University of Mohamed Seddik Ben Yahia/ Jijel

Faculty of Letters and Languages

Department of English Language and Literature

Investigation of Teachers' and Students' Views towards the Role of Using Literary Texts in Developing Cultural Awareness in the EFL Classroom

The Case of the Department of English at the University of Mohammed Seddik Ben Yahia/ Jijel

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Dedication

In the Name of God, the Most Merciful, the Most Compassionate

This work is dedicated to:

the person who unstintingly supported me throughout the whole course of my life,

the epitome of kindness who is ready to sacrifice for my own sake, my beloved mother;

my dear father;

my beloved brothers: Zohir, Rabia, and Samir;

my twin sister: Leila for giving me every assistance in her power and for talking sense in times of need;

my adorable youngest sisters for whom I wish the best: Siham and Houda;

my grandmothers Massaouda and Fatima for their endless love and constant prayers. May ALLAH bless you;

my dear friends: Soumia, Afef, Hanan,Wided, Razika, Hassina, Ibtissam, Bahia, Meriem, Ismahan,Wassila, Soumia, Samia, and Soumia.

Acknowledgements

Abstract

Owing to a remarkable revival of interest in literature as one fundamental area of language, the present study aimed at investigating the use of literary texts from the perspectives of both English foreign language teachers and learners and the key role they play in developing cultural understanding. The present research work focused on two assumptions. First, it is assumed that literary texts can play a major role in developing learners' cultural awareness. Secondly, teachers of literature target developing learners' analysis skills together with vocabulary. To this end, the data are collected by means of two research instruments, namely a questionnaire and an interview. Out of a population of 254 students, the questionnaire was handed to 50 LMD students of English at Mohammed Seddik ben – Yahia, Jijel University. However, the interview was conducted with a teacher of literature. The analysis of the research findings confirmed the afore-stated assumptions of the current study. Based on the results obtained, pedagogical implications and recommendations for further research are suggested.

List of Abbreviations

%: Percentage

ALM: Audio-Lingual Method

Big "C": Big Culture

DM: Direct Method

CLT: Communicative Language Teaching

EFL: English as a Foreign Language

FL: Foreign Language

FLT: Foreign Language Teaching

GTM: Grammar Translation Method

i.e.: That is to say

LMD: License Master Doctorate

Q: Question

Small "c": Small culture

Vs: Versus

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General Introduction

1. Statement of the Problem

Learning a foreign language entails gigantic efforts. The process may seem appealing as one gets exposed to a new world which is appreciably different from the native language, but it is no easy undertaking. For the ability to be proficient in a language is the crowning achievements of long experience.

As a part of language, literature is a rudimentary component that cannot be overlooked. In earlier period, there was an attempt to get away from curricula weighed down by literary texts. Therefore, the introduction of literature in the English foreign language classes was a controversial issue among researchers. Notwithstanding the traditional arguments raised against the use of literature in language pedagogy, literature as a basic component has found its way back into the teaching of EFL. When teaching the subject of literary texts, teachers seek to inculcate in the students a sense of analysis. Additionally, due to the fact that literary texts afford rich learning opportunities, teachers endeavour to back up their learners' knowledge of what is to the core of any mastery in learning a language, i.e., boosting their vocabulary.

Taking into account the interconnectedness of language and culture, there has been a broad spectrum of interest concerning the issue of cultural awareness. This recently-gained concept has become the cornerstone of foreign language teaching. Consequently, constant attempts have been made to exhort learners to enlarge their bulk of knowledge about the target culture. Learners need to widen their vision about the cultural differences and to develop a sense of appreciation and acceptance towards these differences. Such awareness gives learners a chance to adjust and adapt to fit in with native speakers. Of course, learners can develop their cultural understanding through a wide variety of ways.

Accordingly, literary texts, if well exploited, serve as a suitable means to develop learners' cultural understanding.

2. Aims of the Study

Owing to the fact that cultural awareness has been gaining momentum, the present study aims at shedding light on the role of literary texts in developing learners' cultural awareness. It also investigates the teachers' purpose behind teaching the subject of literature.

3. Research Questions

This research work addresses the following questions:

1) What are the students' views towards the use of literary texts to develop cultural awareness?

2) What are the teachers' views towards the use of literary texts to develop cultural awareness?

4. Research Assumptions

On the basis of the afore-stated questions, the present investigation seeks to examine the following assumptions:

1) Literary texts can play a major role in developing learners' cultural awareness.

2) Teachers of literature target developing learners' analysis skills together with vocabulary.

5. Methodology of Research

To validate the above stated assumptions, two research instruments will be used. A questionnaire will be administered to second year LMD students at the department of Mohammed Seddik Ben Yahia- Jijel University. Additionally, an interview with second year literature teacher will be conducted to get clearer insights into the teaching practice of literary texts.

6. Structure of the Dissertation

The present research will chiefly be divided into two chapters. The first chapter will be devoted to the literature review. It is composed of two main sections. The first section will be concerned with the teaching of literature in the EFL context. The second section, on the other hand, will be about fostering cultural awareness through literary texts. The second chapter; however, represents the practical part of the present research whereby it touches upon the methodology of research and data analysis and discussion.

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Chapter One: Theoretical Framework

Section One: Teaching Literature in English Foreign Language Classes

Introduction

In this section, the goal is set to shed light on the teaching of literature in English foreign language classes. It gives a definition to literature and literariness. It will also entail an overview of literature in traditional and contemporary English teaching and brings to light its main genres. It will, then, deal with models and approaches of teaching literature. Another concern of this section relates to exhibiting some criteria of literary text selection and giving some insights into literary criticism and literary competence. It subsequently deals with fostering vocabulary learning through literary texts. Additionally, it will provide some key terms in analyzing literature.

1.1. Definition of Literature

It has been conceived that literature is a slippery term. It is viewed differently and there is no consensual definition. The Cambridge Advanced Learner's Dictionary defined literature as "written artistic works, particularly those with a high artistic value" (2003, p. 729). The Oxford Advanced Learner's Dictionary delimited literature as "pieces of writing that are valued as work of art, especially novels plays and poems (in contrast to technical books and newspapers, magazines, etc.) (2005, P. 898). Dorsh (2006) defined it as "a range of artistically shaped works written in a charged language appealing to the imagination at least as much as discursive reasoning" (p. xxix).

According to Alexandar baird, "literature is the use of language effectively in suitable conditions" (1969, p. 203) (as cited in Turker, 1991, P. 300). For Baird, it is pertinent to

use literary texts in language teaching. He believed so because literary texts entail the language which is appropriate for the contexts of the events.

1.1.2. Literariness

In the first half of the twentieth century, the Russian formalists tried to develop the notion of literariness where they emphasized the study of literary form. Eagleton (1996) pointed out that it was they who suggested that "literature distinguishes itself from non literary language because it employs a whole range of devices that have a *defamiliarizing* effect" (p. 49). This line of thought leads to say that literariness is what makes a literary text different from a non literary one such as a newspaper article. The literary text uses language in peculiar ways and it has a specific form. It utilizes certain artistic devices like the narrative techniques, rhyme, syntax, metre, etc. which make it different from other forms of discourse.

1.2. An Overview of Literature in Traditional and Contemporary English Teaching

Maley and Duff (1990) pointed out that the role of literature has been questioned in different language teaching methods. In the nineteen century, the grammar translation method dominated the English foreign language teaching and translation of literary texts from and into the target language was the focal point of foreign language teaching. Literary texts were the most widely used material in class. However, the prominence of literature faded during the structural dominance. In this period, literature was marginalized. Structuralism was very much concerned with correctness of the grammatical form and not with the content or interpretation of written texts. Moreover, it was very difficult to provide a reasonably comprehensive account behind using literary texts while, in fact, the grading of vocabulary and structures were of a paramount importance. With the advent of communicative language teaching, literature was largely ignored. The

purpose was mainly to enable learners to communicate orally and effectively. Therefore, literature had no practical uses in the classroom. Nevertheless, in the last few years, literature is undergoing an extensive reconsideration within language teaching profession because it can be an invaluable source for language learning.

1.3. Genres of Literature

There are three genres of literature. Serir (2012, p. 10) has summarized them in the following diagram.
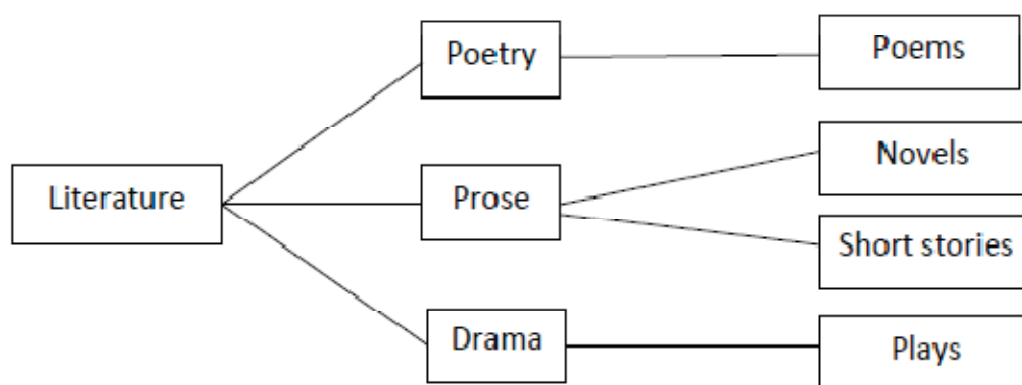
Diagram 1: Literary Genres

(as cited in Elharbiri, 2013, p. 32)

The above diagram explains the general literary genres that consist of poetry, prose, and drama which will be expounded on in what follows.

1.3.1 Poetry

"Poetry is an art form in which human language is used for its aesthetic qualities in addition to, or instead of, its notional and semantic content. It constitutes largely of oral or literary works in which language is used in a manner that is felt by the user and audience to differ from ordinary prose" (Wikipedia, para. 1). Stephan (2000) claimed that poetry, to some extent, is artificial on the basis that it makes use of certain features as rhythm,

diction, imagery, and rhyme which make it different. He further pointed out that poetry is believed to be the most obscure of the three literary genres, but this is not true except for some types of modern poetry.

1.3.2. Prose

Stephen (2000) defined prose as "any language that is not VERSE; language which is not made to obey a metrical pattern of regular and repetitive stressed and unstressed syllables" (p. 37). This leads to say that prose exhibits a natural flow of speech rather than a rhythmic structure. In fact, novels and short stories are examples of prose which learners are more frequently encouraged to read.

1.3.2.1. Novel. According to Wikipedia, a "novel is a long, fictional narrative which describes intimate human experiences …. The present English word for a long work of prose fiction derives from the Italian word *novella* for "new", "news" or "short story" of something new" (para. 2). Spurgin argued (2006) that "a great novel often seems to describe an entire society, creating a vivid image of the relationships among whole classes of people" (p. 1). This can be stated that a novel of high quality mirrors society beliefs, traditions, etc. It gives a vivid sense of how they think and feel, and therefore, enrich the readers' insights about that society.

1.3.2.2. Short story. A short story is "a brief, imaginative, narrative unfolding a single predominating incident and a single chief character; it contains plot, the details of which are so compressed, and the whole treatment so organized as to produce a single impression" (Esenwein,1909, p. 5) (as cited in Colibaba, 2010, p. 226). This can be stated that short stories do not entail a lot of characters, and focuses on a self-contained incident with the intent of evoking a single mood in the readers. Pratt (1994) argued that the short

story cannot be defined unless it is compared to the novel. She has offered four prepositions, each based on the assumption that bigger is better:

➢ The novel tells life; the short story tells a fragment of life;

➢ The short story deals with a single thing; the novel deals with many things;

➢ The short story is a sample; the novel is the whole hog;

➢ The novel is a whole text, the short story is not (as cited in Colibaba, 2010, p. 224).

1.3.3. Drama

"Drama is the specific mode of fiction represented in performance. The term comes from the Greek word meaning action" (Wikipedia, para. 1). Stephen (2000) asserted that what makes drama stands out from other modes of literary writing is that it is meant to be performed in front of the audience and not to be read. Moreover, Bason (2005) pointed out that drama has an emotional and intellectual impact on both the participants and audience members. It holds up a mirror for people to examine themselves, to deepen their understanding of human behaviour. More importantly, it broadens their perspectives through stories that portray life from different points of view, cultures, and time periods. It is worth noting that plays are one frequent type of drama.

1.3.3.1. Play. "A play is a form of literature written by a playwright, usually consisting of scripted dialogue between characters for theatrical performance rather than just reading" (Wikipedia, para. 1). Stephen (2000) claimed that when plays are studied for examination, they create a big problem to learners due to the fact that they are read from a printed text. Of a paramount importance, learners need to see how plays are staged and how the lines are spoken because drama is meant to be seen and heard and not only read.

1.4. Models of Literature

The process of teaching English literary texts in EFL classes is not done in a haphazard way, but rather in a well organized manner. The teaching of literature is now often seen within the framework of three main models namely the cultural model, the language model, and the personal growth model.

1.4.1. Cultural Model

This model tends to be teacher-centered where students are provided with knowledge about the historical, political, and social background of the text. Students are also exposed to different genres of literature, authors' biographies, and the major literary historical movements and so on. Within this model, Literature is taught to promote one's knowledge and appreciation of various cultures. Carter and Long (1991) examined both the tenets and the functions of this model. They pointed out that:

Teaching literature within a cultural model enables the students to understand and

appreciate cultures and ideologies different their own and space and to come to

perceive traditions of thought, feelings and artistic form of within heritage literature of

such endows. (P. 2)

Expressed differently, this model aims at raising students' awareness and appreciation of the target culture. It is a means of transmitting ideas and feelings peculiar to the target culture. Interestingly, it is through this model that one can develop a sense of tolerance and acceptance toward the otherness.

1.4.2. Language Model

The language based model is more student-centered that primarily emphasizes studying the language of literary texts. It focuses on simplifying certain types of linguistic patterns such as literal and figurative language and expose learners to different creative uses of the language. Hence, enhancing their language skills. Carter and Long (1991) asserted that this model "aims to help students to find ways into the text in a methodological way" (p. 2). Stated differently, it seeks to infuse students with motivation to discover and examine the literary language so that they will be literary competent. Additionally, this model makes frequent use of stylistic analysis to help students to build meaning, arrive at sound interpretations of the text, and, hence, reading literature more competently.

1.4.3. Personal Growth Model

Like the language model, the personal growth model is more student-centered. Its aim is to motivate students to read by selecting themes, to a large extent, related to their own personal experience (as cited in Bonttino, 2013, p. 212). It stresses the need to engage students in literature. This idea is clearly expressed by Carter and Long (1991) when they pointed out that the personal growth model helps students to "achieve an engagement with the reading of literary text … and helping them to grow as individuals" (p. 3). This is another way of saying that this model helps students to be actively engaged in the content of a literary text when they read it. This active engagement will create a more memorable literary experience. This model views literature as conducive to encouraging students to draw on their own personal experiences and feelings. Students, therefore, become active participants intellectually and personally through giving their opinions and thoughts, rather than receiving ready-made interpretations.

1.5. Approaches of Literature

A work of literature can be approached in a number of ways. An understanding of these approaches is essential if teachers, learners, and other stakeholders in the learning process are to determine how best to employ the resources it provides with the purpose of improving language teaching and learning process. Therefore, touching upon these approaches seems to be pertinent. A more classification of approaches to literary analysis is offered by Van (2009).

1.5.1. New Criticism Approach

Within this approach, literature is conceived of a self-contained whole, independent of the author's intention, the reader's response, and the social, political, and historical background of the text. Activities mainly involve the study of literary devices and formal elements of the piece with no regard for its beauty and value. The literary texts to work on are generally remote, too long, difficult, unfamiliar, and irrelevant to students' lives. As such, these texts may create a negative attitude toward literature (as cited in Bagherkazemi & Alemi, 2010, p. 4). Stated differently, the meaning of words, according to this approach, is contained solely within the literary text with no special attention given to other external elements. Most class activities are devoted to identifying such devices as metaphors, irony, symbolism, and similes and exclude discovering the value and the beauty of a literary work. More importantly, it overlooks the connection between the literary text and the reader's experiences which ineluctably influences their perceptions toward literature.

1.5.2. Structuralism Approach

Leaving no room for subjective meaning and the reader's response, the literary text is approached scientifically within this approach. It focuses on processes, themes, structures, and mechanical formal relationships that are involved in the production of meaning and

that place the work into a meaningful hierarchical system. It follows that because of its overemphasis on the linguistic code. It is less relevant than new criticism for the teaching of literature (a cited in Bagherkazemi & Alemi, 2010, p. 5). Following this line of thought, like the new criticism approach, structuralism focuses on stark objectivity in examining the literary work and downplays the reader's role in analyzing literature and constructing meaning. Carter and Long (1991) summarized the criticism of structuralism when they wrote that "the structuralist is only interested in mechanical formal relationship, such as the component of a narrative, and treats the literary texts as if they were a scientific object" (p. 183). This leads to say that this approach does not focus on literature as one containing individual and subjective meaning but rather the focus is on literature as a scientific system.

1.5.3. Stylistic Approach

According to Verdonk (2002), "stylistics, the study of style, can be defined as the analysis of distinctive expression in language and the description of its purpose and effect" (p. 4). It approaches literature by analyzing the features of literary language, for example its unconventionality and non grammaticality, to develop students' sensitivity to literature, and to have them make aesthetic judgments and interpretation of the text based upon their linguistic knowledge. An example of such an approach is the comparative technique in which learners compare literary and non literary registers to work out the various ways language is used to accomplish things. However, though aestically relevant, the stylistics approach poses challenges to the learners' communicative competence and teachers' knowledge of literary language (as cited in Bagherkazemi & Alemi, 2010, p. 5). Stated differently, despite the relevance of this approach which lies in highlighting the aesthetic value of literature and providing access to the meaning by exploring the language and the form of a literary work, it reveals some difficulties on the part of the learner such as being

unable to recognize irony in a literary text and it requires an investment in teacher training to handle the teaching of literature in an efficient way.

1.5.4. Reader Response Approach

This model predicts on a commitment to the transactional relationship between the reader's personal experiences, opinions, and feelings on the one hand and the text on the other hand. As such, it goes hand in hand with theories of top-down reading and reader's schemata. This approach makes literature more accessible by taking into account activating students' background knowledge (as cited in Bagherkazemi & Alemi, 2010, P. 5).

Iser (1978) focuses in his work on the reader's activities as a source of every meaning and interpretation. However, he pursues a different method by defending that understanding literature, and fiction especially, requires a feeling of the text "gaps" which are "…those points at which the reader can enter into the text, forming his own connections and conceptions and so the configurative meaning of the text" (1978 a, p. 40) (as cited in Kemmouch, 2008, p. 25). Puves (1988) confirms the validity of Rosenblatt's assertion that "readers bring something with them when they read texts" through an account of the various empirical studies he and other scholars (Richards, Squine, Applebe, Holland and others) all of which did confirm her claim (ibid). He explains that "Readers have a vast array of knowledge in their heads, and they bring that knowledge to bear on the transaction that is the meeting of the reader's mind with text" (ibid) (as cited in Kemmouch, 2008, p. 34). To put it clearer, Puves thinks that readers use their prior knowledge when they read a text to help them improve their comprehension and interpretation. What is paramount in the reader response approach is that it makes an important contribution to learning by connecting literature to individual experience.

1.5.5. Language–Based Approach

On top of emphasis on literary language, this approach facilitates students' responses and experience with literature through a variety of activities as cloze procedures, brain storming, summarizing, jigsaw reading, etc., which enhance collaboration, independence, interaction, peer teaching, and motivation. Accordingly, it meets students' needs in both reading literature, and learning a language as it results in four skills language development. The teacher's role is not to impose interpretation, but to clarify technical terms, offer appropriate classroom procedures and intervene to provide stimuli and prompts (as cited in Bagherkazemi & Alemi, 2010, p. 5). Following this strand of thought, the language-based approach responds to students' needs in studying literature because students are acquainted with certain techniques to easily access literary texts. On the other side, this approach meets student's needs in learning a language in which students communicate in English to improve their language competence to become active learners wile teachers guide and support them in the learning process. It should be noted here that literature is an eminently excellent vehicle for communicative language teaching which emphasizes the four language skills development. Through reading literary texts, students' four skills development can be brought into fruition.

1.5.6. Critical Literacy Approach

Stemming from such theories as critical language studies, feminism, and educational sociology, this model focuses on the relationship between language use and social power. It is aimed at facilitating students' critical awareness about the role of language in establishing social relations and encouraging learners to explore how social and political factors shape the language they are learning. These are the tenets of 'transformative pedagogy'. To employ such approach, teachers must consider the degree of openness of

their students' society and culture so as to create a safe atmosphere (as cited in Bagherkazemi Alemi, 2010, p. 5).

Having shed light on all these approaches, Van (2009) pointed out that the reader-response and language-based approaches seem to be the best suited for EFL learners while considering that other approaches are not without their merits.

1.6. Criteria of Text Selection

Interestingly, literature teaching has the potential to evoke in the students a strong desire to discover the significance and the values literature provides. To this end, students' response to literature depends heavily on what teachers exhort them to read. Therefore the suitability and appropriateness of the materials to be adopted seems a pivotal factor to engage students in literature. Admittedly, literary text selection is a delicate process which needs to be carefully handled. To launch into a detailed examination of the key criteria for text selection, Lazar (1993) set three main criteria.

1.6.1. Students' Cultural Background

Lazar (1993) pointed out that it is of a real interest to take into consideration the extent to which the students' cultural background and their social and political expectation will either enhance or hamper their understanding of the text. For example, it would be far from easy to understand Jane Austen's novels without having some knowledge of class system and the values of the society they describe. This implies that the teacher has to opt for texts that are culturally familiar to the students. Familiarity with the subject matter of the text or references close to the students' own culture may greatly help activating their prior knowledge which will result in enhancing their comprehension. However, when the choice of a text falls on those narrative that are very remote in time and place, they may result in perplexing the reader.

1.6.2. Students' Linguistic Proficiency

The second criterion which lazar (1993) set forth is the students' linguistic proficiency. She stated that although some learners can communicate effortlessly in English speaking environment, they are prone to encounter many difficulties when reading literary texts. These difficulties emanate from the language of the text because it makes different artistic devices and; therefore, it is starkly different from the usual language use.

1.6.3. Students' Literary Background

One further important criterion which Lazar (1993) expounded on is the relationship between the literary background of students and their linguistic competence because the two are not requisite to go together. By way of explaining, language students may be exposed to studying literature in their native language. Interestingly, if it is a language such as a Romance language whose conventions are akin to English and, therefore, can be applied in reading and interpreting literature, students are already equipped with the literary competence which is helpful in understanding a literary text despite the fact that they have inadequate linguistic knowledge. However, students who are linguistically proficient even though they have insufficient knowledge about literature can easily make sense of each and every word in the text without being able to understand the literary meaning beyond the text.

1.7. Literary Criticism

It is indisputably clear that understanding a literary text requires more than a quick-read through. Such reading entails a great deal more than merely close attention to the words in the text as it immediately confronts the reader. Therefore, a host of queries can be posed such as the reason behind writing the text, for whom it was written, what purposes

motivated the writer to write it, etc. This call for comprehensive and critical reading is the discipline of literary criticism.

Murry (2000) pointed out that literary criticism is "in the narrow sense in which its customarily used today, it refers to the analysis and interpretation of texts, but in its wider application literary criticism is concerned with more fundamental questions about the nature and the function of literature" (p. vii). Literary criticism covers a number of various activities. It can embrace perspective criticism, literary history, theory, making evaluative judgment and, therefore, it can be defined as "discourse about literature" (Murry, 2000, p. vii). Admittedly, it is thanks to literary criticism that readers can classify a given writer as classical or modern, arrive at comparative assessment of writers of literary merits, and classify which writers are great and which are mediocre (Habib, 2005). Having a background in literary criticism allows for the contextualization of information and understanding the underpinnings of a literary work.

1.8. Literary Competence

Teachers of literature place a heavy emphasis on enhancing the learners' literary competence. They teach them the core principles of literature so that they get acquainted with them and, hence, can handle literature more competently. Culler (1975) was the first one who introduced the notion of literary competence. In his terms, it refers to the knowledge of the "grammar of literature" (p. 13). According to him, the mastery of grammar is equivalent to the knowledge of some conventions that make the reader able to get the explicit and implicit meaning of a literary text. Lazar (2000) affirmed that:

Effective readers of a literary text possess the literary competence in that they have an

implicit understanding of and familiarity with certain conventions which allow them to

take the words on page of a play or any other literary works and convert them into a

literary meaning. (p. 12)

By way of explaining, students who are literary competent have a mastery of some particular conventions of the literary discourse. They have the ability to offer interpretation. They can argue on behalf of an interpretation or an understanding of a particular meaning of a literary work. For example, reading a novel or a short story requires the reader's knowledge of the plot, the characters, the theme, the point of view, etc. Additionally, based on the fact that the interface between language and literature is considered the richest vein of learning potential for students at different levels of language, teachers commit themselves to encouraging learners to develop a massive amount of vocabulary through reading literary texts as long as the written language places a heavier demand on vocabulary.

1.9. Fostering Vocabulary Learning through Literary Texts

Unquestionably, reading literary texts is a powerful means of learning new words. They have the potential to expose learners to a large amount of vocabulary in a variety of registers that may not be available in spoken language. Learners come across a language which is far richer and more varied whereby they can enhance their proficiency in vocabulary.

Elliot (1990) praised the role of literature in enhancing learners' knowledge of the language. He pointed out that literature is the most effective and yet the pleasant route towards having a good command of language since it is through literature that foreign language learner is liable to encounter new words used in the widest range of contexts. Salter (1987) argued that through using literary texts "lexical or syntactical items are made more memorable" (P. 5). In the same line of thought, Duff and Maley (2008) posited that

as EFL learners go on reading short-stories, they go on guessing the meaning of new words from the context which is very crucial in foreign language learning (as cited in Al-Dersi, 2013, p. 83).

Povey (1967) pointed out that literature contains real examples of grammatical structures and vocabulary items. Therefore, literary texts raise learners' awareness of the range of the target language and advance their competence in all language skills (as cited in Pardede, 2011, p. 16). In the same line of thought, Goetly (2000) pointed out that literature is very conducive to advancing all language skills because it draws on subtle vocabulary usage and complex syntax.

1.10. Terms for Analyzing Literature

Literary critics and scholars use discipline-specific terms to talk about literature. These terms can help students as they read or write about literature. MecGee (n.d) listed some terms in analyzing literature which will be summarized in what follows.

1.10.1. Character

A character is a person in a literary work. Characters have moral and psychological features that make them human in some way or another. They can be flat or round. The former are said to be one-dimensional, i.e. they act expectedly. The latter, however, are said to be more complex and may act in unexpected ways.

1.10.2. Foreshadowing

Foreshadowing uses either action or mood to prepare the reader for something that will happen in the story i.e. the writer uses hints to suggest what is coming later. It is useful to think of foreshadowing as clues or hints that a detective may hinge upon when solving mysterious problem.

1.10.3. Narrator

It is the person who tells the story and it can be classified into three types. A first person narrator is a character within the work who tells the story. However, a third person narrator is a character who tells the story but who is not part of the action. A third person narrator can be considered omniscient character, i.e. the narrator is an-all knowing outsider who can enter the minds of more than one of the characters. However, the third person narrator whose knowledge about characters and events is limited is called a limited omniscient character.

1.10.4. Plot

It is the arrangement of ideas or the story line of the literary work. Obviously, drama and fiction have plots. The plot entails conflict between two characters or more or between a character and him/herself. Traditionally, the plot of fiction and drama follow a specific pattern. This particular pattern involves a number of elements. For example, exposition is the beginning of the action where necessary facts about the story are presented. Also, the rising action entails a series of events which is the cause of growing tension between characters. Importantly, the climax is considered the highest point of interest and greatest emotions. Finally, resolution or denouement is where the action concludes.

1.10.5. Setting

Setting is where the action takes place. It entails not only the physical location but also the time period. On one side, the physical location refers to the geographical location of a story such as a country or a city. On the other side, the time period refers to the period in history such as a year or a month in which the story took place.

1.10.6. Symbolism

Writers use symbolism such as a person, an object, or an event to evoke a wide body of emotional and intellectual responses in the readers. So a character, an object, or an event has a meaning in itself, but once they are used as symbols, they suggest other meanings beyond the obvious. For example, using a warning flag symbolizes a sense of danger.

Conclusion

All things considered, this section has been devoted to the tenets of literature and its teaching. It has highlighted some definitions of literature. It has also demonstrated the place of literature in different language teaching methods and its main genres. Additionally, it has discussed different models and approaches that are recognized by educationalists in implementing literature in EFL classroom. Equally, it has raised some important issues in the field namely criteria of text selection, the notion of literary criticism, literary competence, and touched upon vocabulary learning through literary texts.   Finally, it highlighted some key terms in analyzing literature.

Section Two

Fostering Cultural Awareness through Literature

Introduction

1.1. Definition of Culture

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Section Two: Fostering Cultural Awareness through Literary Texts

Introduction

The present section has as its main concern fostering cultural awareness through literature in the foreign language teaching class. It gives a definition of culture coupled with its types, investigates the interrelationship between language and culture, and attempts to highlight the importance of culture integration in foreign language teaching. It, then, sheds light on the cultural dimension in different foreign language approaches and methods, and demonstrates the notion of cultural awareness. The section concludes with highlighting the importance of boosting target cultural awareness through literary texts

1.1. Definition of Culture

Culture has been the subject matter of many research disciplines like anthropology, ethnography, cultural studies, and sociology as well. Culture is so vast that different scholars whose disciplines are identical look at it differently. It should be made clear that there is no real consensus or one all embracing definition of the term culture. Therefore, it is not surprising that a plethora of definitions pertaining to different disciplines have been suggested, each of which focuses on a particular aspect in relation to a particular domain of study. One, thus, tends to concur with Hinkle (1999) who said that many existing definitions are as numerous as the existing disciplines.

To start with, the anthropologist, Tylor, in his book *Primitive culture*, perceived culture as "the complex whole which includes knowledge, beliefs, art, morals, law, customs and any other capabilities and habits acquired by man as a member of a society" (as cited in Ataman, 2008, p. 16). This line of thought leads to the conception that culture embraces many aspects which form the very fabric of particular society. In other words, it is made up of a variety of components which human beings are not born with, but they are learned

so that they can be accepted as members of a given society. Geertz, another anthropologist, saw culture as "historically transmitted pattern of meaning embodied in symbols, a system inherited conceptions expressed in a symbolic form by means of which men communicate and develop their knowledge about attitudes towards life"(1973, p. 89). The rudimentary idea in this definition is knowledge which is, on the one hand, partly inherited and, on the other hand, partly learned or acquired. It is expressed through traditions, customs, rules, norms established in a society which individuals must follow to maintain human relations. It is this range of elements which enable them to communicate appropriately in multifarious social settings.

For Moran, culture refers mainly to "the ability to enter other cultures and communicate effectively and appropriately, establish and maintain human relations, and carry out tasks with people of these cultures" (2001, p. 5). Culture, accordingly, is the capacity of accessing other cultures, being able to be socialized into other cultures, and acting and reacting in an appropriate manner in accordance with the rules and norms which govern the behaviour of their members.

All things considered, culture is a slippery concept which is quite difficult to define. Scholars have not yet arrived at a single definition, but rather the concept has been the subject of over definitions.

1.2. Types of Culture

It is worth mentioning that culture has got two different types. Therefore, shedding light on them seems relevant for a better clarification and understanding.

1.2.1. Big "C" Versus Small "c" Culture

Chastain (1976) distinguished between small "c" culture and big "C" culture. Small "c" culture refers to customs, family institutions, social life and daily leisure activities. Big "C" culture, on the other hand, is related to civilization, achievements, and the contributions of a particular society to the world. Peterson (2004) compared culture to an iceberg. In his opinion, it has two parts: one can be seen and another cannot be seen. The part which is visible is the top of the iceberg. This part consists of aspects like language, food, sports, music, literature, etc. However, the bottom of the iceberg is the invisible culture. It deals with aspects like attitudes, beliefs, values, norms, people's viewpoints and opinion.
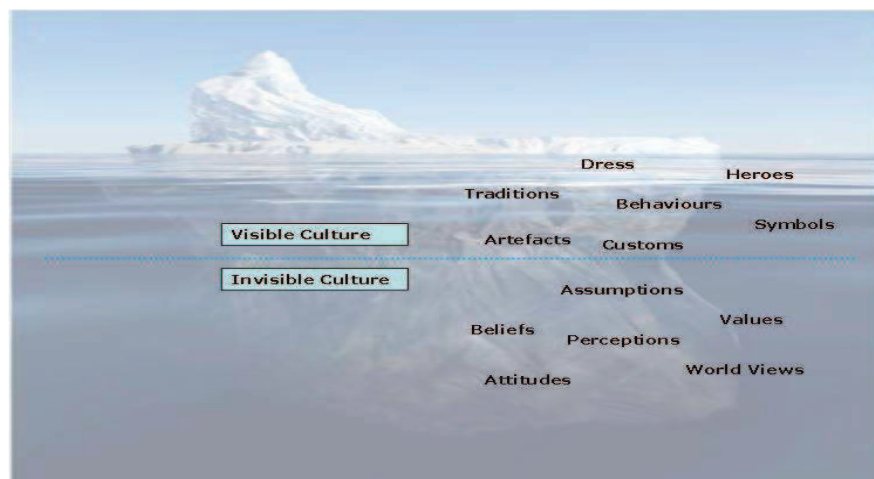
Figure 1: Culture Compared to an Iceberg

Adapted from Peterson (2004, p. 21)

Table 1

Big "C" Vs. Small "c" Culture (Adapted from Peterson, 2004, p. 25).

	Big "C" culture Classic or grand themes	Little "c" culture Minor or common themes
Invisible Culture *"Bottom of* *the iceberg"*	Example: Core values, attitudes or beliefs, society's norms, legal foundations assumptions, history, cognitive processes.	Examples: Popular issues, opinions, viewpoints, preferences or tastes, certain knowledge (trivia, facts).
Visible Culture *"Tip of the* *iceberg"*	Examples: Architecture, geography, classic literature, presidents or political figures, classical music.	Examples: Gestures, body poster, use of space, clothing style, food, hobbies, music, artwork.

1.3. The Interrelationship between Language and Culture

Notwithstanding the different views about culture, it is an integral part of language. It is incontrovertible that there has been a surge of interest among researchers in the interrelationship existing between language and culture. In fact, language and culture are intertwined and their inseparability is crystal clear.

Kramsch (1998) related language to identity and culture. She stated that a natural connection, in fact, between speakers' language and their identity exists. To put simply,

speakers are identified as members of a given community on the basis of their accent and vocabulary. Speakers draw a social importance, pride, historical and cultural unity by using the language shared by the group to which they belong. She put three links between language and culture which can be summarized as follows:

❖ Language expresses culture reality.

❖ Language embodies culture reality.

❖ Culture symbolizes culture reality.

Byram (1989) stated that language is a tool whereby speakers express their knowledge and perception of the world around them. Therefore, it represents their cultural concepts and values. He further asserted that one cannot learn a language and overlook its culture because culture is ubiquitous wherever language is mentioned. In other words, it is embedded in language. Brown (1994) also addressed the issue of language and culture. He pointed out that "a language is a part of a culture, and a culture is a part of a language; the two are intricately interwoven that one cannot separate the two without losing the significance of either language and or culture" (p. 165). Stated differently, language and culture are part and parcel of each other and their interconnectedness is impossible to be separated.

Furthermore, Sapir (1921) also investigated the relationship between language and culture. He expounded on it by saying that "again, language does not exist apart from culture, that is, from socially inherited assemblage of practices and beliefs that determines the texture of our lives (p. 1). In Sapir's view, the existence of language is allied with culture. Language cannot exist separately from the social range practices and beliefs that govern people's behaviors. To put simply, language and culture are inextricably interwoven. Sapir believed that language is what shapes individuals' view of the world

and thereby their reality. Furthermore, Worf (1956) claimed that "… the world is presented in kaleidoscopic flux of impressions which has to be organized by our minds and this means largely by the linguistic system in our minds" (p. 213). This suggests that perceptions of the external world are determined by the language used which implies that the difference, in fact, between languages is the cause of differences in perceptions, thought, and culture. Rightly understood, Sapir and Worf were by no means the initiators of the notion linguistic relativity which proclaimed the influence of language on thought and perceptions. This in turn implies that speakers of different languages think and perceive the world in different ways and each language has its own view of the world (as cited in Hessein, 2012, p. 642).

At this point of discussion, there is a sufficient clarity that the interrelationship between language and culture is of a real interest to many researchers. Disregarding such relationship seems totally, in sober fact, unwarranted in so far as learners of English are concerned. Foreign English learners should be aware of the idea that learning English involves, in parallel, learning its culture. Thus the teaching of foreign language entails the teaching of its cultural aspects.

1.4. The Importance of Culture Integration in Foreign Language Teaching

It is universally acknowledged that culture should be taught in language course due to the fact that cultural competence is eminently an indispensable part of foreign language learning. Many researchers believe that familiarity with the customs, conventions, and the system of meaning of the target country is of the utmost importance in foreign language teaching and learning.

According to Byram (1989), cultural awareness, which will be discussed later, is of crucial importance because it can bring language proficiency into play. He insists that any

language curriculum should include the elements of culture on the ground that the speakers' values and perceptions of the world are reflected through language. Thus, it is an utterly impossible sort of thing to learn a language and disregard its culture. In other words, speaking a language entails expressing its culture. Also, Kramsch (1998) asserted that the development of students' ability to communicate effectively and appropriately in various situations is a fundamental aim of language teaching. Therefore, teaching culture is unquestionably needed because "language use has its own social grammar of roles, setting, rules of speaking, and norm of interpretation" (p. 10).

Littelewood (1981) pointed out that learner's awareness of the norms and the social meanings of language used is very crucial because he sometimes needs to use language as a means to achieve immediate communicative needs. In this situation, structural accuracy and correct grammar are not as needed as the functional effectiveness and appropriateness. Furthermore, for learners to communicate inter-culturally, they should be aware of the historical and geographical facts and facts about the target society. For example, knowing the capital city and geographical features which can be conducive to discovering the target culture. He further went on saying that when it comes to selecting what is to be taught in foreign language classroom, it should reflect what natives of the culture think to be significant. For example, besides knowing the date and the characteristics of the French revolution, it is important to know the significance of the French revolution for French culture.

A lot of scholars agreed on the necessity of integrating culture in foreign language classroom. In a seminar on linguistics and language teaching in Georgetown, Pultzer (1959) pointed out that:

As language teachers we must be interested in the teaching of culture not because we

necessarily want to teach the culture of the others country, but because we have to

teach. If we teach language without language teaching at the same time the culture in

which it operates, we are teaching meaningless symbols or symbols to which the

students attaches the wrong meaning; for what he is warned, unless he receives cultural

instruction he will operate American concepts or objects with the foreign symbols (as

cited in Brooks, 1999, p. 123).

Stated differently, there is an urgent need to teach the target culture because the

teaching of language without its culture is of no avail. It is unless teachers equip learners

with cultural instruction, learners will, then, be able to operate successfully in the target

language.

Corbet (2003) argued that foreign language learners are not required to adopt the

assumptions and beliefs of the target culture. Rather, they should know and understand

them to apprehend the language produced by the members of the target language. For

example, it is indispensable for foreign language learners to know what is considered

acceptable and what is not in some social situation such as face to face interaction, phone

conversations, and rules of greetings.

1.5. The Cultural Dimension in the Major Language Teaching Methods

The very close relationship between language and culture has led researchers to rethink

the incorporation of culture in foreign language syllabi. The perceptions of the cultural

dimensions in teaching foreign languages were varied.

5.1. Grammar Translation Method

According to Larson-freeman (2000), the major goal of Grammar Translation Method was to enable learners to read literature written in the target language. A great accumulation is set on the teaching of grammar rules of the target language with emphasis on translation as well. Often, what students translate are readings in the target language about some aspects of the target culture community. Importantly, the ability to communicate in the target language was not a fundamental aim of GTM. In fact, the exposure students have to the target culture was very limited in that Culture was perceived as consisting of literature and fine arts. Additionally, this method did not give much importance to the teaching of culture. It embraced a 'civilization' approach that is only considered capital 'c' or high culture. Texts were explored for their grammatical (rather than cultural) value (Merrouch, 2006, p. 122).

1.5.2. Direct Method

As far as the Direct Method is concerned, the focus was on the everyday language in order to develop learners' oral skills. It can be inferred that the DM made a significant progress in the integration of culture because the cultural component was dealt with explicitly in foreign language teaching. Learners are exposed to some cultural components as the history, the geography, the country, and information about the daily lives of the speakers of the language (Larson-Freeman, 2000).

1.5.3. Audio- Lingual Method

In the sixties and seventies, the significance of culture in language learning/and teaching developed with the Audio-lingual Method (audio-visual approach). The need of cultural knowledge to understand even a simple poem was highlighted. It was demonstrated that language structures are culture loaded and their use depends on cultural

rules (Merrouch, 2006. P. 123). In a similar vein, Larson-Freeman (2000) stated that the ALM is based on the premise that language learning is a matter of habit formation where the teacher directs and controls the language behaviour of students. It gave much importance to structural patterns presented through dialogues. Most of these dialogues were culturally contextualized and were weighed with daily life cultural aspects.

1.5.4. Communicative Language Teaching Method

During the seventies, with the advent of Communicative Language Teaching Method, one issue which gripped the attention of many researchers is that students could master the rules of sentences, but they were not successful at using language, appropriately, for meaningful communication. Therefore, there was an ever growing awareness to move from developing the learners' linguistic competence to developing their communicative competence. Within CLT, the focal point was to enable learners to use language for communicative purposes. To achieve this, learners need the knowledge of linguistic forms along with meanings and functions (Larsen-Freeman, 2000). Hymes (1972) expatiated on the notion of competence to include the social and cultural dimensions of language. He believed that communication does not involve merely linguistic competence but it entails knowledge about who says what, how, when and where. Thus, in order to enhance learners' communicative competence, the inclusion of cultural aspects of the language being taught is very necessary. Hence, communication is much about how interlocutors negotiate meaning in a given social context. Therefore, competency is not a matter of producing accurate and correct grammatical structures, but it can be reflected in the ability to make use of linguistic knowledge that conveys a social meaning, appropriately, in a social context.

Cumperz and Hymes defined communicative competence as "what a speaker needs to know to communicate effectively in culturally significant settings" (1964, vii). Implied in the definition is the idea that the linguistic knowledge is not enough but, rather, the speaker should be aware of the rules of using those linguistic structures in different contexts to fulfill different functions in different social settings.

Learners within this approach are taught how to use appropriate functions in appropriate social situations and settings which indirectly gives some knowledge about native speakers' culture and their everyday life styles. In practice, however, the teaching of culture within this new frame work remained on the margin (as cited in Atamna, 2008, p. 32).

1.6. Cultural Awareness

The concept of cultural awareness is of real importance in so far foreign language teaching is concerned. It has become the cornerstone of FL instruction. There is a burgeoning demand for exposing learners to the target culture to enlarge their understanding and awareness of it.

According to Byram et.al (2001), cultural awareness "is the ability to evaluate critically on the basis of explicit criteria perspectives, practices, and products, in one's and others' cultures and countries" (p, 53). This can be expressed differently that cultural awareness is very much concerned with cognitive processes of comparison, analysis and evaluation of one's own views and that of the target culture based on explicit behavior. It can be conducive to making an intercultural speaker who appreciates his own culture and the target culture as well. It allows the learner to move from being an outsider to be as an insider of the foreign culture. This can be achieved through putting the learner's own deep culture in awareness rather than out of awareness.

Byram (1991), in his model of culture teaching, considered cultural awareness to be "more focused on the question of change from monoculture to intercultural competence" (p. 24). From this definition, one can come to the conclusion that cultural awareness can result in developing the competence of accepting the target culture. It is concerned with a shift from believing that one's own culture is the only world where one can function successfully to developing the competence of accepting the otherness of the target culture.

Cultural awareness is closely related to learners' attitudes toward the target culture and its people or what many researchers refer to as cultural sensitivity. Among these researchers are Tomalin and Stempleski who defined it as "cultural sensitivity to the impact of culturally induced behavior on language use and communication" (1993, p. 5). This definition, in fact, embraces the relationship between language, culture, and communication. Thus, according to Tomalin and Stempleski, cultural awareness entails an awareness of one's own culturally induced behavior and that which is peculiar to the target language community, in addition to the ability to provide an explanation of one's own cultural point of view.

Mckay (2002) argued that cultural awareness fills the existing gap in foreign language teaching as it emphasizes attaining successful interaction between people whose cultural backgrounds are different. On the basis of the assumption that more knowledge about culture is not fairly sufficient for insightful gains into intercultural encounters, FLT should be much more concerned with fostering students' reflection on how such knowledge might affect their interaction.

Interestingly, colossal endeavours have been furnished by many researchers to tackle such primordial issue as cultural awareness. What is worth addressing is the idea that developing empathy and appreciation of foreign people and their culture is highly

recommended. Additionally, the potential willingness of learners to appreciate the alien culture will undoubtedly contribute to avoiding a dismal failure to get meaning across to native speakers. Therefore, the exposure to the target culture through different means is highly prerequisite. One invaluable source to develop learners' cultural awareness is literature which is going to be perused in what follows.

1.7. Fostering Cultural Awareness through Literary Texts

One of the most significant current discussions in the universe of language teaching is the need for developing cultural awareness. Owing to such a remarkable interest, many researchers and educationalists suggest that foreign language teaching should reflect this trend. One ideal means to develop learners' cultural understanding is through literary texts. Remarkably, the potential of literature has been underestimated, but there has been a positive swing back to using literature in language context. Many researchers acknowledged its indisputable merits in language teaching. It has been conceived that literature is representative of multilingual diversity of cultures and can help language learners to enrich their viewpoints.

There are many researchers who are staunch supporters of the idea of fostering cultural awareness through literature. Celce-Murcia (2001) argued that perhaps the greatest advantage of using literature in the classroom is that it provides an eminently suitable context for exploring cultural differences because literary texts exemplifies several cultural aspects. In the same vein, Alder (1972) is a fervent supporter of the idea that literature is an indispensable source of gaining insight into the target culture. Yet, he focused on the personal involvement that literature may evoke in the reader. Interestingly, personal involvement or empathy, to use alder's term, refers to the reader's close contact. This close contact is with author, characters, and the events of the story. It is through such contact

that the learner would be infused with motivation to further promote his or her language awareness and cultural awareness.

Lazar (1993) asserted that literary texts can provide students with insightful gains into the cultural norms and values embedded in the language. EFL students, through literary texts, are provided with the opportunity to study and use English in a language context. Furthermore, they are provided with exposure to the ways of thinking and values of the people whose language are learning. Therefore, students will draw the similarities and differences between their own culture and the target one and, hence, gather a new piece of knowledge. Brooks, also has argued that "literature can supply us with but a part- though clearly a most valuable part- of what needs to be taught under the heading of culture" (as cited in Merouch, 2006, p. 9).

By the same token, Tomalin and Masuhara (2004), for instance, claimed that cultural awareness may be achieved through experiencing the target culture, either directly through visiting a culture, or indirectly through film, music or literature (as cited in Rodrigues & Puyal, 2012. 108). Moreover, Ghoson (2002) noted the role of literature as a change agent because literature of a good quality can have the potential of heightening emotional development of learners through nurturing interpersonal and intercultural attitudes (ibid).

Conclusion

The constant changes that have always characterized the field of language teaching did not leave the outstanding role of literature in developing cultural awareness untouched. Remarkably, there has been a surge of interest in developing learners' cultural awareness and make it the goal of foreign language teaching. The exposure to such notion is of a real interest in so far learners are concerned. Interestingly, literature, as an authentic material,

serves to achieve such goal because it is culturally charged. Therefore, it is a fitting tribute to exhort learners to read as many literary texts as they possibly can.

Chapter Two: Data Analysis and Results

Section One: Methodology

Introduction

2.1. Tools of the Study

2.2. Aim of the Tools

    2.2.1. Aim of the Questionnaire

    2.2.2. Aim of the Interview

2.3. Description of the Questionnaire

2.4. Administration of the Questionnaire

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2.6. Description of the Interview

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Conclusion

Chapter Tow: Data Analysis and Results

Section One: Methodology

Introduction

The previous chapter has presented a review about literature and cultural awareness. This chapter; however, represents the practical part of the research. It is divided into two sections. This section takes as its major aim explaining the research methodology employed to investigate the role of reading literary texts in enhancing EFL learners' cultural awareness.

2.1. Tools of the Research

In collecting data, the researcher has opted for two research tools in order to obtain the information needed and for the sake of ensuring a sound investigation of the present research. The first instrument is a questionnaire on the ground that it is deemed to be the only way germane to divulge useful insights into the students' perceptions about reading literary texts. Additionally, having no doubt about the efficacy of interview as an essential research tool, the latter is conducted with a teacher of literature to probe into the way teachers approach the teaching of literary texts. Following this, the present research made use of both quantitative and qualitative data.

2.2. Aim of the Tools

The choice of research instruments is not unwarranted. Both the questionnaire and interview aims to reach a particular objective. To this end, it is worth a try to find out whether there is a stark similarity between the findings of both research tools being currently used to investigate the study.

2.2.1. Aim of the Questionnaire

The aim of students' questionnaire was to elicit their perceptions about reading literature and how such reading can contribute to enriching their understanding of English culture.

2.2.2. Aim of the Interview

The interview aims chiefly at probing into the teachers' overriding aim behind teaching the subject of literary texts

2.3. Description of the Students' Questionnaire

The questionnaire starts with a small introduction that presents the aim of the study. It is based on 20 questions which fall into 3 types: close-ended, open-ended, and open questions. In so far close-ended questions are concerned, participants are asked to tick the appropriate answers that mostly appeal to them. Through one open question, students are asked to provide free responses. However, students are asked to provide justification for their choices through open-ended questions.

The present questionnaire is composed of 3 main sections. The first section entitled "Background Information" aims at gathering some general information about whether studying English was students' own choice along with their present language ability. The second section entitled "Reading Literature" is devoted to getting insights into students' perceptions about reading literary texts which succinctly reveals whether they are aware of the importance of reading them or not. This section comprises 10 questions, most of which are close-ended (Q 3, Q 4, Q 5, Q 6, Q 7, Q 9, Q 10) except (Q 8) which is open-ended. However, the last section entitled "fostering cultural awareness through literary texts" is intended to investigate whether students' reading of literary texts have contributed to

developing a sense of understanding and appreciation of the English culture. It is made up of 8 questions that vary between one open question (Q 13) and open-ended questions (Q14, Q 20) while the rest are close-ended questions (Q 15, Q 16, Q17, Q 18, Q 19).

2.4. Administration of the Questionnaire

The questionnaire was given to fifty (50) second year LMD students of English at the University of Mohammed Seddik Ben Yahia – Jijel from the whole population represented by a total number of 254 students. The participants in the study were randomly selected from the existing population. The participants who enthusiastically answered the questionnaire handed it back to the researcher on the spot. The researcher herself was present in the completion of the questionnaire so as to provide any necessary explanation in order to avoid misunderstanding which could lead to invalid responses. At the end, the fifty (50) questionnaires were returned.

2.5. Population and Sampling

Opting for second year students of English to be the subjects under scrutiny is justifiable. The only reason for doing so and not choosing other levels is the fact that they have already studied literature in their first year. That is, they have already and sufficiently been equipped with a basic knowledge about the subject matter. Therefore, they can furnish the present research work with useful data.

2.6. Description of the Teacher's Interview

In attempt to have a clear image of how literature is taught, an interview was held with a teacher of literature. The interview is used to collect data from individuals via conversation to understand a particular situation or a matter of interest. In fact, the latter is a commonly significant research tool which is eminently conducive to uncovering realistic

facts. As it has been stated earlier, one teacher of literature participated in the study who has been teaching the subject for about (4) years. The interview comprises nineteen (19) questions, some of which aim at gathering some background information related to the teacher while other and most queries are much wider in scope in that they seek to get clearer insights into the teaching practice of literature and the teacher's prime goal behind teaching this subject. Taking into account the conventional ethical considerations, the researcher asked the interviewee's permission to be recorded.

2.7. Time and Duration of the Interview

The interview has taken place on April, 28, 2015 where the researcher met the interviewee in the teachers' room. The interview lasted for 33 minutes. The interviewee kindly and positively answered all the questions of interview.

2.8. Limitations of the Study

When carrying out this research, the researcher confronted a number of constraints which will run as follows:

❖ In the absence of professional equipments of recording at university, the researcher was obliged to use a mobile phone as a means to gather information when conducting the interview. Therefore, the researcher found it hard to transcribe the interview through listening to the mobile phone because of the low quality of recording which is not the case if sophisticated and adequate materials were available at the university.

❖ Because all second year students of English are instructed by the same teacher, the researcher had no choice except to conduct the interview with only one teacher who is in charge of teaching the whole groups.

❖ The researcher intended to use classroom observation along with the previously used research tools in the study; however, time constraints posed hurdles for adopting it.

Nonetheless, despite these constraints, findings of this study provide useful information.

Conclusion

This chapter has clarified the methodology whereby instruments used to collect the data were expounded on. It has touched upon the research tools namely the questionnaire and interview and the aim of each of which. Subsequently, it switched to give a comprehensive description of the questionnaire and how it is administered along with explanation of the population under scrutiny. It, then, presented a brief description of the interview along with time and the duration of conducting it.

Section Two: **Data Analysis**

Introduction

2.1. Analysis of the Students' Questionnaire

   2.1.1. Section One: Background Information

   2.1.2. Section Two: Reading Literature

   2.1.3. Section Three: Fostering Cultural Awareness through Literary Texts

2.2. Discussion of the Results

2.3. Presentation of the Interview

2.4. Analysis of the Interview

2.5. Discussion of the Interview

Conclusion

General Conclusion

Implications and Recommendations for further Research

References

Appendices:

Appendix A

Appendix B

Section Two: Analysis of the Results

Introduction

The present study aims at investigating teachers' and students' views towards using literary texts in the EFL classes. Bearing in mind that the cultural awareness has become the cornerstones of EFL instruction, literary texts, if well exploited, provides ample opportunity to enrich the students' understanding of the English culture. To this end, this section is devoted to the analysis and the discussion of findings yielded from the questionnaire and interview.

2.1. Analysis of the Students' Questionnaire

Concerning the questionnaire, different answers that are supplied by participants divulge invaluable pieces of information bound up with their views on reading literary texts and the vital role they play in developing their cultural awareness. Accordingly, what will follow is a meticulous analysis of the findings.

2.1.1. Section One: Background Information

Q 1: Was it your choice to major in English?

Table 2

Students' Choice to Major in English

Options	Subjects	Percentage %
Yes	45	90%
No	5	10%
Total	50	100%

In the light of this question, students are queried to state whether majoring in English was their own choice or not. This question implicitly divulges the fact that students' own choice to major in English is conducive to be the leading force for learning it with great deal of interest which is not the case when they are assigned by the high ministry of education**.** As it is plainly displayed in table (2), the majority of participants (90%) admitted that majoring in English was entirely of their own volition, while only (10%) of informants reported that it was not their own choice to study English.

Q 2: What is your language ability?

Table 3

Students' Language Ability

Options	Subjects	%
Average	30	60%
Good	18	36%
Very good	2	4%
Total	50	100%

As far as the second question is concerned, students are asked to indicate their language ability whereby 3 options were supplied. As it is clearly shown in the above table, more than half of the respondents (60%) assumed to have an average level. Additionally, (36%) of participants believed that their language ability is good. However, the rest of participants who opted for "very good" to be their language ability are (4%).

2.1.2. Section Two: Reading Literature

Q 3: Do you like reading?

Table 4

Students' Stance on Reading

Options	Subjects	%
Yes	39	78%
No	11	22%
Total	50	100%

This question is targeted to hopefully getting insights into students' stance toward reading in general. As it can be noticed in the table, more than three quarters (78%) stated that they like reading, while (22%) of participants said that they dislike the activity of reading.

Q 4: How often do you read English books?

Table 5

Students' Frequency of Reading

Options	Subjects	%
Always	2	4%
Sometimes	28	56%
Rarely	17	34%
Never	3	6%
Total	50	100%

Responses to this question show that a considerable percentage of learners (56%) opted for sometimes to be the frequency of their reading, while (34%) of them said that they rarely read. Additionally, another group of participants (4%) opted for always. However, (6%) of participants clearly indicated that they never read.

Q 5: Are you interested in reading English literature?

Table 6

Students' Interest in Reading English Literature

Options	Subjects	%
Yes	40	80%
No	10	20%
Total	50	100%

This question is concerned with the issue of students' interest in reading English literature. According to the results obtained, more than three half of participants (80%) said that reading English literature is one area of their interests. However, (20%) of participants reported that they are bereft of interest in reading English literature.

Q 6: What are the literary genres that you favor reading?

Table 7

Students' Preferences for Reading Literary Genres

Options	Subjects	%
a- Short Stories	22	44%
b- novels	10	20%
c- plays	4	8%
d- poems	1	2%
a + b	3	6%
a + b + c	1	2%
a + c	2	4%
a + b + d	1	2%
a + d	3	6%
b + c	1	2%
a + b + c + d	2	4%
Total	50	100%

This question seems to have divided the participants into different categories. As it is distributed in the table, (44%) of participants opted for short stories to be the literary genre they cherish reading. Another group of participants (20%) confessed that novels are their favorite ones, while (8%) of them reported that they are inclined to read plays. However, poems seem to be the least amenable of all literary genres to being chosen whereby only (2%) of participants opted for them. Additionally, the remaining percentages represent those students who opted for more than one literary genre.

Q 7: Literature is very important because

    a- it deals with universal themes such as love

    b- it encourages discussion among students

    c- it encourages creativity and imagination

    d- it elicits different reactions and interpretations

Table 8

Reasons Attributed to the Importance of Literature

Options	Subjects	%
a	3	6%
b	5	10%
c	26	52%
d	2	4%
a + c	5	10%
b + c	6	12%
c + d	3	6%
Total	50	100%

In so far this question is concerned, students were asked to indicate the reasons attributed to the importance of literature whereby they were provided with choices. Accordingly, the results obtained seem to be varied. Clearly displayed in the table, more than half of participants (52%) deemed literature important because it can be the driving force for their imagination and creativity while (10%) attributed the importance of literature to its potential in encouraging discussion among students. Another group of students (6%) believed that literature is very important on the ground that it deals with universal themes that may relate to their personal experiences. However, (4%) admitted

the importance of literature by stating that it elicits different reactions and interpretations. Some learners, however, opted for more than one choice.

Q 8: Do you think that reading literary texts helps you to acquire criticizing and analyzing skills?

Table 9

Students' Views about Acquiring Criticizing and Analyzing Skills through Literary Texts

Options	Subjects	%
Yes	50	100%
No	0	0%
Total	50	100%

This question deals succinctly with whether students are liable to develop criticizing and analyzing skills through reading literary texts. As it is clearly displayed in the table, (100%) of participants opted for "yes" applauding the role of literary texts in helping them to have inquisitive minds.

Q 9: How do you find the texts you are dealing with?

Table 10

Students' Perceptions on the Degree of the Difficulty of Texts being Dealt with

Options	Subjects	%
Easy	15	30%
Difficult	33	66%
Very difficult	2	4%
Total	50	100%

The above table illustrates students' views on the degree of the difficulty in so far literary texts being dealt with are concerned. While (30%) of participants claimed that the texts are easy, the highest percentage (66%) of them reported to find them difficult. Yet, (4%) of the surveyed students said that they are very difficult.

Q 10: What are the main difficulties that you encounter while reading literary texts?

 a- The literary texts are too long and boring

 b- Difficult vocabulary

 c- Difficult grammatical structures

 d- Unfamiliar cultural assumptions

Table 11

The Type of Difficulty Encountered in Reading Literary Texts

Options	Subjects	%
a	9	18%
b	13	26%
c	3	6%
d	6	12%
a + b	2	4%
a + c	15	30%
b + d	2	4%
Total	50	100%

Out of the four options, the first option coupled with the third one received the highest percentage of students' responses. While (30%) of the students ascribed the difficulties encountered in reading literary texts to being long and boring along with embracing difficult grammatical structures, (26%) of them attributed the difficulties of literary texts

only to entailing difficult vocabulary. However, (18%) of participants claimed that literary texts are too long and boring which render them intractable whereas the percentage of students who opted for the last option of unfamiliar cultural assumptions is as limited as (6%). Other group of learners (4%) ticked the first and the second options. Respectively, (4%) of participants opted for the second and the fourth choices that are likely to be the causes of running into difficulties when reading literary texts. Light should be cast on the fact that under this question, students were asked to specify other difficulties if any. Out of (50) students who answered this question, only four students have added some other difficulties. One student wrote that the pronunciation of some words is a source of difficulty while another student attributed the difficulties of reading literary texts to the use of idioms, proverbs, and symbols. The remaining two students; however, claimed that they find some difficulties especially in reading a poem when it has a hidden meaning that they cannot understand.

Q 11: How do you find the language of literary texts?

Table 12

Students' Views about the Language of Literary Texts

Options	Subjects	%
a- Prestigious (very high)	23	46%
b- Medium	21	42%
c- Simple	4	8%
a + b	2	4%
Total	50	100%

As it is clearly stated in the table, about half of participants (46%) acknowledged the fact that the language of literary texts is very prestigious. As opposed to this view, a considerable percentage (42%) believed that the language of literary texts is medium. Yet, (8%) of participants reported that it is simple. Another group of participants opted for more than one choice.

Q 12: Do you think that literary texts contain new and rich vocabulary?

Table 13

Students' Views on the Richness of Vocabulary in Literary Texts

Options	Subjects	%
Yes	49	98%
No	1	2%
Total	50	100%

This question was designed with the hope of getting clearer insights into the students' perceptions on the richness of vocabulary in literary texts. Results illustrated in the above table show that the vast majority of participants (98%) indicated that literary texts are good examples through which new and rich vocabulary are highly to be encountered and; therefore, heightening the possibility of developing a repertoire of vocabulary. Nevertheless, (2%) of participants claimed that literary texts are void of new and rich vocabulary.

1.2.3. Section Three: Fostering Cultural Awareness through Literary Texts

Q 13: What does the word "culture" mean to you?

This question is an open one which was replied only by 49 students. It aims at eliciting students' perceptions about the word culture. According to the results obtained, students'

answers seem to diverge greatly on the word culture. Interestingly, their answers run as follows:

❖ "Culture means beliefs, values, and customs of a particular country. The way people behave, think, react is closely related to their culture" (51, 02%).

❖ "Culture is the arts, and customs that characterize a particular society or nation" (10, 20%).

❖ "Culture carries a lot of meanings. It can be history, literature as well as customs". (2, 04%).

❖ "Culture means civilization" (2, 04%).

❖ "Culture means to discover many things about the other land" (12, 24%).

❖ "Culture is what we learn in our life" (2, 04%).

❖ "Culture is a way to improve my language" (2, 04%).

❖ "Culture is the developments and achievements in different fields" (4, 08%).

❖ "Culture is the transformation of certain activities and traditions from one generation to another" (2, 04%).

❖ "Culture is the core of each city and without culture it is like being without identity because it is the identity which represents each person who he is" (2, 04%).

❖ "Culture means to have more knowledge about all aspects concerning a country" (8, 16%).

❖ "Culture is a mixture between modernity and antiquity" (2, 4%).

Q 14: Do you think that learning English as a foreign language necessitates learning its culture in parallel?

Table 14

Students' Views on Learning Language in Line with its Culture

Options	N	%
Yes	44	88%
No	6	12%
Total	50	100%

Table 14 mirrors students' perceptions about learning a foreign language along with its culture. As illustrated above, the vast majority of students (88%) fervently believed that learning a foreign language calls into play learning its culture. However, (12%) of participants did not advocate the idea. To add verisimilitude, students were queried to give justifications for their answers. In fact, it should be stated that 44 students ticked "yes", yet only 30 of them justified their choice. Accordingly, the students' justifications are going to be listed in percentage terms in what follows:

- ➢ "Culture is very important to learn English as a foreign language because learning language is learning its culture. Both language and culture are related to each other" (33, 33%).

- ➢ "You can understand very well the history of each language and place" (20%).

- ➢ "It is important to learn the English culture in order to be aware of their way of living and speaking which is going to help you more in understanding the language" (13, 33%).

- ➢ "Because cultures differ from each other" (6, 66%).

➢ "Because learning a foreign language without learning its culture is like a sky without stars. Culture is very important to help the students learn a foreign language" (13, 33%).

➢ "It gives a lot of information about different cultures" (10%).

➢ "If you do not learn its culture, you cannot understand the meaning or what the writers want to say in some books of literature" (3, 33%).

It is of the utmost importance to note that 6 students were opponents of the idea of learning a foreign language along with its culture, but only 4 students supplied the present research with justifications which will run as follows:

➢ One student argued that "people can learn and improve their English without learning its culture".

➢ Another student claimed that "when traveling to any country, only language is needed".

➢ An argument handed out by a student entails that "culture is huge".

➢ The last student arguably wrote that "learners are not required to know a lot of things about the other culture".

Q 15: Do you think that you have an in-depth knowledge about the English cultures?

Table 15

Students' Views on Having In-depth Knowledge about the English Cultures

Options	N	%
Yes	23	46, 93%
No	26	53, 06%
Total	49	100

It is worth noting that from a population of 50 students, only 49 of them responded to this question. The results obtained clearly show that the majority of participants (53, 06%) believed that they do not have an in-depth knowledge about the English cultures. As opposed to this view, nearly half of students (46, 93) held opposite stances on this idea. That is, they believed to have a thorough knowledge about the English cultures.

Q 16: Do literary texts that you read offer enough cultural knowledge?

Table 16

Students' Perceptions on Literary Texts as a Potential Source of Offering enough Cultural Knowledge

Options	Subjects	%
Yes	26	52%
No	24	48%
Total	50	100%

Under this question, students are asked to reveal their views on whether literary texts can afford enough cultural knowledge or not. More than half of the participants (52%) acknowledged the fact that literary texts are culturally weighed. However, (48%) of them were opponents of this idea.

Q 17: Do literary texts you are exposed to contain real life issues that can enhance your cultural knowledge?

Table 17

Literary Texts and Real Life Issues

Options	Subjects	%
Yes	41	82%
No	9	18%
Total	50	100%

Responses on this question show that a considerable percentage of learners (82%) found that literary texts being dealt with are, in fact, bound up with life related issues. In contrast, (18%) of participants claimed that literary texts are void of real life issues that can boost their cultural knowledge.

Q 18: Do you enjoy discovering such cultural aspects as values, customs, ways of behaving, and thinking through reading literary texts?

Table 18

Discovering Different Cultural Aspects through Reading Literary Texts

Options	Subjects	%
Yes	46	92%
No	4	8%
Total	50	100%

As it can be noticed in table (18), the highest majority of participants found it pleasurable to explore a brand-new system of cultural values, customs, and new ways of

thinking and acting through reading literary texts. However, (8%) of students held contrasting views to this idea.

Q 19: Does your reading of literary texts help you to better understand the English cultures?

Title 19

Students' Perspectives on the Contribution of Literary Texts in Developing their Understanding of the English Cultures

Options	Subjects	%
Yes	47	94%
No	3	6%
Total	50	100%

This question was asked to elicit students' stances on the role of reading literary texts in raising a kind of awareness, appreciation, and sensitivity toward the target culture. The results displayed in the above table show that the vast majority of respondents (94%) acknowledged the outstanding role of literary texts in fostering their awareness and understanding of the English cultures. Yet, (6%) of students had strikingly different opinions in that they opted for no.

Q 20: Do you find it enjoyable to watch a novel or a short story as a film?

Table 20

Students' Preferences for Watching a Novel or a Short story as a Filmed Version

Options	Subjects	%
Yes	44	88%
No	6	12%
Total	50	100%

As illustrated in table (20), responses to this question vary considerably. In this respect, the vast majority of participants (88%) were of the opinion that watching the filmed version of a novel or a short story is as a matter of fact entertaining. However, (12%) of them did not advocate this idea. In light of getting further insights into their views, students were queried to supply justifications. It should be made clear that out of 44 students who opted for yes, only 41 of them have provided justifications for their choices. These justifications will be listed as follows:

- "When I watch it as a film, I can understand quickly the purpose of the story" (29, 26%).

- "Because watching is better than reading" (12, 19%).

- "When seeing a novel as a film, events together with characters will stick in the readers' memory" (9, 75%).

- "To know how to pronounce words correctly" (7, 31%).

- "It looks like it takes place in a real context" (21, 95%).

- "Sometimes reading is not enough to understand the English culture, you need to watch" (2, 43%).

- "It can help to understand how people behave and how they speak" (7, 31%).

- "Because it does not take too much time as I read it" (2, 43%).

- "Because when you watch a novel or a short story, you learn more than reading it" (4, 87%).

- "It is enjoyable to see characters acting" (2, 43%).

It is of paramount importance to shed light on different justifications provided by 6 students who were not in favor of watching a novel or a short story in the form of a film. These justifications will be listed as follows:

- Two students claimed that "reading is more exciting than watching".

- Another student wrote "I do not enjoy watching a novel as a film because a novel or a short story as a book contains everything, every detail than in a film".

- Three students argued that "it is better to be read in order to imagine the characters and events".

2.2. Discussion of the Results

As far as the first section of the questionnaire is concerned, it aims at gathering some information about the participants. Results show that (90%) of students willingly chose to major in English, and two thirds of them (60%) have an average level.

The second section of the questionnaire was devoted to casting light on students' views on reading literature as well as the level of their awareness of the subject. In general, more than half of the participants (56%) claim that they sometimes read English books. Succinctly speaking, findings on (Q3) show that (80%) of participants are interested in reading English literature. One intriguing conclusion that can be drawn in this context is that students hold positive attitudes towards the subject of literary texts which reveal that they are starkly aware of the importance of reading them. Concerning the students' preferences towards reading literary genres, they were eminently divergent. With regard to

students' views on reading literary genres, the majority of students (44%) favour reading short stories. One can attribute this to the fact that short stories are not lengthy and less time consuming. The next most amenable literary genre to being favored is novels whereby (20%) of respondents opted for them. However, (26%) of them deem literary texts difficult on the ground that they entail difficult vocabulary. With regard to students' views on literary texts as a key role in developing their analytical and critical skills, findings are to a certain extent surprising in that all the participants (100%) clearly acknowledge such outstanding contribution. In response to (Q12), regardless of stating that vocabulary is one of the difficulties encountered in reading literary texts, the vast majority of students (98%) attest that literary texts are replete with new vocabulary. Therefore, they think that literary texts can afford rich opportunities for them to have a massive amount of vocabulary. Additionally, more than half of the participants (50%) believe that literary texts can develop their imagination and creativity.

The last section of the questionnaire demonstrates students' views with regard to the contribution of literary texts to developing their understanding and awareness of the target culture. According to the obtained results, students believe that literary texts are culturally charged; therefore, they can equip them with enough cultural knowledge (Q16). More importantly, (94%) of participants acknowledge that literary texts help them to better understand the English cultures. Needless to recall, the last question is designed to hopefully elicit students' stances and purposes from watching a short story or a novel as a filmed version. One intriguing justification furnished previously by a student is that a mere reading of a short story or a novel does not bring out the English culture. Therefore, a better understanding calls into play watching.

All in all, it is sobering to realize that students unequivocally acknowledged the role of literary texts in developing their cultural awareness.

2.3. Presentation of the Interview

Question 1: Did you choose to teach the subject of literary texts or was it assigned to you by the administration?

Teacher: First, I chose to teach this module. At the same time, it was assigned to me by the administration. So, it is both of them.

Question 2: How long have you been teaching this subject?

Teacher: I have been teaching this subject for about four years.

Question 3: Do you follow an official syllabus or do you design your course by yourself?

Teacher: I design it by myself.

Question 4: When carrying out this research, I have stumbled upon a number of definitions to literature. Do you have any particular definition that you adhere to especially when teaching this course?

Teacher: First the word literature does not have a specific definition. In many dictionaries, I do not mean dictionaries like Oxford or Cambridge, I mean literary dictionaries, I found the following expression: it is a vague, ambiguous term. It is not clear. It is not easy to find a good definition of the word literature. I remember one of the definitions that was given to us by one of our teachers. He said that literature is the art of fiction. It is not like the other arts like music or drawing. The word fiction means here any piece of writing that is entirely or partly the outcome of imagination of the writer, the poet, or the playwright.

Question 5: What is distinctive about teaching literary texts compared to the other subjects?

Teacher: It is very special and completely different. We do not teach students rules, grammar, pronunciation, sounds, or how to write a paragraph. Here, we teach them how to analyze a text. It is based on texts and these texts are different from other texts. These are not historical texts or related to geography or science. These texts are based on imagination. Take for example a poem; it is different from other piece of writing for example a historical event such as the First World War. Here, it is created or invented by the writer.

Question 6: Do you think that literary language is different from ordinary language or not? If "yes", how?

Teacher: Of course, it is completely different. In literature, if we take a word, we have what we call diction. What is a poem or a novel? It is a group of words, a number of words grouped together on the page, but the problem here is that, in literature, we are not supposed to use dictionaries. If you take any word in literature, we have the literal meaning, the meaning of dictionary. In literature, this is kept aside because writers are going to create their own meaning of words. So in this case, we have the literal meaning and we have the literary meaning, the meaning invented by the writer. That is why when we teach them literary texts, we give them next to the text what we call the glossary. What is glossary? It is the explanation of the difficult words from the text and the meaning here as intended by the poet or the writer. We do not rely on the dictionary or literal meaning of words. We have what we call the denotation and connotation. Literature is based on connotation. It is the other new or suggested meaning created by the writer himself. So the language is different from ordinary language.

Question 7: Do you think that knowledge of literary critical theory helps learners in reading and understanding English texts?

Teacher: If you are specialized in literature and you conduct a research, it is very important to have a theory. You must base your analysis on a theory. For example, if you are analyzing the style, there are some theories which are based on the style like the new criticism or the new humanism. They focus on literary devices, text devices, and the language in general, diction. So if you are studying these things, you have to use some theories like the new criticism. It is very important. When analyzing literary texts, it should be based on a literary theory.

Question 8: Do you target developing learners' analysis skills?

Teacher: Yes, of course.

Question 9: Do you encourage them to appreciate and criticize a work of art?

Teacher: Yes, they take part in the analysis. I always design activities, for example, to introduce students to a poem or a novel before giving them the poem. Before reading it or explaining it, I take some words from the poem and write them on the board and I start discussing them together with students in order to introduce them to the poem. Then I give them the poem and I ask them some questions depending on the text. I always design some activities to make my students active in analyzing. So they have to do some work with me. I am not the only one who is going to analyze the whole text.

Question 10: Do you think it is important to reach a definitive interpretation of the literary texts that you teach to your students?

Teacher: In fact, here the interpretation of literary texts differs from one person to another. I give you a poem, you will read it one, two, or three times. You develop an idea about it. If I take the same text and I give it to another person, he is going to develop another idea. It happened to me last week when I gave my students a poem by Robert Frost. His poems are simple when you read them but they can be interpreted at many levels. So it is very difficult to reach a definitive interpretation. We try to give a good interpretation, but some of the students may disagree with you. In the exam, they are not obliged to stick to my interpretation. If they give an interpretation and give the evidence and the evidence is convincing, they will have the mark. I do not impose my analysis on them, but we try to have let us say not a definitive but convincing interpretation in which we analyze all the parts of the poem or the novel including the character, the theme, and the style to be comprehensive.

Question 11: What are the texts, the genres, the issues that you think should be particularly important to your students?

Teacher: Concerning the genre, we have prose, poem, and drama. We have three genres. I try to introduce students to the three of them. I do not focus on this and neglect this. Many teachers focus on the novel or short story, because in comparison with drama and poetry, they are somehow easy. Literary texts are not easy to interpret or analyze. It is a very hard job to do. In my analysis, I introduce them to the three types of literary writing so that they develop a comprehensive idea about each one of them. So I do not focus on the novel and I neglect the poetry because poetry is the most difficult one, but I try to simplify it. This depends on the teacher's choice of the text. In my classes, I select not to say easy texts.

Question 12: Given the huge number of existing literary texts, on which basis do you select

the texts that you use in your classroom?

Teacher: Concerning teaching this module, the problem we do not have syllabi. The

teacher is free. It is a hard task to teach this module especially when you teach it

for the first time and you do not have any experience. You do not know how to

select your texts or even what to teach. The major problem here is that there is

no one who can guide you or help you. So let us say in my case, it is personal

efforts. First, I have to design a syllabus, and I focus on the three genres. Then,

I select what we call the classical texts of British and American literature. For

example, in poetry, I select a sonnet by William Shakespeare. So they will have

to learn something about William Shakespeare. In novels, I select Charles

Dickens, Earnest Hemingway. Second, I take into account the level of the

students. For example, I do not select plays by William Shakespeare. They are

very difficult. Even if you give them to a native speaker, British or American, he

will not understand them. We cannot select them to students whose English is

the third or may be the fourth language. This year, for example, I selected a

novel by Earnest Hemingway "the old man and the sea". I selected this novel on

purpose because the language is simple and the message of the story is important

for them. They are in the second year, and many of them face a lot of problems

in their studies. Because the story is based on values, I chose it to implement

those values in our students such as determination. I also selected some poems

by Emily Dickson. One of the poems talks about success. The second one

speaks about hope. I selected them on purpose because they talk about some

values and I want them to have these values. I also take into account the

meaning or the ideas contained in the text itself because the purpose behind

teaching them literature is to improve their language and to acquire new vocabulary.

Question 13: Do you think that one of the main goals of instruction in reading English literary   texts is to enable the learners to transfer the literary competence that they have acquired in their native language to understanding symbolic and philosophical dimension of the English language texts?

Teacher: Generally, we focus on literary texts themselves in English.

Question 14: Which aspects do you give more importance when designing your examination questions or tasks in this subject?

Teacher: Generally, I focus on two important things: when I design the questions, I take into account that the students have to answer my questions. Generally, I give them analysis. When they answer, they have to analyze to see whether they are able to analyze a literary text or not. The second thing that I focus on is language because literature is a means to improve their language. For example, I give them a statement about one of the literary texts that we have dealt with and I ask them to write a paragraph. So, when they write a paragraph, they should write a topic sentence, supporting sentences, and transitions because they will have a mark about the form. So I focus on form and content, language and analysis. So, the aim is to make them able to analyze a literary text.

Question 15: From your experience, to what extent do you consider that the difficulties that your students usually encounter in reading literary texts can be attributed to a lack of the right cultural background knowledge?

Teacher: The lack of the right cultural background knowledge plays a role. When we start
analyzing any novel or a poem, we start by giving them an overview or an
introduction for what we call a historical background of the poem in order to
introduce them to it. For example, when we teach them the old man and the sea,
we have to give them the events of the story which take place in small fishing
village in Cuba. We have to tell them that Earnest Hemingway in 1939, I think,
moved to Cuba and spent many years there and he got in contact with some
people who were working in fishing. So, it is very important to give the cultural
background about the novel itself or the historical events which have a relation
with the text. We introduce them to this so that they can start analyzing.

Question 16: Do you think that what is learned in this subject is also useful to learning
other subjects of the curriculum or not?

Teacher: Yes, it can be useful for them

Question 17: Since language practice is saturated with cultural practice, do you target
developing learners' sensitivity, tolerance, and understanding toward the
target culture?

Teacher: Yes, this very important. In the students' first year at the university, we teach
them a module related to culture. You cannot teach a literary text in isolation
from the culture of the writer or the country because they are related. We try to
make them aware of this culture.

Question 18: From your own point of view, is there any significant difference between the
old system and LMD system in terms of instruction in English literature?

Teacher: In LMD system, during the first and second year, it is just an introduction to the module of literature. We focus both on practice and theory. We start with theory; we give them definitions, definition of literature, definition of literary genres, the difference between them, the different elements which make up each one of them. Then we move on to practice. For example, when we teach them prose, we have to select a novel or a short story and they analyze it. So in this way, they are going to learn how to analyze a novel. In the classical system, when they move to third year, those who will specialize in literature are going to study it in detail. They will have British, African or American literature, third world literature, and literary theories so that they specialize in literature. During the first and second year, these are just an introduction to the module so that when they become specialized in the module, they will be able to analyze a short story, a novel, or a play without any problem.

Question 19: Do you seek to integrate technological devices in the teaching of literature?

Teacher: I am going to do it next week. I have a poem by Robert Frost "The Road not Taken". I downloaded a video in which someone is narrating this poem, I will make them listen and watch this video. Then, I will bring another video with the analysis of the poem and we are going to discuss what they have seen in the two videos.

2.4. Analysis of the Interview

The interview has been conducted in light of getting more insights into the teachers' views about the teaching practice of literary texts. Importantly, it seeks to inquire into the teachers' paramount aim behind teaching this subject.

According to the teacher's view, the overriding aim of teaching the subject of literary texts is to enable students to analyze literary texts. In other words, the goal is set to develop their analysis skills. Following this line of thought, students are introduced to the different literary genres and the varying elements that make up each one of them. The teacher aims at enabling students to spot the text-literary governing forces so they can handle literature more competently. She further averred that she endevours to design activities that are conducive to involving students actively in the analysis. Interestingly, the teacher reported that she views literature as an efficient means to improve students' language. She succinctly acknowledged that literature is an unimpeachable source through which students can develop their vocabulary. To avert the cultural gap that may render the literary texts mysterious, the teacher always furnishes students with a sort of cultural knowledge. According to the teacher's perception, a literary text cannot be taught in isolation from the culture or the country to which it belongs. Accordingly, literary texts are exploited to inculcate students with a sense of cultural understanding. In this vein, the teacher of literature wholeheartedly tries to awaken students' interest in some values embedded in literary texts due to the fact that they address students' needs and relate to their personal experiences. Also, to ease the burden of misunderstanding literary works, the teacher makes use of technological devices. This is, in fact, another way of inviting students to let out their opinions, thoughts, and feelings about the projected material.

2.5. Discussion of the Interview

The findings of the questionnaire were highly approved by the teacher of second year literature module. According to the teacher's stance on the teaching of literature, it is tailor-made to developing students' analysis skills. This can be plainly noticed in the findings of the questionnaire where all the subjects under scrutiny (100%) believe that reading literary texts helps them to acquire criticizing and analyzing skills. Additionally,

the teacher tries to get students switched on improving vocabulary through literary texts because she thinks that they are crammed full of new vocabulary. In a similar vein, the teacher claims that a literary text cannot be taught away from its culture; therefore, she makes unceasing efforts to equip them with the right cultural background knowledge which is prerequisite to understand a piece of literary text. Accordingly, this is another way of raising students' cultural awareness.

Conclusion

This section has presented and scrutinized the results yielded by the research instruments used in the current study. Taking into consideration the designed aims of the present research work, two research instruments were used. The first tool of research is a questionnaire which was administered to second year LMD students. The second tool being used is an interview with a teacher who is in charge of teaching the subject of literary texts. The results obtained confirm both assumptions which the present study revolves around.

General Conclusion

Indubitably, literature is not without its merits in language teaching and learning. The truth of the matter is that literary texts are not isolated from the culture of the writer. To put it concisely, the works of literature mirror the society beliefs or values. It has been hedged about by misunderstanding that works of literature can only be understood by people with a sort of cultural breeding. In a very real sense; however, literary texts are conducive to developing learners' cultural awareness. The latter, is, and has always been, of real consideration to researchers. Apparently, literary texts can help learners beyond term papers on the ground that they are culturally weighed. Therefore, this dissertation is hoped to be a step in this direction whereby both teachers' and students' views towards the use of literary texts in the EFL classroom as an avenue to developing cultural understanding are touched upon.

The present research work comprises two chapters, and each of which is divided into two sections. The first chapter mirrored a review of the related literature. The second chapter; however, took as its major concern the field investigation. The first section has been devoted to expounding on the methodology deployed in the present research work. The second section meticulously dealt with the analysis and discussion of the obtained results. According to the findings of the questionnaire, students believe that literary texts do play a key role in boosting learners' cultural understanding. Additionally, the teacher admitted emphasizing students' analysis skills and vocabulary improvement when teaching literary texts. This leads to say that the two assumptions of the present study have been confirmed. The nub of the matter is that the teacher of literature thinks that literature cannot be taught in isolation from the culture in which it has been produced. The teacher is constantly exhorting learners to adopt the values embedded in literary texts that can help

them beyond the academic needs. As a final thought, there is a consistency between the findings of the questionnaire and interview.

Implications and Recommendations for further Research

Some implications and recommendations are highlighted as a result of this study which will run as follows:

- ❖ The students' questionnaire clearly indicated that the major problems being encountered in reading literary texts stem essentially from the fact that they are too long and boring, and they make use of difficult grammatical structures. Therefore, the choice of texts should be based on what really arises students' interest and keep their passion for reading. It is safe to say that the teaching of literary texts will go availing if these two criteria are taken into account.

- ❖ It is not, as is generally but naively assumed, easy to teach the subject of literary texts especially when there is a harsh lack of trained teachers in the field of teaching English literature. Accordingly, this subject seems to be neglected in the department of English at the University Mohammed Seddik Ben Yahia/Jijel in the sense that the teacher has no syllabus, and no chance to contact with available professional teachers in the field. Therefore, the teacher resorts to making personal efforts in attempt of presenting literary texts in the best possible way. This line of thought leads to call the attention of stakeholders to give more importance to the teaching of literary texts.

- ❖ Based on the findings of the present study, it is highly recommended to implement videos in the teaching of literary texts. Using videos will, undoubtedly, be of much help at different levels. More importantly, watching a filmed version of some literary works can yield a fruitful and memorable learning experience. Because literature is deemed as an efficient avenue to get insights into the target culture, students can be incited to initiate debates on the cultural aspects that the video embodies after watching. This can be achieved through the process of comparing

the aspects of the home culture with those of the target community. All in all, using videos can contribute to a large extent to ease the burden of misunderstanding of some literary works.

❖ In the hope of a fruitful teaching of literary texts, the use of graded readers seems to be very pertinent. The latter are books written specifically for language learners to ease and develop their reading. The greatest advantage of using graded readers is that they are graded, i.e. leveled, in order to fit the level of particular students. They make use of simplified language adjusted to the level of the learner rather than relying on authentic language. Bearing in mind that graded readers are written at a specific difficulty level by using simplified vocabulary and grammar, this will greatly consolidate students' reading of literary texts whereby they can handle the thread of the story easily and more competently.

❖ In the attempt of creating a safe atmosphere in teaching literary texts, literature circles are a good strategy for achieving this. These are small students-led literature discussions whereby each member of the group focuses on a particular element in the text. For example, one member focuses on the plot, another one focuses on the characters, while another member looks for figure of speech. Once they have finished the task, they discuss the text mutually. Undoubtedly, literature circles help promoting lively conversation and strengthening cooperative learning. Also, they may considerably contribute to make students responsible for their own learning.

❖ One session per week seems not enough to get a sound grasp of literary texts being thought. Therefore, devoting more time to teaching the subject of literature is highly recommended.

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Appendices

Appendix A

Surdents' Questionnaire

Dear students,

This questionnaire serves as data collection tool for a research work that aims at investigating students' views on the role of literary texts in developing their cultural awareness. Your endeavour to answer the questions below will be of great importance to bring the research I am undertaking to an end.

It is to be made clear that your answers will remain anonymous whereby they will be used only for the purpose of research.

Thank you in advance for your collaboration.

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

Section One: Background Information

1. Was it your choice to major in English?

    Yes ☐   No ☐

2. What is your language ability?

    Average ☐   Good ☐   Very good ☐

Section Two: Reading Literature

3. Do you like reading?

    Yes ☐   No ☐

4. How often do you read English books?

Always ☐   Sometimes ☐   Rarely ☐   Never ☐

5. Are you interested in reading English literature?

Yes ☐   No ☐

6. What are the literary genres that you favor reading?

a- Short stories ☐   b-Novels ☐   c-Poems ☐   d-Plays ☐

7. Reading literature is very important because

   a. it deals with universal themes such as love ☐

   b. it encourages discussion among students ☐

   c. it helps developing imagination and creativity ☐

   d. it elicits different reactions and interpretations ☐

8. Do you think that reading literary texts help you to acquire criticizing and analyzing skills?

Yes ☐   No ☐

9. How do you find the texts you are dealing with?

Easy ☐   Difficult ☐   Very difficult ☐

10. What are the main difficulties do you encounter while reading literary texts?

a- literary texts are too long and boring ☐

b- Difficult vocabulary ☐

c- Difficult grammatical structures ☐

d- Unfamiliar cultural assumptions ☐

Others, please specify…………………………………………………………………….

…………………………………………………………………………………………………

…………………………………………………………………………………………………

11. How do you find the language of literary texts?

   a- Prestigious (very high)   ☐

   b- Medium   ☐

   c- Simple   ☐

12. Do you think that literary texts contain new and rich vocabulary?

   Yes ☐   No ☐

Section Three: Developing Cultural Awareness through Literary Texts

13. What does the word "culture" mean to you?

…………………………………………………………………………………………………

…………………………………………………………………………………………………

…………………………………………………………………………………………………

14. Do you think that learning English as a foreign language necessitate learning its culture in parallel?

     Yes ☐   No ☐

Please, justify your answer……………………………………………………………………

…………………………………………………………………………………………………

…………………………………………………………………………………………………

…………………………………………………………………………………………………

15. Do you think you have an in-depth knowledge about English cultures?

Yes ☐   No ☐

16. Do literary texts that you read offer enough cultural knowledge?

Yes ☐   No ☐

17. Do literary texts that you are exposed to contain real-life issues that can develop your cultural knowledge?

Yes ☐   No ☐

18. Do you enjoy discovering such cultural aspects as values, customs, ways of behaving and thinking through reading literary texts?

Yes ☐   No ☐

19. Does your reading of literary texts help you to better understand the English cultures?

Yes ☐   No ☐

20. Do you find it enjoyable to watch a novel or a short story as a film?

Yes ☐   No ☐

Please, justify your answer……………………...

………………………………………………………………………………………………….

………………………………………………………………………………………………

………………………………………………………………………………………………...

THANK YOU

The Teacher's Interview

Title: Investigation of Teachers' and Students' Views towards the Role of Using Literary Texts in Developing Cultural Awareness in the EFL Classroom.

The Case of the Department of English foreign languages at the University of Mohammed Seddik Ben Yahia/ Jijel.

Date: April 28th, 2015

Teacher: Rafika MELEK

Subject: 2nd Year Literature

Department: English Foreign Languages

Interviewed by: Nacera BOUKERRECHE

The interview aims at getting clearer insights into the teaching practice of literary texts whereby the purpose of teaching this subject is touched upon. Thank you for your collaboration.

Questions

1. Did you choose to teach the subject of literary texts or was it assigned to you by the administration?
2. How long have you been teaching this subject?
3. Do you follow an official syllabus or do you design your course by yourself?

4. When carrying out this research, I have stumbled upon a number of definitions to literature. Do you have any particular definition that you adhere to especially when teaching this course?

5. What is distinctive about teaching literary texts compared to the other subjects?

6. Do you think that literary language is different from ordinary language or not? If "yes", how?

7. Do you think that knowledge of literary critical theory helps learners in reading and understanding English texts?

8. Do you target developing learners' analysis skills?

9. Do you encourage them to appreciate and criticize a work of art?

10. Do you think it is important to reach a definitive interpretation of the literary texts that you teach to your students?

11. What are the texts, the genres, the issues that you think should be particularly important to your students?

12. Given the huge number of existing literary texts, on which basis do you select the texts that you use in your classroom?

13. Do you think that one of the main goals of instruction in reading English literary texts is to enable the learners to transfer the literary competence that they have acquired in their native language to understanding symbolic and philosophical dimension of the English language texts?

14. Which aspects do you give more importance when designing your examination questions or tasks in this subject?

15. From your experience, to what extent do you consider that the difficulties that your students usually encounter in reading literary texts can be attributed to a lack of the right cultural background knowledge?

16. Do you think that what is learned in this subject is also useful to learning other subjects of the curriculum or not?

17. Since language practice is saturated with cultural practice, do you target developing learners' sensitivity, tolerance, and understanding toward the target culture?

18. From your own point of view, is there any significant difference between the old system and LMD system in terms of instruction in English literature?

19. Do you seek to integrate technological devices in the teaching of literature?

Résumé

Vu l'intérêt dont bénéficie la littérature dernièrement comme une étant une figure majeure des langues étrangères, cette étude vise à mettre l'accent sur les points de vue des enseignants et des étudiants concernant l'enseignement des textes littéraires et ses rôle dans l'amélioration de la sensibilisation culturelle. On a mis deux hypothèses. La première stipule que les textes littéraires ont un rôle important dans la sensibilisions culturelle des étudiants. La deuxième explique que le rôle des enseignants de littérature anglaise visent à développer les compétences analytiques et linguistiques des étudiants. Pour vérifier les deux hypothèses, la chercheuse a procédé de deux manières : un questionnaire qui a été distribué à cinquante (50) étudiants de deuxième année anglais à l'université de Mohammed Seddik Ben Yahia à Jijel, et une interview qui a été fait avec un enseignante de littérature anglaise. Après analyser les résultats, les deux hypothèses de cette recherche ont été confirmées. L'étude a aussi recommandé de donner plus d'importance à la littérature anglaise pour minimiser les difficultés que rencontrent les étudiants.

ملخص

نظرا للإهتمام الذي حضي به الأدب كجانب أساسي من اللغات الأجنبية في الآونة الأخيرة، تهدف الدراسة الحالية إلى تسليط الضوء على أراء الأساتذة وطلبة اللغة الإنجليزية في ما يخص تدريس النصوص الأدبية و دورها في تحسين الوعي الثقافي. و لهذا فقد تم طرح فرضيتا ن : تنص الفرضية الأولى على أن النصوص الأدبية لها دور بارز في تحسين الوعي الثقافي للطلبة، أما فيما يتعلق بالفرضية الثانية فهي تنص على أن الهدف المسطر من طرف أساتذة الأدب الإنجليزي يتمحور حول تطوير المهارات التحليلية وتنمية الرصيد اللغوي للطلبة. لإثبات صحة الفرضيتين تم الإعتماد على وسيلتين هما الاستبيان و المقابلة. فيما يتعلق بالإستبيان فقد تم توزيعه على خمسين طالبا يدرسون سنة ثانية إنجليزية بجامعة محمد الصديق بن يحيى أما بالنسبة للمقابلة فقد تم إجراؤها مع أستاذة مختصة في تدريس الأدب الإنجليزي. بعد تحليل النتائج المحصل عليها تم إثبات الفرضيتين اللتين تتمحور حولهما الدراسة. و قد خلص هذا البحث إلى توصيات للإهتمام أكثر بالأدب الإنجليزي و إعطائه أولوية للتقليل من الصعوبات التي تواجه الطلبة .