. They justify their answer saying that there is a programme to be followed and a list of literary books and works proposed by the ministry of higher education. They added that sometimes teachers make exceptions and proposed some books that interest the majority of the class.

3.3.14 Question N° 14

This item question seeks about the manner of evaluation of the students' awareness, appreciation, and motivation, etc. and if teachers happen to deal in class with texts that may not be relevant to their expectations. Teachers were asked to give some indicators to their answers to this item question, if possible.

Students are supposed to learn much about the target language through a variety and a great range of texts known as being literary. Nevertheless, it is not always the case with texts proposed to them for the possible linguistic advantage of the proposed literary texts for the learners of a given foreign language would seem very sheer if they do not respond to their expectations. Bredella & Delanoy (1996) detail literature and its scope as a research area:

> "Literature in education concerns itself with the study of the interactive processes among literary texts, teachers and students in specific educational contexts in order to improve existing practices of literature teaching."
> (Bredella & Delanoy, 1996: xxiii)

Teachers argue that when dealing with literary texts that do not motivate and attract the learners' attention, it affects classroom practices, intention and outcomes. They believe that when it comes to assess exactly how much reading literary knowledge and competence their learners acquire, exams questions which are supposed to integrate language and literature look odd and inappropriate.

Teachers believe that preparation for exam leave little time for appreciation, motivation and pleasurable or recreational reading, especially when literary texts as hard and those students miss the point or the affordances of literary text and possible literary reading experience. As teachers of literature, they believe that evaluating and assessing their students' awareness, appreciation, motivation and etc., is not an exact science because it goes with both the nature of literary reading and understanding. They are looking for further expectations and wish that examinations do not impede their students' interest. Culler, in Mc Rae (1996) approves this point of view stating:

> "Our examinations are not designed merely to check whether [the student] has read and remembered certain books but to test his or her progress as a reader of literature." (Culler quoted in Mc Rae, 1996: 37)

Teachers strongly believe that literature reading and learning in a second or a foreign language help in the targeted language acquisition and proficiency. They believe that the classroom is composed of different individuals with different backgrounds and interests and that the factor of evaluation is very important.

3.3.15 Question N° 15

The question fifteen reveals the teachers' opinion whether it is their role to shape the literature class and make the necessary prior cognitive and value judgments about what is to be taught.

Teachers' task and duty stands in what a reader does with or takes from a literary text, and that they should focus on the literary text and the reader and reading behaviour. It depends on the teacher's gifts and capacities in using the effective techniques and strategies to make and shape the literature class. He/she can exploit his/her and learners' background by designing the appropriate literary texts that help increase value judgments about what is to be taught and contribute either positively or negatively.

It is a major condition for successful language learning, in addition to intellectual, emotional and social development as well. These factors contribute a lot to the teaching/learning process. Indeed, some learners may be willing to learn the target language and show a positive attitude towards it whereas others may have a negative attitude. Therefore, it is the teacher's task to create a relaxed atmosphere and it is of great importance. The teacher not only is the provider of knowledge but the one that shapes his/her class in order to make the necessary prior cognitive and value judgment in the literature course but he/she may be the guide, the monitor, the provider, the consultant in addition to selecting the suitable approach to literature learning. The teacher as a reflective practitioner has to be pledged to the constant improvement of his/her teaching planning, implementation, and reflection. Ruddell (1995) believes that:

> "The teacher is perceived as an instructional decision maker who develops
> clear goals and purposes and conducts daily learning through well-formed
> plans and teaching strategies". (Ruddell, 1995: 455)

In fact, a good teacher is not only well-trained and knows all about his subject, but is also dedicated, organized, resourceful, sensitive and capable of handling and working out learner's learning difficulties.

The literature teacher needs to be sensitive to the students' needs, goals, cognitive and value judgments in learning and reading literary texts. Moreover, the literature teacher is not a spoon feeder and a master of knowledge but a material designer and an organizer. Indeed, such qualities make the learners stimulated and respond positively to the course as it is taught and shapes. It has a genuine interest in them and in what they learn. One of his main tasks is selecting the suitable activities and what is necessary to be taught requires a simultaneous coordination between various elements, among which the literature teacher plays a role as an associate, a manager, a complicit, a director, a partner and a controller.

Nobody denies that the teaching task is tiresome and very demanding but it is also believed to be much rewarding, in terms of moral satisfaction and compensation. What makes the task less demanding and very rewarding is the use of the appropriate and suitable teaching strategies which allow the teacher alleviate and ease those burdens. In fact, this is what distinguishes a good teacher from a bad one.

All the difference lies in being affective or not. The way the teacher shapes the literature class is reflected constantly in the teaching process careful planning is the main teaching strategy that provides the literature teacher with assurance and confidence. A well-planned course allows the teacher knows in advance what his/her learners are expecting from him/her.

Accordingly, he/she is aware of each step of the course and it is that awareness which helps him/her overcome all difficulties that may arise within the course. In this spirit, Sharma considers that:

> "… One of the strategies to be very effective and successful is to plan in
> advance for tomorrow. This tenet is applicable to every other kind of work
> and duty." (Sharma, 2004: 16)

Clearly, the teacher is a source that helps students and shape the class and make all what is possible to the acquisition of the cognitive and value judgments and identify their language learning problems, finding solutions to them, finding out the skills they need to focus on, and take responsibility for making choices which determine what and how to learn. He/she serves, among other sources, as a source of information to the students about how they are reacting about what is to be taught, and how they are progressing in their learning. He/she has to find out their learning difficulties and needs so that he/she sets the relevant objectives to their learning. As it has been posited by Jane Arnold:

"Facilitation involves encouragement and assisting rather than pouring something into the learner's mind, and it is in consonance with the notion, grounded in experience and research, that one thing is teaching and after quite another is learning." (Jane Arnold, 1999: 20)

The literature teacher plays an important role as a guide for a literary journey since he/she should be in constant inquiry of the validity of his teaching. It is, in fact, a mission and a lifelong quest for the betterment of all what relates to the teaching and learning process.

3.3.16 Question N° 16

This question inquires about the suggestions given by the teachers in order to improve the teaching of literature under the LMD system in Algeria.

When questioned about the suggestions that may be given in order to improve the teaching of literature under the LMD system in Algeria, the teachers are mixed, they proposed a variety of suggestions. They agreed that teacher should be trained to teach literature and not any teacher is able to do it if not equipped with the specific knowledge related to their domain.

It is a general truth that teaching is an art and at the same time a science, this genuine combination between theory and practice that makes teaching effective. Hence the role of the teacher is selecting, adapting and adopting the adequate methodology that suits the learners. Learning literature, more than any learning subject, needs reflection and attention provided for the selection of the suitable teaching methods and teaching materials. It is acknowledged that the position that literature acquired in the teaching and learning of the English language is of a paramount importance, and if a teacher does not master it, will not assimilate what we come in our daily life.

Consequently, literature teaching in Algeria in LMD context has witnessed an enormous growth these few years. Yet a great number of teachers agreed that although changes occurred in the syllabuses, programmes and methods, some teachers remained stuck to the archaic literary texts and approaches. They all agree that unless learners recognize the utility of the subject they learn; they will not make effort to learn it. If the learners have difficulties, they will probably have difficulties to follow and consequently, show negative attitude towards learning literature.

Their perception to learning literature will be affected by their difficulty and will be to achieve. Their success or failure depends on those perceptions. They completely believe that it is the role of the teacher to find out what their students think and feel about what they want to learn and how they want to learn. Unfortunately, the majority of teachers think that learners are not aware of their needs and this is the case of literature students, in the same line of thought. Zimmerman and Thunk take the same stand:

> "... In situations the learner perceives as related to personal interests and goals that can be persued in self-determining ways, the learner is usually not even aware that he or she is engaging in self-regulatory process and behaviours. The learner is caught up in the activity and attention is directed at accomplishing the personal goal. In many ways, when learning is perceived to meet personal needs and goals, the learner is in a state of "Flow" or immersion in the enjoyment of the activity." (Zimmerman and Thunk, 2003: 266)

All the teachers asked to give suggestions in order to improve the learning process of literature. They also complained about the number of students in the classroom. They believed deeply that the number plays a major role in the process of teaching and that only a few learners have the opportunity to grasp, learn and enjoy because of the hard environment they are obliged to cope with it.

This situation is very disturbing according to the literature teacher because they do think that literature as such should be taught in small groups and that the huge number of learners makes its learning complicated and delicate.

The identification of the learning needs and contexts is multifaceted, the teacher, the learner, the administrative staff, all share the responsibility in striving for the good procedure in learning literature in better conditions. All parts have to participate objectively in order to help the learners perceive, acquire and achieve the learning of the target module.

A learner who is aware of his/her needs facilitates the task of the teacher and allows him/her to choose the adequate and environment background, material and techniques. Tomlinson highlights it in the following words:

> "Perception of relevance and utility can also be achieved by relating teaching points to interesting and challenging classroom tasks and by

presetting them in ways which could facilitate the achievement of the task outcomes desired by the learners." (Tomlinson, 2011: 11)

Literature teachers believe that teaching and learning literature is a negotiation, a transaction or a deal between them and learners. Once the needs have been identified, it will be easier for the teacher and the learner to cooperate and work in an atmosphere where the perceptions are clear, the learner is aware of his/her needs and the teacher is aware of the content of the course. According to Badad:

> "Perceived academic control is a student's subjective estimate of her/his capacity to deal with the demands of the academic environment, to manipulate, influence and predict scholastic success." (Badad, 2009: 16)

Teachers think that if the needs are not obvious to both learner and themselves, the teaching and learning process will certainly be aimless and useless. On the one hand, the learner will see learning literature as a waste of time because he/she does not see the benefits of learning it. On the other hand, the teacher will face difficulty in planning his/her course since his/her learners' needs are ambiguous. Literature teachers are convinced that is the class contains a small number of learners, then it will ease the way the lesson is conducted since teaching literature is not limited to one skill only but it is a combination of all skills.

In fact, literature students have lacks and cannot be competent in the speaking skill while discussing a literary text and especially when in large group classes, is taught to speak and be heard or listened to clearly and in good conditions. It is, therefore, important that the literature teacher has to be aware of this so as to design and select the suitable teaching material.

Literature teachers are thinking about how to do in order to see more learners in their courses and motivate them in order to present absentees. They think that it not the role of the teacher only but the Administration staff too what is the many teachers commented on the teaching conditions in the Department of English. They suggested to reduce the number of students in groups in order to allow interaction. They pretend that it is the big number of students, according to them, which does not allow them to use different activities and that the only alternative that comes to them is to emphasize on reading and writing skills. The majority of teachers mentioned the issue concerning a national literature syllabus and the teaching materials without forgetting to mention the

absence of coordination between teachers of the module and teachers of national universities in general.

3.4   Data analysis

The teachers' questionnaire provides enough data concerning the teaching of literature and that the LMD system in Algeria. The information and feedback from teachers are valuable and important source for field study, the teaching conditions, the motivation and attitude of Learners towards learning literature. Obviously female teachers are very favourable to teaching literature, their sensitivity, their developed emotivity iand ability of imagination and make it easy for them to undertake the mission of literature as compared to male teachers who are more rational and logical.

Teachers differ in qualifications, most of them the degree of PHD and graduated in Algerian universities, very few of them graduated in foreign universities. Besides, only ten of them acquire the MA degree. Their experience of teaching literature differs from some teachers to others. Some say they have been teaching literature as soon as they graduated, long before the setting of a LMD system. They reported that they knew nothing about teaching literature as a subject apart from what they learnt ask the university and that their experience about teaching the module grew with their teaching experience. Some of them teach literature but not regularly because it depends on the timetable allowed to them every year and other teachers said that it is their speciality and that they have been designated to teach literature according to their degree qualification.

The researcher inquired about their teaching experience under the LMD system. The answers differ from teachers to others. Some reported that they have been teaching under the LMD system since its launching in 2004, others said that's when they graduated the LMD system was already settled and that they started their teaching career under it. Whereas the remaining ones replied that they have been teaching in both classical and LMD system. When asked about whether they have been trained to teaching literature, the answers were not that clear. They all agreed that literature is not an easy module to teach and that even though most of them have acquired experience in the teaching process, they still believe that every course seems to be a new one even if it was taught several times before. They are convinced that teaching literature is a gift either we have it or not and that the training is not enough to acquire the necessary qualifications in order to do it the right way.

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It is sought whether learning literature for LMD students was important, useful and not relevant. According to the teachers' answers come on their points of view are not coordinated. Even though, they all agreed about the role and place literature plays in acquiring à foreign language with all its varieties, they believe that students, at least a great number of them are losing interest when it comes to learning literature for LMD students. Many factors are the causes of the loss of interest for the majority of students, mainly learning literature in a foreign language among them the teaching setting and the big number of students in literature classroom constitute obstacle and challenge for either the teacher and the student are divided whether learning literature is important, useful not relevant the number of teachers who reported that literature is important, is quite equal to those who said it is useful or not relevant. They explained that the teaching conditions make the teaching task pretty hard top do because the objectives are not clear.

In addition, the setting does not allow interaction and collaboration among the students. For that reason, teachers believe although teaching literature is very important and useful, they see that it's not relevant since it is crystal clear that oral-aural activities that's very convenient with too many students in a big size classroom. For such reasons, the literature teachers find themselves unable to teach the module the right way and find it difficult to apply the appropriate methodology that allow variety in the activities and thus, do not encourage interaction and exchange.

Still, many students have a positive attitude towards learning literature because they are aware of its importance for the acquisition of the target language. The teaching conditions and the suitable strategies can make the literature classroom a lively one which invites the students to attend regularly giving birth to interaction and participation. Indeed, here comes the role of the teacher who has to be flexible and creative. It is the ability of the teacher to attract his/her learners, to motivate them and better the learning conditions trying to improve them, reinforcing that positive attitude. Finding out what works and what does not is necessarily an important measure to think about when facing any learning environment, the learning environment, the number of the students are certainly among the major hindrances that impede the teacher in general and the literature one in particular from achieving appropriate teaching effectiveness. As a matter a fact, and being faced to such an issue come on the teacher of this module has to find out the right and suitable strategies that reduce that burden and alleviate those learning conditions.

The data obtained enlightened another important issue which concerns the fact whether the students interested in learning and Reading literature. The number of students that are not interested is higher than the one of those who are.

Seemingly, the literature teachers in the department of English stress on the passive way of conducting the lesson, this may also be related do the previous issue pertaining to the big number of the students in the literature class. This, in fact does not allow interaction among the students as it has been started earlier, consequently, the activities designed concern only the reading writing skills.

The teachers' answers have revealed a very important issue concerning the lack of attendance among the students. In fact, the majority of teachers said that the students or the majority attend the literature class. This is due to the fact that the literature class is a lecture which exempt the students(all) from attending it. Obviously, the learning environments, the learning conditions and the methodology used in the literature class do not encourage the students (or at least most of them) to attend the literature class regularly and consequently affect their motivation and attitude toward learning and appreciating it. Zimmermann and Schunk illustrate it:

> "When learning is perceived to be personally meaningful and relevant and
> the context supports and encourages personal control, self-regulation of the
> learning process occurs naturally." (Zimmermann and Schunk, 2001: 110)

When it comes to the students' responsibility to work hard in order to achieve confidence and understanding, teachers think that it is definitely the one of the students'. Besides that, the students' attendance, though implicit, reveals the students' attitude implication and involvement towards learning literature. In fact, the students' absence is a phenomenon that impedes the learning process because class attendance is crucial in any teaching setting. They are aware that learning literature enables them to realize and understand the importance of language learning. Yet a small number, some students remain motivated and have a positive attitude towards learning it. Unfortunately, their motivation seems to be affected by some pedagogical factors. In fact, one of the main issues that the literature teacher faces is the lack of motivation among his/her learners. Therefore, the teacher has to and is obliged to deflect on all the variables that pertain to the teaching and learning process. Can you paragraph finding what works and what does not with his/her

students should be a regular inquiry in order to unleash the students' desire and increase their motivation to learn and study literature.

Identifying the needs of the learners helps designing the suitable methodology that enhances good teaching and learning. The students of The English Department admitted that they have difficulties in the assimilation of literature and they relate this problem to the lexical disability. In fact, one cannot deny the importance of vocabulary in facilitating comprehension. For such reasons, the teacher of literature has the great responsibility for striving for the appropriate teaching materials that correspond to the needs of his/her learners. When inquiring about whether the students are offered the choice of what literary texts they study, teachers (most of them) reply that they do not because there is a programme to follow and a certain list of books they have to propose to their students.

They believe that they are aware of the level of their learners and that what they propose as reading and literary works go with their comprehension and their level in English and that every activity proposed to them is supported to allow them improve their lexical knowledge as well as their cognitive one. The discovery and mastery Avenue lexical items will improve their comprehension. They are convinced that suitable reading works that's our proposed to students will certainly unleash the students desire to attend the literature class more often and increase their motivation to read more literary works outside the classroom setting. According to Murply (2003):

> "... If they (students) unable to see the relevance of the task to that perceived needs, are likely to adopt survival orientation, and perform the task with minimal effort, thereby possibly subverting the objectives of the teacher." (Murply, 2003: 35)

The literary texts will be designed so as to make the students use old types of methods and strategies that help them read, understand, analyse, practise, and receive new information in order to overcome all the difficulties in learning and reading literature. Therefore, careful thinking and reflection should be given when dealing with literary texts proposed to students by doing a careful selection.

After that, teachers proposed a number of suggestions concerning their evaluation to their students' awareness, appreciation, motivation, etc. What are the measures they (teachers) take when it happens to deal in class with texts that may not be relevant to the students' expectations.

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Both students and teachers agree on the importance of learning and reading literature. Teachers assert that even though sometimes students do not respond positively to the selected literary work, yet they keep a positive attitude towards the target module. Teachers reported that when they deal with texts at students find not relevant to what they expect, they really try to do their best and double their efforts in order to motivate them by modifying the teaching methodology which satisfy the students' expectations, needs, lacks and wants. The reading literary texts relevant to the students' field of study and interest, followed by appropriate activities that allow the students manage their own learning.

The evaluation of the students' learning process can be obtained by involving them in are conversation class related to those literary works that may be equal to their expectations and also them about their beliefs and perceptions of learning and reading literature. The interpretation of the students' discussion will unveil the deficiencies of the teaching methodology and the difficulties met by both the teachers and their students.

Teachers think that it is their role to shape the literature class and make the necessary prior cognitive and value judgement about what is to be taught, because only they, can recognize whether the learning skills have been improved or not and whether the students' deficiencies have been removed or not. Only teachers know what teaching methodology can be implemented in order to satisfy the learner's needs.

Finally, in order to improve the teaching of literature under the LMD system in Algeria, learners should have not only intellectual capacities, but reading skills and competences. All the conditions that allow them to learn, study and acquire knowledge, literature in particular in an environment free from all those problems cited so far. Moreover, learning is constructed within a set of variables; each one having an impact on the other. The learner's personality, the teacher's one, the learning environment, the methodology and the teaching materials. All these parameters constitute crucial variables which should be taken into consideration in any learning situation. We should not neglect the affective variables which can stimulate negatively or positively teaching and learning. Only under such conditions, perceptions about learning and teaching literature can be constructed. Then, learners will be able to perceive the learning of literature as being relevant to them could you stop if those variables do not go hand in hand with the learners' perceptions, their perceptions will be modified, their motivations reduced and their

attitudes altered. For such reasons, teachers are convinced that great importance should be given not only to pedagogical needs but to the effective ones, as well.

The literature teacher proposed that there should be a programme designed according to the students' wants and needs because on that depends their achievements. They also explained that large classes do not permit to work in pairs or in small groups which may not be very beneficial for learners. The teachers have recognized the students' perceptions to learning the target language, they have definitely agreed on the fact that students like to learn literature and do have a positive attitude towards learning it.

Therefore, the responsibility of the literature teacher is to sustain that motivation and keep it as long as the students are learning English. All teachers of literature agreed that the mastery of any language starts with the mastery of its vocabulary. Moreover, academic success is determined by the students' linguistic competence. Consequently, literature learners' main obstacle in learning is related to the mastery of vocabulary; which makes the comprehension pretty hard to be fulfilled. Besides, most learners do not engage in oral or written production because of their lexical weaknesses. Hence, the lack of comprehension leads to failure.

Teachers suggest that students should read regularly because it is the major vehicle for vocabulary acquisition. Yet, gaining vocabulary through reading is very demanding. It is a very long and complex process which requires not only the mastery of words in isolation but also the mastery of semantics and functions of the language learned.

In addition, linguistic development depends mainly on the input. This latter should be comprehensible and interesting. Indeed, what makes literature out of reach and inaccessible to the majority of learners is the fact that they come across unfamiliar words.

As a matter of fact, the major handicap that foreign language learners face in general, and literature one in particular is related to the target language vocabulary. In fact, the majority of teachers advise their students to read intensively in order to enrich their vocabulary. The mastery of vocabulary needs perception, practice and memorization; otherwise students will lose what they have learned if not consolidated. Graham considers that:

> "It is arguable that vocabulary learning is a skill that needs to be taught and
> nurtured like any other. While some students are evidently able to find their

own solutions to the problem of committing large numbers of lexical items
to memory, others may need more assistance in discovering the best method
for them." (Graham, 1997: 34)

Consequently, enhancing the receptive skills (listening and reading) enhances the productive one (speaking and writing). Teachers are aware that the classroom is a mixed-ability learning environment; learners differ in their cognitive abilities and their metacognitive ones. Therefore, learners' achievement not only differs according to their learning differences but also according to their learning styles and strategies.

Clearly, teaching and learning literature is not an easy matter since one has to externalize the amount of information stored in the short-term memory and the long-term one. To sum up, one may conclude that attribution factors have significant implications for success or failure paradigms. Learners may ascribe their successes or failures to different parameters, related to personal, social, or educational variables.

Apart from the social dimensions, the individual and educational dimensions are major contributors to achievement. Indeed, the learner's effort and his ability are determinants to his own readiness and disposition to learning literature. Similarly in scope, educational variables; the teacher, the setting, and the methodology; all are salient in determining the learning outcomes. Therefore, learners may attribute their failure, their demotivation, their lack of interest to unfavourable learning conditions, inappropriate methodology or hard literary works.

3.5   The Students' Questionnaire

The questionnaire was administrated to fifty students (50), thirty-eight of girls (38) and twelve (12) of boys in the department of English in the University of Oran. It was very important for the purpose of the research to start the study after the students have been acquainted to the learning environment. Also, in order to get accurate information about the students' perceptions to learning literature in the LMD system, we implemented the questionnaire at the end of the first semester. To obtain a thorough understanding of their perceptions, the students were invited to answer the questionnaire at the end of the lesson with the presence of the researcher who explained the questions one by one in order to obtain more reliable data, allowing all types of students; the good, the average and the weak ones, assimilate the meaning of the questions. In addition, the questions were simple and required accurate answers Dornyei states that:

"Because the respondents are left to their own devices when filling in self-completed questionnaires, the questions need to be sufficiently simple and straightforward to be understood by everybody." (Dornyei, 2009: 10)

Thus, the questionnaire is a qualitative and quantitative one which aims at unveiling some issues related to the students' needs, attitude and perceptions to learning literature. The interpretation of the questionnaire helps the teacher to know the students' needs, lacks and wants and design the teaching material according to those needs and wants. The questionnaire contained sixteen (16) questions. Some questions were closed ones and others multiple choice ones in order to obtain precise information. Oppenheim highlights this idea saying:

"Close questions are an easier and quicker to answer, they require no writing and quantification is straightforward." (Oppenheim, 2005: 114)

Nevertheless, the respondents were provided with space when their answers needed justifications.

3.5.1 Question N° 01

It questions the students about their gender.

Question N° 01	Answers	Absolute frequency	Relative frequency
	Male	12	24%
	Female	38	76%
Total		50	100%

Table 3.11 Students' Gender

Table 3.11 determines that most of 76% of students are girls and 24% of them are boys; girls are more literature oriented than boys who prefer more scientific modules like linguistics.

English level of English	Absolute frequency	Relative frequency
Excellent	05	10%
Moderate	30	60%
Weak	15	30%
Total	50	100%

Table 3.12 Students' Level of English

When inquiring about their level of English, Table 3.1.2 shows that 10% of students said that they are excellent at English, 60% of them are moderate and 30% of students got a weak level.

Students' English studied prior to university	Absolute frequency	Relative frequency
For seven years	26	52%
Eight years	11	22%
Ten years	13	26%
Total	**50**	**100%**

Table 3.13 Students' Learning English Prior to University

When it comes to how long they have studied English prior to university studies, 52% of students said that they have been studying English for seven (07) years, 22% of them replied for eight (08) years, and 26% of students for ten years. They have been studying English since the first year in the middle school (1AM). This implies that they have been learning English for more than seven (07) years. A seven-year study should provide any learner with enough knowledge of the target language.

3.5.2   Question N° 02

Question two inquires about how do students consider their level in English at secondary school.

	Answers	**Absolute frequency**	**Relative frequency**
	Very good	03	06%
Question N° 02	Good	08	16%
	Average	34	68%
	Bad	05	10%
Total		**50**	**100%**

Table 3.14 Students' Level in English

Unfortunately, the results of the second question were surprising. In fact, most of the students, 68% said that their level in English was average, 10% of them answered that their level in English was bad, 16% said that they were good and only 06% said they were very good. Because the majority of the students in average, what were the reasons they contributed their level. Their answers are closely related to the previous question, because it justifies the students' answers and helps identify the factors that affect the students' level.

Students' reasons on English Language	Absolute frequency	Relative frequency
Motivation	04	08%
Comprehension	20	40%
The teacher	10	20%
The book, Author	10	20%
Other	06	12%
Total	50	100%

Table 3.15 Students' Reason on English Language

The results show that the majority of the students were average. 40% of students attributed their level to lack of comprehension. 20% to the teacher, 08% goes to motivation, 20% to the book and the remaining 12% of them to the fact of not being exposed very often to the language.

Obviously, the students, at the secondary school had difficulties in the receptive skills, i.e. listening and reading. Thus, acquiring and understanding input was difficult for them. This may be due to the wrong use of learning strategies in terms of comprehension and memorization. Yet, some of the students admitted a lack of effort in learning the target language.

Comprehension and effort are interrelated. In fact, unless the students understand, they will not make effort in learning the target language. Indeed lack of comprehension leads systematically to lack of effort and consequently to negative outcomes.

3.5.3 Question N° 03

The question three seeks for what aspects of English students enjoy mostly at the secondary school.

	Answers	Absolute frequency	Relative frequency
Question N° 03	Listening	24	48%
	Speaking	05	10%
	Reading	18	36%
	Writing	03	06%
Total		50	100%

Table 3.16 Students' Aspects of English

The students' answers revealed that the students did not like the productive skills (speaking and writing) but they liked the receptive ones; listening and reading. In fact, 48%

of students said they liked listening and 36% of them said they liked reading. Only 10% said they liked speaking and 06% said they liked writing.

It was important, for the purpose of the research, to know the students' preferred skills. Their preference, in fact will indirectly demonstrate their behaviour in class, being active or passive learners. In addition, question three relates to the previous one and justifies it since the students identified that they preferred listening and reading. Their lack of comprehension and effort may have impeded them from speaking and writing. In fact, speaking and writing are recognized as being the productive skills whereby the learner uses the knowledge he already acquired in order to produce a piece of discourse or a piece of writing.

3.5.4   Question N° 04

This question reveals which of the difficulties be it grammar, vocabulary or both learners found or faced at secondary school.

	Answers	**Absolute frequency**	**Relative frequency**
Question N° 04	Grammar	10	20%
	Vocabulary	31	62%
	Both	09	18%
Total		50	100%

Table 3.17 Students' Difficulties at Secondary School

The answers of the above question showed that 62% of the students said that they had difficulties at the level of vocabulary. Only 20% said that they had difficulties in grammar, and 18% of them had difficulties at the level of both grammar and vocabulary. Once again, the results reveal that most of the students have got lexical difficulties and this also explains their lack of the comprehension. The students' answers reflect their level which has been mentioned before. Clearly, the students' difficulties in comprehending the target language are related to their weaknesses in vocabulary and grammar.

3.5.5   Question N° 05

This item question tells us whether the students like literature a lot, not much or do not like at all.

	Answers	Absolute frequency	Relative frequency
Question N° 05	A lot	22	44%
	Not much	18	36%
	No	10	20%
Total		50	100%

Table 3.18 Students' Likes and Dislikes of Literature

This question helps the researcher to know whether the students are keen on literature. 44% of students replied that they really like literature a lot, they are aware of the importance of learning it because it helps them improve their level in English. Their answers, once again, show their attitude towards learning the target language. It is therefore of paramount importance that literature teacher applies the suitable strategies which are meant to maintain that motivation so as to preserve it. 36% other students said they do not like literature that much because they find that learning it is not very pleasant and as far as attending the class is concerned, they said that do not feel interested so they sometimes attend and that this is due to a lack of comprehension and that they do not make enough effort to work it out. In this context, Cooper believes that:

> "To answer a comprehension level question, the student must go beyond recall of information. The student must demonstrate a personal grasp of the material by being able to rephrase it, give a description in his or her own words, and use it making comparisons." (Cooper, 2011: 121)

On the other hand, the lack of comprehension of literary texts is due to the lack of word identification. Indeed, lexical disability is the major handicap that literature learners face. Westwood illustrates it saying:

> "Comprehension involves using one's vocabulary knowledge and general experience to build correct meaning as sentences and paragraphs are read." (Westwood, 2008: 70)

As a matter of fact, the literature teacher has to trigger for those strategies so as to improve the students' lack of lexical background. The 20% left students revealed that they do not like literature which may explain the lack of attendance (question nine in the teachers' questionnaire). Their answers show their lack of motivation and attitude toward learning literature. They said that they learn literature because it is imposed on them, and that if they had the choice, they would not attend at all. They do not see the relevance of learning literature since their goals in learning it are not achieved. Which comes in Dornyei's believe that:

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"Indeed, one of the motivating factors for learners is when they have to learn something that they cannot see the point of because it has no seeming relevance whatsoever in their lives." (Dornyei, 2001: 63)

3.5.6   Question N° 06

This item question relates to whether reading literature extends their confidence in engaging with a text.

	Answers	Absolute frequency	Relative frequency
Question N° 06	Yes	27	54%
	No	23	46%
Total		50	100%

Table 3.19 Students' Confidence with Reading Literature

The students' answers revealed that they were to the reading skill. 54% of students answered affirm actively and 46% negatively. Still, students remain aware of the importance of reading literature. They believe that their cognitive abilities will increase with reading literature and extend their confidence and expectations. In the same line of thought, Riggs and Gholar say:

"The greater the correlation between one's personal want or need to know and one's willingness to learn a particular concept or subject, the stronger the possibility that the lack will be attempted and possibly learned." (Riggs and Gholar, 2009: 47)

Thus, in order to maintain the students' motivation and desire to read literature and enhance it, the teachers have to take into consideration their needs and their expectations. Students are persuaded that reading literature increases their degree of independance and relying on oneself more than on the teacher, it helps them setting one's own goals without the influence of others and enables them using and creating their own methods of learning and being less dependent on the teacher.

On the contrary, 46% of students do not think that reading literature extends their confidence in engaging with a text. They said that reading literature is boring and consider that it is wasting their time reading texts they do not understand. They think that difficult vocabulary is a barrier to their understanding because they spend more time searching for difficult vocabulary in dictionaries than reading.

3.5.7   Question N° 07

This question inquires about whether students like reading or not.

	Answers	**Absolute frequency**	**Relative frequency**
Question N° 07	Yes	12	24%
	No	38	76%
Total		50	100%

Table 3.20 Students' Likes and Dislikes of Reading

24% of students only responded positively. They said that reading is hobby and that started reading at an early age, and that reading helped a lot in acquiring the language, their level of efficiency and that it improved their oral and writing skills.

76% of them replied that reading is not their favourite hobby and that when they do it, it is only because they are obliged. The difficulty of literary texts constitutes one of the frequent causes that prevent them from doing it.

3.5.8   Question N° 08

The question eight determines how time students devote to reading.

	Answers	**Absolute frequency**	**Relative frequency**
Question N° 08	Daily	02	4%
	Weekly	04	08%
	Monthly	06	12%
	Never	38	76%
Total		50	100%

Table 3.21 Students' Devotedness on Reading

04% of students said that they read every day, 08% of them weekly and 12% monthly when asked about types of reading they read, they answered that they read romantic stories, detective or science fiction books and articles or news. Whereas the 76% of other students they do not read at all.

Students' enjoyment of literary texts	**Absolute frequency**	**Relative frequency**
Yes	10	20%
No	40	80%
Total	50	100%

Table 3.22 Students' Enjoyments of Literary Texts

Question eight evaluates whether students enjoy reading literary texts or not. 20% of students only replied that they enjoy reading literary texts. They are aware of the relation of reading and the possible linguistic advantage of literary texts for learners of a foreign language. Geoff Hall upheld it:

> "The possible linguistic advantage of literary texts for learners of a language (an important advantage) would seem if anything to be its sheer range which is unparalleled in other text types, and the creative strategies required of the successful literary reader." (Geoff Hall, 2005: 53)

Unfortunately, 80% remaining students replied negatively. They believed that reading literary texts is not at the reach of all students because they are very hard to understand. The complexity of literary texts makes reading literary texts very efforts demanding. Bakhtin highlights this point of view:

> "Language is not a neutral medium that passes freely and easily into the private properly of the speaker's intentions; it is populated –overpopulated- with the intentions of others. Expropriating it, forcing it to submit to one's own intentions and accents, is a difficult and complicated process." (Bakhtin, 1981: 294)

Although language teachers in general, and literature ones in particular always advice their students to read because they are convinced the language of literature as being the best that has been thought, said and written and that it is the best linguistic model that may help them acquire the target language.

3.5.9   Question N° 09

The aim of question nine is to determine if the students are able to understand texts, concepts and theories relating to English literature.

	Answers	**Absolute frequency**	**Relative frequency**
Question N° 09	Yes	15	30%
	No	35	70%
Total		50	100%

Table 3.23 The Students' Ability of Understanding Literary Texts, Concepts and Theories

30% of students responded positively and are persuaded that literature helps them a lot in engaging with a text not only linguistically but much more. It is a thought that Lantolf stresses:

"Learning a second language is not about simply learning new linguistic forms, but it is about learning how to construct, exchange and interpret signs that have been created by someone else." (Lantolf, 2000: 22)

He adds:

"What learners are exposed to is not "input", but "affordances" from which they select those that best fit their experience..." (Ibid: 07)

He further adds:

"Foreign language learners do not just learn the language, they are also constantly engaged in judging the relevance, validity, pertinence or usefulness of this or that bit of knowledge, this or that assignment, thus staking out the phenomenological field of their learning endeavour." (Ibid: 11)

Students respond differently to the same text they may notice different features but not with the same way. This idea is better depicted by Charter, in Bennett (1995: 135): *"Those who can read texts do not all read them in the same fashion."*

This is why, the majority of students, 70% are unable to understand literary texts because it is not that simple when we refer to literature. Geoff Hall spotlights this in broad:

"...Literary reading both is and isn't different, that its difference is what wider understandings or reading processes could predict of an interaction with language with certain tendencies read in certain contexts by certain people for certain purposes." (Geoff Hall, 2005: 99)

Students of 70% find literary texts very hard to read and understand. They said that their interaction with literary works is very poor because they really feel uncomfortable when confronted with poetry or prose. Their lack of experience with poetry reading and literary prose unable them from comprehending concepts and theories relating to English literature. Richards affirms:

"The personal situation of the reader inevitably (and within limits rightly affects his reading." (Richards, 1929: 310)

3.5.10 Question N° 10

This question is intended to reveal if the students think that it was the role of the teacher to offer help and advice and assure his/her availability.

Almost all the students agreed on one answer which is yes, it is to the teacher that comes the merit to be the facilitator of knowledge. It is teacher's role to identify the students' need and lacks before designing the course. They think that the teacher should be aware of the students' previous learning experience and provide them with comprehensible input which facilitates comprehension and of course enhances effective feedback. She/he should select the appropriate input in order to attract them (students) and increase their motivation and their interest which certainly give birth to effort that the students may have lost along their learning experience. Accordingly, the literature teacher has to be available, offer help when needed in order to emphasize the use of activities that tie the relation between him/her and the learners such as dialogues, plays, discussions that allow interaction and improve the students' self-confidence and communicative competence.

Most of the students think that the availability of the teacher enhances their interest and motivation to learn literature, they attributed their likes and dislikes of the proposed literary texts partly to the teacher who plays a paramount role either to attract or reject them. Yet, one cannot dissociate the teacher's help and the students' effort. Indeed, these two relate to each other because comprehension depends on both of them.

3.5.11 Question N° 11

This item question reveals whether students prefer selecting what to read or leave the choice to the teacher.

Question N° 11	Answers	Absolute frequency	Relative frequency
	The learner	10	20%
	The teacher	40	80%
Total		50	100%

Table 3.24 Students' Choice in Selecting Literature Subject

20% of students replied that it would be great if the teacher takes their likes and dislikes in consideration and gives them the choice to read their favourite piece of literature rather than imposing on them boring, demotivating and old-fashioned texts. They believe that they would be more interested in the reading of literary texts if they were chosen by them rather than the teacher. The reading will be agreeable and fast.

Whereas 80% of students said that they prefer to leave the choice to the teacher when it comes to the literature subject and reading texts. They are convinced that the teacher's choice reflects her/his perceptions and assumption of teaching the target subject.

They are persuaded that their level and their capacity of managing certain reading literary texts prevent them from relying on their personal choice.

Obviously, their teacher's methodology only can lead them to successful reading, learning and understanding. This passivity is probably related to deficiencies in comprehension and dealing with complex literary works.

3.5.12 Question N° 12

This item question determines whether literature helps students acquire a satisfactory level of knowledge for creativity, originality and communication or not.

	Answers	Absolute frequency	Relative frequency
Question N° 12	Yes	16	32%
	No	34	68%
Total		50	100%

Table 3.25 Students' Creativity, Originality and Communication in Literature

32% of students replied positively and 68% negatively. Unfortunately, the majority of them believe that literary texts are typically difficult or demanding and the meanings are not easy to extract. Their lack of motivation and interest prevent them to appreciate it so as to acquire a knowledge that helps them confirm their expectations and challenge their ingenuity as literary readers. Their failures of literary reading prevent their proficiency to meaning construction.

Cognition is paramount in literary reading so that it affects the readers' personal feelings and response. They argued that they do not deploy the required efforts because they do not possess a personal experience and background knowledge in literature.

3.5.13 Question N° 13

The question thirteen inquires about the difficulty to understand cultural literary texts.

	Answers	Absolute frequency	Relative frequency
Question N° 13	Yes	42	84%
	No	08	16%
Total		50	100%

Table 3.26 Students' Understanding Different Cultural Literary Texts

16% of students said that it is not difficult for them to understand different cultural literary texts because they have been accustomed to reading at a very early age which enable them to learn a language and to negotiate meanings and new positions compared to their own language and culture. Geoff Hall ascertains it:

"... Culture comes into being a material struggles over, with and through language in linguistic events and practices such as classrooms, readings and conversations."(Geoff Hall, 2005: 84)

The majority of them, 84% of students admitted that it is very hard to grasp the meaning of literary texts when it happened to be an alien culture and indeed, it is one of the main causes that demotivates them.

3.5.14 Question N° 14

This item question informs us about the favourite literature of the readers (students).

	Answers	Absolute frequency	Relative frequency
Question N° 14	Yes	05	10%
	No	45	90%
Total		50	100%

Table 3.27 Students' Preference in the Choice of Literature of Shakespeare

10% of students only replied that they really enjoy reading literature of Shakespeare because it is an opportunity for them to discover the historical background and cultural issues of that era. They confessed that though the language of this literature is different from language of other literatures, most of the time it is not a simple language, very far from ordinary one, old-fashioned, obscure, pretentious and generally difficult.

Yet, this literature, the one of Shakespeare specially, allows them to understand language and language use as a whole. They believe that the language used in Shakespeare, literature is elevated, unusually figurative, often old-fashioned, indirect and difficult to understand. Thus, they prefer areas of language that are very challenging. They are persuaded that this literature's language is surprisingly literary, very different in that it is typically more interesting and varied and representative. Geoff Hall (Ibid: 27) illustrates it:
"... In the study of literature, with the implication that the literary classics represent in some sense "the best" uses of the language to date."

Whereas the 90% of students unfortunately, the majority prefer recent and contemporary literature to the one of Shakespeare. They all agreed on its difficulty and are convinced that when reading this kind of literature, they read the dictionary more than the reading text. They are persuaded that literature, especially modern literature is a kind of writing distinctively tolerant of linguistic variety with many features of spoken language and very ordinary one.

3.5.15 Question N° 15

This question is meant to see if literature educates the students as well as helps their mindedness.

All the students agreed on the fact that it effectively does. They all agreed that it not only widens their horizons but it also enriches their use of language. Whether good or bad, a work of literature educates and opens horizons and minds, it is an inquiring into the nature of things and tells what counts as a good or bad instance. They all believe that the characters they met through their reading experience teach, inspire and help them take decisions, make choices and state points of view that they feel able to do thanks to literature. Many students admit that reading works of literature forged their personality and shaped their mind and educate them at the same time.

3.5.16 Question N° 16

This item question determines the students' suggestions in order to improve learning literature in the LMD (Algerian system).

Firstly, the majority of the students agreed on the same suggestions concerning the improvement of the learning of literature in the Algerian LMD system and their suggestions remained the same. They proposed that this module should be taught by teachers who really know their job because most of them reported that they have robots as teachers. They said that they (teachers) just repeat the lectures year after year without any will of change. When it happened that they (students) discuss between them, they discover that there is no renewal, just like an old record repeating without any creation. They added that lectures are pursued in very bad contexts and conditions because they undergo the lessons in a way that makes the interaction between them and the teacher during quasi-impossible, the learning environment does not allow a suitable learning.

In fact, it is through participation that students share and negotiate meaning, interactional bounds are build up, leading to a successful learning. Most of the students complain about the number of students and large classes lectures. They all agreed that this situation prevents them from effective learning. They wish that the administration organizes small groups' classes so that it allows to everyone to have the best of it.

They suggest to have bigger and larger libraries with the sufficient number and variety of literary books that they need to read and consult during their learning cursus. Some of them think that one lecture a week is not enough to learn, study and appreciate what should be known about literature. They suggested that it should be increases to two or three per week, this shows, once again, their motivation and attitude towards learning literature, it proves that they want to learn literature not because it is imposed by the curriculum designers and the administration, but because they are interested to learn it.

Others suggest that teachers of literature have to renew their list of literary books they ask them to read. They believe that literature contains valuable, rich, variate range of literary works and they wonder why teachers stick to the same list, which makes it boring and redundant.

Students propose that since we are living in an era of technology, it would be easier to all students to have access to the literary books they want to read if the university is equipped with an e-library. All the students are interested in learning the target language and want to improve their level in English and their communication competence.

3.6 Interpretation of Data

This part of the survey is concerned with the students' perception to learning literature, their attitude towards learning it, their perception towards the methodology, their achievements and their suggestions to improve learning literature in the LMD (Algerian system).

As far as students' gender is concerned, thirty-eight are girls and twelve are boys. When being in the English department, one can notice that the number of girls is far higher than that of boys because girls are more interested in learning languages and philosophical registers than boys. Boys are in general more oriented in scientific subject which happened to be more exact and realistic.

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The students' level of English is generally moderate since 5% of them said that effectively got a moderate one. This may explain that it may be improved and bettered which may arise the number higher than that. The number of years in learning English prior to university studies is almost the same for the majority of students which is of seven years. This explains that these students did not repeat their schooling years. They spent four years in the middle school and three years in the secondary education. The 22% of students who said that they spent eight years studying English may have lost a year either in middle school or in secondary education, whereas the remaining 26% of students replied ten years.

The number of years explains the level of these students. It is an information that shows the level of these students. They may have spent a longer time in both intermediate and secondary levels.

Most of the students reported that they considered their level in English at secondary school was rather average, and the ones who said that their level was bad, think that it was related either to comprehension. Most of the learners have a problem of comprehension when learning a foreign language because they are not exposed to the language, which makes their vocabulary very poor.

Others contributed their bad level to the lack of motivation. They thought, at that time, when they were pupils that learning English is useless since they will not have the opportunity to deal with it. They also confirmed that the teacher plays a paramount role to either attracts or rejects the learner's attention and like to learn and appreciate the language.

When seeking for which aspects; listening, speaking, reading or writing did students enjoy most at the secondary school, nearly half of them answered listening. This may explain that they prefer being passive rather than productive.

It also shows that the interaction in class is very poor. We should take into account that the big size classes do not allow it and that students might lose their self-confidence when confronted to speak to a large audience. Very few of them enjoyed speaking and writing. This is due to their high motivation and comprehension of the targeted learning language. Learning a foreign language is not an easy task and nearly the majority of the

learners face the same difficulties; grammar or vocabulary and sometimes both of them when studying at secondary school.

Going deeper, we may understand why did learners faced such difficulties. We all know that English is a language spoken only at school. French, being the first foreign language, nearly all media programmes are broadcast in French, which lets the learners no opportunity of being exposed on another language.

Thus, the luck of comprehension and vocabulary can be explained since the learners limit their acquaintance to learning English to the few hours they spent in class. Their answers concerning whether they like literature confirm their difficulties with comprehension and their problems with grammar and vocabulary. Although they are aware of the importance of literature and the impact it has to help the student acquire, learn and enjoy learning a foreign language with all its parameters, the Algerian student is not a reader. Unless, he/she is asked to do it, very few read for pleasure, curiosity and knowledge. The Algerian student does not read; he/she hates reading. The Algerian family is not a book lover. Almost no home possesses a shelf with books they cherished or loved because it is not in their culture.

When it happened to meet or find books' owners, it happened to be either cooking books or religious ones. The Algerian student reads for a purpose. Yet, the majority are aware of the impact reading has on their acquiring and learning a foreign language, reading it and appreciating its literature. Students miss their reading literary texts because they fail to understand the concepts and theories related to English literature. They do not read the same way and notice features differently and especially when it comes to literature and its concepts and theories. Their reading is very poor which explains their lack of experience with literature and all what refers to it. Their weak experience prevents them understanding literary prose and poetry and affects the interaction with their theories and concepts.

They are persuaded that the teacher plays an essential role as to offer help, advice and assure his/her availability to the students in need. Even though it is agreed on that the teacher is not the only source of knowledge, yet, they (students) expect much from their behalf. Surprisingly, students have a positive attitude towards learning literature even if they are not very motivated, they expect to be taught the module by a teacher who confirms her/his availability to them and to help them acquire the techniques and strategies

in order to unleash their capacities and desires for the literature class and participate fully in it.

Their opinions concerning the choice of reading texts whether it is to the teacher to decide for them or not, students prefer to decide about the choice of the reading texts. Very few learners expressed their wish to select what read themselves because they do not want to waste their time reading literary works that they do not appreciate or they just find boring and hard to assimilate. It is well-known that our beliefs shape our attitude. It is also believed that the students studying literature may have a negative attitude towards learning it. So, letting the careful selection of the reading works relevant to the students' choice may be very delicate.

Teachers have to design and select the suitable reading works so as to achieve the leaning goals i.e. allowing the students to participate and interact, and improving their lexical and cognitive knowledge. What students want and prefer does not go necessarily with what is expected to achieve their reading and learning proficiencies. Whereas the majority of them prefer letting the selection of what to read to the teacher. They are convinced that their reading proficiency does not allow them to identify what is appropriate to achieve their learning goals and help them improve and overcome the difficulties over the target language.

A very small group confirmed that literature effectively helps the students acquire a satisfactory level of knowledge for creativity, originality and communication. They reported that their perception and attitude towards learning literature have changed and that it has brought much to them. The survey revealed that students rely on the teacher to select what to read. In fact, almost the majority said that they prefer that teacher select what to read but still, he/she has to maintain their motivation by proposing to them appropriate teding literary works in order to keep their interest. This reveals that they wish to improve their reading skill. Thus, they are reluctant as far as the choice of selecting what to read is concerned. Students wish to improve their reading skill and it is clear that the teaching material and suitable activities are beneficial as far as reading is concerned.

Clearly, the students who confirmed that literature helps them acquire a satisfactory level of knowledge are those have a satisfactory level of communication as well as the writing skill. Nevertheless, the remaining ones answered negatively concerning what may literature brings to them at the level of knowledge. They said that it does not help them

better their level, when it comes to creativity, originality and communication. They confessed that it is due to their poor or inexistent reading. Teaching literature to students who learn English as a foreign or a second language is not an easy task. M. Teranishi, Y. Saito and K. Wales (2015) report that:

> "More a lack of reading skill than a language weakness, less successful readers of literature seem for a variety of reasons to often understand the words or the sentences but not the "point" of a literary text. They fail to detect irony, or the significance of point of view, reading for story rather than plot, inferring weakly or problematically and so, again, missing much of the significance more fluent readers would find. Language command and reading skill can clearly be worked on together by students and their teachers." (M. Teranishi, Y. Saito and K. Wales, 2015: 15)

Indeed, the most helpful thing we might say about the teaching and place of literature in the LMD system in Algeria is to find a global approach designed to help teachers help students think, study and work more deeply about the possible uses, values and benefits of literary study.

Teachers are conscious that nowadays students are very different from those of sometimes ago. They are convinced that their students draw on their knowledge elsewhere rather than in literary books. Ellie Chambers and Gregory Marshall emphasize it:

> "It is of course very difficult to get contemporary students raised on TV and the literary equivalent of pop-tarts to feel any sort of personal connection with the strange behaviour, values and language of such literary artists and moralistic thinkers as the Beowulf poet, Chaucer, Milton, Swift, Pope and Samuel Johnson." (Ellie Chambers and Gregory Marshall, 2006: 25)

What most students make out of the literary works comes from the pedagogical guidance of the teachers. This does intend that all what the students learn comes from their teachers, but it is clear that it is the teacher who provides the framing pedagogy, the course content and the different kinds of understanding of content.

Understanding different cultural literary texts is not at reach of all learners of literature. Few students found that dealing with different cultural texts is not difficult. Chambers and Marshall point at this context:

> "It is precisely the universality of these experiences that creates much of literature's transcultural power. If difference really were the whole story about human groups and individuals, how could anyone love respect, be

educated or moved by stories of people in other lands, in other culture or of other races and gender?" (Ibid: 33)

To understand different cultural literary texts is not common and accessible to all readers of literature. Students read literary works but they do not read the same way only few of them have the capacities to grasp different cultural issues. Many of them find that literary work of different cultural backgrounds is very hard to read and understand.

This is why, when inquired about what kind of literature do students prefer to read, very few responded the one of Shakespeare and the majority said that their preferences go to contemporary one. Students who prefer reading classic literary texts are those who are used to reading. Reading for them is very challenging and difficulty and the complexity of those literary works do not prevent them from going further in their reading process.

Whereas as the majority are students who are not keen on reading, especially when it comes to classic literary works and those of Shakespeare's. They all admit that this kind of literature is very boring and old-fashioned, and that they do not identify themselves in it. They prefer to read contemporary one because it contains a more real language, close to their genre.

Their point of view about whether literature educates them as well as helps their open-mindedness is unanimous. They all agreed that it does. They all reported that stories, and characters and heroes have an impact on their personalities, choice and life. Literature is not only beautiful for its content but also for its utility. Chambers and Marshall also highlight this point of view:

> "To reiterate, the pedagogical frame for students' connectedness with literature that has been our subject here is just that: a frame, the "sidebar" to study. While it provides an existential context for studying literature – constantly keeping before students why they study- it does not and should not substitute for detailed analysis of literary techniques, intellectual rigour and its expressiveness and "connectedness" that attracts so many students to study it." (Ibid: 38)

To improve learning literature in the LMD (Algerian system) students gave various suggestions. They asked to be taught by a teacher with an effective teaching methodology, a person who knows and loves his/her job and this is the least they can ask for. According to Fenwick:

"Instructors should be directly involved in the interpretation and application of outcomes results whenever these are applied to evaluating and improving teaching." (Fenwick, 2001: 66)

Yet, the main goal in teaching literature is primarily to attain proficiency in reading and writing. In the Algerian LMD system, summative assessment plays a major role in determining the students' competencies, and consequently, their academic future depends of their success or failure in final examinations. In fact, summative assessment, though not the only one, gives us an evaluation and judgement about the student achievement.

In addition to oral proficiency, grades are good indicators of learners' achievement. It is what the students, the teachers, the administration and the parents focus on because it what determines and says whether one passes or fails.

The conditions that students want to change are the teaching context which happens to be a disaster which prevents them to study and learn in appropriate condition. Those parameters prevent them to pursue a learning process leading them to work hard and achieve their goal and purposes.

Their suggestions concerning changing the process of the literature class and its size is not proper only to students but it is the teachers' too. Both complain about large size groups which make the lecture take place in awful conditions. We must not deny that our amphitheatres are not equipped with suitable sonority so as to be heard correctly, so as to permit to all the students to hear the lecture and take the best of it. They wish that the administration could manage to reorder the groups and make them smaller so that every student can have the opportunity to learn in good conditions. This will help both the teacher and learners for it will ease the teaching process and the learning one and make them enjoyable. Libraries have to be larger and richer and hi-tech if it is not too demanding because the important number of students does not satisfy its capacity.

Students are asked to read books that are either in a limited number which does not cover the students' application or inexistent because expensive and unaffordable. Thus, libraries should be provided with the sufficient number of books to read in order to meet the real needs and wants of the students. The students in the department of English are motivated and have a positive attitude towards learning. Unfortunately, their motivation seems to be affected by some pedagogical factors. In fact, one of the main issues is that

any language teacher faces in the lack of motivation among his learners. Therefore, the teacher has to reflect on all the available that pertain to the teaching and learning process.

The findings suggest that the literature students' difficulties relate to their motivation, methodology, the learning environment, the students' needs and the learning goals. In fact, the identification of the needs and goals is the first step before designing a suitable methodology within a favourable learning environment. To reach such an end, the teacher has to tune the teaching methodology so as to make it more suitable for interaction and participation.

The students of literature class admitted that they had difficulties in the assimilation of the new input and they relate this problem to the lexical disability. They all think that literature is not an easy subject to study for the complexity of its content. In fact, one cannot deny the importance of vocabulary in facilitating comprehension. For such reasons, one has the great responsibility for striving for the appropriate teaching materials that correspond to the needs and weaknesses at the same time. The teaching material, the choice of the appropriate and suitable reading passages as it has been expressed by the students, followed by small group classes in order to reduce the burden of the big number of the students. This will certainly ease the process of learning and allow students to interact within the classroom.

Therefore, careful thinking and reflection should be given when planning the literature course. In addition to the selection of the reading texts, the literature teacher will have the great responsibility to select the appropriate tasks and activities that meets the students' needs and wants.

The aim of the questionnaire was to find answers to some questions pertaining to the teachers and their students' perceptions to learning literature, their attitudes and difficulties that both sides (teachers and learners) are facing. Indeed, the main goal of the present study is to dig deeply in order to strive for all the difficulties faced by the teachers and their students within the module of literature and its teaching and learning in LMD Algerian system, and at the same time try to alleviate those difficulties through the implementation of an appropriate syllabus, an appropriate teaching methodology, teaching material and learning strategies.

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The analysis of the two questionnaires revealed that both the teachers and students share the same perceptions as far as teaching and learning are concerned. In fact, both teachers and students agree on the importance of learning literature and find it necessary, important but very difficult. Both of them (teachers and students) also assert that there is a positive attitude towards learning literature on the part of the students. Yet, the results show that the literature class lacks attendance and motivation. The teachers justify it because of the big number of the students but the students justify that to their lack of motivation and to their weaknesses in vocabulary, the obtained data revealed that the literature teachers blamed it on students and their poor or inexistent reading.

They explained their mastery of vocabulary and their inability to master the speaking and reading skills to the poor learning environment which is not favourable to practice these skills considering the big number of students in the literature class that does not provide the teachers with the opportunity to use a different methodology, except lecturing. Unlike the teachers, the students said that they want to study literature in order to improve their comprehension of reading texts and widen their scope of learning much more of vocabulary and reading literary works.

In addition to that and according to the teachers, learning literature is limited to one type of activities, one large group during which the students improve their reading and writing skills. Unfortunately, the students prefer working in small groups in order to make their learning in much better conditions that what it is right now. The students' answers to the questionnaire revealed that their lack of attendance and motivation is due to the hardness of the module of literature and their lack of comprehension. This latter is certainly related to their lexical disability. Indeed, understanding any piece of discourse be it written or oral, begins certainly by the mastery of vocabulary.

Besides, the fact of not facing their expectations prevents the students from not only attending the literature class but from making effort, as well. Having said that, the students suggest modifying the teaching methodology which satisfy their expectations, needs, lack and wants beside the frame of learning conditions. The teaching materials which are relevant to their field of study, followed by appropriate activities that allow them to manage on their own learning, individually, in pairs, or in small groups, with the incorporation of better learning strategies that can make the literature classroom a lively one, inviting the students to attend and participate lively in learning.

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The students consider that learning literature is essential and crucial and consequently, they expressed their wish to learn it during the three years. They find that the volume of hours dedicated to the module is insufficient to take the best of it. They think that in order to improve their comprehension and their lexical ability, there should be more than one lecture a week because they are persuaded that on the frequency of the module depends their improvement for it is an important and necessary subject to be learnt. They are convinced that literature allows their development as individuals and of course as citizens who are able to serve the society.

Nevertheless, they think that literature is not module to be given to teach to any teacher. It should be achieved with professional teachers who are trained so as to face any teaching situation, be it favourable or not, difficult or easy. Yet, they avowed that there were some weaknesses in the teaching methodology which were behind their attitude towards the lack of participation and attendance. Overcoming such difficulties is a challenge for the teachers of literature in order to enhance learning the module. Their (teachers) responsibility lies in their capacity in coping with the different situations they may face in their teaching process, constantly reflecting on their own teaching in order to reach satisfactory teaching and learning. Teachers development, then, constitutes a major basis for the improvement of the Algerian educational system which is witnessing a real deterioration.

Algeria, like all the other nations is concerned with all the amazing changes that the world is witnessing at all levels. Consequently, all fields are being affected by those changes, be them political, economic, industrial, social or educational, as long as we cannot dissociate this latter from the other domains. Studying literature and literary texts is not limited to the reading and exams but rather to acquire experience and practise it in real life situations.

For such reasons, teaching methodologies should be reviewed and stop viewing learners just like empty vessels and be appeased by filling them. They should and have to be re-examined and updated in order to make those learners actively participate in the construction of their knowledge and become part of the society.

Algeria, like all the other nations of the world modified its educational system the transition from the classical teaching to the LMD system has witnessed a reconsideration

of the learning outcomes. These outcomes which are based on mobility provide qualified individuals the opportunity either to pursue their studies overseas or get jobs there.

Algeria is a country that went under colonisation for a pretty long period and acquired a colonial heritage which made its leaders aware of the importance of literary to overcome the economic and industrial difficulties. A series of reforms took place at different levels at the 1980s especially the educational system. The need for teachers was urgent and necessary. Teachers were recruited after completing their secondary school education, and sometimes without passing their baccalaureate examination. Yet, in order to enrol, two-year training was compulsory to be qualified as a teacher trainees had to in institutes (ITE) previously.

They had to learn various subjects besides the ones they would teach. As far as English is concerned, trainees studied several subjects, including phonetics, grammar, written expression, reading and listening comprehension, British and American civilizations, TEFL, Arabic, and educational psychology. After passing the first year trainees had to attend classes and observe real learning process. Later on, they had to put in practice what they acquired during their lectures and started teaching during a period of two weeks, under the supervision of the trainer teacher who evaluated them in order to validate their training. In spite of the fact that training institutes for teachers (ITE) have disappeared, ENS institutes replaced them and train learners to be teachers, at the secondary school or the intermediate one. Besides learning the science of teaching, the trainees experience a limited period of time allowing them to be confronted to the various challenges of the classroom situations. The request in terms of teachers does not satisfy the needs in the educational market considering the limited numbers of trainees. Nonetheless, students who specialize in other disciplines may teach though they have never been trained to because of the constant need of teachers.

Similarly, university teachers have no pre-training and they find themselves in real classroom situations with almost no teaching experience. They enrol at the university after obtaining a magister degree, or sometimes a master degree in some universities because of the important shortage of teachers. Those teachers are not trained to teach the modules they are asked to, to lecturing, to tutorials, or to be confronted to the colossal responsibility they hold. The situation in Algerian universities is getting from bad to worse because Algeria has implemented a reform in the educational system, introducing new disciplines in almost

all specialities without training teachers to teach these specialities. Consequently, there is a huge lack of teachers whose responsibilities are to contribute in the development of the learners' competencies as long as he/she has the necessary competencies in order to carry out such a mission successfully. Thus, the teacher should be equipped with the necessary skills for achieving those aims before being injected into the classroom. In the same context, Perrenoud (2001) believes that:

> "Competence is certainly manifested in action, controlled action. However, this control requires the mobilization in context, appropriately and within an appropriate time, multiple cognitive resources, those that can make a sound decision, solve a problem act appropriately." (Perrenoud, 2001:02)

In this context, the personality of the teacher as a whole is concerned combining both knowledge and commitment which result in a know-how situation. The repository of training at the university level, then aims at training the students in all departments to cope with the actual society and the whole world, allowing our students to cope with all situations and solve any kind of problems in any given situation. According to Killick (2011):

> "In a context in which universities are being increasingly driven into the business of competing within global markets and responding to the pressures to produce "enjoyable" graduates to feed the needs of industry, it is worth remembering that as the new generation, it is also these same graduates, their value systems and their capabilities, who will shape the future of our "global world"." (Killick, 2011: 76)

Students are concerned with social issues and learning literature enables them to solve problems and increases their critical thinking in order to face today's and life's challenges. Therefore, we, as teachers, have the responsibility to enable them to become self-dependant in order to become good citizens, who in their turn participate actively in the construction of the society. Indeed, building a good society is everyone's concern.

Our concern as teachers then, with the teaching and learning of literature is to help in the attainment of the requirements of the curriculum. Killick sees:

> "... It is the rightful responsibility of the university to offer a curriculum through which they (the students) may come to identify themselves as global citizens." (Ibid: 77)

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The teacher's competence is a set of systematic considerations; his/her prior knowledge and assumptions of the teaching profession constitute the science and the theories under which each decision relies. Existing knowledge, in addition to updated one and ongoing reflection makes the ground to successful teaching process. Nevertheless, knowledge is ineffective without an awareness of its implementation. In fact, just like getting his/her students ready for the "know-how" to be, teachers also should be trained and get all what should be known for "know-how" to teach within the classroom. That is, emphasis in training should be directed the "how" much more that the "what". In the same line of thought, Carr explains:

> "... It may be insisted that teachers need professional courses not so much to know what to teach, and more to know how to teach: on this view the knowledge that teachers acquire in the academic context of professional training is more like the scientifically informed technical know-how that doctors acquire in medical school than the theoretical knowledge of much other non-vocational university study." (Carr, 2006: 40)

Education is definitely the basis of any nation. On its flourishing depends all the other domains be them, economic, political, social, etc. Moreover, unless the educational domain is unbalanced or suffers from deficiencies, all the other domains will be affected negatively, leading to a drop down of the society as a whole. Consequently, state leaders should give much concern to education. The whole world is in constant mutation due to permanent technological improvements.

As a result, the educational domain is inevitably affected by such changes. The reform in the Algerian educational system have helped to some extent, to move from conventional and archaic teaching methodologies to more developed and updated ones, taking into consideration technological means as major features for such changes and transitions are still witnessing a high rate of failure for the introduction of technology only in the classroom context does not guarantee success. Adding to that, it is not an easy task to assess teaching as Lon (2009: 04) explains it so well: *"Demonstrating effectiveness and efficiency is often difficult."*

Specialists in the domain relate school failure to different variables; the big number of the pupils that make classrooms large ones, unsuitable teaching materials, and unqualified teachers. Furthermore, the teacher who is supposed to be the main actor in the system is pointed to as being responsible of such a failure. Wragg points out that:

"... The failure of some teachers to do their job properly has been a taboo subject in educational research. Very little systematic enquiry exists and what has been done is often small in scale." (Wragg, 2002: 02)

In fact, it is very difficult to assess the teachers' competence or incompetence. Especially in the university context where there is no checking and no qualified people for measuring their competence in order to enrol such a job. Obviously, teachers' competence in teaching foreign languages is due to their poor training, failure or unreadiness to face challenges of teaching at the university.

In fact, the majority of our teachers' university are not trained; they are generally plunged into a classroom without being ready to face the hidden parameters of such environment causing a failure in their teaching caused by their lack of training. This idea is focused on in OECD (Organisation for Economic Co-operation and Development) asserting that:

"... The focal point of the success or failure of an educational system is the teacher training. If we had the teacher to the art of teaching, if he were initiated by contact with an educational authority, an inspector, a former colleague, there would be no damage, even if he is not very effective. Unfortunately, we have people who do damage because they were never taught how to conduct a class." (OECD, 2012)

Obviously, possessing a degree is no two ways about it means being competent. After showing their competence to master the science of teaching, that is the teaching theories, the methods, the techniques, etc., the teachers to be are supposed to be acquainted to the classroom, the teaching environment so as to be trained to the acquisition of the art of teaching which is supposed to exist in any teacher. That is, a teacher will not perform well his/her teaching if he/she does not master the science of teaching. Anderson (2009: 04) summarises the qualities of effective teachers into three main criteria: knowledge, ability and personality.

Despite the fact that the teacher is no more the only source of knowledge, he/she remains a model for his/her learners, affecting them positively or negatively. Therefore, any teacher be she/he in the field of teaching or to be in future should have a rigorous knowledge of the subject he/she teaches. A mastery of the subject provides the teacher with self-confidence which is conveyed to learners who feel this strength in mastering the

subject "knowledge". In the same spirit of thought, and according to Anderson relating to the teachers' ability to possess,

> "A thorough understanding of the subjects they teach and appreciate no knowledge in their subject is created, organized, linked to other disciplines, and applied to real world settings." (Anderson, 2009: 04)

If the teachers do not master the subjects to teach, learners will react negatively and demonstrate a rejection and a negative attitude, not only towards the teacher but also towards learning and the subject to learn as well.

An alarming phenomenon is observed not only in our universities but at different educational levels when it comes to the enrolment of teachers. Young qualified people start teaching without being qualified. That is, though they have a degree that does not prepare them for the classroom because they are not outfitted to face the various challenges of the classroom. They not only lack capacity of teaching but they also do not master the subject to teach. Hammer illustrates it saying:

> "I cannot imagine how any teacher could operate without taking into [the ELT classroom] a set of understandings and beliefs not only about how languages can be and are learnt, but also about how and what teaching is all about." (Hammer, 2003: 288)

Literature teachers, more than any teachers should have a meticulous awareness of their learners' knowledge. In fact, unless the literature teacher knows his/her students' needs, wants and knowledge, he/she cannot design the suitable methodology and the adequate teaching material. Hence training teachers to teach literature in the LMD systems setting and elaborating a programme adequate and suitable that helps those teachers acquire the necessary skills and competencies to teach literature in the LMD system.

Needs analysis, course design, syllabus design, materials adapting, suitable teaching settings and other necessary competencies are crucial in training and getting literature teachers to fulfil their mission. It is urgent to identify the failures and help the educational system recover from them by adapting to the needs of our learners the curricular, syllabi and books that help them in their learning process.

At the university, teachers are parachuted in classrooms, after obtaining their magister degree, facing a great, colossal and uncontrolled number of students, without any former experience in teaching, except may be for those teachers who experienced teaching

either in middle or secondary school. Those teachers face difficulties since they have the responsibility of the design of the syllabus and the selection of the reading texts to be studied or simply rely on their former teachers or colleagues' lectures.

In fact, measures should be taken in order to put an end to the archaic teaching of literature in the LMD system in Algeria and it is of paramount importance to design courses, syllabi and teaching material that should be generalised throughout all universities of the country so that learners are given equal opportunities of learning literature.

3.7 Conclusion

Learning a foreign language is an issue and learning literature in a foreign language, mastering its linguistic elements and acquiring the cultural knowledge of the target language is another complex one and a hard task for both teachers and learners.

Teaching and learning literature means to deal diversity, itself a very complex issue which comes to the teacher to identify it and bring it up. It is the teacher's role to promote positive attitudes towards the learners of the target language. This will allow to overcome all the difficulties and hindrances that learners may meet during the process of learning and acquaintance with the human experience so as to grasp different dimensions of contemporary reality.

Teaching LMD students' literature in foreign language will make learners understand accurately knowledge of the past and move forward with a wide range of opportunities, a personal well-being and increase individual creativity.

The investigation on the teaching and learning of literature at the department of English at university of Oran enlightened the state of the current teaching of the module and the main problems encountered. Then, the data collected were reported and analyzed. After that, suggestions were presented aiming at a clearer and a more practical conception.

The investigation has shown the traditional way of teaching literature and that a modification of the programmes and the current way of teaching the module may lead to better achievement, and to teach the academic subject through ways and activities that contribute to the development of its learning.

Literature learning encourages a wide range of problem-solving skills and gives learners the opportunity to develop and increase their understanding. It allows them to

grasp a wider world of social relationships. Learners of literature share their thoughts and insights, they have the ability to produce knowledge and increase their participation by reflecting the diversity of the various literary works they will meet during the learning process.

Teaching and learning literature is to understand that student learning must be disruptive, conflectual, dialogic, challengic and informative as literature itself. In order to teach literature efficaciously, teachers of the module have to create environments that allow learners to be acquainted with the field so as to be able to confront the various registers, genres and topics presented to them.

While working together, students can learn to care for and develop an interest in one another. They realize that there are different approaches to learning. They develop a respect for each other, as well as growing in self-confidence and self-awareness. By proposing appropriate activities, learners are encouraged and stimulated to develop as individuals and to take part in real life.

Chapter Four

Towards an Adequate National Literature Teaching Programme for the LMD

CHAPTER FOUR

TOWARDS AN ADEQUATE NATIONAL LITERATURE TEACHING
PROGRAMME FOR THE LMD

Introduction

Teaching literature in second language and foreign language contexts is typically not systematic. Literature was first conceived and taught in order to offer a privileged and prestigious access to cultures and languages of the world.

Different cultures have different schemata that allow learners of different languages and literatures reading development of language learning with all the society variables such as age, guider and all the other sociological variables. Geoff Hall (2005) illustrates it by saying:

> "Cultural knowledge is best thought of as a distributed system of models. Cultural models are socially distributed in that not all members of a community will share all models or will have the same variant of a model."
> (Geoff Hall, 2005: 86)

Teachers of language have always believed that the use of literature is best used and taught in a language, offering its learners a privileged access to the culture of a given speech community, helping them to build and develop socio-cultural and language learning. Candlin (1996) claims:

> "Every act is not only linguistic, a use of the potential of the language system, but it is also social and cultural, an expression of who we are and what we give value to." (Candlin, 1996: xiv)

The principles and fundamental objectives of any programme are common to the foreign language likely to propose the teaching of speciality.

This teaching fits fully in the continuity of the common base of knowledge, competences and culture and must prepare the learners by looking further in the 'savoirs' and the methods, by building solid reference marks, by initiating them with autonomy, the research task and the development of the critical direction. It is also affirmed in full coherence with the programmes of teaching which precede it and common teaching: those

of the college and the class of second, of which the cultural ambition is closely associated with the linguistic objectives.

The teaching of a speciality prepares with the higher education does not have the same aims as a university education: it prepares with the contents and to the methods and approaches of this one but adapts them to a public of learners of high levels (university). It is appropriate when teaching literature to offer sufficient space of differentiation to make possible to each learner to progress.

The principles and objectives of the programme of the teaching of literature relate to the first and the final classes. This programme aims at a thorough exploration and a setting in prospect for the languages, literature and cultures of the four linguistic skills considered as well as an enrichment of comprehension by the learners of their report to the others and their representations of the world.

It also aims at preparing them with mobility in a worldwide and international space enlarged and must be for the students an opportunity to establish relations of comparison, reconciliation and contrast. This teaching seeks to increase the targeted language and a comprehension of the associated culture.

Work of the language and on the language, carried out in situation and on an integrative mode, is in the heart of this teaching. It is considered in its articulation with the study of the literary and the cultural purposes to be achieved. The written and oral language is worked under all its aspects (phonetics, phonology, vocabulary and grammar) and in all the linguistic activities (reception, production and interaction), so that the learners are involved to communicate and can moderate their knowledge and their competences.

A specific initiation with the translation in coherence with the lesson is also capable of clarifying the contrastive approach of the linguistic systems. In sum, the teaching of literature is conceived as a reflexion and workspace making it possible to the learners to better have a command and a mastery of the language, to facilitate the easy passage from the oral to the written examination and vice versa. It also facilitates the move from one register to another, from one language to another by a regular and methodical work on the location of the cultural markers, the pronunciation and the writing style.

It is a place of deepening and enlargement of knowledge and 'savoirs' according to a historical prospect carrying direction and likely to equip the students with strong reference marks and structuring registered in the chronology with the literary and cultural history. Teaching and learning literature contributes to the development of oral competences, in particular the practice of argumentation. It makes it possible for each one to evolve, move forward until calling it into question so necessary.

4.1 Didactics and Teaching Approaches

To develop the taste of reading, the teaching of literature aims at supporting the taste to read in a foreign language in a progressive and guided way and thus, it aims at proposing an entry in the imaginary clean ones with each language. Reading literature recommended of integral works is accompanied by the reading of significant extracts of other works making it possible to discover authors and major literary currents representative of the cultural surface and studied linguistics.

Contemporary and easy texts of access, which are integral works or just extracts, can within this framework being proposed beside traditional texts. All the literary kinds find their place in this new teaching of literature: theatre, poetry or prose in the various forms which it can take (Romance, new tale, newspapers, autobiography, etc.).

The sets of themes, the cultural and literary contents, themselves subdivided in directions of study according to specific specialities of the targeted language. They have as a function to help the language teachers in general, and the literature ones in particular to build teaching progressions adapted to the diversity of the levels and needs of the learners.

A description for each language makes it possible to clarify the contents proposed with the analysis and to direct the reflexion. In this description is associated a programme of readings for each language and each level of the final cycle.

The sets of themes suggested in various languages make it possible to approach a certain number of figures and significant works in the fields of literature, of arts in general (painting, sculpture, architecture, music, photographs, cinema, television, song) and of the history of the ideas, the artists, the thinkers and their works are replaced in their historical, political and social context.

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Documents of a different nature (literary texts with philosophical or political dimensions, tables, engravings, photographs, films, items of press, statistical data, etc.) and of different periods which are put in glance with the others in order to allow cross readings and to install the students in a step of project to make them autonomous in the use of the targeted language and encourage their spirit of initiative.

This will make it possible to strengthen competences of the students in reception and production, in particular thanks to the access to numerical resources of files or more direct topicality (listening of documents in flows direct or downloaded freely, information retrievals on internet, audio reading, visioning of the theatrical adaptations and televised traditional works, etc.).

The use of the numerical tools makes it possible to motivate, attract and sensitize the learners with the importance of a critical glance on information online.

Linguistic activities help the learners who make the choice to follow the teaching of languages, literatures and foreign cultures and allow them to reach at the end of the year a good mastery of the language, and at the same time, the oral and the written skills. The time volume devoted to the teaching of literature offers the possibility of a thorough linguistic work, organized around the whole of the linguistic activities and according to a progressive step in the course of year and cycle.

The teaching of literature takes every possible occasion to expose the learners to the language, written and oral through all types of media. They are exerted to include, comprehend and understand simple and increasingly elaborate statements, in an authentic language with a wide range of varied accents.

Throughout the years of teaching (LMD) the learners are gradually involved with the language; to see increasingly long texts from literature, criticism or press and approaching a broad range of topics. They will have the opportunity to meet a variety of literary texts, traditional and contemporary ones, pertaining to various kinds; to include and understand the information contained in audio-visual documents (broadcast issuing of television or, film) in a not standardized language, assimilating the explicit and implicit direction documents. When it comes to the written production of the students (learners), the latter takes varied forms; writing creative or argumentative corresponding to distinct objectives.

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In the course of training, this can make it possible to students to adapt and consolidate the cultural contents, to deepen and enrich the linguistic content (lexicon, grammar, syntax). The creative writing can be based on practices of the everyday life or to fall under more literary forms such as dialogues, continuation of texts, short accounts). This kind of activity can give place to years of mediation and pave the ways to new ones: summary, report, synthesis, amendment, translation.

The argumentative writing forms the spirit criticizes and encourages the standpoint of the learners. It can be a question, for example, of a comment of document, a film criticism, a right of reply, an engaged speech, a text, etc. The years of written production must follow a progression making it possible to the students (learners) to provide increasingly long, complex and structured texts. In long term, it is expected that they are able to write detailed texts, build fascinating account of context.

For all these activities, the students will find a support in the methodology use of the reference works such as dictionaries and grammars. The strengthened schedule of the teaching of literature makes it possible for the learners to work more the oral expression uninterrupted, through spontaneous speeches or prepared ones in front of the whole class or in small groups. One supports the drive with the public speech in form of talks. The students can be involved with oral presentations staring from simple notes.

In the same way, the various forms of implementations can be explored; i.e., the memorization of a text and its musical or theatrical interpretation, the realization of an interview or the animation of a round table, transposition in a context and place others of fictional or mythical character of the linguistic surface that relates to it. In the course of the year and of cycle, they can thus gain in confidence and develop fluidity the precision and the wealth of the oral expression on the phonological, lexical and syntactic level. A detailed attention is given to the interaction. It supports an attitude based on listening, the dialogue and the exchanges within the framework of the collective construction of the direction starting from a support. It still supposes activities in groups.

Resolution of problems encountered with the wire of the activities which proceed in class or within the framework of a specific project. In teaching literature, all the strategies of training in autonomy are sought, in particular work by project within a group of students. The interaction must be perceived like the condition of this autonomy with the

articulation of the linguistic activities, the mediation introduced consists in clarifying a speech read and understood somebody who cannot understand it.

Into school terms, it is translated into a series of years which go from paraphrasing to translation. With the oral examination as with the writing, the learner mediation: takes notes, paraphrases or synthesizes a matter or a documentary file for others, for example for his/her comrades in class; identify the cultural reference marks inaccessible to others and returns to him/her comprehensible, translates a written text, interprets an oral or double a text of a film scene for others, animates a collective work, facilitates the co-operation, contributes to intercultural exchanges, etc. The mediation places the learner in such a situation which allows him/her to develop the whole of its knowledge and competences.

The linguistic abilities following the example of common teaching of living languages, the linguistic abilities are taught in context of use, at the time of study of authentic documents of any nature writings and oral examinations, by listening, viewing of iconographic and audio-visual documents and reading literary texts.

In teaching literature, the development of the capacities of comprehension and expression also passes by a more considered attitude, in a comparative approach between the targeted language (English) and the other living languages. All this stage, an increasing familiarity with increasingly long and complex contents that makes it possible to the learners to be initiated with an approach more reasoned, always in a particular situation.

This increase in the linguistic control must facilitate the passage to the learners of literature towards suitable methods for higher education (LMD) and give them access to oral speeches and more complex writings. In the same way, the years involved by doing activities such as (contraction of texts, syntheses, textual analyses...) extend their linguistic needs. In language of literature, the linguistic ability constitutes one of the privileged axes of the rate exchange. It is related to the phonological aspects of language as well as the control of orthography, the lexicon and grammar. The learners endeavour to produce the specific phonemes of the language studied with the highest degree of accuracy.

An adequate pronunciation coupled with compliance to the rules of phonology shape the success of the training of a foreign language as well as the field of comprehension and that of oral expression. The students must be involved to understand

rates, rhythms, sonorities, stressing, intonation that allow them reading and preparing a spontaneous speech.

From the vocabulary point of view, the orthographical characteristics make them become aware of the specific report of each language between orthography and phonological realization.

The lexical side starts from the literary and cultural programme that diversifies and grows rich their semantic field. The lexicon does not give place to a training out-context but takes direction compared to the statements and the documents worked in class. The supports that are used in teaching literature enlarge, refine and enrich the lexicon met by the learners. In order to help them adapt it, one has to make them memorizing in various processes which happen to be very effective and prove reliability: repetition, paraphrase, clarification, mediation, etc., as many activities which produce at the same time automatisms and direction, starting from increasingly complex and moderate statements. Besides, the reinforcement and consolidation of competences of the oral examination as with the writing since the majority if not all the exams are written, writing could not go without the progressive appropriation of a basic methodological vocabulary. Thus the training of the vocabulary in literary works finds its place within the teaching of literature.

Grammar like lexis are approached at the time in the text studied in class as parts of the activities of reception and production. The learners can take support on the programme of grammar of common teaching, on the revisions and the organized regular recapitulations in progress and on the methodical reemployment of the forms met within the framework of the teaching of literature.

Grammar is a tool for listening, reading, speaking and writing. At the favour of their appearance in the activities of the class, these are clarified as the main morpho-syntactic processes which make it possible for each one to refine his/her comprehension of the texts and the speeches. It acts, starting from the study of the supports, to guide the ability to clarify, in a situation of statement, such or such grammatical structure: the teachers involve the learners to locate the reconciliations with English of which the common points and the differences with the studied language clarify in a relevant way receptive logics of the languages. They involve the learners to release and formulate a rule

starting from examples; because, if grammar has direction only by and for the communication, it is also a purpose of study.

4.2 Preamble Specific to the Teaching Speciality

The Anglophone world made emerge the history, of the literatures and the cultures of a great diversity. The teaching of languages, literatures and foreign cultures in English the learners with this diversity, by looking further into their knowledge on the worlds British and American like on Ireland and the common wealth countries. Literature will be considered through its various kinds (fiction), theatre, poetry, autobiography, text), its variations (the accounts of adventure, the novel or the social theatre, the novel of training, the detective novel or science-fiction novel, elegiac poetry, the comedy of manners, etc.), or currents (modernism, postcolonial literature, etc.), the teaching of literature will also grant a broad place to other arts (painting, engraving, sculpture, photography, cinema and television series, romance graph, song, etc.) like with history and civilization, the stakes of society last and present (political, economy, sociology, culture, sciences and technologies), at the institutions and the great political figures of the countries considered. Lastly, the documents and supports (literary texts, visual aids, documents with cultural, historical or civilisational dimension, items of press) will gain with being put in glance the ones with the others and with being replaced in their context, in order to give to the students, the reference marks essential to their training.

The teaching of literature within the cultural programme of the class is first organized around two sets of themes (imaginary and meetings), declined in directions of study. They make it possible to the learners to explore the diversity of literatures and cultures of the Anglophone world by crossing the glance and works. It is up to choose a coherent and structuring route, in close connection with the common teaching of language.

The study of two sets of themes is compulsory and obligatory but the directions of study are proposed only as an indication and are of nothing restrictive. Two integral literary work (short novels, news or plays) at a rate of a work per set of themes, to which could be added a filmic work, will have to be read and studied during the year and to be obligatory chosen by the teachers in a restrictive programme, defined per memorandum, renewed completely or partially regularly. For the other works approached in class, it will be up to the teachers to select, in particular at the end of the programme, the extracts which

are frequently adapted for their programme works and supports are mentioned in the descriptions of the sets of themes below or the appendix only by way of examples.

The imaginary set of themes or the imaginary ones fall under a system of artistic, intellectual, socio-cultural and political representations. From Frankenstein with the Games of Thrones, while passing through Dracula, the Anglophone literature and arts maintain a special relationship with the imaginary one, as testifies some planetary success to sagas like Harry Potter, Narnia, Hunger Games or Twilight, particularly near a young adult public.

While moving away from reality and while rocking in the fantastic one, the strange one or the marvellous one, the artistic reaches a space of freedom where it leaves free exchange and a creative rate power of the language, to free themselves from the rules and from reality in order to push back the limits of the human spirit by working a single universe.

This possible space opens to the reader, the one who can with his own way venture in the fabulous worlds which are proposed to the learners (readers) in particular in the very rich kind of fantasy. This art of imaginary also makes it artist and his/her public (audience) in kinds like Gothic and horror. Through kinds like science-fiction, utopia and dystopia, imagination offers in addition a mirror to the reality which prolongs and deforms for better thinking it. The imaginary ones in the scientist and technical fields, social and political as return they to the need of man and what he has to include/understand the world, transform it or to reinvent it.

This set of themes, makes it therefore possible for the students to apprehend different variations from imaginary and their report and connection with reality tough. They explore a variety of documents of various times, the multiple facets of imagination. At the same time, a fabulous faculty of invention and a powerful tool of reflexion on the man and the world in which they live are proposed to them, with its positive but also negative connotations when progress forwards threats humanity.

4.3 Directions of the Study

Three directions of study could be considered.

4.3.1   Direction Study N°1: Creative and Visionary Imagination

This axis is interested in the capacities of imaginary with emancipation of the rules of reality, that it is by inventing extraordinary worlds (Alice in Wonderland of Lewis Caroll, Game of Thrones series and its Shakespearian inspirations), by giving form to numeric vision (A Midsummer Night's Dream by Shakespeare, visionary poetry of Coleridge, pictorial works of William Blake, Henry Fuseli or by pushing back the limits of science (Frankenstein of Mary Shelley, Isaac Asimov's novels, 2001 films, A Space Odyssey of Stanley Kubrik or Christopher Nolan's Interstellar but also the economist's perspective or all the documents carrying a glance on science, for example, the scientific items of general public reviews like the New Scientist.

4.3.2   Direction Study N°2: Alarming Imaginary

This axis explores the way in which imagination comes to give shape and form so that the human being does not include or understand or control with its phantasms and the most hidden terrors, with the metaphysical anguishes, while placing them at one reassuring distance in supernatural universes. One can be interested for example in the reason of the monster (of Dracula by Bram Stoker with Elephant Man by David Lynch), or study the techniques specific to the kinds of the Gothic and the horror, in literature and in arts in general (Dr. Jekyll and Mr Hyde by Stevenson, Stanley Kubrick's the Shining). This axis will also refer to the scientific, technical or socio-politic development (texts, items relating to the robots, OGM, the cloning, trans-humanism, etc.).

4.3.3   Direction of Study N°3: Utopias and Dystopias

This axis approaches the dominating role of imagination in the creation of alternate universes sometimes idyllic, sometimes totalitarian. Through the utopia term finds its origin in the work of eponymy of Thomas More, literature especially seized sound during pessimist, the dystopia, to refer to deformed and distorted reflection of reality and to warn the present one against the potential drifts, from the critical and political point of view. Novels like 1984 of George Orwell or Honest New World of Aldous Husley can thus be placed against films like Gahaca of Andrew Niccol or Stephen Spielberg's Artificial Intelligence, or of televised series like Black Mirror, West world or the Handmaid's Tale.

The utopian dimension of work of certain architects such Ebenezer Howard or Frank Loyd Wright, in search of cities or ideal dwellings can also be referred to in counterpoint.

4.4   Sets of Themes

Any identity be it social proceeds of meeting with the other: at any time and in all places, for the man built himself through meetings. That they are individual or collective, these meetings, upset the status and call the established order in question. Thus the Anglophone world was built on a series of meetings -sought or undergo between people, languages and cultures-, a suitable context for a social, geographical, political or economic environment. Besides, it forges in a culture, the identity and the specificity of a protean civilization (a reality brought to evolve and move during ages). Three (3) directions of study could be planned to approach the set of themes.

4.4.1   Direction Study N°1: Love and Friendship

This axis approaches what connects two beings (meeting, banding) with, in echo, during darker of the absence and loneliness. It explores how love and friendship generate joy and happiness, as well as a capacity to be exceeded for the other, but also how they can become a source of conflict even of suffering, through rupture, loss or death. The supports of study abound, one can thus take for examples of the parts or the traditional poems (Much Ado Nothing Butt, She Walks in Beauty, Annabel Lee, etc.), but also of the songs or the Musicals of an easier access (Don't Think Twice It's All Right, Land, etc.) or of novels such as those of Jane Austen or Laurie Colvin. This axis will be able to also consider urban individualism or the stakes of the social networks for example.

4.4.2   Direction Study N°2: Relation between the Individual and the Group

This axis explores how this meeting, whether it is successful or that it leads on the contrary to a feeling of rejection, acculturation, marginalisation or loneliness, often offers the artists and to writers the occasion to stress all complexity (encountering of it; contrasting). If literature often discussed this topic, as well by the novel (John Steinbeck, George Orwell) as by the theatre (William Shakespeare, Tennessee Williams) or by poetry (Walt Whitman, Robert Frost) one also finds beautiful tracks of analysis in various artists

of the Anglophone world: tables of Edward Hopper, Photographs of Martin Parr, Video assemblies of Bill Vidated, Romance, graphs of Chris Ware, etc.

One studies the gap to the standard which the meeting reveals. This topic was exploited with talent by many authors and artists, novelists Daniel Defoe, Kate Chopin, EM, Forsten with choreographer Anna Halprin or with the sculptor William MC Elcheran.

On the socio-politic level, it could also be a question of differentiation of the groups, which they affirm their solidarity with local population like the minors, or their difference as it comes to the engagements against discrimination, injustice or poverty. The Anglophone world counts numerous examples in this field.

4.4.3 Direction Study N°3: Confrontation with the Difference

This axis explores the idea according to which the meeting with the other obliges with a decentring, with a confrontation with the difference (confronting; opposing), with an interrogation of its own cultural securities, that they are generational (one thinks of the films Breakfast Club, Dead Poets Society or with the televised series Mad Men) social (opposition of classes in Downton Abbey for example), sporting (the invictus games, the poem "Casey at the Bat"). That can involve negotiable instruments of mutual enrichment but also of tension, which implies a work of setting in context. For example, of the authors like William Golding (Lord of the Flies) or to grip Lee (To Kill has Mockingbird) offer a vision of the otherness which calls in question the social order and which is violently fought.

In the same way, the meeting with mutual frescos in Northern Ireland, works of two communities which are opposed but still one questions. The poem "Mandalay" of Rudyard Kipling also offers an interesting access point to the colonial vision of the British society of the XIX 19th century, whose certain echoes can still be long-living later two hundred years.

One could finally refer to the statues, the monuments or the places of memory to commemorate certain events or people transforming oneself into sources of conflicts or vectors of the national reconciliation.

Even in advanced levels what emerges in many parts of the world is a dire educational picture of lecture-based teaching using anthologies of classics extracts or

largely unread classic works, supporting an unacknowledged thriving industry of translations, cribs and "Notes" summarising author's life and time, themes, plot, characters, and anticipating exam questions with lists of key quotations to learn.

The teaching of modern foreign languages and literature as typically designed and modelled by teaching the classics (Latin and Greek) which they came to replace in more open and democratic educational systems in Europe mainly and worldwide generally. A crucial development for the role of literature in second and foreign language teaching programmes was the blooming of the communicative language teaching approach which comes to replace the grammar translation method from the early 1980's in order to allow the language learner read successfully the classic literature of the language. Yet, literature is still seen by some as irrelevant or at best a useful or resource rather than the end of study.

4.5   Communicative Approaches

The communicative approaches to language teaching is normally taken to be centrally concerned with learners negotiating meaning for themselves, by doing things with language, in authentic contexts. The movement led to an important revival of literature in progressive classrooms from the early 1980's largely disgraced by language teachers because of the traditional approaches sketched above which has been found to be too remote for the large majority of language learners. The study of language beside literature and culture was advised to be integrated.

Literature was integrated in a communicative approach perspective Effective language and literacy learning comes about through individuals who negotiate meaning for themselves in authentic situations seeking for meaningful tasks and contexts. Literature comes to be widely understood, offers a vast and varied range of potentially attractive and motivating pieces of texts for the students different centre of likes and interests.

The approach was set so as to allow learners of literature to develop strategies when assisted from the earliest stages of learning by dealing with authentic and genuine pieces of language materials, including the contingency that foreign language use in the real world is often likely to involve the need to deal with unpredictable situations and events beyond the current level of linguistic proficiency.

It allows citizens (learners) to read effectively and critically and discuss large and varied ethical and political issues, the complexity of modern life, the diversity of media which requires its users' expertise in reading between the lines. Thus, it was demanded to language education to widen its scope, facilitate and even promote ideas that go within the free movement of people and communities, extending mental and even physical horizons that go beyond current geographical, religious, political and cultural limitations.

Yet, the communicative critique of traditional approaches to literature teaching supporters declares that the study of literature is not always necessarily pleasurable or meaningful for all readers, disdaining the claims of its enthusiasts. Geoff Hall (2003) explains:

> "A number of classroom studies across time and space have shown that classroom uses of literature put off at least as many students as they encourage." (Geoff Hall, 2005 in Hall 2003: 66)

Brumfit (1981) makes the additional criticism that foreign language literature or "advanced reading" syllabuses often fail to manifest any sense of progression, or at best specify items of knowledge rather than advances in skills or abilities. Short and Candlin (1986) write of the typical:

> Flight from the text", where teaching about literature (literary history, classic criticism, authors biographies, plot summaries, more latterly "theory" in place of attention to specificities of texts) generally stands in for "teaching the literature itself." (Short & Candlin, 1986: 89)

The issue is that the impact of communicative language teaching approaches has prompted a general receptiveness developing greater awareness of difference, including different readers with different interests and background, all relevant to English as a world language and literature. The communicative approach is fully consonant with such refective debates.

Literature played a pre-eminent role in the teaching and learning of languages. Kramsch and Kramsch (2000: 554) highlight this idea: *"The study of language in those days meant the study of literature"*. Candlin comments that the communicative language teaching,

"...is a site where in relation to language and language learning and teaching, the relationships among a number of participating persons, positions, topics, subject-matter, processes, orientations, roles, values and ideologies were held not to be fixed, and the nature or pre-eminence taken for granted, but rather to be in a state of constant, creative and usefully exploratory struggle. Framing this creativity and defining the activities of this classroom was the search (never ending, of course) of meaning." (Candlin, 1996: XI)

4.6   Objectives of the Discipline

The specific teaching of literature in foreign language aims at developing the taste to read at increasing the exhibition of the student with the language by giving him/her access to a certain level of abstraction and subtlety. The study of foreign literature opens a new space for an increased practice of the language by the drive and the implementation of all the linguistic activities.

It is also a question of initiating the learners with realities more structuring literature of the studied language: great literary movements and principal sets of themes carried by large authors, in the account, poetry and theatre. In the time assigned for this teaching, it cannot be question of an exhaustive approach. It is primarily a question of building solid reference marks at the learners, giving them the taste and the desire for further going, for familiarizing them with reading literature and for involving them with it.

The great literary movements, because they join the aesthetic moments, philosophical and political register literature in the general exchange rate of history. They make it possible to locate works and authors in an affluent society, and a chronology carrying direction. Since they cross the cultures, they make it possible to cross the glances, works and languages. These literary movements are approaches through account, poetry and theatre.

The receptive importance of each one of these kinds varies according to the cultures and times. This double approach, history and by kind, makes it possible to release the specific way in which each literature occurred in a singular history, is by inventing a form which remains clean or on the contrary overflows it, that is to say while seizing forms elsewhere born, to print a specific turn to them. Fields of influence and junction appear then which the comparative approach makes it possible to highlight.

4.7   Sets of Themes

4.7.1   I of Writer and Dummy Entry

Beyond the bonds between I of the writer and the dummy entry, one will also think of a similar pun in English stylistics the I and prism of the narration, the right voting of the author. The teacher will refer to in particular modernism, through news of Virginia Woolf for example (see for this reason the items "Flesh of Snail: Kew Gardens of Virginia Woolf", of Jean-Jacques Lecercle, "Virginia Woolf: Theory of unsuitable, of Frederic Glance" and the 'obstinate resistance" of Wool's shorts stories of Christine Reynier).

If one wants to study the relationship between the writer and his language, it would be interesting to pass through the first authors of English language after the period of Norman. It is at the fourteenth century that Chaucer makes of an oral language a literary language by writing his Canterbury Zales in English whereas French, or rather the Norman one, was still the official language of the kingdom. If it is not possible to study in internality the tale of Chaucer with high.

University students, the study of a short extract showing the strong influence of the French vocabulary on the English language will allow the learners to understand that the English language was not always the vector of an Anglo-American cultural hegemony. In the time of Chaucer, to write in English was a committed act.

Let as recall indeed that until the middle of the sixteenth century, certain intellectual English like Andrew Boorde disparaged their own language and supported the lexical loans which according to them made it possible to enrich a language considered as vulgar.

The expression of the feelings can be associated with the writing of Jane Austin and the relations of family and love in England within the turning with the eighteenth and the nineteenth century. One will work for example on an extract of Pride and Prejudice while passing by one of the filmic amendments of the novel. One will study the theatre of Arthur Miller and particularly Death of Salesman of which all the characters seem struck of an incapacity to communicate.

4.7.2   The Meeting with the other, love, friendship

The set of themes of the meeting is often central with the novel, but it also appears in theatre and poetry, memorable meeting at Blake (the Tyger) with the fallen through meetings of Beckett love will be able to transport us within Shakespeare's Sonnets.

For the epistolary novel one will choose for example, the Guernsey Literary and Potato, Peel Black and White Society, the best-seller of Mary Ann Shaffer and Annie Barrows who refers to the living conditions in the Anglo-Norman îles during the German occupation.

Eligiac poetry (elegy refers to the lament and the expression of the feelings of the poet with regard to a disappeared being. One will think for example of well-appointed Graveyard Poets of the eighteenth century which precedes the Gothic kind while mediating on morality by sad and obscure epitaphs.

Nearer to us, one will also think of W.H. Auden and its famous Funeral Blues: "He was my North, my South, my East and West, my working week and my Sunday rest(...)". As regards mystical poetry, one will think for example of William Blake's poems which can be studied, taking into consideration its drawing and engraving table. One will be able to also study certain works of the poet Jesuit Gerald.

When it comes to plays of love, any English speaking who adheres to himself will associate the plays of love with the Shakespearian comedy. Love's Labour's Lost, A Midsummer Night's Dream will come directly to one's mind and tell him about all parts based on the misunderstanding in love. If the doubles are numerous at Shakespeare, one will also think of the unfolding of personality and monstrous doubles (Dr Jekyll and Mr. Hyde's Stevenson, Oscar Wilde's Picture of Dorian Gray). We might think of the topic of the gemel and Bruce Chat win's novel, the Black Hill, from which the protagonists, from the twins, are separated by the First World War and by divergent aspirations.

The character study will be an opportunity to analyse the multiple kinds and various periods of literature of the Anglophone world through its great famous figures. This study will be able to become a comparative one since it's a journey where many literary myths exceed the boarders of language and travel beyond a single culture.

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The mythical or legendary figures of the Anglophone literature take their sources in the Scandinavian sagas and the matter of Brittany. We will possibly refer to legends pointing out their mainly British anchoring; the mythical Kingdom of Brittany being made up of part of Great Britain and part of continental Brittany. The learners and readers of literature will be attracted however by the study of fantasy and inspired by legends, myths and sagas. Fortunately, the heroes and emblematic figures do not miss in English literature such as the Shakespearian tragedy heroes and the great Victorian figures.

The English literature brightens the historical parts with the Elizabethan playwrights and also the black American novel. The new novel came to birth in association with the French literature with the rejection of the single narrator and the multiplication from the print of view and the narrative voting rights. The writers of literature write the readers to study the glance of an author on a specific episode and period of the history of the Anglophone world. The authors whom one can bring close to the social novel, in England, are those who carry a critical glance on the Victorian society such as Charles Dickens.

When it comes to the detective novel, we are brought to learn and lean on the Atlantic towards the hardboard crime fiction called the black novels, often associated with the time of prohibition and the great police series like Sherlock Holmes series and Hercules Poirot's enquiries without neglecting the wars' literature, during various times and various places. Literature grows richer with swift and his brilliance journey as the reader also lean on Gulliver's Travels, formidable England satire of first half of the eighteenth century.

Debates of ideas, commitment and resistance like George Orwell, 1984's Animal Farm in the rows of the working party of the Marxist unification, the topic of derision and humour will make it possible to approach certain contemporary novelists.

The topic of the voyage and the exile will lead in particular the teachers to work on the colonial and post-colonial English language literature. For the adventure, the learner will be able to study passages of Moby Dick, perhaps its chapters, before the departure of the whale. The topic of imaginary will be the occasion to work on science fiction, but as on the counts and youth literature, much more respectable and adhered to in the Anglophone world as on our premises without neglecting or putting aside science fiction's and fantastic

ones with the news of Edgar Allan Poe, study his poems in particular the Raven and the Haunted De Luxe Hotel.

As regards science fiction, one will turn to the against utopias of H.G. Wells, the time machine (1895), the war of the worlds (1898). It is up to the teacher to make play certain scenes with the students to make them involve with the measure of the journey. It is possible to lead the learners (readers) enter the world of reading in particular to prepare them with reading integral works, the autonomous cursive reading of at least a work in foreign language in the year of their study cycle is recommended. The students will benefit from the resources offered by the information and resource centres, the libraries and media libraries. The reading of significant extracts of the same work makes it possible on the one hand to involve with the cursive reading, and on the other hand to discover the representative major works.

To read, understand or see a played work facilitates and enriches its reception while at the same time, it helps developing comprehension by oral examination. Students draw the greatest benefit from a confrontation to support varied situations, and likely create a sensitivity to the literary fact.

4.8   Approaching and Designing a Syllabus

Literature teaching has the possibility to widen the understanding of language learning. The language of literature has always been considered as promoting pleasure and creativity besides the fact of some educationalists who advocate the conscious and deliberate exploration of its language despite its particular difficulty which may not be taken for granted in foreign language learning contexts. Readers of literature learn with experience that the real meanings of literary texts are most of the time indirect rather than direct, and that they (the meaning) have to be inferred rather than decoded.

The role of foreign languages is reflected in science, technology and human development. The interest of learning English is not ready to stop and the need to teach it to Algerian learners who are unquestionably affected by the process of globalization, so as to respond to their evolving needs and wants which enable them to open on new horizons of research and investigation. No one can deny that English is one of the most important means that gives you access to the world's intellectual, scientific and technical resources.

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Acquiring the English language has a very special importance since it is inevitably linked to the world of work because very often, a good command of the language increases your chances to apply for the job. In addition, and according to the Ministry of Education guidelines, the general aim of the English syllabi is:

⟩ To provide the learners with the language necessary to communicate efficiently in a normal social situation both orally and in writing.

⟩ To enable the learners who go on further studies to use English as a tool or as a means to acquire extra information about their field of study and those who join the job market, exploring it and exploit by themselves documents, leaflets, notices and articles that are related to their jobs.

(Ministry of Education, Syllabuses for English, 1995)

Nevertheless, the Algerian student has very little opportunity to practice the foreign language he/she is learning outside the classroom setting. In favour of this context, Richards (1972) writes:

"In a foreign language setting, there is always an effort to acquire an overseas standard for of English and not some local form of English". (Richards, 1972: 87)

Universities are institutions of higher education where students meet in order to acquire knowledge and training that allow them a guarantee of a future employment. Nowadays, universities are looked at being the main drivers of growth, information, sciences and knowledge, providing not only the high level skills that are very important and primordial for every job market, but also the necessary training for teachers and a myriad of other personal.

To enrol in the Algerian universities is submitted to some conditions. It is regulated by the grades obtained in the baccalaureate main subject and according to some quotas set for each specialty. The installation of a computerized card, students enrol in the suitable course according to their obtained marks in the exam and their personal wishes in hierarchy, and this since 1990.

The Algerian university has gone through plenty of transformations. The higher education system has been reorganized by the 1971 amendment in its structure, the way it

works, and its own philosophy. The reforms went around as such as Arabization, Algerianization, democratization, and scientific and technical orientation. All students from all social categories are granted free access to higher education and the university facilities.

In 1971, Algeria operated changes on its higher educational system. During this period, the English and French sections became independent departments, besides, the curricula have been modified, and the study of other languages such as German, Italian, Spanish and Russian became optional. These changes had an important on the evaluation system because the evolution from one semester to the following one depended on the success in the modules, some of which were necessary, in this way preventing the students from taking advanced course. The programme was kept up till Algeria decided to adopt a system of common diplomas based on a system which includes three cycles of academic qualification leading to a Bachelor's degree, a master degree and a Doctorate, generally known as LMD (Licence, Master, Doctorate).

The student is considered as being the main concern of the LMD system. He/she is at the core of this educational amendment which endeavours to:

- Encourage the students' mobility and recognize their degree in every part of the country and abroad.
- Renew and modernize the educational system.
- Reinforce the students' methodological, linguistic and communication skills.
- Enable students to gain access to the world of work.
- Implement a flexible and thorough training programme and a regular assessment, too.
- Acquire a capitalization of modules and the possibility of reorientation through the provision of bridges between various courses.
- Offer a further education.

4.9 The Adaptation of Approaches and Methods of ELT in Algeria

The concepts: approach, method and technique are areas of language teaching that must be distinguished.

4.9.1   Approach

The term "approach" is manner in which a problem is solved or a policy is made in general but it refers to the theoretical positions and beliefs about the nature of language, the nature of language learning and the relevancy of both pedagogical setting. It makes the theoretical body possible to trace an appropriate method. In the same spirit of thought, Miliani (2003) states that:

> "An approach is the sum of assumptions course designers make about language and language learning. This term gives a description of the many ways psychologists and linguists look at language... It is a combined theory involving both language and the learning process". (Miliani, 2003: 20)

Consequently, a teaching approach allows the theoreticians to have a view of language and the appropriate way it should be taught. It enlightens the teachers' conceptions of the subject matter and helps them find out ways and solutions such as providing learners with basic information, relating knowledge that their students have already learnt and help them interact in a suitable classroom atmosphere. It also provides the teacher with the possibility to support their learners and shows them how to encourage interaction between students, a fruitful participation by providing constructive feedback.

4.9.2   Method

A method is a sum of generalized set of classroom specification so as to accomplish a given linguistic objective. Methods are primarily concerned with teacher and learners' roles and behaviours, then with other features such as linguistic and subject-matters aims objectives and materials. Richards& Rodgers (1986) write in this respect:

> "A method is the level at which theory is put into practice and at which choices are made about the particular skills to be taught, and the order in which the content will be presented..." (Richards & Rodgers, 1986: 15)

What Richards and Rodgers state explains that a method consists of the lesson planning and the teaching processes. Miliani (2004) adds in the same spirit:

> "Method is the actual plan that organizes the linguistic data to the student... This overall plan on the profile of the students (age, sex, previous language, experience), the statement of their needs, the availability of audio-visual aids, the language proficiency of the students, their study skills and the availability of material, etc." (Miliani, 2004: 24)

What has been stated so far explains that the method is concerned with the procedural side of foreign language teaching. Anthony quoted in Allen & Campbell (1965) indicates that within one approach, several methods can be proposed. In his definition of a method, he certifies:

> "...An overall plan for the orderly presentation of language material, no part of which contradicts, and all of which is based upon, the selected approach. An approach is axiomatic, a method is procedural. Within one approach, there can many methods." (Anthony quoted in Allen & Campbell, 1965: 95)

It is essential to point out how important an approach is and its essential role in any teaching context and in foreign language teaching in particular.

4.9.3   Technique

A technique is a strategy which is specifically planned to fulfil an immediate aim. It is one of the various range of activities and exercises such as filling the gaps, asking questions, pair works or role plays devices like games and crosswords that are used in language classroom so as to realize lesson objectives. Thus, an approach is theoretical, a method procedural and a technique is practical. Anthony quoted in Richards & Rodgers (1963: 15) puts it like this: *"A technique is implementation that which actually takes place in a classroom"*. Consequently, a technique belongs to the teacher's space and Anthony (1965) defines it as follows:

> "It is a particular trick, stratagem, or contrivance used to accomplish an immediate objective. Technique must be consistent with a method, and therefore in harmony with an approach as well. Techniques depend on the teacher, his individual artistry, and on the composition of the class". (Anthony, 1965: 96)

The teacher plays an essential role with his/her own savoir-faire with an appropriate classroom setting using the suitable technique.

4.10   Field Investigation

This section of the present research work seeks to explore the reality of the place and role of literature in the LMD system and tries to elaborate a suitable national literature teaching programme for it. A deep insight into the reality of teaching literature in the department of English reveals some inadequacies that show that there exists an actual problem which calls for an urgent solution.

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The majority of the teachers are really aware of the importance of the place and role of literature in the LMD system. Yet, they lack a clear view of what to be done in terms of classroom procedures. They asserted that the learners are conscious of the learning literature and that the university needs to be equipped with more appropriate and up to date means of teaching including the internet, libraries and convenient teaching settings. Consequently, a lot of teachers need to have a better understanding about the way literature should be approached in the EFL classroom.

Throughout the years of research and even before the programme proposed to the LMD students, information gathered from the majority of students have the same impressions about how literature is taught. They all agreed on the fact that the majority of teachers a limited in the amount of literary works they proposed to them, that they only proposed to them fragment pieces of literature because of the big amount of books to read the limited amount of time. The students seemed not to be able to link satisfactory the different part of the courses. The classes tended to operate within the boundaries of a fixed routine and are teacher-driven.

Being aware that the factor of time is ruling their way of teaching, the teachers encourage the students to work fast to move on to the next points of the lesson since the time devoted to the lecture is limited to only one hour and a half per week. Working this way, learners were provided with opportunities so as to prove that they understand and be able to participate in the learning process by designing and planning their work on their own. The lectures are mostly characterized by a high attitude of insightful discussion between learners themselves and between the teachers and individual students.

Regarding the large classes, teachers tend to demonstrate a various classroom organization which consists of whole class teaching, involving all learners individually or by group work. These orientations show how much the pedagogical purposes determine the achievement of teaching process behind these classroom practices and activities.

On the other hand, it should be mentioned that there is a lack of participation among some learners. A lot of elements explain this fewness in classroom involvement. Some teachers explain this behaviour by the fact that some learners tend to be anxious and frightened because they are afraid by the fact of being misunderstood or being laughed at. Learners are embarrassed by making language mistakes and poorly evaluated. Besides,

some learners are unable to achieve interactions, such as how to express a personal point of view, convey meaning, explain ideas, agree or disagree, etc.

The courses of literature, according to the teachers revealed that the lack of participation in class could be the consequences of learners' limited content-knowledge, or also the lack of linguistic expressions related to literature jargon. Some learners are uncomfortable to the idea of taking part in topics which they feel disinterested. Others feel nervous and stressed with a negative emotional reaction which provoked unwillingness to participate in the class.

Lectures on literature are conducted in a traditional way, bearing in mind that the teacher is the manager of the learning environment and the only one who makes decision. Learners are not given all that is required when it comes to opportunities to participate in the learning process.

Though teachers gave clear instructions and sufficient explanations, made efforts to select the most suitable teaching methods, many students are not totally involved in the learning process. Yet, they (the teachers) do their best and are patient and enjoy helping their learners acquire new knowledge. They constantly check if the learners understand what has been taught so far by varying activities regardless the large number of students. They encourage their students to ask questions, get background knowledge and information about literary terms and jargons with difficulty because the atmosphere of the classroom does not invite for interaction and discussion, and this is due to the large number of students.

Almost the majority of students are attentive but passive. They just listen passively to their teachers and take notes. When asked, the literature teachers responded that their students have great difficulties in general. Either in written forms or spoken ones, they (students) have a difficulty to produce intelligent reflections and lack critical thinking. Consequently, they are not really given opportunities so as to be involved in the learning process.

4.11   Examining the Current Situation of Literature Teaching

4.11.1 Semester I & II L1 (LMD)

In the first year (LMD), students are introduced for the first time to what is commonly called "Study of Literary Texts" module which brings them to deal with literature in general.

Referring to "Study of Literary Texts" as it is taught at the University of Oran, its courses are in the form of lectures, class-time is spent with the teachers lecturing and the students listening passively and taking notes. The pedagogy is based on delivery of information rather than the involvement and engagement of students. Teachers are the instruments by which knowledge is conveyed and learners are containers.

According to the stated objectives, first year students are supposed to deal at this level with topics that tackle the notion of literature with all what the word "literature" may load. A key theme, i.e. literature that needs to be given great attention is dealt with in one hour and thirty minutes. It is obvious that the notion of literature, its meaning, purpose, importance and all what is related to it like genres such as fiction, prose, verse, drama, etc. cannot be introduced to learners who are supposed to have it as an introduction to a module new to them in ninety minutes.

The programme is very rich and ambitious. It contains too many notions such as influence of gender and race on literary texts, religion and mythology and the impact of wars and economic crisis, etc. All this could not be discussed in one lecture to students to whom literature is really a raw material. Little time and attention is given to significant elements of literature. The department of English does not provide the literature teachers with the teaching aids so as to facilitate the teaching and the learning process. In our department, handouts, written texts and few power point slides (most of time provided by the teacher) constitute the only key sources. They are the only opportunity that allows the learners to interact with real language and content.

Debates and discussions are very helpful techniques that can be used to give information and enhance interaction but this is impossible to realize considering the large number of students in class. The use of documentaries, video-tapes, CD-ROMs, DVD are seen as beneficial visual sources of cultural information for literary texts. Miliani (1992) illustrates this thought stating:

"The case for the use of video is clear, witness of wealth of literature about the video and the importance of pictures in the modern world and their role as means of communication, but also as object of reflection, interpretation and judgment… There are tangible advantages to using the video because pictures are more faithful to reality than the imagination of foreign students coming from totally alien cultures." (Miliani, 1992: 232)

Yet, the literature class is very large and does not allow discussions and talk, the latter remain a basic in literature courses in foreign universities for they have proved as being good teaching strategies which permit the students to handle and give them personal viewpoint, to learn the art of convincing, to develop critical thinking on different literary genres, culture and history, besides polishing English language learning.

The literature teachers are in favour of performing a variety of activities and tasks, making of them as creative as possible in order to enrich their students' vocabulary by selecting to read appropriate literary texts with a variety of exercises so as to refine their taste and develop their abilities. Literature teachers have to make changes in the elaboration of their programme and practices by implementing new and innovative teaching techniques.

One hour and thirty minutes is devoted to the six elements of fiction to learners who are supposed to discover this new module which is completely new to them even if they dealt with literature in their own language. It is obvious that it is not easily assimilated especially when it comes to deal with it in a foreign language. The six elements are, then, divided in pairs. Characters and plot, setting and point of view and theme and style. Every pair is discussed in one lecture which is not enough for keywords that deserve to be dealt with more deeply not just examples to give the learners time and space and genuine material so as to digest them. The literature teachers invite their learners to deal with these six major elements in selected texts, which is not enough to bring up texts in one lecture so as to enlighten these complex terms of fiction in literature.

Just after dealing with notions of literature and the elements of fictions, students set up for the test. Right away after the test, they (students) are introduced to figurative language without correcting the test and the topic they have been tested on. Something new to them and which should be taken into consideration since the majority of students when asked, responded that it is just a surprise of take the test of literature. They just do not

know how it will be, what kind of questions are they going to deal with and whether they will tackle with all the elements of literature seen so far.

After dealing with the figurative language in one lecture, learners interpret the figures of speech in context in the following one. Four lectures are devoted to metaphor and simile. Then, hyperbole, understatement, oxymoron. After that, metonymy, synecdoche and personification, followed by irony, humour and personification. The semester is closed by an exam. The majority of students are just concerned by the grade, they are not interested by the correction despite the teachers really insist on it to show them where they have failed, and what is the appropriate way to answer the exam question-students are only interested whether they succeed to get the average or not. Very few of them attend the connection class. A holiday of two weeks separates the semesters.

Semester two starts with a lecture that consists on over viewing the development of English and emergence of literary movements. Very little is said about it because the time devoted to it is not enough to approach the most of it. The topics are new to learners and it is very hard for them to assimilate them. Furthermore, when it comes to deal with the development of English, most of the learners find that it is very hard to understand and boring, yet, they make effort so that to understand. The second lecture concerns old English literature (450 AD-1066) through a historical survey. This may be obvious for literature teachers that it is the normal process to familiarize students with these selected texts like Beowulf, Caedmon's Hymn, the Wanderer… and others. It is true that these selected texts are very crucial to have an idea on how people of that time used to communicate. It is very ambitious but one lecture does not cover all what should be known about old English literature.

There are no lectures for the consolidation of the old English literature in order to reinforce what has been introduced as notions on old selected texts. Quickly after, they moved to Middle English literature which is situated between the twelfth century and till 1485, with a brief historical survey which is supposed to be covered in one lecture only.

Isn't it too demanding to students who are discovering a new era of literature with all what this term is supposed to carry, from data, texts, authors and language, to grasp, assimilate, enjoy and keep in mind all that huge income in one lecture only. One hour and thirty minutes are devoted to selected works if that period like Chaucer's the Prologue, Sir

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Gawain and the Green Knight, Everyman. A Morality Play and others. It is very ambitious to cite all these illustrious figures that cover every period of literature, but still, much more time should be given to students discover, read and appreciate those legends of literature to give them what they are worth. Shakespeare is an icon of literature.

A whole academic year is not enough to explore it as it is worth to be studied. He (Shakespeare) is viewed through a few selected texts and others. Students are asked to read some of his famous books at home, but it is not that easy to read that kind of literature, which happens to be a kind of tough for beginners. Algerian students are very poor readers, unless it is for exam sake but never for leisure time. Very few of them are keen on that kind of reading.

It is important that the English university first degree in LMD contexts (licence) mainly offers the learners of that level to use this language with the awareness of all its cultural implications that determine both linguistic and cultural accuracy. Being a very varied module, literature intends to inform, inculcate about all what culture and literary work with all its major cultural objectives offer as understanding of the history of diversity of foreign people, their social, political and economic situations.

Literature studies are meant to allow the learners to be able to improve their language abilities. The ambitious and wide various data of courses and lectures that encourage the students to read, speak, think and write in English. It literature is supposed to enable the learners acquire and better their grammar in the target language through the various programme of literature proposed to them they will able to synthesize and situate ideas and relevant data in various literary contexts, which will help them (students) articulate orally and write correctly beside being able to think critically and evaluate what it is proposed to them with careful attention.

The golden Age of drama is visited briefly in one lecture **only** through selected plays such as the Merchant of Venice, Othello and others. These literary works of Shakespeare are among the most visited ones but they are not given the sufficient amount of time so as to be appreciated by learners. They do not have enough time to grasp, consolidate and learn about the literary works proposed to them because the test is done right away the following lecture. The seventeenth century is seen through a survey, which

is not fair because it deserves much more than that, selected texts with a brief detour to the Metaphysical School.

The eighteenth century with its Neoclassicism and Satire is presented to students as a simple introduction followed by selected texts of that period such as John Gay's Trivia, Pope's the Rape of the Lock, Essay on Man, Dryden's Epigram on Milton, and others. One should recognize that it is very nice to cite these famous figures that represent this very important phase of literature that is the eighteenth century. But citing names of authors and literary works is not studying them. Not enough time is devoted to them. One lecture treats the rise of the novel in the 1700's selected texts such as Defoe's Robinson Crusoe, Samuel Richardson and others. This session is supposed to be the last one. Students are asked to do some reading at home because the exam is soon after.

The objectives of the "literature" curriculum aim at providing the learners with intellectual knowledge and perspectives which essential and vital to be informed and integrated in the global community as individuals the courses proposed to them and the literary works they cross throughout the academic year help them address issues that deal with various themes and situations they may be confronted to in their proper lives. It also enables them to consider the different issues throughout the world and foster their argumentation and reflective analysis. Besides being able to take part and be consulted about decisions that affect their lives and solve issues that they may meet in their carrier, they will apply what they learn in their research key techniques like rhetorical criticism, cultural studies and cross-cultural interpretation. The success of the students involved in learning in general, and literature in particular depends on effective cross-cultural communication. The principles of intercultural language education are strongly implemented in the common European Framework of Reference (2001) for language: Learning, Teaching, and Assessment:

> "In an intercultural approach, it is a central objective of language learning to promote the favourable development of the learner's whole personality and sense of identity in response to the enriching experience of otherness in language and culture." (Council of Europe, 2001: 1)

For quite a long time, educationalist concentrated on making students have a native-like accent beside helping them having a flawless command of English, yet for many learners, this was a goal impossible to reach, since it was rather necessary for them

as a language learner to be able to genuinely communicate with and understand and people in a set of different contexts than to imitate native speakers. When learners explore other cultures, they better discover their own culture and the others'. Learning literature helps students to develop deep insights into their home culture's practices, beliefs and behaviours, and consequently explain all these to individuals whose values and practices are somehow very strange or different from theirs by sharing their linguistic and cultural perceptions.

Teachers of literature are urged to promote clear lines of constructive communication to minimize the risks of misunderstandings and breakdowns, and to facilitate the building of trust tolerance and respect.

4.11.2 Semester I/ II L2 (LMD)

Like the first year (L1/LMD), students of second year (L2/LMD) are invited to revise what they have been taught so far in the previous year. A discussion class follows the revision and all this is covered in only one lecture. We must keep in mind that holidays in Algeria are pretty long and students can hardly remember what they have been taught a year ago. Revising should be extended because one lecture cannot cover what has been done during two semesters. The second lecture visits all what concerns the Puritans, Pilgrim Fathers, The Colonial and Revolutionary Period through a historical survey.

All these literary currents are viewed through selected texts like William Bradford's "of Plymouth Plantation" and "Pilgrim Fathers" with early American writing from 1620 to 1776. This literary period is very crucial in the history of American literature and much more than one lecture (i.e. one hour and thirty minutes), which is very insufficient to give it what it is worth and for learners the time and the curiosity to learn about it. We (teachers) should admit that literature with all its historical events it loaded deserve much more time so that to be grasped at its right value.

Romanticism (1820-1865) is visited all along four lectures, firstly through a historical survey, secondly selected texts in American literature are proposed to students such as the Scarlet letter of Nathaniel Hawthorne. Thirdly, Chunks of best poetry of Edgar Alan Poe's The Raven and Annabel Lee. Finally, the fourth lecture is dedicated to selected texts of the artistic and intellectual movement that it is Romanticism with one of the

illustrious figures of this epoch; Emily Dickinson's I am Nobody; Who Are You? and Because I Could not Stop for Death.

Transcendentalism is presented as a survey to learners with one lecture only followed by selected texts like those of Ralf Waldo Emerson's Nature and Henry David Thoreau's Walden or Life in the Woods. Students are tested in the ninth lecture without consolidating all the data that have been taught to them during the period lectures. There are so many new things to learn and discover on those eras of literature and the rich period of every one of it that it is not an easy task to grasp all this knowledge in a very short time.

A lecture is devoted to allow the students to transit from Transcendentalism to Realism by referring to Walt Whitman, a very important figure in American poetry. The lecture that follows visits some selected texts from leaves of Grass such as song of "Myself and O Captain! My Captain". Just before the first semester's exam, two lectures are vowed to a contemporary impulse of Individualism and Romanticism through selected texts like "The Road Not Taken" and "Stopping by Woods" on a snowy evening of the unavoidable Robert Frost. A very brief view of Romanticism in British Literature. Learners are not given the adequate amount of time which allows them to assimilate such an important ear in British Literature.

It is only viewed through brief selected texts like "A Thing of Beauty Is a Joy Forever" of John Keats, which is very unfair towards such a rich patrimony that is of the British Literature's Romanticism era.

The second semester starts straightforward with a historical survey on the shift from Romanticism to Realism without a warm up on what has been taught during the first semester. It is impossible to review all the lectures, but at least the one that has been done just before the holiday. Students are introduced to a new movement of literature, i.e., Realism in America (1865-1914) its emergence through Slave Narrative and the interesting Narrative of Olaudah Equiano. The issue of slavery is discussed with students and the case of the underground Railroad is approached, to teach them that the underground railroad was concerned with the network's description of the meeting secret places and routes, passage ways and safe houses, used by slaves in the United States so as to help escaping slave holding states to Northern States and Canada. Such an important issue (the

underground Railroad) dealt with in one sitting only is really insufficient to allow learners to have the best of history of slavery in the United States.

Three lectures are devoted to selected texts of famous writers of American literature of that period, such as Harriet Beecher Stowe, Uncle Tom' Cabin (1852), Henry James, the Real Thing (1892) and Mark Twain, Luck (1891). The following lectures before the test of the second semester are dedicated to Harlem Renaissance (1920-1940) which is among literary and artistic movements because of its link to civil rights and organizations' amendments. It surrounded everything from political writings to jazz poetry, and t is mainly and especially remembered for poets such as Countee Cullen, James Weldon Johnson and Claude Mc Kay.

Students are tamed with what remains from Harlem, its best poetry and taste selected texts of the Harlem Renaissance literature and some of its well-known figures such as Langston Hughes, As I Grew Older, Claude Mc Kay, If We Must Die, and many others. Students have a chance to come across fabulous pieces of writings of that literature because it is loaded with all the grief, pain and sorrows of people of that period, and whose aches engendered such a beautiful literature.

Students set for the test, and the following lecture, they are introduced to Realism in England, briefly again through very few selected texts like Jane Austen's Pride and prejudice and only in one hour and half. The students do not have even enough time to recover from Realism in England when they are confronted to Realism in Nigeria and the effects of the Biafran civil war on Nigerian people. A very small chunk of African literature through selected texts such as Chinua Achebe's Civil War; he is one of the most famous figures of Nigeria's English literature.

The semester is wound up by Naturalism in the late nineteenth (19th) century to the early twentieth century (20th). A historical survey on this very important literary genre that started as a movement in late nineteenth century in literature, film, theatre and art, selected texts of this era are proposed to students such as Richard Wright's Song Black Song. The second semester is over and the students set for the final exam in order to valid their academic year.

Learning literature make people of different beliefs, cultures, historical circumstances and history meet in an act of communication, in a contact of cultures and

intellectual resources. Learners of literature have to be aware of all the parameters that literature carries such as the cultural values that contribute to their moral and spiritual development and to increase in empathy and respect for the values of others. It allows them to recognize the normality of diversity in all areas of human life and to engage with differences so as to develop their tolerance and understanding towards others.

The language of literature makes the students more aware of the assumption of human beings, lifestyles, opinions and traditions, and the rich programme suggested to them allows and encourages them to acquire open-mindedness and helps them combat bases and subtle racism and fosters fair treatment and racial equality besides enriching their own knowledge and awareness.

Nowadays, teachers have a tendency to ask their students to get knowledge via electronic devices and internet, for its helps them a lot shaping intercultural language instruction. It is easy to have access to the world of education via internet. Yet, educators and teachers should consider that online information and knowledge need to be managed because it is not a total assurance. Nobody can deny that it is an inexhaustible source of information but still care has to be taken when suggesting websites to learners, to avoid the various risks that could be encountered and to ensure that there is no exploitation of participants in online environments.

The second year programme is very rich and very ambitious. Nevertheless, the factor of time devoted to lectures is not enough so as to allow the learners to grasp all the information, knowledge and materials taught to them the way it should be. Thus, teachers are encouraged to use the materials in the way that best suits the students' style and their own. The lectures should be started with short explanation so as to warm up the learners to discuss and feedback. The teacher has to help them trigger further discussion through asking questions and redefining some concepts and clarifying certain viewpoints and literary concepts that are unfamiliar and pretty new to them. It is not an easy task to develop an advanced level of cultural awareness, a contract between two different types of cultures in order to sensitize the learners and motivate them, thus teachers have to brief their students culturally so as to help them acquire the information about how specific is literature and how much it brings to them in order to reveal themselves and enables them to take action and behave correctly in a range of cultures.

These abilities comprise mutual understanding, forbearance, and acceptance, and the skill to deal with ambivalent situations. Students should be helped and introduced to the aim, meaning and choice of selected literary works and writers as a brainstorming technique before starting literature courses. If the students are unfamiliar with the words, ideas, tasks or other terms linked to the literary work presented to them, or around the central key word idea of the text or the writer proposed, the literature teacher should try to develop a simple mind map on the broad, and verify that his/her learners understand that the idea of a mind map is to connect together many different viewpoints around the selected key theme. He/she then institutes the concept of the literary work to study and asks them (learners) what does it represent to them, what does it include and ask them to express their ideas as openly as possible.

The teacher has also to question the students to look at the mind map, and make sure that the new work presented to them with all the lexical and literary terms linked to it are understood and the connections explicit, because they have to understand that any literary work has a lot of meanings and interpretations. Discussion and explanations should be suggested and encouraged between teacher and learners, learners and learners to stimulate the comparison, encouraging the learners to be free in their explanation, discussion and comparison of the subject. Students may propose more various viewpoints and positions about cultures, language, behaviours, etc. It helps them develop an awareness of the key elements of the studied topic and enlarge ideas, beliefs and values.

4.11.3 Semester I/ II L3 (Year Three) LMD

The programme of the third year (LMD) is better elaborated in that the time factor is taken into consideration. The first lecture of the first semester is devoted to the twentieth century literature. The learners are introduced to it and study the historical background of this literary movement. They are briefed about this important period of literature and prepared so as to cope with the movement that appeared in the literary milieu. The literature teacher encourages his/her learners to find out as much as they wish about this area.

The second lecture visits the modernist literature, its origins and characteristics as a literary movement and its very self-conscious break with traditional ways of writing, in both poetry and prose fiction. They are taught that it is a literary genre predominantly

English of fiction writing, popular from roughly the 1910s into the 1960s. Modernist literature came into its own due to increasing industrialization and globalization. Students are taught Modernism as a movement with all its manifestations in arts and literature, besides being a cultural seismology. Being a revolutionary trend in literature, lectures are extended to more lectures so as to allow the learners to grasp the best of it.

The third lecture is concerned with the characteristics of modernism, how it is marked by a strong and intentional break with tradition, the belief that the world is created in the act of perceiving it, that is, the world is what we say it is, the notion that there is no such thing as absolute truth and that it has no connection with history or institutions. The formalist school, structuralism and the importance of form are called up such as style and techniques, the new notion of the hero, the modern writer's preoccupations, and the modern writer's preoccupations, etc.

The fourth lecture is dedicated to a survey on Modernism in British literature students' move from the Modernism movement in general to Modernism in British literature and its characteristics. They are taught the modernism as a reaction to the previous Victorian period first and foremost, how the world moved away from the certainty of the Victorian era towards instability and the unknown. They are shown how modernism is marked by experimentation and individualism. Selected texts are proposed to them such as Joseph Conrad's Heart of Darkness, Virginia Woolf's Dalloway and others. The difference between the novella and the novel is explained to them, that a novella is a short book. As such, a novella is considerably longer than a short story but shorter than a novel. A novella must be able to stand on its own as a book. Learners revise the novella and the novel as a literary genre, and make a thematic and stylistic analysis of the text.

Lecture five and lecture six are a continuity to what has been taught so far. The learners discover the themes approached in literature with modernism as a genre; why such choices in style and form, how is the modernist literature characterized by certain themes. These themes are considered to be deeply inspired by the shock of both World War I and II, their brutality and bloodshed. These factors let the authors question themselves the very nature of society and reality. Selected poems are seen such as T.S. Eliot, "Hollow Men", W.B. Yeats, "The Second Coming". Students revise poetry as a literary genre in the modernist movement, how it took the form of short and compact lyrics.

As it went through the twentieth century, it developed longer than before. How the economic depression of the late 1920s and early 1930s seriously let a negative print on the new writing? Poets broke with Romantic clichés, such as Henry James, Virginia Woolf, Joseph Conrad... T.S. Eliot wrote The Waste Land under the pressure of World War I. When published a few years after, the book became the label pre-eminently of the modernist text. They (learners) study poetry and analysed it thematically and stylistically. As one lecture cannot cover all what should be said about this literary genre, one lecture is added to the previous ones so as to consolidate what has been taught so far.

Lecture nine is devoted to the test of the first semester. Students are supposed to synopsize the major points of what they have studied. Tenth lecture concerns Modernism in American Literature. Learners are introduced to the modernist literature in America, a movement they are already familiar with, a movement which started in Europe and eventually reached the United States during the time of confusion they lived after the two wars.

The American Literature of that period reflected the change and the malaise of the post-war-world. Selected texts are proposed to the learners like Ernest Hemingway's The Old Man and the Sea, Tom Morrison's Sweetness, John Updike's My Father's Tears. They revise the "short story" as a literary genre and the American literature contains some of the world's best examples of the short story. They are explained that the short story is a piece of prose fiction that typically can be read in one sitting. Students study it and analyse it thematically and stylistically. Short story examples and definitions are given to them.

The teacher of literature explains to the learners that a short story is neither a novel nor a fable, that it is fully developed story which is shorter than a novel and longer than a fable. It typically takes just a single setting for reading. They are told that the short story mainly focuses on the incidents and that it has a few characters in the plot, besides evoking strong feeling from its readers. One lecture cannot cover all what should be said about the short as a literary genre. Consequently, two more lectures are devoted to go deeper in it so as to allow the learners to grasp the best of it. The last lecture before the final exam is dedicated to a revision and a class discussion.

A wide range of opinions could be expressed by students and discussion should be encouraged. It has already been discussed that large classes of the literature class do not

allow class discussion. Many factors should be taken into consideration such as noise, the way the students are seated, etc. The teacher may form pairs or small groups, to then ask a volunteer from each group to recapitulate the feeling of then group so as to encourage the class discussion and give examples from their own culture. A lot of varying outcomes can be collected

The teacher's task is to help the learners to argue so as to augment their comprehension of how attitudes are developed in themselves as well as in other people and ask them to compare their responses inviting them to assess their personal attitudes so as to get them to reflect on the main points that influence their point of views and to explain to them how to support, add or remove any aspects of their suggestions. It should be possible for the students to be able to show the distinction between their own views and others'. Also ask them to mention how to see their own views and how others view them. What are their impressions of other friends' opinions?

Many different outcomes promote a richer discussion and make possible and easy. Students will be ready to set for the semester's exam, producing more ideas about all what has been explored as literary texts studied so far, and being able to demonstrate how these perceptions vary from other groups and themselves'. Discussions unable them to widen their views and others' and they discover that this leads them to a rich debate and how to learn dealing with varying opinions.

Semester two starts after the makeup exams are over. The first week's lecture is dedicated to post-Colonial Literatures; they are introduced to it as a new term that designates English language literatures from Africa, Asia and the Americas. The students study the post-colonial theories and the cultural legacy of colonialism, focusing on the human consequences of the control and exploitation of the colonized people and their lands. One more lecture is added to consolidate the literary movement. There is so much to say on this topic that even more lectures do not cover what should be said about it. The previous century has witnessed an extraordinary of fiction, drama and poetry from countries that have been colonised, a phenomenon that has changed the look of literature in general.

The third lecture is devoted to African literatures as a literature of or from Africa. It includes works of the African continent and consists of a body of work in different

languages and various genres, ranging from oral literature to literature written in colonial languages (French, English, Arabic...). Students are introduced to this genre of literature in general; familiar writers and books titles are cited that feature on African literature lists. These writers are among the greatest in African literature.

The fourth lecture goes around selected texts such as Chinua Achebe's famous novel Things Fall Apart, a novel written the famous Nigerian author, published in 1958. Its story chronicles pre-colonial life in the south-eastern part of Nigeria and the arrival of the Europeans during the late nineteenth century. They (students) are familiarized with Wole Soyinka, and his auto fiction novel The Man Died, a biography literary genre. It is a record of twenty-seven months of imprisonment of a Nigerian writer held as a political prisoner in 1967-1969 at a time of civil war and secession of the state of Biafra. Es' Kia Mphahlele's Down Second Avenue autobiographical book that recounts his experiences of Aparthied in South Africa. The book describes Es-Kia's life story from when he was a young boy living in Marabestad in Pretoria, through to when he became an adult. The Author was nominated for the Nobel Prize in 1969, he is considered as being the Dean of African letters and the father of black South African writing. Down Second Avenue is a language book that describes his life, growing up in segregated South Africa.

These three African authors are presented to students with their most famous works and are studied thematically and analysed stylistically. Much is to be said about these well-known literary works, consequently, one more lecture is added so as trying to cover what ought to be said about it. After being familiarized with African literature and some of its great writer, learners visit the same literature, the African one but with women writers who came on the literary scene much later than their male counterparts.

Two lectures are dedicated to them so as to investigate in what context do African women write, and to what social and literary traditions are they responding. It is important to acknowledge that amazing variety of social, political and literary forms existing in the African continent before, and after colonization by Europeans. Women had less opportunities to be sent to schools and universities. Boys were luckier. Selected texts of two of the most read authors of women's African literature are proposed to students. Anna Ata Aidoo's certain winds from the South; is a Chanaian author, poet, playwright and academic, one of Africa's most prolific writers. In certain winds from the South, Anna Atta

Aidoo addressed the theme of struggle, hardship, strength, unity, silence, choice, resilience and perseverance. All these human conditions are witnessed through the reading novel.

Another emblematic personality of African literature writers, Bessie Head who was a South African but she was considered Botswana's most influential writer. Her short stories' The Collection of Treasures are infused and loaded with spiritual questioning and reflection. Students study the selected texts and analysed them thematically and stylistically.

The following lecture, students set for the mid-term test so as to synthesize all the data concerning the African literature and some of its famous authors as they are now ready to develop a more sensitive approach to the behaviour of diverse people in multicultural environments and reply efficiently to the questions proposed to them even if sometimes, it is still for some of them hard to achieve.

The ninth lecture is devoted to Indian English literature which is the body of work by writers in India who write in the English language and whose native language is one of the various language spoken in India. Students are introduced to Indian writing in English, which first started during the period of the British rule in India.

English is a foreign language, but from the time the British colonized India, their language (English) influenced various fields such as education, literary effort and as a means of communication. The literary works written in English have given a new shape and colour to English literature. Selected literary texts of famous Indian writers are proposed to students, R. K. Narayan and his short story "The Martyr's Corner". He is one of the finest Indian authors of his generation writing in English, his story reflects how external situations can be the starting point of dramatic consequences on our lives.

The story tells us about the main character called Rama and how the weakening of his business had an impact on his life. The writer put the reader of this tragic short story in front of various themes such as diligence, dedication, compassion, poverty, struggle, paralysis, corruption, security and resilience. He portrays the reader an overview of life in the streets of India. It is a story full of hope because even if Rama lost his business, he is still very much focused on the future and what it may bring to him.

Another important figure of Indian writing in English is introduced to learners, Nirmal Verma. He was a Hindi writer, novelist, activist and translation. He explored various topics and elements which reflected his personality and the historical events he witnessed. his short story the Lost Stream is presented to students. It is a short story of a young girl and a peek into the world. They approach the two selected short stories and study them.

One more lecture is added so as to consolidate the Indian English literature and make them (students) familiar with this genre, unfamiliar to them with all its characteristics. The characters of the two selected stories evolve in a milieu so different compared to their social, family and working life. They relate these styles to dissimilar the Indian culture and all what it loads from their own. They explore the two literary texts with all their differences and discover, understand and experience a wide range of attitudes, which can be either joyful or disagreeable experiences from human relationships. They understand by reading these stories that behaviours are shaped by culture and other circumstances and learn to show empathy. By the end of the lecture, they will demonstrate different attitudes and behaviours of different people's culture.

Three lectures remain before the final exam of the second semester. They are all dedicated to Arabic English literature. This genre of literature concerns literary works translated into English from Arabic. Some of the delights of Arabic literature are translated to English so as to allow people who do not know Arabic to read them in English. Students are introduced to Arabic writing in English. Selected texts are proposed to them such as Ahlem Mostghanemi, the Algerian writer who has been called the world's best-known Arabophone woman novelist. She pursued her university studies at the Sorbone, where she graduated as a PhD in Sociology. Her thesis treated the bad communication and misunderstanding between the two sexes in the Algerian community. She lived in Paris where she spent fifteen years and married a Lebanese Journalist with she had three boys. She was very busy playing her role as a mum.

Ahlem explained why she moved from her first love poetry to prose by saying her famous quote: *"When we lose a love, one writes a novel"*, she has never taken Algeria far from her mind, it lives with her. She adds: *"There are countries that we live in and countries that live in us"*. Once she went to Lebanon to live there, she wrote her famous

novel, the selected text presented to students "Zakirat el Jassad" (Memory of the Flesh), a literary work that editor of her publishing house Dar El Adab considered as a bomb will be the revelation.

It is a novel she wrote in a highly poetic style with political bravery that will hit the Arab world with the phenomenal success it procured. It tells about the love story between a painter, armless and the former commander's daughter of this latter in Paris, twenty-five years after the war, and evokes the disappointment of the post war generation. Famous figures of Arts and literature welcome this master-piece that even President Ben Bella will say from his exile that Ahlem is a sun that shines on the Arab world. Ahlem, with her novel renewed the Arab reader with the Arab language and reading.

Another Algerian illustrious figure of the Arab literature but whose novels are written in French. Most of them shed the lights on Women and their place in the Algerian society. She was firstly educated in Algeria, and pursued her studies in France, at the Sorbone (B.A, 1956) and at Paul Valery University of Montpellier III (PhD, 1999). Students discover one of her famous novels, Fantasia which tells the story of a young girl who grew up in the old Roman coastal town Cherchell[1] on the north east of Algeria. She sees her life in total opposition to that of a French family of her neighbourhood, and yearns for more experience. Headstrong, stubborn and d passionate, she run away from her family and joined her brother in the marquis to fight the French colonisers. Assia Djebbar excelled in the description of the experiences of girls and women who are torn between their struggle for their country liberation, and their own in Algeria.

The third writer the students deal with is another woman. Her name is Samar Yazbek, a Syrian writer and journalist. She studied Arabic literature in Latakia university. Her writings cover a wide range of literary genres such as novels, short stories, film scripts, television dramas and literary narratives the literary work, a diary entitled A Woman in the Crossfire: Diaries of the Syrian Revolution.

Samar Yezbek witnessed the Syrian uprising and commented on the atrocities of Assad's regime. She eventually fell victim in the same cruelty and describes how she was terrified into silence. The three selected texts of the three authors are analysed thematically and stylistically. Students will be able to demonstrate how different attitudes and

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[1] Cherchell : Small town in the North-East of Algeria known for its Roman Ruins.

behaviours can be adapted by native speakers of a language. Consequently, reading different experiences will raise their awareness and develop their attitudes of tolerance, patience. After reading, explaining and discussing the three different topics, students will be able to deduce the main theme of every literary work and debate it.

They may not likely to change beliefs, for or against the issue raised in every selected literary work. Collaborative learning in the classroom helps students to develop critical thinking and defendable abilities. Many factors are involved in creating good conditions for quality teaching. Institutional factors are among the important considerations. The university is a setting where educational officials, teachers and students interact. Morris (1994) points out that:

> "Scholars are organizations and they develop a culture, ethos or environments which may be favourable to encouraging change and implementation of innovations. A school with a relatively open climate, where the teachers collaborate with each other and where the principal and (senior teachers) are supportive of teachers, is more likely to try to implement a change. In contrast, a school where the principle focuses on administrative matters, the teachers work in isolation or in narrow subject-based groups and where there is no mechanism to discuss and try to solve problems in less likely to change." (Morris, 1994: 109)

He cites the following components that he considers as indicators of the quality of a school or educational:

1. There are clearly stated educational goals.
2. There is a well-planned, balanced, and organized program that meets the needs of its students.
3. Systematic and identifiable processes exist for determining educational needs in the school and placing them in order to priority.
4. There is a commitment to learning, and an expectation that students will do well.
5. There is a high degree of staff involvement in developing goals and making decisions.
6. There is a motivated and cohesive teaching force with good team spirit.
7. Administrators are concerned with the teachers' professional development and they are able to make the best use of their skills and experience.

8. The school's programmes are regularly reviewed and progress toward their goals is evaluated.

In order to improve the current situation of the role and place of literature the Algerian university, we are trying to adapt and adopt an approach.

4.12   Analysis and Reflections

Throughout the programmes of the three years of the level, equivalent to the Bachelor of Arts, the lectures proposed to each level; L1, L2 and L3 reveal precious information and feedback that allow the teacher of literature to improve and adapt the content according to the students' needs and wants. This is well echoed in Richards and Farrell's (2005) statement:

> "For the teacher being observed, the observer can provide an "objective" view of the lesson and can collect information about the lesson that the teacher who is teaching the lesson might not otherwise be able to gather. For the Teachers observation also has social benefits. It brings teachers together who might not normally have a chance to interact and provides an opportunity for sharing ideas and expertise, as well as a chance to discuss problems and concerns." (Farrell, 2005: 86)

Any researcher starts his/her analysis with the assumption that the teachers' behaviours and practices in the classroom context is may be one the most influencing learning outcomes. The way the teachers and students interact is considered the most important that any teacher could have on his/her learners.

When analysing the content of the programme proposed to L1 in the literature class, we noticed that the programme, the content of the lectures dealt with is very rich and ambitious. Yet, with the timing devoted to every lecture, one hour and thirty minutes each, the students will not be able to link satisfactorily the different parts of the courses. Not enough time is vowed to every lecture so as to let the learner an opportunity to grasp and consolidate what is to be learned.

It is undoubtedly that the programme of literature of both semesters in very challenging and very rich. The lectures have a tendency to occur within a fixed routine and are always teacher-driven, and this is due to the large size classes which do not allow any interactions between teachers and learners and learners with learners. This way of

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conducting the lecture secures less knowledge and makes the learners less engaged with what is happening in the literature class.

Being aware of the element of speed (the limited time advocated to a literature class), and the frequency of the literature class which is one hour and a half per week, we raised the importance of the frequency of the occurrence of the lesson of literature and the timing devoted to it. It is true that there are a variety of classroom organization styles comprising whole class teaching, participation and individual and group work, but the huge number of students attending the literature class makes quasi-impossible to apply. The administration should review the number of students per groups so as to give every learner the opportunity to have the best of the literature class and allow the teacher to keep his/her learners focused and challenged, because behind classroom practices lay the effectiveness of teaching.

In literature classes, the teacher cannot ask a number of students questions and give everyone opportunity to explain their responses but rather accept them as given for time, is counted and every minute is precious. It should be mentioned that the lack of interaction between the teacher and his/her learners makes the lecture boring and less motivating on one hand, and on the other hand, the lack of participation among learners is noticed among them and many factors explain this fewness of classroom involvement. It is very urgent for literature teachers to re-examine their beliefs and classroom practices.

They really need to address various issues related to the role of both the teacher and the learners. The lack of motivation among the learners of literature and their poor participation can be explained by the learners' tendency to be anxious and frightened because of the fear of being misunderstood, or being laughed at because of bad accent and uncorrected pronunciation which can make them become stressed and embarrassed about making language mistakes and being poorly assessed which may be explained as language learning anxiety.

During the lectures, learners are unable to manage interactions, such as how to express one's view, so as to convey meaning, to explain ideas, to agree and disagree or to take a position. This could be the result of limited content-knowledge, or the lack of specific linguistic expressions.

Some students may refrain from and be hostile to the idea of taking part in topics with which they do not feel at ease. As an example, stress and nervousness are very negative factors that are the causes of being negative emotional reactions that may be the result of reluctance to participate. Some students have a tendency to learn better when the atmosphere and the context of learning are favourable; they prefer to learn in a dynamic and autonomous language learning environment.

A great number of students when asked about the programme proposed to them, reported that the truth should be said about the fact that it is a very rich and ambitious one but the problem consists in the speed in which the lectures are submitted. The learners have almost not enough time to retain what they have been taught when they move to the following lesson. They still have a strong desire to learn about literature, its history and all the famous literary works, genres and registers. They are used to the traditional teaching and very familiar with it.

The content of the lecture is presented by the teacher who tries to achieve the literary activities and the course objectives. Yet, the teacher/learner interaction is not frequent because of the large size of classes and big number of students in the section of the literature classroom, even though that we should admit that the partnership between the students and their teacher is the key to a successful educational process. Thus, the teacher's task is to seek to know the reasons of the effectiveness or non-effectiveness of the literature lesson before and after the lecture, so that to make the course objectives clear and achieved. The timing devoted to the literature class (one hour and thirty minutes) and the frequency of its occurrence does not allow any interaction between the teacher and the learners, since lectures are conducted in traditional ways, the teacher being the controller of the learning environment and the decision maker.

The students do not have enough opportunities to participate in the learning process. The literature teachers are aware of the difficulty of the texts proposed to learners. Thus, they (teachers) present information in a clear and well-ordered structure to be better assimilated by the learners. The literature teachers understand that the literary concepts are difficult and pretty new to the learners; they tend to use a simple and direct language to explain them. Even though the literature teachers have a good presence and personality and make good use of the teaching materials, classes lacked the use of variety of techniques

that give them the possibility to ask questions and elicit answers from their students since the setting, the number of students per section do not allow it which let them (learners) not involved in the learning process and unable to obtain and acquire the appropriate knowledge.

Besides that, the literature lecture consists of background, information and new terms that may be difficult for a great numbers of students. This is may be due to the fact that teachers are very busy giving their lecture because of the shortness of time allowed to it and the large size classes. They (teachers) do not pay careful attention to the psychological side of the learners and do not try to create a supportive atmosphere based on interaction and discussion.

Most of the learners are motivated and attentive but almost passive. They just listen passively to the teacher and take notes. The time devoted to every lecture is not enough to consolidate the lessons, and the students are only interested in retaining the information that are necessary to be stored for the examination. For the teaching process of the literary lecture, the teaching material is restricted to handouts, whiteboards and data show projectors.

The overall classroom (amphitheatre) climate is really conductive to the teaching and learning process and this is due to the huge number of students per section. Besides the insufficient time devoted to the lecture, the students are not given time to respond to questions or have the opportunity (ies) to be involved in the learning process.

The teachers of literature do their best to explain the new literary terms presented to the students even if the programme is very rich and overloaded and offer an encouraging and relaxed classroom climate. Sometimes, the module of literature is taught by teachers who lack experience and training in this important and critical module. They pain to motivate their learners and make them respond with great difficulties. Learners can hardly produce intelligent reflections, not all of them of course, but a great number lack critical thinking whether in the written forms or the spoken ones.

Thus, teachers of literature, especially the ones with little experience and training need a fuller and a thorough understanding of this academic area (literature and all what refers to it) in order to teach it effectively. The motivation of learners can be increased and raised if literature has more time and frequent sessions of teaching the module of literature

so as to facilitate the difficulties that face the learners to assimilate and consolidate what is to be taught.

Yet, an adequate setting for favourableness atmosphere of a good learning is better achieved with experienced and professional teachers. The programme of the first year is very rich and ambitious, teachers really need to rely on books and documents that are very few at the library and sometimes they are inexistent. With the appearance of the internet and the precious and valuable help it can brings for both teachers and learners, the tasks for both sides go easier, since they (teachers and learners) are compelled to use materials taken from the net, or photocopy notes and texts taken from selected chapters. Some teachers use from time to time some power point slides and bring some passages from online e-books related to the course.

These aspects may constitute a serious handicap to the promotion of the teaching of literature and the achievement of an effective learning. Students are overloaded with the variety of the literary selected works proposed to them. Thus, the programme should be either divided into two parts, so as to be continued in the following year, or lightened somehow in order to give time to learners to grasp what they learn once a week, and to have their attention and motivate them. When students find themselves confronted to such an overloaded semester with one hour and thirty minutes per week, which is very far from being sufficient to improve their learning the literature module, they just feel anxious, stressed and bored which may complicate their learning process and develop their weakness towards it.

Both of the teachers and learners agree on the point that overcrowded classes constitute a hard task for both the literature teacher to teach effectively and the learner to learn in better conditions. They (teachers and learners) claim that the current traditional teaching is considered to be a factor which has an impact on the decreasing of motivation among learners and reducing their classroom interaction.

All teachers of all disciplines agree on the fact that participation is an important facet successful learning. When asked about the teaching process, they declare that the students might learn much better if the literature teachers use group activities and give their learners to discover on their own answers. They (teachers) believe that classroom practices

should be re-examined and think that really need to address various issues related to the role of the teacher and the learners, too.

The Department of English includes a great number of students. The administration is aware of problems. Some of the reasons may be summarised as the availability of rooms and time advocated to the lectures. Nowadays, teachers are in line and aware of the latest development in the field of literature and well-informed about the novelty that a well-designed syllabus can have and the potential to empower the learners. It can provide various opportunities to enhance the motivation and involvement of the literature students. Teachers of literature strongly believe that they are urged to explore their teaching beliefs and practices.

The teachers should do their best to motivate their learners visit the library more often so as to read some of the various selected literary texts proposed to them. They are persuaded that the incorporation of the various intercultural activities of literary works is an essential and valued element that encourages learner's participation. The literature teacher is aware that his/her learners are poor readers and they are satisfied with what they learn in the session class. They are not curious, only few of them want to discover more.

It should be added that the literature teachers are very conscious of the toughness of the module of literature, and as far as the teaching of "literature" is concerned, they (teachers) understand the strong and weak points of their learners and know how hard it for learners to assimilate all the new literary terms proposed to learners in a very short time (one hour and thirty minutes) and only once week, which is not enough for learners to consolidate all these new data, presented all in two semesters, which is not enough to grasp the best of it.

Dealing with all these new data with the students that the teachers who teach these new literary terms, selected literary works and famous authors perform well and practice before implementing this new discipline called literature.

After the end of every semester, the students set for a final exam after doing the mid-term test. Together with teaching methodology aspects, it is certain that at the department of English at the university of Oran, and as far the role and place of literature in the LMD system, is concerned, the main strand of pedagogic subject knowledge, mean and suitable testing systems for developmental purposes, and a tough and solid enquiry which

may have an emphasis on the potential and availability of all students are intensively and by no means demand to meet and answer high expectations and reach the targeted aims.

In the second year (LMD), students are introduced for the second time with the content modules which bring them to deal with literature. They inaugurate the third semester of the second year by a revision and class discussion. One lecture (one hour and thirty minutes) only is devoted to it which is really insufficient after a break (summer holidays) that last four months, sometimes more.

New movements of literature are proposed to students but not enough time is let to them so as to assimilate what they are taught too many things in a very short time, new literary trends and new authors are powered in the students' brain with no assimilation. New knowledge is accumulated; they are filling without digesting. The programme is varied and addressed all what should be learnt in literature. Referring to literature (British and American) as it is taught in year two, the courses are in the form of lectures, class-time is spent with the teachers lecturing and the students listening passively and taking notes.

The pedagogy is based on delivery of information rather than engagement of students. Teachers are the instrument by which knowledge is conveyed and the learners are containers. The objectives stated in the second year of literature class in the LMD system are supposed to deal with the British and American literature and its various movements, trends, authors and selected texts of different periods.

Students of this level (year two) are introduced to topics that tackle themes of various cultures and philosophies. The two semesters are overloaded with topics in lectures of one hour thirty minutes, once a week which is not enough to assimilated, because the topics dealt with need great attention, time and frequency. Thus, the literature teachers are required to put more energy, time and willingness to select the appropriate literary works that motivate learners and expose them to historical and cultural information to enable them to interact with real language and content.

Too many new literary jargons are presented to them in a very short time. The programme is very rich and varied. The large size of classes, the time devoted to the literature class and its frequency do not help the teachers to achieve their teaching effectively. Moreover, class discussions in literature class help a lot in a successful teaching and learning and hold a basic part in literature courses for it has been proved to be

good teaching strategies which allow students to voice their viewpoints, to learn the art of discussing, convincing, to develop critical thinking and being exposed on different cultures and people, and thus, to better English learning language and refine it.

Yet, as far as the teaching of literature is concerned, it has been noticed that the department of English does not afford the suitable learning climate for both teachers and learners. The teaching staff is lacking many resources and adequate learning and teaching atmosphere to achieve their mission.

While studying the content of the second year level (LM) literature programme, we could bring the light on a series of elements that contribute to malaise of the teaching/learning process in the department of English at the University of Oran in the LMD system. We tried to identify the problem areas which prevent literature teachers to achieve their task effectively and help learners to refine their learning.

The literature teachers are aware of the richness of the second year (LMD) programme and that the timing dedicated to its teaching does not allow them to perform a variety of tasks, and are conscious that changes should be made in their instructional programmes and practices. These changes are mainly oriented around implementing new and innovating teaching techniques and strategies, new students' group organisations and reviewing extra-timing for the teaching of literature.

The content of the programme of year two being too consistent cannot be absorbed in only two semesters. After identifying most of the content of the programme of literature in year one and two and proposed some possible solutions and remedial actions which may be hopefully attenuate some of the identified problems, and comfort both teachers and learners and allow them deal with this module in better conditions, we move to year three of the same module (literature) in the LMD system. The current way of dealing with this module is more much better than the previous levels, i.e. year one and two. It fulfils the objectives expected from it.

The Third year first semester deals with the twentieth century literature and all what refers to it, the students are introduced to the modernist literature through the whole semester, they visit all the area of modernism, they learn it as movement, its manifestations in arts and literature and as a cultural seismology. They (students) have the necessary time

to grasp all what they are taught. The lectures are extended through the semester. They learn the most of modernism week after week.

They identify its characteristics and the literature related to it, its style and techniques with the new notion of the hero. A survey of modernism in British literature with selected literary texts of very famous writers like Heart of Darkness' Joseph Conrad and others. They are familiarized with the novella or the novel as a literary genre and study the text and analyse it stylistically. The factor of time is taken into consideration. The lectures on modernism in British literature need time so as to be grasped by learners.

Thus, the lectures are extended in extra lectures, week after week. Selected poems of T.S. Eliot and W. B. Yeats are proposed to learners who revise the poetry as a literary genre and analyse it thematically and stylistically. The mid-term test is taken by students to synthesize what they have been taught so far.

After finishing with the test, lectures are carried on and always with modernism in American literature. A survey is conducted in order to familiarize the learners with the topic but in a new continent and serves as a gateway to a better understanding and assimilation. Selected literary texts from famous novels of American authors such as The Old Man and the Sea of Ernest Hemingway, Sweetness of Toni Morrison and My Father's Tears of John Updike, the students revise the short story as a literary genre, the literature lectures are kept on and learners are given more time to study the texts, analyse them through more lectures to make sure they explore, improve and investigate all what should be known on the Anglo-Saxon cultures. They exit the first semester with all what they are supposed to learn on modernism and end it with a revision and discussion class.

To validate their semester, they set for the first term exam with an ability to use the language (English) with all its parameter, its cultural awareness and linguistic accuracy, making sure that what they are taught in tends to inform them about all what is related to the language they are learning and its major cultural and linguistic objectives. Learning literature, especially at this level (year three) is meant to offer to learners the possibility to improve their language abilities. The wide array of the lectures proposed to them encourages them to read, speak, think and write in English. It enables them acquire adequate grammar in the target language through the literary works of famous authors of different periods proposed to them.

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They debate, talk and discuss different topic launched in the classroom. At this level, they can synthesize and situate ideas and relevant data in various contexts, articulate orally and in writing about the literary works introduced to them, of different periods, cultures and ideologies. At the end of the third level of the LMD system, The Algerian literature student is able to think critically and evaluate information with careful attention.

Students will take a break after the exam, the final one of the first semester of year three. Many of them will achieve their goals but the unlucky ones will take their make up exams so as to conclude the semester and valid it. After a holiday of two weeks, the students come back to finish the second semester of year three and obtain their first degree at the university. The Bachelor of Arts equals a "licence" in the Algerian LMD system.

They inaugurate the semester with an introduction to Post Colonial literatures, among them the African, Indian, and Arabic. Yet, I am convinced that Arabic literature has nothing to deal with the African or Indian since it is initially written in Arabic. The two first lectures are dedicated to Post colonial literatures in general and its theories. The students are familiarized with this literary movement. The following ones (lectures) are around African literature. They are divided into two parts; the first three ones to African men literature. Selected literary works of famous African men writers are proposed to students such as Chinua Achebe's Things Fall Apart, the Nigerian famous writer, whose book chronicles pre-colonial life in the South-eastern part of Nigeria and the arrival of the Europeans during the late-nineteenth century.

Another African famous writer is introduced to them, Wole Soyinka's The Man Died, an auto-fiction that records twenty-seven months of imprisonment a Nigerian writer held as a political prisoner in 1967-1969 at a time of civil war and secession of the state of Biafra. The third text is an autobiography. Es'kia Mphahlele's Down Second Avenue recounts his experiences of apartheid in South Africa. The book recounts Es'kia's life story for A to Z; from when he was a young boy living in Marabastad (in Pretoria) through to when he became an adult and struggled against discrimination.

It is an autobiographical book that tells about his experiences of Apartheid in South-Africa. They (the selected texts) are studied by students and are introduced (to learners) to selected texts of African women whose books are very famous like Ata Aidoo and Bessie Head. After a thematic and stylistic analysis of the texts, the second mid-term

test is done followed with some of some of famous Indian writers' selected literary texts, after introducing students to Indian writing in English, such as R. K. Narayan and Nirmal Verna. Being used to study the literary texts and their analysis, the students are quite comfortable with the procedure: they are given the necessary time to consolidate, learn and grasp.

The last three lectures of the last semester of year three are dedicated to Arabic English literature, if we can call it so. The first lecture is an introduction to Arabic writing in English. I am afraid, something should be said here. The three Arab authors visited in the Arab literature do not write in English. The selected literary texts proposed to students are either written in Arabic or French. Ahlem Mosteghanemi's Memory in the Flesh is written in Arabic and translated to many languages, among them English. Should it be considered as an English literature even if the initial language of the literary work is not written in English.

Ahlem Mosteghanemi is an Arabophone writer. How can her works be studied as an English literature when introduced to Arabic writing in English, a correction should be imposed? It is Arabic literature translated to English. It can be counted as literature but as an English one. Unless the translator masters both the Arabic and the English language, and he is able to give a faithful translation of the literary work and loads the words their real beauty and meanings. Literary works translated to English are meant to people who are curious, love literature, love to read foreign literary works, and find it necessary to read a translated work. Compared to African and Indian literature, Arabic literature cannot be among the literatures written in English. Many things are lost in translation. A literary text is better degustated when read in its initial language.Guy Cook (2003) explains it:

> "The inevitable losses of translation lie behind the popular view that, if we are truly to understand someone and the culture from which they come, then it is necessary that we understand their language. This accounts for the widespread notion in literary and religious study that something essential is lost if texts cannot be read in the original. To a degree this view is motivated by some vague belief in "the spirit of the language"; more precisely it derives from a belief that important ideas and traditions are specific to a particular language."(Guy Cook, 2003: 57)

There are subtleties and beauty of words that cannot be translated and still carry all their beauty with them. The same thing concerns the other Algerian writer Assia Djebbar's

Fantasia is also proposed to learners. Her literary works are written in French and still like Ahlem Mosteghanemi's they are considered as part of an Arabic English literature. May be these literary works are translated into English, not to be considered as an English literature, but for those who are curious and want to read these work, but do not speak the language in which they are written.

Samar Yazbek, the Syrian writer is also proposed with her diary; A Woman in the Crossfire among the Arabic writing in English. Having access to a literary work translated into English cannot foster the learners' appreciation of English literature. Translation is not always faithful so as to drive all the beauty and the strength of a literary work.

For too long educationalists has concentrated on strategies and approaches that may help students learn English and have a native-like accent. We are living in a world where English is used as lingua franca, sensible to be accepted for a language learner to be able to genuinely communicate with it and understand people of different contexts and different cultures.

The principles of intellectual language education are strongly implemented in the common European Framework of Reference Language: Learning, Teaching, Assessment (Council of Europe, 2001: 01): the aims are summarized as follows: "*In an intercultural approach, it is a central objective of language learning to promote the favourable development of the learner's whole personality and sense of identity in response to the enriching experience of otherness in language and culture.*"

The most necessary for a language learner is to communicate and understand people in a range of various, contexts. To succeed in achieving this, learners call for the development of their abilities in a highly multicultural and interconnected society.

Today's students are very lucky because they have easy access to the world's literature and are able to challenge their learning with a knowledge of quality, with an authentic language use and also a knowledge of communication cultures of the world.

4.13   Conclusion

Being aware of the element of speed and consistency of the module, the literature teachers encouraged the students to work fast to move on to the next point of the activity proposed since the time devoted to every lecture is only one hour and thirty minutes and

sometimes less per week. Learners were equipped with the necessary opportunities to demonstrate their understanding and participation in the learning process by designing and planning their own work

The classes of literature were mostly characterized by a high degree of insightful discussion between learners themselves, the teacher and individual learners, as well as the teacher and groups of students. Teachers do their best so as to involve the majority of learners in the learning process. They, for instance, demonstrate a variety of classroom organization styles comprising whole class teaching, participation, individual and group work. These orientations show the pedagogic purposes behind classroom practices in determining the effectiveness of teaching the module.

Literature teachers declared that they find it helpful to re-examine their classroom beliefs and practices. They claimed that they really need to address various issues related to both the teacher and the learners. It should be pointed out that even before or after the implementation of interactive activities, a lack of participation among learners was observed.

A lot of factors have been reported to explain the scarcity of classroom involvement. They frequently mentioned language learning anxiety; some learners tended to be anxious and frightened because of the fear of being misunderstood, or being laughed at. This is due to their accent or pronunciation. Some learners got stressed and embarrassed about making language mistakes and being poorly assessed. Besides to manage interactions, such as how to express one's view, to convey meaning, to explain ideas, to agree and disagree, etc.

Literature teachers explained that non-participation in some cases could be the result of limited content-knowledge, a poor vocabulary or the lack of specific linguistic expressions. Some students feel uncomfortable with topics dealt with in some literary works. For example, stress and nervousness have very often been reported by learners as being negative emotional reactions provoking to them reluctance to participate. It is the role of the teacher to establish a very tight relationship between him/her and the learners because it depends on the success of the educational process.

Even though literature teacher seem to dedicate all their enthusiasm so as to communicate it to their learners through the subjects taught, learners do not have enough

opportunities to participate in the learning process. Miliani (2003) seems to have a clear view about the ways of teaching literature nowadays. He claims:

> "Today's ways of teaching literature do not allow students to become meaning makers only parrots capable or simply regurgitating what was presented in the classroom. Some literature teachers impose on their students to wear on intellectual strait-jackets: Thus, the course becomes a simple transposition of the teacher's impressions and feelings to the learner towards a literary work, and not an intellectual exercise for the latter who should seek and discover meaning by himself with the means and strategies provided by the teacher. It is agreed that a knowledge of literature entails a greater freedom for the learner who takes more risks in studying but will hopefully go faster in his progressive discovery of the language. Paradoxically, this situation may well spell danger for or loss of power of the teacher." (Miliani, 2003: 02)

It is the teacher's task to bring about the necessary changes to provide the students with so as to widen their horizons and vision of the world around them.

GENERAL CONCLUSION

GENERAL CONCLUSION

Today, English has acquired a notorious place throughout the educational institutions in Algeria. Its teaching and learning require a more professional setting for both teachers and learners for it has become the common means of communication. Half of the world's literature is written in English which is today the mostly learnt and taught foreign language. Even though, English is not a medium of communication and instruction and not needed for social and professional advancement; in Algeria, still it is taught to learners who tend to be motivated for learning it as a foreign language as they are registered for English on the basis of their grades in the Baccalaureate. Still, one cannot deny that the fact remains that it is more and more present in the linguistic scape of Algeria, since English in Algeria's open market economy has become today a necessary toll and means of International exchange and trading. Michael west in 1953 quoted in Geoffrey, Broughton & Brumfit places English in the life of many second and foreign learners today as follows:

> "The foreigner is learning English to express ideas rather than emotion: for his emotional expression he has the mother tongue… It is a useful general rule that intensive words and items are of secondary importance to a foreign learner, however common they may be". (Geoffrey, Broughton & Brumfit, 1980: 08)

The present work explores the role and place of literature in the Algerian LMD system; its literary and linguistic critics. It seeks how stylistics, poetics and discourse analysis light up the way to the possible solutions for the present case study.

A number of research questions are raised in this work and consequently answered on the basis of the data the researcher has at hand. It has been noticed that the Algerian students do not all possess the requisite linguistic tools to study foreign literature and grasp the best of it.

Today, the world is living a real change in the place of pride the English language has acquired not as formerly known as an International Language but more as a World Language. This language has become a language of international communication in trade, politics, diplomacy, sports, science, technology and many other areas with all its cultural load.

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Teaching and learning literature in the Algerian LMD system means dealing with diversity which is a genuine issue. It is the teacher's responsibility to work it out, identify and bring it up. It is doubtlessly that the learners are the nation's future. The arguments for the contribution of teaching literature, its role and place in foreign language contexts comprise promoting positive attitudes towards the learners of the target language.

Learning a foreign language widens horizons for it is an opportunity to view with consideration and understanding another society and another civilization. Learning a foreign language's literature raises cross-cultural interaction and acquaintances with human experience which allow one person to know how to act and how to behave in different situations.

Experts recognize that learning foreign literature offers a wide range of opportunities whether learners seek to develop a more holistic approach to personal prosperity increase one's own creativity, enhance business know-how or improve a career course.

Teaching literature to LMD students, its leading movements and genres will make them understand the genius of life. This work has attempted to provide an investigation of the teaching of literature and its place and role in the LMD context. It firstly discussed the state of this discipline of ELT in Algeria.

Chapter One presents the contribution of Linguistics to literary texts and how to approach them. The latter is a field where the literary critic is likely to meet the linguistic one. Every one of them treats literature according to its area. The relationship between the study of literature and language is unavoidable because every discipline learns from the other. Every sentence or utterance is loaded with a variation of possible meanings and interpretations.

The foreign language learner is supposed to be able to express himself in different words, sounds, manners through different grammar uses. Learning our mother tongue happens normally while learning a foreign language is effort's demanding and learning literature in a foreign language is really a hard task.

It is difficult for a foreign learner to say things differently when he/she is used to say them in his/her native language. Many parameters are to be taken into consideration in order to achieve the learning of a foreign or a second language. Many theories differ

according to their approach and their interpretation. The two often cited leading ones are the cognitive and the associative approaches. The first one wagers on learning by insight, interpretation and by solving one self's problems whereas the second one maintains that learning is better achieved by trial and error. Language is known to be a complex and social phenomenon with theories that cannot completely enlighten its complexity. Many questions are asked when language learning is involved, such as thinking in a foreign language, remembering it, forgetting it and what does it involve. Nobody is born with a language. Instead, our mind is gifted with the ability to learn one or more languages. Chomsky hypothesises the fact that there exists an innate Language Acquisition Device (LAD) which supports the existence of a Universal Grammar (UG), that is related to his famous dichotomies of competence and performance.

Speaking a language and using it efficiently is something. The art of literature consists of using language but very differently because the language of literature is loaded with the power of stimulating the reader's imagination. The learner of literature is using its language which tells about other persons' experiences and provides him/her with the pleasure of going beyond words.

Literature is a supreme art among the arts and a social product. It carries all the moral and mental features of a given community. Language being a social product is confronted to change. It also carries all features that are brought by successive generations to modifications that only literature is the faithful witness.

To learn people's language and literature is to study their mind and understand it. It allows the human being to grasp the core of life and what is worth to be known and to ignore. Reading and learning literature shape the mind through the linguistic experiences, cultural diversity and civic responsibility. Literature holds a paramount place in language teaching, it allows various understandings of language and language use in general. The language of literature is surprisingly interesting because it is loaded with human beings' experiences.

Teaching and learning literature is not to be taken but seriously. Changes in educational systems all over the world have been undertaken as to come to literature and foreign languages. The role and place literature and its method of teaching and learning is at the centre of learning foreign languages. Teachers are convinced that teaching literature is the best way to teach language and promoting new linguistic forms. This research on the

role and place of literature and the LMD system has tried to identify the problems facing the second or the foreign language reader of literature and the difference with reading ordinary texts.

Teaching literature helps the literature teacher how to help students to spend more time on reading and to read efficiently by providing them with the necessary tools so as to approach different genres. Literary reading requires more time and space to readers' need and encouragement so as to increase their self-confidence. Literary texts are known to be not easy to read and a great effort demanding. Reading involves not only our thoughts but also brings much to a text.

Literature and literary works are loaded with surprises and unusual language which require more attention and efforts. Still, literature readers tend to be more tolerant and open-minded than those who just read to be informed for literary texts are full with feelings, emotions and experiences. Reading in one's own language and reading in a foreign language are not the same. What matters is that it must be practised no matter what language may be. Reading in a foreign or a second language requires more attention and effort even for students who master the target language.

It is the role of the literature teacher to develop the habit of reading in their learners who tend to be poor readers who do it just for academic purposes. Very few of them do it for leisure. Consequently, readers can benefit a lot from reading for it promotes language acquisition, besides enriching vocabulary and a better automaticity of language. The unusual uses of language in literature attracts the reader's attention which stimulates and pushes him/her forward to decode, interpret, understand the deviation of the language use.

Reading literature offers more than a set of linguistic features. Its study enhances a better understanding of language and language use in particular. In addition to the advantages it brings to the language learner, literature helps him/her understand the world around and learn about the various situations people can encounter in everyday life and cope with them. It also enables them (students/learners) to negotiate meanings and to share them with others, besides to learning the skills involved in it and acquire them by immersing themselves in the medium of literary language.

Language has much to offer to learners of literature. It makes them more receptive and it acts upon their thoughts and feelings for it has the power to stimulate their

imagination. Studying language and literature allows studying life, being wide and complex and offering things adding grace and beauty to human existence. Language is being the product of any society and a mirror reflecting its cultural and mental features.

Methodological approaches to the study of language and literature and the crucial development for the role of literature in second language teaching programmes are visited along the chapter. Many suggestions have been made by practitioners so as to change from more traditional to response-based and communicative approaches. Famous figures of the domain seeking for the development of the discipline concealed using literature for communicative purposes for literature and language of literary texts are to be regarded as discourse.

Teachers of literature are playing a paramount role by providing their learners with the suitable literary theory and criticism with directions for an interpretative approach to the literary texts. It is the body and core of the act of thinking and writing. Theory of literature is gaining in value these recent years, still; teachers of the discipline are not very enthusiastic so as to use it in the classroom's tasks. Reading is not a simple task, when literature students are familiarized with literary theory. It makes them question the most pertinent assumptions that regard the literary study, questions like under which circumstances texts have been written and how they are related to each other.

Innocent reading is no longer à la carte for there is no reading for the sake of reading. Literary theory became quickly so primordial that it is part and parcel of literature today, and a set of methods from the most technical to the changing ways about people talk and thought about the body. It is an ongoing project of thinking which is endless.

The trend and tendency were given to comment on literature which gave birth to criticism and paved the way to the literary critic who became under the spotlight and whose points of view and comments either negative or positive were merely appreciated. It is act that any literary work should go beyond it so that to be evaluated and analyzed.

Chapter Two discusses the relationship between Literature and Linguistics in an EFL setting. Literature and language study are linked and are possibly to fuse. Both linguists' and linguistic critics question themselves whether there is a language solely belonging to literature.

Literary texts contain a wide range of styles, varieties and register which represent an opportunity for students of language to get the best of it. Besides, literature is like any linguistic performance from a qualitative point of view. The linguistics' system main center is similar in various types of literature, be it sophisticated or not, very informal depending of what period, genre and so on for it affords all possible styles which are authentic and may be crossed in life

The language of literature can be considered from the linguistic scope that carries a system of structure in a specific variety. The language met in literature provides the language learner with instances of language in use that enable him/her acquiring the basis for instruction of the language skills. Nowadays, literature is a medium of differences between language varieties and their learning. Being able to acquire knowledge for a language learner is at the heart of what is considered as being the stylistic varieties of the language.

Literature is a means for the learning of differences between language varieties for it gathers all the required criteria and structures an appropriate learning especially when a foreign language learner is at an early age of instruction. For reading texts enables him/her to build a linguistic competence. Literary texts should be equipped with all the criteria concerned with life and met in the literary work, so as to motivate the learner and attract him/her baring the fact that these later should be loaded with the suitable knowledge of the cultural environment and appreciate it. Consequently, foreign learners ought to be ready linguistically, intellectually so as to comprehend and penetrate to the underlying level where this relevance is situated.

Literary works afford foreign learners the opportunity to study them in a meaningful way considering the place they stand in literature and literary history. They allow learners to possess a wide identification of literary experience taking into account the works in isolation and in the context they took place in. If the foreign learners succeed in widening their linguistic and linguistic experience fair, they will be able to achieve coping with an endless set of literary works and select texts for motives with no connection with the selected works. It is in undeniable to recognize the benefits of the study of literature and what it can bring to learners in general, and foreign language learners in particular.

To make this possible and, adequate, suitable methods, appropriate approaches and texts should be adapted with all the criteria up to date to the learners in the LMD context.

The Role and Place of Literature in the Algerian LMD
Literary Criticism and Linguistics

The relation between reading in a foreign language and the teaching of literature is inseparable because reading provides them with a convenient source of content for a course in a foreign language.

Literature and its reading may be thought of as being the most autonomous and individual ability to language acquisition. Thus, teachers of literature have the hard task to develop and raise the literary awareness that exists in every learner and make him/her be able to use the targeted language. They (teachers) have the burden to consider the literary texts and their complication because it is not dealing with the knowledge of language only. They (teachers) have to select the appropriate criteria for literary texts because they teach than simply reading in the targeted language. Foreign language learners read at different level of sophistication and this depends on their experience of literature, understanding of the texts in relation with their linguistic skills.

Teachers of literature are advised to propose simple texts so as to develop learners' reading skills in early stages. In middle stages, it is advisable to expose learners on lighter works of fiction and abridge classics of famous and well-known literary works in class, pairing the way for reading and studying in class. It allows readers of foreign language to get used to literature and adopt a literary like behaviour. Yet, students and readers of different cultures, we have to be careful when it comes to the selection of reading materials with different traditions, first and foremost for the literature teacher in a context of English as a foreign language.

It is unthinkable to dissociate literature from reading because reading literature is not the same for all, in all contexts. Researchers view literary reading as an interaction between the reader and the literary text, for reading is not the same way for all readers, it differs from one to another. There are good readers and bad ones. The most competent ones are able to acknowledge quality writing of the literary work without liking any supporting contextual data.

As such, successful literary reading need more extensive and details inferential activities and implementation of personal experience and background knowledge. The foreign language reader will be able to read successfully, evaluating the author's viewpoint and enjoying the magic power of the creation of literary texts. Unlike ordinary language reader, he/she (the foreign language learner) requires more efforts even for somewhat an advanced reader.

The Role and Place of Literature in the Algerian LMD
Literary Criticism and Linguistics

The teaching strategies for studying a literary texts proposed are numerous, and it is the literature teacher's task to adopt the most suitable ones. Nevertheless, a literary text may sometimes need different strategies, and it is up to the teacher to operate the suitable changes.

Various language strategies are proposed to literature teachers like prediction, summary, debating contrasting viewpoints and guided re-writing. It allow the foreign language learner to cope with all the possible styles of literature, and its four levels. Language as a system of structures, language as a specific variety, language as the expression of superficial subject matter, and language according to the author's vision and the way he symbolizes it help the reader to consider the literary work into consideration the time, place and circumstances of the literary work produced, linked to the author's history.

The study of literary language leads to a better understanding of language and language use considered all together. It is a fruitful means to explore language, permitting its learners, especially the foreign ones to truly who they are.

In short, literature provides the ELT students with valuable and important assets for the acquisition of language. Since linguistics is the science of language, literature and linguistics go hand in hand and the relation between them is very tight and close.

The third chapter aimed at revealing how students carry out to foreign literature, to a designated reading on a theory course. The amount of knowledge they acquire and the literary concepts in addition to the required linguistic tools to seize literature to its proper value, challenging comprehension and negotiating meanings in any linguistic and semantic structure. We are questioning ourselves on the possible reasons and ways students want to study literature and the types of literary works they expect studying.

Teaching literature is very challenging and a serious issue of getting it done the correct way. Things must be said about pedagogy to give literature its value when it comes to its study and uses. Generally speaking, all teachers tend to have the same objectives like seeing their students blooming intellectually, socially and emotionally, besides their disciplinary and cognitive goals. This is the aim of any teacher, yet, the deep desire of the teacher of literature is to bring their students to the path so as to discover the sense of literary enlargement and to grasp all what concerns literature.

The Role and Place of Literature in the Algerian LMD
Literary Criticism and Linguistics

Literature, undoubtedly affects everyone's everyday existence. It asks learners to perform two significant act of self-development. It asks them to promote basic human capacities and travel with literature and reading, discover new cultures, customs, and traditions and enrich their views on universe. The literature teacher accompanied students to undergo facts of life, allowing them to challenge all the opportunities human beings confront.

Literature has acquired a notorious status as a discipline. Thus, a well-ascertained concept of literature was required. Teachers are asked to implement the suitable raw materials to teach it the right way and equip their students to read accurately and get them ready for their overall lives.

Chapter three involves both the teachers' and the students' questionnaires were proposed to both of them. The aim was to gather the necessary information and data to discover the teacher's and literature students' perceptions and stances towards teaching and learning literature and language in the Algerian LMD system.

The teachers' questionnaire aimed at helping identify the most important variables related to teaching and learning literature, the content of the course, the syllabus, the book proposed to learners and all what concerns the process of teaching. The students' questionnaire was meant to gather the needed data to identify their perceptions and motivation concerning learning and reading literature, their needs, wants, like and attitudes.

The survey was very decisive for determining the outcome of all the hidden features that come to the teaching and learning of literature in the Algerian LMD context. It helps finding out the previous experiences as related to learning and reading literature, giving the researcher the opportunity to adopt and adapt the suitable material so as to achieve efficiently the learning process. Identifying the students' lacks and needs is essential before undertaking any course design, permitting the literature teachers use the appropriate materials that go with the students' prerequisites.

The teachers' questionnaire included the teachers' profile, the teachers' perceptions related to their learners' perceptions, motivations and attitudes towards learning and reading literature, their methodology and their suggestion for a better achievement of their task. Questions were close ones and multiple choice ones to avoid subjectivity and get

direct and frank data. The questions were elaborated so as to cope with the targeted objective data from both teachers and learners.

The teachers' questionnaire allowed the present researcher to be informed about the number of male teachers and female ones because only female teachers are able to see, feel things and imagine situations that are unknown to male ones for they may miss because of their lack of sensibility. They are known to be naturally oriented towards rational and scientific matters. The following questioned informed about qualification, their teaching experience in general and teaching literature in particular, teaching under the LMD system and whether they have been trained to teaching literature. They were asked about how learning literature for LMD students was important, useful or irrelevant. We sought to know their perceptions to teaching literature. The majority of them responded positively.

Through they are persuaded that learners do have negative vivid perception of literature for they argued that they (learners) think that the language of literary texts is very often complex, hard and inaccessible. Teachers revealed their learners' interest towards learning literature. Some are aware of literature learning and reading for potential moral, personal and social growth, others are not. The following questions inquired about the teachers' perceptions of their students' motivation and attitude through their attendance and participation.

Teachers are persuaded that learning and reading literature in a foreign language classroom is very important for students have the chance to use the target language outside the classroom because it remains the only space where the targeted language is used. The questions sought the cognitive and social processes and their impact on the acquisition of knowledge to achieve confidence, competence and comprehension.

Teachers think that it would be possible if the learners' needs go with the learning and teaching conditions. Teachers are doing their best to improve the quality of education offered to students. However, the results have not been up to the expectations of all the stakeholders. Successful education has long lasting effects on the learners that predispose them with every day and future challenges. Therefore, considerable efforts need to be invested in discovering and elaborating new effective teaching practices, assessment, learning strategies, learner empowerment visions, etc.

The Role and Place of Literature in the Algerian LMD
Literary Criticism and Linguistics

When asked about the role and place that literature plays in the learning of language the majority of literature teachers believe that learning a language is a process of habits formation, and that literature is a genuine material which allows them (learners) to learn language in use. They (teachers) think that students are not mature enough when it comes to the choice in the matter of what literary texts they (students) study. Only the teachers know the students' field of study, their level, their desires, wants and motivation in learning literature. They answered justifying that there is a programme to be followed. Exceptions may be made when the majority of the class agree on the choice of a literary work. Being asked on the manner of evaluation of the students' awareness, appreciation, and motivation and whether they deal with texts that are not very often relevant to their (students) expectations.

The teachers are persuaded that when literary texts dealt with in the literature class do not motivate the learners, it affects considerably classroom practices, intention and outcomes. Much has been revealed about the teachers' opinion whether it is their role to shape the literature class and make the necessary prior cognitive and value judgements about what is to be taught. Teachers proposed sets of suggestions to improve the teaching of literature in the LMD system in Algeria.

The students' questionnaire reveals valuable data and valuable data and insights about their perceptions to learning literature in the LMD system. Various types of students were asked; good, average and weak ones. The questions proposed to students were closed one and multiple choice.

They were asked about their gender, their level of English and whether it was good, average or bad. The majority of them have an average level. Other questions revealed what aspects of English students used to like mostly at the secondary level. The majority of them did not use to like productive skills but they clearly preferred the receptive ones. We also managed to discover the types of difficulties learners faced at secondary school. When asked about literature, half of them replied they were keen on it.

They were aware of the importance of literature for it allows them better their level in the targeted language. The other half answered negatively because found it (literature) unpleasant and felt themselves uninterested due to a lack of comprehension.

Students' answers inform about the fact literature helps them to extend their confidence in engaging with a text. We managed to know whether students liked reading or not and if they are able to understand texts, concepts and theories relating to English literature. We managed to identify how students thought that it was the role of the teacher to offer help and advice and assure his/her availability. Almost all the students responded positively. They all thought that it would be great if they were given the choice to select what to read by taking their likes and dislikes into account.

Not all the students thought that literature helped them acquire a satisfactory level of knowledge for creativity, originality and enabled them to communicate. Very few of them thought that it was possible.

Nearly the majority replied that it was tough to grasp and work out the meaning of literary texts because of the cultural gap which was a paramount reason of demotivation. We also managed to identify the literary taste of students and how much literature helped in building their personality and helped their mindedness. To sum up the questionnaire, one may say that the students agreed on the same suggestions concerning the improvement of the learning of literature in the Algerian LMD system.

The questionnaire also helped to figure out solutions to questions concerning teachers and their students' perceptions to learning literature, attitudes and difficulties which faced both teachers and learners. As a matter of fact, archaic literature teaching in the LMD system in Algeria has to cease and it is urgent to coordinate the universities of the country.

Chapter Four elaborates an suitable national literature teaching program for the LMD. All teachers of language agreed on the point that the use of literature is efficiently used and taught in a language, giving the learners the opportunity to get access to cultures of different speech communities. Teaching and learning literature helps developing oral competences especially the practice of argumentation.

Unfortunately, the teaching load devoted to literature in the LMD system in Algeria is insufficient to offer the learner a thorough understanding of the linguistic features of the literary text. For an effective teaching of literature, all possible strategies are sought. The development of the abilities of comprehension and expression is better thought about and seriously in a comparative approach between the targeted language which is English, and

the other living languages. It makes it possible to the learners to explore the diversity of literatures and cultures of the Anglophone world within the common teaching of language. Communicative approaches to language teaching are normally concerned with learners negotiating meaning for themselves, by doing things with language, in authentic settings.

The Communicative Approach was elaborated to enable learners of literature develop strategies when helped in the beginning stages of learning by being concerned with authentic and genuine pieces of literary language works. The role of literature in second and foreign language teaching programs affects the blooming of the communicative language teaches approach which was substituted by grammar translation method in the early 1980's.

Despite the fact that the approach was set to allow learners of literature to develop strategies and widen its later's scope, critique argue that it is not very often pleasant or significant for the majority of foreign reading. The aim of teaching literature in foreign language teaching is to develop the taste of reading in learners, initiating them with realities and themes carried by a large number of authors.

Literature has the possibility to enrich the assimilation of language learning and its understanding. The situation of the Algerian student is very delicate for he/she has very little circumstance to practice the foreign language he/she is learning outside the classroom setting.

Almost literature teachers are conscious and valorize the place and role of literature in the LMD system, and universities have to update the means of teaching it efficiently. As a result, a lot of teachers ought to review and understand a better way to approach literature in the EFL classrooms. Literature studies offer the language foreign learner to improve his/her language abilities and achievement.

Literature programmes of the three years of 'Licence LMD' (Bachelor of Arts) are evaluated, studied and criticized. We agreed on the fact that the content is very rich and ambitious. It allows the learners to get acquainted with various registers of literary styles and genres. Both the teachers and the learners agreed on the fact that the factor of speed (time) and number of lectures do not allow an efficient teaching and a fruitful learning. Besides all what could be done to improve the teaching and learning process of the

literature program, one should not neglect to take into account the deplorable conditions of the department of English at the University of Oran.

This study examines the role and place literature acquires in the LMD system. On the light of this humble work, this doctoral research endeavour, one may say that teaching of literature under (within) the LMD system of Education needs a rethinking, an evaluation and an updating according to the current teaching needs in Foreign Languages –English in particular- in Algeria.

To conclude, worthwhile, this research work has investigated areas and issues related to problems of weaknesses and inadequate or inappropriate methodology(ies), insufficient institutional support, lack of homogenous curricula, poor and absent coordination between teachers of the module of Literature and inadequate criteria for the achievement of a successful teaching of Literature and its various shades and shapes. The analysis of the collected data, indicates that the results on teaching and learning Literature under the LMD for English are not satisfying enough. Nevertheless, informal discussions with teachers and learners of Literature at University are indicative of a bright future for Literature in Algeria.

Appendices

The Role and Place of Literature in the Algerian LMD
Literary Criticism and Linguistics

APPENDICES

Appendix One

The Teachers' Questionnaire

This questionnaire is a part of a Doctoral research on the Role and the Place of Literature in the Algerian LMD System. It is anonymous and it aims at gathering and analyzing information and feedback from teachers and students in literature under the LMD system in Algeria. The information that you provide is not only an important source for field study but it is also necessary for the developing and presenting syllabi in the avenue of exploration on Stylistics and Literary studies.

The researcher would like to thank all the respondents to this questionnaire for their collaboration and participation.

NB. Answer the questions below either by putting a tick ✓ (you can tick more than one box) or by writing in full in the spaces where provided. Thank you

1. Gender: Male [ ]   Female [ ]
2. Qualifications: MA [ ]   PHD [ ]   other (PHD/Master from abroad) [ ]
3. How long have you been teaching Literature?

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4. How long have you been teaching under the LMD system?

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5. Have you ever been trained to teaching literature?
- Yes [ ]   - No [ ]
6. Is learning literature for LMD students:
- Important [ ]   - Useful [ ]   - Not relevant [ ]
7. Is the students' attitude towards learning literature:
- Positive [ ]   Negative [ ]

Justify:………………………………………………………………………………
………………………………………………………………………………………
………………………………………………………………………………………

8. Are your students interested in learning and reading literature?
- Yes [ ]   - No [ ]

Say in a few words why your answer is yes or no:………………………………………

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9. Do your students attend the literature class?
- Yes ☐ - Rarely ☐ - Sometimes ☐

10. What do you expect your students to achieve by learning and reading literature?

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11. Do you think that it is the students' responsibility to work hard to achieve confidence, competence and understanding?

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12. Do you believe that learning literature enables your students to realize/ understand the importance of language learning?

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13. Are the students offered choice in the matter of what literary texts they study?
- Yes ☐ -No ☐

14. How do you evaluate your students' awareness, appreciation, and motivation, etc. if you happen to deal in class with texts that may not be relevant to their expectations? Give some indicators in your answer to this item question, if possible.

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15. Do you think the teacher has to shape the literature class and make the necessary prior cognitive and value judgments about what is to be taught?

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16. What do you suggest in order to improve the teaching of literature under the LMD system in Algeria?

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Appendix Two

The Students' Questionnaire

This questionnaire is part of a Doctoral research on the role and Place of Literature in the Algerian LMD system. It is anonymous and it aims at gathering and analyzing information and feedback from teachers and students in literature under the LMD system in Algeria. The information that you provide is not only an important source for field study but it is also necessary for the developing and presenting syllabi in the avenue of exploration on Stylistic and literary studies.

The researcher would like to thank all the respondents to this questionnaire for their collaboration and participation.

N.B. Answer the questions below either by putting a tick ✓ (you can tick more than one box) or by writing in full in the spaces where provided. Thank you

1. Gender: - Male ☐   - female ☐
   - Level of English: 1- Excellent ☐   2- Moderate ☐   3- Weak ☐
   - How long have you studied English prior to university studies?

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2. How do you consider your level in English at secondary school?
   - Very good ☐   - Good ☐
   - Average ☐   - Bad ☐
   - If you think you were not good, what was the reason?
     - Motivation ☐   - Comprehension ☐   - The teacher ☐
     - The book, Author ☐   - Other ☐
3. What aspect(s) of English did you enjoy most at the secondary school?
   - Listening ☐   - Speaking ☐   - Reading ☐   - Writing ☐
4. Which of the difficulties below did you find/face at secondary school?
   - Grammar ☐   - Vocabulary ☐   - Both ☐
5. Do you like Literature?
   - A lot ☐   - Not much ☐   - No ☐
6. Does reading literature extend your confidence in engaging with a text?
   - Yes ☐   - No ☐

7. Do you like reading?
- Yes ☐   - No ☐

8. How much time do you devote to reading?
- Daily ☐   - Weekly ☐   - Monthly ☐
- What types of reading?

…………………………………………………………………………………………..

- Do you enjoy reading literary texts?
   - Yes ☐   - No ☐

9. Are you able to understand texts, concepts and theories relating to English literature?
- Yes ☐   - No ☐

10. Do you think that it is the role of the teacher to offer help and advice and assure his/her availability?

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11. In the literature subject, do you prefer selecting what to read or leave the choice to the teacher?
a- The learner ☐   b - The teacher ☐
   Say in few words why you have opted for a or b:

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12. Does literature help you acquire a satisfactory level of knowledge for creativity, originality and communication?
- Yes ☐   - No ☐

13. Is it difficult to understand different cultural literary texts?
- Yes ☐   - No ☐

14. Do you prefer recent and contemporary literature to the one of Shakespeare? Justify

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15. Does literature educate you as well as help your open-mindedness? Justify

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16. What are your suggestions to improve learning literature in the LMD (Algerian System)?

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Appendix Three

Literature Programme of Licence Degree (LMD)

The Programme of L1 (First year)

Université Oran 2
Mohamed Ben Ahmed

Faculté des Langues Etrangères

Département : Anglais

Feuille Pédagogique : Programme par matière

Matière **: Etude de te tes littéraires**

« Study of Literary Texts »

Année	L 1
Semestre	S 1 / S 2
Enseignant responsable de la matière	Dr. Bessedik Fatima Zahra
Groupe (s)	

2017-2018

Université Oran 2
Mohamed Ben Ahmed

Contenu de la matière
Semestre 1

Week 1. Introduction to literature

- The notion of literature: meaning of literature, its purpose and importance…. genres (fiction/nonfiction, prose/verse/drama)…

Week 2. Introduction to literature (continued)

- The notion of literature: what shapes it? Influence of gender/race; Religion and mythology; impact of wars…etc.

Week 3.The elements of fiction (The 6 major elements in selected texts)

Week 4. Characters / Plot

Week 5. Setting / Point of view

Week 6. Theme / Style

Week 7. **Test**

Week 8. Introduction to figurative language

Week 9. Interpreting figures of speech in context

Week 10. Metaphor/ Simile

Week 11. Hyperbole/understatement/ Oxymoron

Week 12. Metonomy/ Synecdoche/ Personification

Week 13. Irony/ Humor/ Personification

Week 14. **Exam**

2017-2018

Université Oran 2 Mohamed Ben Ahmed

Semestre 2

Week 1. Development of English/ Emergence of movements (an overview)

Week 2. Old English Literature (450 AD-1066) : a historical survey

Week 3. Selected Texts/ e.g. *Beowulf, Caedmon's Hymn, The Wanderer*… and others.

Week 4. Middle English Literature (12th century-1485) : a historical survey

Week 5. Selected Texts/ e.g. Chaucer's *The Prologue,* Sir Gawain and the Green knight,

Everyman: A Morality Play, and others.

Week 6. The Elizabethan Period/ Renaissance and Reformation (1485-1603): a historical survey

Week 7. Selected Texts: Shakespeare (and others).

Week 8. The golden age of drama/ Selected plays: *The Merchant of Venice,   Othello*, and others.

Week 9. **Test**

Week 10. The Seventeenth Century: a survey Selected Texts / The Metaphysical School
Week 11. Introduction to Restoration and the 18th century: Neoclassicism and Satire

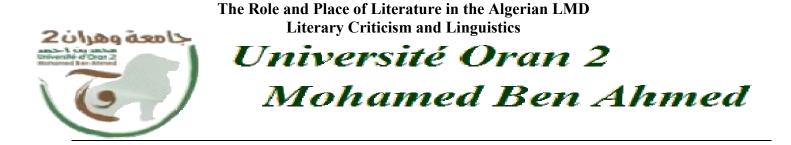Week 12. Selected texts/ e.g. John Gay's *Trivia*, Pope's *The Rape of the Lock, Essay on Man,*

Week 13. The rise of the novel (1700's)

Selected texts:/ e.g. Defoe's *Robinson Crusoe*, Samuel Richardson, and others.
Week 14. **Exam**

	☐ X Continu et examen
	☐ Examen
	☐ Continu
Mode d'évaluation	

**Université Oran 2
Mohamed Ben Ahmed**

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Université Oran 2
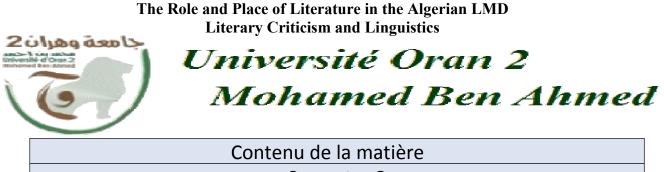# Mohamed Ben Ahmed

Faculté des Langues Etrangères

Département : Anglais

Feuille Pédagogique : Programme par matière

Matière **: Etude de te tes littéraires**

« Study of Literary Texts »

Année	L 2
Semestre	S 3 / S 4
Enseignant responsable de la matière	Dr Ghenim Neema
Groupe (s)	

2017-2018

Université Oran 2
Mohamed Ben Ahmed

Contenu de la matière
Semestre 3

Week 1: Revision and class discussion

Week 2: Puritans, Pilgrim Fathers, Colonial and Revolutionary Period: a historical survey
Selected Texts/ e.g. William Bradford's "*Of Plymouth Plantation*" and Pilgrim Fathers (Early American Writings) (1620-1776)
Week 3: Romanticism (1820-1865): a historical survey

Week 4: Selected Texts in American Literature /e.g. Nathaniel Hawthorne: *The Scarlet Letter*

Week 5: Best poetry of Edgar Allan Poe "*The Raven*" and "*Annabel Lee*"

Week 6: Romanticism: lesson continued. Selected texts/ e.g. Emily Dickinson, "*I am Nobody! Who are You*?" and "*Because I could not stop for Death*"

Week 7: Transcendentalism: a survey

Week 8: Selected texts/ e.g. Ralph Waldo Emerson, *Nature* and Henry David Thoreau

Walden or Life in the Woods

Week 9: **Test**

Week 10: Transition from Transcendentalism to Realism: Walt Whitman, n important figure in American poetry.
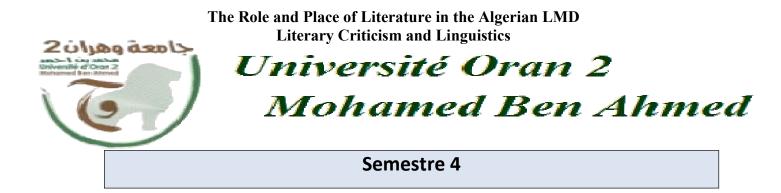Week 11: Selected texts from *Leaves of Grass: e.g. Song of Myself* and *O Captain! My Captain!*

Week 12: A contemporary impulse of Individualism and Romanticism

Selected texts / e.g. Robert Frost "*The Road not Taken*" and "*Stopping by Woods on a Snowy Evening*".

Week 13: Romanticism in British Literature

Selected texts / e.g. John Keats, "*A Thing of Beauty is a Joy Forever*"

Week 14: **Exam**

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Semestre 4

Week 1: The shift from Romanticism to Realism: a historical survey

Week 2: Realism in America (1865-1914). The emergence of Realism in America. Week 3: Slave Narrative and *The Interesting Narrative of Olaudah Equiano* (1815) Week 4: The Underground Railroad and the issue of slavery.

Week 5: *Selected texts / e.g.* Harriet Beecher Stowe, *Uncle Tom's Cabin* (1852) Week 6: Henry James, "the Real Thing" (1892)

Week *7:* Mark Twain, *"Luck"* (1891)

Week 8: Harlem Renaissance (1920- 1940). What remains from Harlem? Week 9: Best poetry of the Harlem Renaissance
  Selected texts / e.g. Langston Hughes, *"As I Grew Older",* Claude Mackay , *"If We Must Die"*

Week 10: **Test**

Week 11: Realism in England.

Selected texts / e.g. Jane Austin, *Pride and Prejudice*

Week 12: Realism in Nigeria: the effects of the Biafran Civil War on Nigerian people.

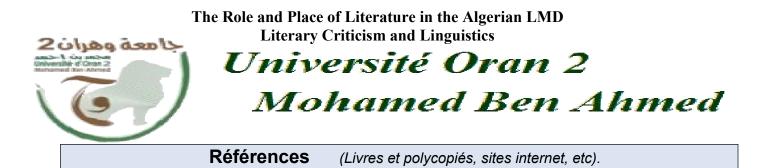Selected texts/e.g. Chinua Achebe, *"Civil Peace"*

Week 13: Naturalism (late 19th Century, early 20th Century): a historical survey

Selected texts/ e.g. Richard Wright, *"Long Black Song"*
Week 14: **Exam**

Mode d'évaluation	☐ **X** Continu et examen
	☐ Examen
	☐ Continu

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Faculté des Langues Etrangères

Département : Anglais

Feuille Pédagogique : Programme par matière

Matière **: Etude de te tes littéraires**

« Study of Literary Texts »

Année	L 3
Semestre	S 5 / S 6
Enseignant responsable de la matière	Dr. Chami Nidhal
Groupe (s)	A B C D E F G H

2017-2018

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Contenu de la matière
Semestre 5

Week 1: Introduction to 20ᵗʰ Century Literature / a historical background

Week 2: Modernist literature

- Modernism as a movement: its manifestations in arts and literature

- Modernism as a "cultural seismology"

Week 3: The characteristics of modernist literature

- The importance of form (reference to the Formalist school, Structuralism), style and techniques, the new notion of the hero, the modern writer's preoccupations…

Week 4: Modernism in British Literature: a survey

Selected texts/ e.g. Joseph Conrad, *Heart of Darkness, Virginia* Woolf, *Mrs Dalloway* (novella, novel)

- Revising the "novella" or the "novel" as a literary genre

- A thematic and stylistic analysis of the text

Week 5: Lesson continued Week

6: Lesson continued

Week 7: Selected poems / e.g. T.S Eliot, *"Hollow Men", W.B. Yeats, "The Second Coming".*

- Revising "poetry" as a literary genre

- A thematic and stylistic analysis of the text

Week 8: Lesson continued

Week 9: Test

Week 10: Modernism in American Literature / a survey

Selected texts/ e.g. Ernest Hemingway, *The Old Man and the Sea*, Toni Morrison,

Sweetness , John Updike, *My Father's Tears* (short stories)

- Revising the "short story" as a literary genre
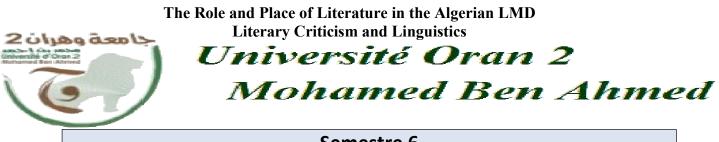
- A thematic and stylistic analysis of the text

Week 11: Lesson continued

Week 12: Lesson continued

Week 13: Revision and class discussion

Week 14: Exam

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Semestre 6

Week 1: Introduction to Post Colonial Literatures
- Post colonial theories

Week 2: Lesson continued

Week 3: African literatures
- Introduction to African literatures

Week 4: / Selected texts/ e.g. Chinua Achebe, *Things Fall Apart* (novel), Wole Soyinka*, The Man Died (auto fiction),* Es'kia Mphahlele*, Down Second Avenue* (autobiography).

- A thematic and stylistic analysis of the text

Week 5: Lesson continued

Week 6: African women literature

Selected texts/ e.g. Ama Ata Aidoo, *Certain Winds from the South* , Bessie Head, *The Collector of Treasures* (short stories)

- A thematic and stylistic analysis of the text

Week 7: Lesson continued

Week 8: Test

Week 9: Indian English Literature
- Introduction to Indian writing in English

Selected texts / e.g. R.K.Narayan, *The Martyr's Corner ,* Nirmal Verma*, The Lost Stream* (short story)

- A thematic and stylistic analysis of the text

Week 10: Lesson continued

Week 11: Arabic English literature
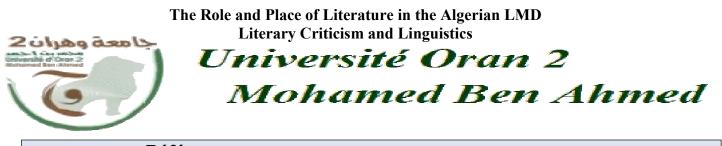- Introduction to Arabic writing in English.

Selected texts/ e.g. Ahlam Mosteghanemi, *Memory in the Flesh, Assia Djebar, Fantasia: An Algerian Cavalcade* (novels), Samar Yazbek, *A Woman in the Crossfire: Diaries of the Syrian Revolution* (diary)

- A thematic and stylistic analysis of the text

Week 12: Lesson continued

Week 13: Lesson continued

Week 14: Exam

Mode d'évaluation	☐ **X** Continu et examen ☐ Examen ☐ Continu

Références *(Livres et polycopiés, sites internet, etc).*

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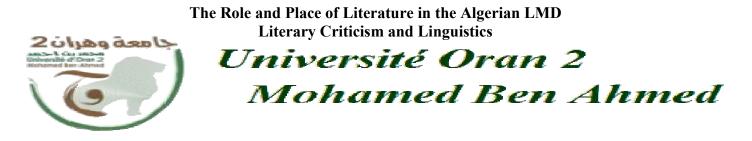- Rice, Thomas Jackson. *English Fiction, 1900-1950 : General Bibliography and*

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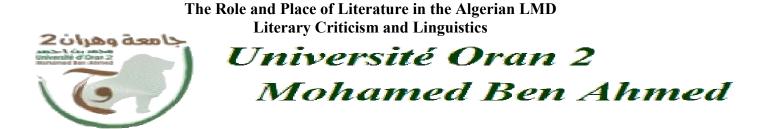
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