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Title

**Implementing Content-Based  
Instruction in Teaching Literature  
Through Reader Response: A Case Study  
of Second Year LMD Students of English at Mohamed Lamine  
Debbaghine University Of Sétif2**



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Title

**Implementing Content-Based  
Instruction in Teaching Literature  
Through Reader Response:**

A Case Study of Second Year LMD Students of English at  
Mohamed Lamine Debbaghine University Of Sétif2

Submitted by:  
Toufik KOUSSA



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## **Dedication**

**I** dedicate this work to: My parents,

My wife Souhila

My children/ Mohamed Absesttar, Soundous Nour El Houda,

Louai Abdeldjalil, and RAKAN





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## **Aknowlegements**

**T**o begin with, I would like to thank my supervisor, Pr. Naouel Abdellatif Mami,

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---

## **Statement of Authorship**

**Title:** Implementing Content-Based Instruction in Teaching Literature Through Reader Response: A Case Study of Second Year LMD Students of English at Mohamed Lamine Debbaghine University Of Sétif2

**Author:** Toufik Koussa

I hereby attest that the work presented here is, to the best of my knowledge and belief, original and the outcome of my own research, apart from as accredited, and has not been submitted, either in part or whole, for a degree at this or any other university.

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signature



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**Abstract:**

This research examines the use of literature circles as a tool for enhancing reader response, text analysis, and interpretation skills. As part of Content-Based Instruction (CBI), the Reader-Response model was adopted as a method for teaching literature since it better fits the complexity of literary texts. The study has been conducted as experimental research in which Participants in the research were sixty second-year students from the Department of English Language and Literature at Mohamed Lamine Debbaghine, Setif2 University. There were two groups: the control group and the experimental group. Literature circles were adopted over a period of 14 weeks throughout a one-and-a-half-hour lesson to improve the students' reading response and interpretative skills. At the end of experiment, when the pre- and post-test reading response scores of the students were compared, significant differences were observed. On the basis of the findings, it is conceivable to conclude that literature circles are beneficial in improving students' abilities to understand, interpret, and respond to literary texts. In addition to enhancing students' self-confidence, cooperative learning, and critical thinking, the implementation of this strategy increased their self-esteem.

**Keywords:** teaching literature, Literature Circles, Content Based Instruction, Reader Response, critical thinking.



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## **List of Abbrethroughtions and Acronyms**

**CBI:** Content-Based Instruction

**CLIL:** Content and Language Integrated Learning

**EFL:** English as a Foreign Language

**ESL:** English as a Second Language

**ESP:** English for Specific Purposes

**EAP:** English for Academic Purposes

**CG:** Control Group

**EG:** Experiment Group

**FGD:** Focus Group Discussion

**H(0,1):** Hypothesis (Null, Alternative)

**SLM:** Second Language Medium courses

**SSM:** Sheltered Subject-Matter Instruction

**AL:** Adjunct-Linked Courses

**TB:** Theme-based Courses

**CLT:** Communicative Language Teaching

**LRQ:** Literary Reader-Response Questionnaire

**LBA:** The Language-Based Approach

**CA:** The Cultural Approach

**PGA:** The Personal Growth Approach

**SC:** Subject Centered Theory

**TC:** Teacher-Centered Theory

**STC:** Student-Centered Theory



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## **General Introduction**

## **1. General Introduction :**

### **1.1. Background of the study:**

Teaching literature, in an English as a Foreign Language (EFL) classroom, has historically used a variety of instructional approaches and methodologies, including the Traditional approach, the Language-Based approach, and the Reader-Response approach, as well as a number of instructional techniques, such as Scaffold Instruction, Modeling, Cooperative Learning, Independent Reading, and Literary Response. With the purpose of making the learning process more efficient, these approaches and strategies are meant to assist students acquire the reading response and interpretative abilities that are most important for them to have in order to effectively traverse their reading courses (literature) and their life experiences, however, creative approaches should be sought out and implemented. In Algeria, reading is generally taught at the university level through the reading of literary works, particularly in English literature programs. It is acknowledged that several efforts have been made to address threatening concerns about the methodologies utilized by literature teachers in the classroom to teach literature. The teaching of literature is encountering certain problems, especially in educational institutions where English is taught as a second language or as a foreign language; (Abdalla, 2015) identifies five challenges that English literature students face. They are the following: (1) Literature employs rare, difficult, or particular vocabulary; (2) literature lacks functional authenticity; and (3) teaching literature creates an imbalance between speaking, listening, writing, and reading. There is likely a disparity between the teachers' and students' levels of knowledge and power. (5) When it comes to teaching literature, there is often a dearth of staging and sequencing posts. The majority of research focuses on the conduct of teachers in



delivering learning materials on English literature, such as poetry, prose, theater, literary theory and criticism, and the history of literature, as well as other related subjects. These topics were examined in regard to the techniques used by literature teachers in English departments, however the bulk of research concentrate on teacher conduct. According to an argument by Krishnasamy from 2015, "we cannot assume that one teaching approach or another would fix difficulties." There is no one schooling method that could potentially meet all of the needs (p. 138).

In an attempt to overcome these restrictions, or at least a large percentage of them, researchers and teachers have turned their focus to Content Based Instruction, one of the newest ways and approaches to teaching literature (CBI). Shang (2006) asserts that in order for teachers of English as a foreign language to successfully impart academic subject matter and foreign language abilities, they must combine content-based teaching with literary study. Combining CBI and literature instruction has a number of advantages, according to Brinton et al. (2016), including the fact that students can increase their knowledge of vocabulary, grammar, and paragraph structure, as well as their interactive communication skills, types of writing, and writing styles. Literature is a significant instrument for language, according to Custodio and Sutton (1998); hence, it may aid students of foreign languages in raising their motivation, examining past knowledge, and fostering the development of their literacy abilities (21). Tasneen's (2010) study provides more credibility to the notion that language and literature are intrinsically connected since both have something crucial to offer to the all-around development of a learner. Students may improve their reading and comprehension abilities, promote accurate speaking and writing, and be

encouraged to read for pleasure when exposed to literature. Literature also teaches idioms and the cultural context in which they are employed. (182)

In spite of this, introducing CBI into the classroom environment of literature instruction is not a straightforward undertaking due to the nature of literary texts. One of the approaches used to incorporate CBI in the teaching of literature is the Reader Response model, which may be implemented by using literature circles. Reading activities that improve students' ability to comprehend, analyze, and summarize texts as well as develop their critical and reflective thinking are known to be more functional and engaging than traditional text reading activities such as reading aloud or silently, guessing the meaning of unknown words, etc. (Briggs (2010); Harvey Daniels & Steineke, (2004); McElvain (2010)).

CBI, Reader Response, and Literature Circles should be connected in the aim of preserving scientific openness. In this context, the 2006 essay "Content-based Instruction in the EFL Literature Curriculum" by Shang might prove to be highly useful. Shang argues that CBI employs English at a level that students can comprehend, which enables students to better comprehend the topic while also enhancing their language abilities. Moreover, Custodio and Sutton (1998) proved that CBI usually utilizes real activities focused on authentic materials. As a consequence, CBI may help language students increase their motivation and offer them with more opportunity to investigate past knowledge. Learners are supplied with actual texts from the topic area that they must read not just literally, but also interpretively and critically. These texts serve as "triggers" for the students. In order to convey their ideas and feelings in reaction to literary works, students are given the chance to vocally reply

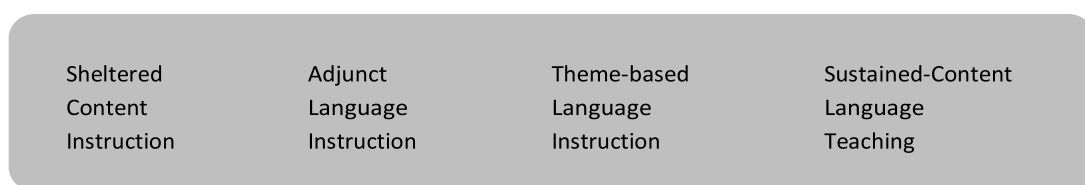
to prompts. Through the use of CBI education, students may enhance academic abilities such as taking notes, summarizing, and paraphrasing from texts and lectures. In addition, students may develop their language abilities such as listening, speaking, reading, and writing by using CBI education. These enhancements will enable students to improve their academic performance. (Yugandhar, 2016)

Before applying these qualities to evaluate the connection between CBI and Reader response model, it is vital to shed light on the numerous CBI models in order to demonstrate which one is appropriate for teaching literature. Prior to doing so, it is necessary to explain the different CBI models. First, there is the Story-driven reading-Based model (TB), also known as the story-based reading model, in which certain story-based readings provide the material that students are to learn ( (Brinton et al., 2016). On the basis of these subjects and story-driven readings, teachers must extract language exercises and engage students in language practice and content acquisition simultaneously. Second, there is the Total Immersion (TI) model, as explained by (Snow, 2001): "In the total immersion model, English-speaking primary school students get the bulk of their education through the medium of their second language" (p. 305). The third form of CBI is known as the Sheltered Model (SM), and it is characterized by Diane Larsen-Freeman and Marti Anderson (2011) as a type of CBI in which "both the native speaker and non-native speaker of a specific language follow a standard academic curriculum" (p. 142). The Adjunct Model (AM) as described by (Pessoa et al., 2007) may be summed up as follows:

In this paradigm, students are enrolled in two connected courses, one a subject course and one a language course, both of which share the same material foundation and complement each other in terms of mutually coordinated assignments. Such a

program requires extensive coordination to ensure the two curricula are compatible, which may need the modification of both courses. (pp. 102-21)

This technique is used by the teacher to engage students in a range of speaking, listening, reading, and writing tasks in order to enhance their knowledge, literacy, oral development, cultural understanding, and critical thinking abilities. (Krashen, 1982) promotes the use of lengthy texts, such as novels and short tales, to nurture literary growth and familiarize students with literary style. The purpose of this action is to attain the specified objective. CBI is described by Krahnke (1987) as "the teaching of content or information in the language being studied with little or no direct or explicit attempt to teach the language itself independently from the material presented." (p. 65). Richards and Rodgers (2001) provide the following clarification: "Content-based instruction (CBI) is a strategy to teaching a second language in which instruction is planned on the content or knowledge that students will gain as opposed to a linguistic or other sort of syllabus." Content-based instruction is a method to teaching a second language in which instruction is structured around the knowledge or content that students will gain (p. 204). The priority put on content and language differs widely across different frameworks. According to them, there are four separate CBI models, all of which are represented in **Figure 1**.



**Content-Driven Models**

**Language-Driven Models**

**Figure 1 : CBI Models: Content and Language Integration. Adapted from Snow (2001)**

**Figure 1** depicts the shift of attention, which is pertinent to the models previously mentioned. It should go without saying that, depending on the setting of the academic institution, the difference between different models may become less evident, since new models that are developing have included key elements of older models (Snow, 2001). The adjunct model seems suited for the teaching of literature since two of its subgenres, namely the Theme-based approach and Reader Response, which is the at the core of this research, may serve as a background for the implementation of Literature Circles in the teaching of literature. Consequently, it seems that the adjunct model is suitable for the instruction of literature.

### **1.2. Statement of the Problem**

The primary responsibility of teachers in EFL classrooms is to assist students in realizing their full academic potential and achieving the level of English proficiency required for effective communication. To be successful in this endeavor, they must go beyond conventional notions of linguistic form and structure mastery. This is due to the fact that conventional perspectives do not guarantee that individuals will be competent semantically, syntactically, and pragmatically. It is believed that literature may be able to assist in reaching this objective. According to El-Helou (2010), it is commonly reported that teachers' reluctance to use literature in their classrooms is a result of the multifaceted complexities and perplexing difficulties of literature. One could assume, however, that some EFL teachers are unfamiliar with the user-friendly approaches, techniques, and procedures for incorporating literature into their lessons.

The researcher has taught literature both part-time and full-time for a total of twenty-two years. During this time, he has observed the various approaches taken by the department of English language and literature. This observation is supported by the

outcomes of a survey distributed to the department's literature teachers (appendix 5). It was also observed that the literature course that takes place over the course of the three-year LMD (BA) in English license (appendix 9) does not encourage students to study or read literary works. According to the results of a preliminary questionnaire (appendix 8) given to second-year students in the English Language and Literature Department at Mohammed Lamine Debbaghine-Sétif2-University, the general consensus was that literature is challenging and difficult to understand. According to student reports, they have difficulty appreciating, comprehending, and correctly interpreting literary texts. Some of these difficulties were related to the method employed by their literature teachers when they lectured the class. In addition, factors such as a lack of motivation, overcrowded classes, and a lack of practice due to time constraints contributed to students' difficulties with appreciating, comprehending, and interpreting literary texts. Surprisingly, a large majority of literature teachers have acknowledged the essential role that literature plays in enhancing students' language skills, cultural awareness, pragmatic awareness, emotional intelligence, critical thinking, and motivation, but they have not implemented new teaching strategies to achieve these objectives.

This study attempts to propose a challenging model for literature instruction by implementing CBI as a novel approach within the field of literature. Its objectives are, first, to dispel the myths that surround English language teachers regarding the role of literature, and, second, to reduce the apparent ambiguities that intimidate them into ignoring literature in their classrooms. By implementing CBI through Reader Response as a novel approach, this study aims to propose a challenging model for teaching literature in an effort to close the existing gap. Reader Response will be conducted through literature circles for the purposes of this experiment. Importantly, the definition of "reader

Response" used in this study is not the same as that used in literary theory and criticism; rather, "reader Response" is a subgenre of CBI, with particular reference to Rosenblatt's Transactional theory (1991) and Jauss' Reception Theory, respectively (1983).

### **1.3. Aim(s) of the Study**

This study's primary objective is to examine the effectiveness of using Content-Based Instruction (CBI) in the classroom to enhance students' ability to comprehend, evaluate, and interpret literary texts. Implementing CBI in a literature course is a difficult task, especially in an EFL classroom where the primary emphasis is on language instruction. To successfully carry out this implementation, it is necessary to emphasize that the process can be simplified through the use of the Reader Response Approach.

Within this school of thought, and for the sake of scientific rigor, it is essential to acknowledge that the researcher has borrowed this methodology from Rosenblatt's Transactional Theory (1991). However, no emphasis should be placed on the methodology used by literature teachers to analyze literary texts using this approach. Yet, the purpose of this study is to implement reader response through the use of literature circles, with particular reference to Miall's Questionnaire of Reader Response (David S. Miall & Kuiken, 1995), and to focus on this strategy as a means to improve student literary response covering both the linguistic and literary dimensions of a literary text.

Consequently, the following is a list of the research questions that were examined in relation to the topic:

### **1.4. Research Questions**

**Q1:** To what extent would the implementation of CBI, through Literature Circles, affect literary reader response of Second year LMD students?

**Q2:** What would learners' attitudes be towards the use of Literature Circles, as part of CBI, to enhance their Literary reader response?

### 1.5. Research Hypotheses

The researcher chose to conduct this study because there are actual obstacles that students must overcome in areas that are in some way related to the teaching of literature. What initially interested us and drew our attention to the topic of attempting something new to assist second-year LMD students was the issue of appreciating literature and the absence of independent reading outside of course assignments and exam grading requirements. This has led to other phenomena, such as the inability to analyze and interpret texts, let alone read complete literary texts. Due to this latter factor, we were compelled to assume that both teachers and students would respond objectively to the exploratory questionnaire, interview questions, and tests, and that their responses would be consistent with the hypotheses listed below.

In the present study, the researcher aimed to confirm the following hypotheses:

**1. Null hypothesis (H0):** There would be no a statistically significant difference between the mean scores of the experimental group and the control one in the pre-test, concerning the use of literature circles in improving students' literary response.

**2. Alternative Hypothesis (H1):** There would be a statistically significant difference between the mean scores of the experimental group and the control one in the post-test concerning the use of literature circles in improving students' literary response in favour of the former.

**3. Alternative Hypothesis (H2):** There would be a statistically significant difference between the mean scores of the experimental group in the pre-and post-tests concerning the use of literature circles in improving students' literary response in favour of the latter.



### **1.6. Significance of the Study**

Because the teaching of literature in an EFL classroom should not be limited to merely teaching literary devices, literary history, and literary criticism without developing any skill in reading, understanding, analyzing, and interpreting literary texts, the purpose of this research is to bridge the gap between language and literature in the department of English Language and Literature in terms of fostering students' literary response by bringing together the appreciative, interpretive, and interpretive reading skills. This study seeks to close the gap between language and literature in the EFL context.

This study contributes to the body of research that promotes the best reading practices for classrooms, with the aim of "producing" independent readers and thinkers through literature discussion groups. The three areas that will be highlighted throughout the promotion of these classroom practices are students' roles, interactions, and responses to literature.

Beginning with the application of CBI and Reader Response, the findings of this study will shed light on the evolution of students' literary appreciation throughout their academic careers. The only exceptions are a few theses on the use of literature circles to teach reading or literary texts (Toubeida, 2016, Youssouf, 2016, Kheladi, 2020, and Boubekeur(2021)). Second, the findings of this study will contribute to a comprehensive understanding of how the comprehension, analysis, and interpretation of students, also known as Literary Reader Response, develops over time (14 weeks of actual implementation).

Thirdly, this study will contribute to an advanced understanding of how student responses and personal evocations of text change over the course of a school year in the

context of peer-mediated literature circle discussions. To date, only a handful of studies have utilized Rosenblatt's (1991) concept of aesthetic response as a lens for examining literature circle response patterns in conjunction with CBI activities and assignments. This study will contribute to a deeper understanding of how long-term peer-mediated discussion shapes the responses of individual students.

These objectives may provide a solid foundation for suggesting new techniques to advance the teaching of literature in English departments, and they may also encourage teachers to be receptive to new methods and strategies in the teaching of literature, thereby increasing students' desire to read literary texts independently without assistance.

The findings of this study may provide support in one form or another for the aforementioned initiatives, and they may also be useful in the creation of syllabi and other instructional materials. Additionally, it is possible that the development of genuine literary competence in English language classes will be facilitated by this research. A deeper understanding of the literary traditions of a language will be advantageous to a large number of distinct but interrelated groups. Implementing teaching tools such as literature circles may provide students with relevant information that will aid in their comprehension and also pique their interest in investigating other topics associated with the subject being studied.

The relatively new nature of the topic being investigated in this study, the researcher's background as a teacher of literature rather than a "didact" by vocation, and the researcher's intention to conduct an empirical study within the framework of the English Language and Literature Department at Sétif 2 University are all factors that must unavoidably define the scope of this work and hint, albeit indirectly, at the methodological approach the researcher will employ. The research contends that the interpretation of

literary texts through the implementation of literature circles could create a new practical model that goes beyond the current teacher-centered practices utilized by literature teachers in the English Department. This is one of the primary arguments presented in the study.

### **1.7. Research Limitations and Scope:**

The primary objective of this investigation is to shed light on the effectiveness of Content-Based Instruction, as implemented through Reader Response, in enhancing students' ability to comprehend, analyze, and interpret literary text regardless of its genre, period, or length. The nature of this scope does not permit an in-depth examination of the situation as it is experienced by each individual student; rather, the focus is on the overall problem, with a substantial number of students, i.e., a minimum that permits experimental study to be conducted. It is essential that the originality of this research project and the fact that it has never before been conducted by a literature teacher in our English department are emphasized here.

In actuality, the research focuses on:

- Illuminating Content-Based Instruction (CBI) as an innovative and effective method for enhancing students' literary responses
- Emphasize the significance of incorporating a new strategy, such as Literature Circles, and the role it plays in altering the learners' perceptions of literature and the interpretation of literary texts, especially lengthy, complete texts such as novels.
- Enhancing the students' capacity to interpret and respond to information.
- suggesting a course structure for the sophomore-level course "Introduction to Literary Texts."

- In an environment that is warm, inviting, and user-friendly, students will be encouraged to learn language and literature by interpreting texts.

Due to the fact that the researcher is a participant observer, all of their observations are from a personal standpoint. It is conceivable that other researchers will have a different perspective on some of the instruments and experimental procedures presented in this article than the author does, given the conclusion is based solely on the findings of a single researcher.

In this regard, it is crucial to note that a participant observer in any treatment becomes a part of the overall experimental setting. This is something that should be taken into account (Kawulich, 2005). Due to the fact that the classroom teacher is responsible for introducing and implementing the new strategy, there may have been unnoticed indirect effects.

Even though the study's design and implementation addressed a number of constraints, such as the randomization of participants, the selection of study groups, and the time constraint, the research was still limited in numerous ways. First, as part of the application process for literature circles, students selected the literary works they desired to read. However, this presents a significant challenge for the researcher because he cannot be certain that the chosen texts are appropriate for the students' instructional reading level. As a result, it is possible that certain texts were significantly above or below the linguistic and cultural level of the students, resulting in significant difficulties when reading or discussing the text (Thomas, 2013a). In turn, this may have an effect on the learners' engagement, particularly for "weaker" readers, leading to a sort of prolonged delay in comprehending both the meaning and the instructions relative to their classmates. Especially for "weaker" readers, this may be the case (D. Fisher & Frey, 2014).

Similarly, the teacher researcher who conducted the study had varying degrees of familiarity with CBI, reader response, and literature circles, as well as the choice of which model to implement. Some aspects of literary analysis and response would be implemented differently based on the teacher's background, specifically the length of time they had taught literature. This phenomenon is exemplified by the widespread use of a student-centered method of instruction in large, overcrowded classrooms. This had the potential to influence the level of student engagement with the applied methodology and the anticipated results. The majority of participants in this study were female, which, along with their shared cultural and socioeconomic backgrounds, was a factor that affected the success of implementing this new approach. This is due to the fact that common prior knowledge supports common assumptions about texts and the meanings they convey (Fisher, Frey, & Lapp, 2012).

Another factor that could influence the results of this study is the fact that it is a snapshot in time and, as a result, cannot determine the long-term effect that participating in literature circles has on students' literary reader response. Its capacity to collect information that monitors and evaluates change over an extended period of time is severely limited (Cohen et al., 2007)

### **1.8. Delimitations of the Study**

- In order to qualify as a teacher participant, the teacher must be a literature teacher in the department where the experiment is being conducted.
- In order to qualify as a student participant, the student must be a second-year undergraduate who was taught by the same teacher in the first year.

### **1.9. Research Methodology**

The study was envisaged as having a quasi-experimental design. This kind of study examines the connections between causes and their effects. It is also effective for research

involving a small number of well-defined independent variables that may be modified or controlled. (Etikan, 2016). In terms of participant selection, this quasi-experimental research is well-suited to the department's circumstances. This is because each teacher is assigned to teach a predetermined number of groups that are systematically orientated by administrative software (SEES v.3,00 and PROGRES). This indicates that there was no selection of participants for the research. In the context of education, working with whole groups seems to be difficult or perhaps impossible. By "intact groupings," we mean groups that were not generated by a random process.

In this research, there were two distinct groups, each with 30 individuals. The first group is the Control Group (CG), while the second group is the Experimental Group (EG) (CG). The experimental group will get literary circles, the treatment designed for this study. The control group, on the other hand, will be taught using the traditional teacher-centered technique and will not get treatment.

The design consists of one independent variable and one dependent variable for the purposes of this study. The Literature Circles (LC) technique served as the experiment's independent variable (X1); the students' literary responses served as the experiment's dependent variable (Y1).

$$X1 \implies Y1$$

The study was designed to include three phases: pre-experimental, experimental, and post-experimental.

In the first phase, an exploratory questionnaire was distributed to all participants in order to collect data on students' perceptions of literature courses, teachers' methods and strategies, and the reasons behind literature's poor reputation in the English department.

Another interview is conducted with MLD Serif 2 University's English Language and Literature Department's literature lecturers. This interview aims to determine the practices, techniques, and tactics teachers are using to deliver literature courses, as well as whether or not they have implemented new strategies, such as literary circles.

During the second part, the eighth test from the fourth edition of the SAT Literature Test published by McGraw-Hill Education (Muntone, 2019) was administered. This exam was designed with the following literary response criteria in mind: A new questionnaire created by David S. Miall and Kuiken (1995) which was administered to both the experimental and control groups in order to assess the amount of response that students had to a work of literature. The treatment was then administered to the experimental group for a total of seventeen weeks. Three of those 17 weeks were dedicated to student preparation for the new approach. The roles, sheets, and selection of readings involved with literary circles were explained to the students. Then, mini-lessons on literary circle practice were arranged. The following 14 weeks were dedicated to the implementation of literary circles as a teaching strategy.

At the completion of the experimental period, students were given a test that was very comparable to The SAT Literature Test at the end of the semester to assess their improvement in literary response. The test was based on seven factors, including Insight, Empathy, Imagery Vividness, Leisure Escape, Concern with Author, Story-driven Reading, and Rejecting Literary Values, with the exclusion of three elements.

During the third phase of the project, participants were provided a questionnaire to answer in order to gather in-depth information about their reading experiences and their opinions on the degree of quality attained by the implementation. The goal of methodological triangulation was to determine the impact that literature circle reading activities

had on the students' literary reading responses. This was achieved by using both quantitative and qualitative research techniques.

### **1.10. Research Organization**

The current study is divided into five chapters that correspond to the research variables and thesis components. It starts with a general introduction that is intended to highlight the work's theoretical orientation, i.e., it provides the reader with an overview of the major topics, the course of the work, the research techniques, and the organization.

The role of Literature in an EFL/ESL Context is the title of the first chapter, which examines the function, usefulness, and constraints of incorporating literature into the EFL classroom. It starts by giving the reader with a number of definitions of literature before focusing on the disagreement between teachers and educationalists who favor and oppose introducing literature into language training. It provides a comprehensive overview of the many methodologies, theories, and strategies used in literary education.

This chapter provides insight into the numerous facets of teaching literary texts, such as literary competence and text selection with an emphasis on reading, which have a direct bearing on the fundamental purpose of the study. The importance of reading, its essential forms, and the relationship between literature and reading are highlighted.

Content-Based Instruction (CBI) in the EFL Classroom provides a theoretical basis for defining CBI by exploring its development, breadth, rationale, and benefits. Moreover, the chapter exposes the features of CBI and emphasizes its relevance and importance to EFL. The third half of the chapter examines the several CBI techniques for teaching language and literature, with an emphasis on the benefits of CBI in terms of curriculum design and literature.



The third chapter, *From Literature Circle to Content-based Reading Re-sponse Circle*, focuses on the investigation's fundamental theme. The objective of this chapter is to offer a comprehensive explanation of literary reader response and its relevance to the implementation of literature circles in the classroom. It begins with various definitions and interpretations, moves on to an in-depth examination of the various types of literary responses, and then sheds light on a set of elements closely associated with reader response, including cognition, motivation, collaboration, and identification with the literary text. The chapter then describes literary circles, their implementation theories, their types, and their effects as a standard approach for teaching literature. In a literary course, the implementation approach for circles is highlighted. Keeping in mind the notion of impartiality, the researcher concludes the chapter by outlining the limitations of this method.

The research technique of this study is outlined in Chapter 4, entitled *Research Methodology*. It starts with "The Research Context," which presents a significant examination of the existing Introduction to Literary Texts Programme, including all semesters consisting the licence in the English Department, in order to identify the unexplored areas and the inconsistency of other aspects. The chapter then moves on to the methodology, which is an overview of the several research technique procedures. This chapter's principal objective is to examine the techniques or methods (qualitative and quantitative) used and what makes them acceptable for the research of our case. Fundamental to this research is determining whether or not Second Year LMD students in the Introduction to Literary Texts course gain knowledge and skills for reading texts, as well as a broad awareness of literary ideas, literary movements, and literary genres. This will be achieved through a pilot study (questionnaires to the experimental group). The kind of questionnaire design, the techniques of data collection and data analysis, and the method of verification

determine the relevant lines of investigation for this study. As a consequence, it is immediately apparent that the study is both qualitative and quantitative; it is qualitative by nature (a case) and quantitative since the researcher aims to enhance and solidify conclusions (testing).

The fifth chapter, Data Analysis, Interpretation, and Discussion, is a comprehensive report of the obtained data with detailed interpretations and discussions in relation to the relevant literature, which are implemented to test the research hypothesis and provide answers to the research questions by examining the relationship between literary reader response and teaching literature through literature circles. In addition, this chapter examines the effectiveness of the quasi-experiment and provides educational implications, limitations, and suggestions for more research.

This study finishes with a general conclusion and a few recommendations. The two will then remind the learner/reader that comprehension, interpretation, and analysis of a literary work are always dependent on the study of data in, above, and beyond the text, since the learner/reader and analyst seek to find meaning in the text and expand their understanding of the world by relating their life experience to this meaning by examining other elements outside the text.

### **1.11. Conceptual and Functional Definitions of Principal Terminology:**

To offer emphasis and delimitation for this investigation, the following conceptual operational definitions are presented: The Transactional Theory of Reader Response, Literature Circles, CBI, and Reader Response. However, before delving into these

conceptual and operational notions, it is vital to explain certain key terms used in this work, namely: approach, Strategy, Instruction, and Procedure

### **1.11.1. Approach**

The term "approach" is often used to describe the process by which a problem is addressed or a policy is developed. In education, however, an approach is defined as the sum of course designers' assumptions about language and language learning, as described by Fatma (2014). This statement summarizes the many strategies used by psychologists and linguists to study language: "It is a theory that integrates language and learning". (Fatma, 2014, p. 20)

As a result, a teaching strategy gives course designers, teachers, and academics a viewpoint on language and the best way to teach it. It instructs teachers' conceptualizations of the subject matter and assists them in recognizing solutions to problems they encounter in their teaching, such as providing elementary input to their students, connecting previously acquired knowledge to upcoming knowledge, and assisting them to interact in an appropriate learning environment.

The technique allows the teacher to encourage their students by providing constructive feedback and demonstrates the proper method/s for encouraging productive student participation.

### **1.11.2. Method**

Method, according to Richards and Rodgers (1986), is "the level at which theory is put into practice and judgments are made on the particular skills to be taught and the order in which the content will be presented" (p.15). This implies that a technique involves lesson planning and teaching methods.

Therefore, a method is the collection of classroom conditions essential to accomplish a certain educational objectives. As a consequence, a method focuses primarily on the teacher's and students' duties, as well as extra features such as language and sub-subject-matter objectives, aims, and resources.

In a similar vein, (Fatma, 2014) states:

"a technique is the real plan that organizes the linguistic data for the student...This overall plan on the profile of the students (age, sex, prior language, experience), the description of their requirements, the availability of audiovisual aids, the language competency of the students, their study abilities, and the availability of content, etc." (24)

As a result, as Anthony (quoted in Allen & Campbell (1965) notes, various approaches may be created within one approach. He describes a method as

"...a complete plan for the orderly presentation of linguistic information, none of which contradicts and all of which is reliant on the selected approach." A strategy is presupposed, but a method is learned. There may be several implementations within a single approach." (p.95)

### **1.11.3. Technique**

According to Richards and Rodgers (1963, a technique is "classroom application that which really occurs." (p.15). According to Anthony (1965), "it is a precise technique, plan, or gadget used to accomplish an urgent goal." (p. 96). A technique must be compatible with a method, and then with an approach. Techniques are dependent on the teacher, his unique originality, and the makeup of the class.

A technique is a plan that is especially developed to meet a short-term goal. It is a series of activities and exercises used in the classroom to accomplish educational objectives, such as questioning, pair work or role plays, games and crossword puzzles, and filling in the spaces.

As a result, a technique belongs to the teacher's domain, and the teacher plays a critical part in a suitable classroom setting using the correct approach with his or her own knowledge.

To sum up, an approach is theoretical, a method procedural and a technique is practical.

#### **1.11.4. Instruction**

In education, instruction refers to the teaching and learning of knowledge, skills, and attitudes. It is "anything done purposely to aid learning," (p. 6), according to Reigeluth and Carr-Chellman (2009). Besides, by "any intentional endeavor to enhance learning by the planned organizing of experiences to aid learners in attaining a desired change in capacity," (p. 25) Smaldino, Lowther, Russell, and Mims (2015) define instructional design.

As a result, teaching encompasses course materials, assignments, assessments, classroom time, tutoring, and so on (Gagné, Brigné, and Wager, 1992). Instruction aids in the development of a student's approaches, skills, and talents.

In this study, CBI is the leading introduction of a new technique that may effectively integrate prior knowledge and progressive engagement with new material in a fresh manner of learning, interpreting, and responding to a literary work.

- formative and summative evaluations of response and diverse learning;

- development of a level of literary reader reaction and related literary understanding

As a consequence, Content-Based Instruction includes all information describing how to analyze/interpret/respond to a literary work. It is the intentional structuring of activities (such as presentation, practice, feedback, and assessment) to improve literary learning. The phase of the lesson preparation cycle during which the bulk of instruction or content delivery occurs.

### **1.11.5. Content Based Instruction (CBI)**

Content-Based Instruction is a strategy of teaching a foreign language that prioritizes the knowledge and skills students will acquire above rote memorization of grammar rules and vocabulary lists. This is how Krahnke defines the term: The term content has acquired favor in both language training and popular culture. In a 1998 column, New York Times writer and linguistics specialist William Safire discussed this topic, noting that the term "content" is used in language instruction with a range of distinct meanings, but most frequently refers to the content or subject matter that we learn or express through language rather than the language itself. It is not a new idea to try to teach a language with an emphasis on meaning. There have been several ideas throughout the history of language education that advocate for the employment of translation, explanation, and definition in addition to techniques that promote demonstration, imitation, and miming as aids to acquiring meaning. St. Augustine was an early advocate of Content-Based Language Teaching, according to Brinton, Snow, and Wesche (1989), who quote his ideas on the need of incorporating real-world material into language classes.

Using reader response and Literature Circles, the goals of this study were met through the use of Content-Based Instruction.

### **1.11.6. The Transactional Theory of Reader Response:**

According to the Transactional Theory of Reader Response, there is some kind of exchange going on between the reader and the text. Rosenblatt (1994) proposed that reading engagement is a process of learner/reader creation of the text and that reader response is a transactional event. Two answers comprise the learner/dynamic reader's involvement with a text: (1) distinguishing feature of the efferent perspective is its emphasis on reading's cognitive, referential, factual, analytic, logical, and quantitative aspects. (2) The aesthetic attitude which "focuses more on the sensory, affective, emotional, and qualitative" (Rosenblatt, 1994, p. 1068). In this sense, the reader's interpretation of the text is the transaction.

Rosenblatt's Transactional Theory is the second theoretical foundation for this investigation.

### **1.11.7. Reader Response Theory**

The fundamental theoretical framework for this research was Reader Response Theory, which has been used to examine the reading and responding strategies of second-year LMD students and the effects of context on students' textual meaning construction and subjectivities.

According to Rosenblatt (1994), "every reading act is an event or transaction involving a particular reader, a particular arrangement of signals, a text, and a given time and location" (p.1063). This means that a text is meaningless in and of itself unless a reader gives it significance through their interpretation.

With the use of Mialls Literary Response Questionnaire (LRQ), this investigation defines "reader response" as "learner's ability to absorb, analyze, and respond to a literary

work". Pre- and post-tests with the corresponding LRQ checklist are created to measure literary Reader response.

### **1.11.8. Literature Circles**

Students who get together to talk about the same piece of literature form what are called "literature circles" (Daniels, 1994, 2002a). Assigning each participant a specific function facilitates productive dialogue. The group's members get together on a regular basis, and they have the option of rotating leadership roles. When a group finishes a book, they use reading logs to report back to the rest of the class on how well they understood the material.

For the purposes of this study, second-year LMD students/readers participated in literature circles, which served as a testing ground for novel strategies to be used in response activities.


The Literature Circles course design is the focus of this research and is operationalized as a dependent variable. The goal of this class is to teach students how to better react to works of literature using a number of different methods.





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**Part one**  
**Literature Review**



**Chapter One: The Role of  
Literature in an EFL/ESL  
Context**

## **2. Chapter One: The Role of Literature in an EFL/ESL Context**

### **1.1. Introduction:**

Even though literature has unquestionable advantages for language learning and teaching, researchers, curriculum designers, and teachers have contested its implementation into EFL contexts since its introduction.

"In the 1960s and 1970s, there was a strong reaction against the use of literary English in the classroom," Hill says. "But the pendulum has now swung in the opposite way" (quoted in Alemi (2011), page 177). Arthur, on the other side, disagrees with Hill and argues that literature is an appealing teaching tool for ESL teachers because "through the use of literature, a language-learning experience may become an immediate source of pleasure and satisfaction for the learner" (Alemi, 2011, p.177).

In actuality, lecturers and curriculum designers complain that literary works are too difficult, irrelevant, and incomprehensible for students (**as detailed in the evaluation of the programme discussed in chapter 4**). For example, when offered to second-year students as part of a debate on ancient English literature and language, works like Beowulf may appear irrelevant and inaccessible, and the denotive and underlying meanings may be difficult to understand even for the teachers themselves. Novels and other lengthy works of literature are often seen as a major challenge. Furthermore, these compositions are frequently seen as having more complex vocabulary and grammatical structures (Alemi, 2011).

The use of literature in EFL classrooms also raises cultural concerns. Cultural differences might be problematic since, as Duff and Maley state, "it is plainly impossible for

outsiders to share the whole range of references of an insider" (qtd in Khatib et al., 2011. p 206). Obviously, it is not enough to grasp a language's syntax, phonology, and lexis; familiarity with its culture is also necessary. As an added layer, literary works that are seen as "carrying an uncomfortable burden of cultural meanings" might be problematic in their own right (Collie & Slater, 1987 p. 2).

In order to better understand the issues surrounding EFL literature education, this chapter gives a brief literature review relevant to the use of literature in the language classroom.

## **1.2. Definition of literature**

Different scholars in the field of second language learning have different perspectives and ideas about literature for various reasons. This is true of both teachers and curriculum designers as well as educational theorists and students.

Language and linguistics, applied linguistics, phonology, sociolinguistics, psycholinguistics, anthropology, history, ethnography, and cultural studies are only few of the disciplines that may focus on literature. Each of these disciplines approaches the study of literature from a somewhat different angle. The study of poetry may call for expertise in a number of linguistics' many sub-disciplines, including but not limited to morphology (the study of new word formation and change) and syntax (the rules that determine the way words combine into phrases and sentences). In order to determine the rhythm and rhyme of a poem, a reader may sometimes need the help of phonology and phonetics.

Considering that it may be interpreted in a variety of ways and that there is no generally agreed-upon definition, the term "literature" has a fluid, nebulous quality. Webster defines it as "the class of writings distinguished for beauty of style or expression, as poetry, essays, or history, in distinction from scientific treatises and works which contain

positive knowledge; belles-lettres," while Carlyle in *The Nuttall Encyclopaedia* (Wood, 1907) defines it as "an 'apocalypse of nature,' a revealing of the 'open secret,' a 'continu (p.870)

The difficulty of settling on a single, clear definition that may serve as a guide for teachers of both language and literature is shown by even a cursory reading of the two passages and a comparison of their meanings.

Others get preoccupied with a state that is at once straightforward and intricate. "The art of saying something by saying something else just as well"(87) is one definition of literature that can be found in *The Roycroft Dictionary* (Hubbard, 1914). Another definition of literature can be found in *The Encyclopedic Dictionary*(1994), which defines literature as "writings that are valued as works of art, especially fiction, drama, and poetry"(p.527)). Some scholars argue that these writings capture a wide range of human experience, from happiness to sadness, from mental health to societal shifts and intellectual development. Therefore, literature offers both intellectual and emotional satisfaction.

Diyanni (2002) makes some insightful observations about the value of literature, noting that not only does it take the reader into the author's imagined world, but it also makes them feel things like love, sadness, pleasure, and sympathy, thereby increasing their understanding and appreciation of life (2-7). Additionally, literature provides entertainment, enriches and transforms experience, and provides a constant criticism of ideals. Reading for its aesthetic value may be a powerful tool for self-improvement and intellectual growth. Since it provides knowledge and understanding, literature is crucial to the educational process. "Literature has symbolic meaning, artistic and cultural relevance, entertainment and instructive value," (p.553) write Kramsch and Kramsch (2000).

### 1.3. The Debate over the Place of Literature In EFL Contexts:

When teaching a foreign language, literature was highly valued during the time of the Grammar Translation Method but has since fallen out of favor. In truth, when audio-linguistic technology was merged with structuralist thought, literary production was pushed to the sidelines (Collie & Slater, 1987, p.2). Literature was also entirely ignored during the era of Communicative Language Teaching (CLT) in favor of discourses that were more relevant to and noticeable in everyday situations. Maley (2017) opines that the absence of verifiable studies supporting the idea that literary material is crucial for language training contributes to this apathy toward literature (181). According to Maley (2017), much of what we know about how to best teach literature and language comes from anecdotal studies and pilot projects (181).

Beginning in the 1980s, a number of academics revived the use of literature in the classroom after it had been mostly ignored for decades (Duff, 2019). Many articles (e.g., Collie & Slater, 1987; Duff & Maley, 1991; Gower & Pearson, 1986; Hill, 1986; McRae, 2008, Lazar, 2015) signaled the resurgence of literature in EFL classrooms. Moreover, literature's inclusion in language classes was revitalized thanks to contributions from applied linguistics (Belcher & Hirvela, 2000). Many scholars, including Carter & Burton (1982), Maley & Moulding (1985), (Carter, 2007), Carter (1986), Carter & Walker (1987), Carter & Brumfit (1989), Carter & Long (1991), Bassnett & Grundding (1993), and many more, have given careful thought to the renaissance of literature in the 1990s.

In reality, there was much discussion among teachers and scholars about the value of including literature into language instruction until very recently. The core tenets of the dispute center on two competing schools of thought: those who recognize the value of literature in language education, and others who argue that it should not be used in this

way. In the next portion of this chapter, concrete examples of this dispute and argument are provided.

### **1.3.1. The origins of debate:**

Literature was selected as a subject for education beginning in the 18th century and continuing through the middle of the 19th century. This field of study included not only poetry and romance but also history, biographies, academic, pedagogical, and instructive writing as well.

To better students' abilities for discovery and communication, the study of Literature was integrated into the teaching of classical rhetoric in the seventeenth century rather than being treated as a separate field (Spack, 1985)

However, it is important to keep in mind that not all aspects of "communication" as it is understood now were covered at the time. Still, the perspectives on the use of literature in EFL were not left entirely untouched by the shifts in policies and ideologies that have always characterized the field of language instruction.

Due to the 19th century's hurried obsession with comprehension rather than creativity in the murky fields of English and literary studies, formal accuracy supplanted communication as the major purpose of the study of rhetoric (Spack, 1985). This change in focus toward grammar teaching and error correction, fueled by pedagogical fears, may have been the first alarming indicator of literature's precarious place in language acquisition. It prompted literary scholars to seek out and embrace rhetoricians' perspectives while also pursuing their own reader-centered literary criticism courses, therefore restoring literature to its due place alongside poetry, drama, and fiction.

Because of its focus on form and accuracy rather than content and meaning, literature was marginalized in language education, and the two fields were eventually split

apart. McKay (1984) refutes the view that "any attention to literature is pointless" (p.529) and offers three reasons why literature should be included in language classes on the same page.

The structural intricacy of literature and its exceptional and sometimes non-conventional use of language is a challenge for language teachers, since this is one of their key purposes. Savvidou (2014) argues that the inventive use of language in poetry and prose frequently dethoughtes from the rules and criteria that govern conventional, non-literary communication. (p.16)

In language education contexts where the focus is on helping students develop the language skills they need to succeed in their academic and professional pursuits, literature has little to offer.

Language learning is hindered rather than aided by literature due to the fact that it is culturally loaded and so rife with conceptual challenges and interference.

### **1.3.2.The Advocates:**

Proponents of the idea that literature has an effective place in language learning recognise the academic, intellectual, cultural, linguistic, and motivational advantages of literature. Literature, according to McKay (1984), may be useful for boosting linguistic competence at both the functional and strategic levels. If students have a genuine interest in literature, this might increase their motivation to read actively and, in turn, improve their reading comprehension. It has the potential to broaden students' horizons, increase their insight into other cultures, and spark their creativity (531).

Goatly (2000) argues that reading literature helps students improve their language skills since literature focuses on linguistic aspects and is therefore characterized by



sophisticated lexical choice and careful grammar. Since then, literature has grown to include the widest range of linguistic forms.

Lazar (2015) makes a similar case, arguing that literature's incorporation into EFL classrooms reveals the positive impact on students. As she sees it, literature may serve a more holistic educational function in the classroom by stimulating students' imaginations, fortifying their skills for critical analysis, and enhancing their capacity for empathy. Students will acquire confidence in expressing their own ideas and emotions in English if they are required to respond individually to the presented texts (p.19).

Elliot (1990) agrees that literature may help language learners comprehend more deeply. Since the learner is more likely to meet words utilized in the largest variety of contexts in literature, she contends that reading literature is the most successful and joyful strategy for language mastery. Furthermore, the student will find expressions in literature that eloquently or accurately represent feeling and attitude. This means that literature supplies students with a wealth of authentic language across a wide range of registers.

Literature, as an authentic representation of the language being studied, provides a rich and diverse resource for developing the student's language skills. Reading literature aloud to an EFL student has been shown to have a positive effect on their language acquisition. Moreover, literature is an artifact that is highly appreciated for its ability to foster cross-cultural understanding. Adler (1972), who argues that literature may motivate individuals to make positive contributions to society, provides strong support for this idea. According to Adler's definition, empathy occurs when a reader feels an intense emotional connection to the story's protagonist, antagonist, and other major characters and events. The result would be a student who is more invested in improving their language skills and cultural awareness.

There have been many arguments made for the value of including literary works into EFL instruction. This section briefly outlines these advantages.

### **1.3.2.1. Fundamentals of Communicative Language Learning and Literature-Based Instruction for Second-Language Learners**

Literature instruction in ESL classrooms may benefit from the research conducted by Truong Thi My Van (2009) in a number of ways. Among the many advantages he lists:

- exposure to realistic scenarios;
- expansion of vocabulary;
- stimulation of creative thought;
- and development of cultural sensitivity and analytical skills.

As he points out, it fits perfectly with the principles of Communicative Language Teaching (CLT).

The primary idea behind the CLT is that language is used primarily for the purpose of communication. Students must improve their ability to communicate with one another. To rephrase, language exists primarily to enhance communication in natural contexts.

### **1.3.2.2. Authenticity**

Since authenticity is such a vital measure in the state of the EFL literature today, it is an inherent feature of literary texts. Only in the realms of fiction and the performing arts are readers, in general, and students, in specific, able to conceive of a plausible reality. In theatre, there are speeches, emotional outbursts, pragmatic utterances, and emotions that have been contextualized. Learners' brains are similarly imprinted with language while reading novels, where description and other literary devices complement the imaginative nature of humans. Literature, as stated by Ghosn (2002) and Shrestha (in

Saeid & Almaroni, 2013), provides actual input for language learning. Literature, according to Maley (2017), is centered on deep, personal concerns.

### **1.3.2.3. Literary response and Cultural Reactions to a World in Change**

A cultural / literary reader response is more important in this age of globalization (Van, 2009). Bobkina & Dominguez (2014) argue that love, hatred, death, nature, and other universal themes are explored in literature, despite the fact that they are common to all cultures and languages. For this reason, literature is increasingly being used as a resource for enhancing language students' abilities (Maley, 2017). Students' understanding of the world might benefit by learning about the similarities and differences across cultures and languages.

### **1.3.2.4. The Ability to Combine Sociolinguistic and Pragmatic Knowledge**

Models of communicative competence suggest that exposure to literature, because of its veracity, may increase sociolinguistic and pragmatic knowledge (Collie & Slater, 1987). Competence in sociolinguistics and pragmatism are two of the most vital aspects of any model of communication skill. Therefore, this portion needs extra care and attention. Literature provides insights into the sociolinguistic and pragmalinguistic contexts of language use. These traits have more to do with the notion of linguistic "appropriateness," which can be extracted only through the study of literatures in their original settings, such as in an introductory course.

### **1.3.2.5. The Practice of Intensive and Extensive Reading:**

Literature is an excellent tool for both general and in-depth comprehension. Because students may be required to read a novel within a predetermined time limit, novels are highly prized for sustained reading. Students may increase their reading ability and

"inference" proficiency by making accurate predictions about what they read. As a result, students will gain significant capacity to read extensively.

Poetry, on the other hand, may be the best form of literature for concentrated reading. Poems invite introspective consideration. Students might be tasked with reading each stanza closely for hints of metaphor, simile, allegory, etc.

#### **1.3.2.6. Enhancing Learners' Skills**

For the purpose of fostering fluency in reading, writing, speaking, and listening, literature provides a wealth of authentic language cues (Erkaya, 2005; Nasr, 2001; Stern, 2001; Belcher & Hirvela, 2000; Crain, 1993; Fitzgerald, 1993; Knight, 1993; Latosi-Sawin, 1993; Spack, 1985; Vandrick, 1996).

Novels and poetry, as was previously said, may be prodigious choice for in-depth reading. Reading literary works is a great way to improve reading comprehension abilities including skimming, scanning, and identifying the main points. Reading literature mixes the pleasures of reading with the benefits of learning something new. Thus, literature has the potential to make up for the shortcomings of non-literary texts that students may encounter. In reality, literature may be used to great effect in content-based teaching to improve language learning (Shang, 2006).

Poetry, short stories, and novels may be presented in audio format for students to listen to. Listening to and reading an audiobook requires the same level of comprehension. According to Dazpérez et al.(2015), students make connections between what they hear and what they read, especially when they are just starting out. It is natural to think that students learning English as a foreign language would prefer to learn through videos. Audio books might help students who need to build a bridge between what they read and what they hear. The aesthetically pleasing aspects of poetry also encourage students to

mimic the rhythm, rhyme, and intonation of native speakers while they practice their own pronunciation.

The phrase "real world application," coined by Rosenblatt (1995) and discussed in depth in the following chapters, refers to the process by which students can improve their oral communication skills by making connections between the events in a poem, book, or short story and their own personal experience. This method helps make it easier to talk about certain topics in language classes. Another component that helps students improve their public speaking is giving them the opportunity to reflect on the events without restriction and provide critical commentary.

For the sake of composition, literature shows to be the best possible setting for writing practice. Literature classes often assign creative writing assignments in which students reimagine the last chapter of a work or narrate the plot from the point of view of a different character in a novel, short story, or play. Writing practice may be replaced with other creative pursuits.

#### **1.3.2.7. Developing learners' Critical Thinking:**

Students of other languages may benefit greatly from reading literature that encourages them to think critically about the texts they are reading (Gajdusek & van Dommelen, 1993, Ghosn, 2002, Van, 2009). Literature, according to Ghosn (2002), may help students develop new points of view. Langer (2000) argues that students may use literature to reflect on their own experiences, knowledge, and language. The ability to "analyze, comprehend, connect, and investigate" are all ways in which literature has the potential to extend students' "horizons of possibilities" (p. 47). One may find many ideas in literature that are worth dissecting. As a result, the role of the teacher in fostering the growth of students' capacity for higher-level reasoning is essential.

### **1.3.2.8. Grammatical and Vocabulary Skills**

Literature, as Arthur (1968) acknowledges, has the potential to improve students' grasp of syntax and vocabulary. So, there's a wide variety of word choices, conversations, and styles in literature (Van, 2009). Literature, according to Maley (2017), "deodorizes" different language varieties, from slang to high-flown prose, and different fields of study. Poetry, for example, is sometimes criticized for its complicated and odd syntactical frameworks, yet it may also contribute effectively for understanding grammatical patterns. Teachers of English often find that literary works are rich with examples of grammatical constructions.

Nonetheless, reading widely, both formally and informally, may help you build a more expansive vocabulary. Vocabulary in any profession may be improved by practice, and reading fiction like short stories and novels is a great place to start.

Learners' vocabularies will expand and their understanding of new grammatical structures will be bolstered thanks to literature. (Crystal 1987; Hill 1986) Literary excellence exemplifies the value of authentic, detailed language and a variety of tones and styles in writing. Paraphrasing Bassnett and Grundy (1993), we may say that literature represents the apex of language use and exemplifies the greatest degree of linguistic competence. If you want to get beyond a surface level comprehension of a language, reading works of literature written in that language is the way to go (197).

### **1.3.2.9. Motivation**

Students may be propelled ahead by a number of variables, one of which is motivation. Students are most inspired when they are given opportunities to pursue interests that they find personally meaningful. Empirical research suggests that exposing students to Introduction to Literary Texts for the purpose of language acquisition increases their

motivation (Maley, A, 2017). Literary texts are particularly fascinating since they are accurate and provide eloquent context (Ghosn, 2002, Van, 2009). As a whole, literature focuses on and expounds upon the fascinating and includes very little, if any, banal aspects of nature (Maley, A, 2017).

#### **1.3.2.10. The Abilities to Manage Emotions and Communicate Effectively (Emotional intelligence)**

Emotional intelligence, as described by the creator of the term, Daniel Goleman (1997), is "understanding one's emotions and utilizing that knowledge to make smart judgements" (p.9). Furthermore, he describes EQ as "empathy," or the capacity to understand and respond to the emotions of others (this concept appears in most studies associated with Reader response theory, especially Miall's LRQ and Rosenblatt's transactional theory; see chapter 3). He argues that one develops empathy through exposure to new situations and social interaction. Goleman remarked, "repetitive emotional teachings of a child's development literally create the neural circuits for that response," alluding to recent neuroscience research (9). Therefore, with the right kind of training, empathy might become a skill that lasts a lifetime.

Emotional intelligence may be developed by reading literature because it provides access to introspective emotional experiences that may strengthen regions of the brain associated with empathy (Ghosn, 2002). For students to develop their social, emotional, and attachment skills, literature is a great tool to use. Reading literary works has been shown to improve emotional IQ (Ghosn, 2002).

A learner who has not had many opportunities to practice empathy in real life may develop an interest in the skill through the many indirect contacts presented by literature.

The right literature may help a language learner recognize and express empathic feelings because it provides a context in which to practice using the language of empathy and caring. Students' ability to empathize might be stunted if they are not exposed to tales, claim Koopman and Hakemulder (2015). Insight into human nature, as well as the knowledge that there is always hope and the ability to overcome obstacles, may be gained from reading well chosen works of literature.

In chapter three(03), the research will delve into Rosenblatt's Theory of Transactional reader response and Miall's LRQ, two of the most influential theoretical frameworks in this field.

### **1.3.3.the adversaries:**

Those who dispute the efficacy of incorporating the literary component in the language classroom oppose the advocates of such a position by citing authors like (Silva, 2001) and Littlewood (1986), among others. The "uncertain business" of literature is why they do not know anything about it. As a result, they disregard it as a tool for language study and instruction. "The purpose of literature in a foreign language course is currently subject to some uncertainty," (177) as William Littlewood (2013) puts it.

The main arguments for the rejection are , to some extent, reasonable. First, literature is imagination, therefore it does not provide an accurate portrayal of the target language (Silva, 2001). Second, literature is often culturally tinged, making it difficult for non-native speakers to understand the abstract concepts it presents (Savvidou, 2004). Third, from a strictly linguistic viewpoint, literary works are considered as unsatisfactory models for teaching/learning the language, since they are often filled with "strange" vocabulary and sophisticated syntactic patterns (MaKay, 1986), that might serve as serious



challenges for the learner. McKay also discusses another major impediment of using literature in the language classroom, stating that "the study of literature will not aid our students attain their academic and/or occupational goals" (177). Hall (2005) similarly downplays the role of literature in EFL language learning, arguing that "if language is logically to be at the center of the language syllabus, literature syllabuses for language learners failed to engage with or at least explicitly signal their relevance to language acquisition and language skills" (52).

The argument rests on the fact that students of a foreign language have an insatiable need for opportunities to use their newly acquired skills in authentic communication settings, and that literature fails to provide this need. The literary language is quite distinct from the spoken language that students of a foreign language require for everyday communication.

Many works of literature are difficult to understand because of how far removed they are from the students' own lives and experiences. Moreover, although the reading ability is stressed in literature as reading writing, or writing to be read, is necessary, the listening and speaking skills are emphasized in language instruction employing a communicative approach.

When a work of literature is seen less as a tool rather than an object of study, a disparity of authority and effort arises between the teacher and the student (David & Robinson, 2016)

#### **1.4. Teaching Literature: The Approaches**

It is important to take a quick glance back at how conventional methods of teaching literature have developed through time, since this will show how they have evolved from treating literature as an isolated topic to using it as a pedagogical tool in the teaching of

other subjects, most notably language. In reality, teachers may choose from a wide range of methodological approaches while instructing students on literary works.

Three approaches are suggested by Carter and Long (1991): (1) a linguistic approach, (2) a cultural approach, and (3) an individual growth approach. Current academics, like Savvidou (2004), have indeed been supporting the integrated method.

#### **1.4.1. The Language-Based Approach (LBA):**

The Language-Based Approach (LBA) is a kind of education that puts the focus on the learner. Language analysis is a method used to demonstrate different types of language usage, such as literal and figurative language, through an examination of a literary work. It introduces students to the building blocks of language and the wide variety of ways that language may be put to imaginative use, with the goal of helping them "find routes into the text in a systematic manner" (Carter & Long, 1990, p.219). The goal is to improve students' ability to read and understand literature by teaching them to identify and analyze literary language.

Teachers using this method may draw on the text for a wide range of linguistic and grammatical instruction opportunities. A chance to improve and broaden one's linguistic intake will be offered to the students. Because of this, the children's language skills are enhanced by the linguistic approach. To further support students in developing meaning and, by extension, reading literature more proficiently, this approach routinely employs textual style analysis.

However, there are critics of the Language-Based Approach, such as McKay (1982), who argues that the mechanical nature of the approach makes it insensitive to the reader's literary response and so risks reducing the reader's enjoyment of the text.

#### **1.4.2. The Cultural Approach (CA):**

Among the many methods used to teach students about literature, the Cultural Approach (CA) is the most common. This method places the emphasis on the role of the teacher, who delivers a lecture to the class covering pertinent historical and cultural context for the assigned literary work. This method places an emphasis on the author's and his/her society's biographical facts, as well as literary movement history (literary history) and the different genres.

When studying a foreign culture, the literary work is seen as a commodity and put to use as a research aid. The beliefs and purposes of this approach are examined by Carter and Long (1990):

"Teaching literature within a cultural model enables students to understand and appreciate cultures and ideologies different from their own and space, and to perceive the traditions of thought, feeling, and artistic form that the heritage literature of such cultures endows" (p.217).

As a result, CA investigates how literature may serve as a tool for building bridges across cultures and promoting understanding and acceptance of one another's traditions and customs. In reality, the goal of using this method is to help students learn about and appreciate diversity among cultural traditions.

Since students are presumed to have reached a given level of language competence and therefore be capable of handling literature as content, Lazar's (2015) Literature as Content (LC) is analogous to Content-Area (CA). Lazar (2015) argues that this approach is best for learning about and making sense of literary historical trends, literary elements, literary genres, author biographies, and the like. The emphasis in this approach, as explained by Lazar, is on the written word. It is not completely unsuitable for language

acquisition that students improve their language skills by reading texts and literary criticism.

### **1.4.3. The Personal Growth Approach (PGA):**

The Personal Growth Approach (PGA) encourages students to "create a connection with the study of literary content while assisting them to develop as readers," as stated by Carter and Long (1991). Reading literature should be enjoyable for students, therefore PGA encourages them to actively participate in the task of analyzing and comprehending introductory literary works. The time spent reading will be valued more highly as a consequence of this participation.

The PGA also stipulates that reading literature may help students develop a healthy sense of independence by giving them opportunities to reflect on and process their own thoughts and feelings. By constantly encouraging students to share their ideas and views, classroom discussions transform students from receptive receivers of predetermined meanings to active participants in creating the meanings of the work of literature. In the past, PGA has placed more emphasis on the teacher's need to choose texts depending only on their aesthetic features, than on whether or not the students find these texts engaging.

### **1.4.4. The Holistic Approach:**

Although the aforementioned methods are idealized models, and there is much overlapping between them, some scholars, such as Savvidou (2004), propose an approach that integrates all three. Literature in an EFL classroom may be taught in a significantly more exciting and engaging manner than the conventional way focusing on classroom instruction that requires straightforward knowledge of the literary text's linguistic aspect

when using this integrated approach. The goal of this approach is to boost students' language and cultural abilities. Thus, it contributes to the students' development as students.

Duff and Maley (in Toubaida, 2016) also emphasized a similar transdisciplinary strategy while teaching literature. Their principal grounds for doing so are based on methodological, language, and motivating considerations.

(1) For theoretical and methodological reasons, literary discourse brings to the reader's attention the use of paradigms in alongside reading techniques.

(2) For language primary motivations: when students read a wide variety of authentic texts, they are exposed to different styles of written English.

Learners are more likely to be engaged in a literature class because literature has the power to inspire a sense of agency and motivation in its readers, as well as to influence them through the induction of feelings of joy and pleasure.

Duff and Maley (2004) argue that exposing students to both language and literature improves their development and cultural sensitivity. It also gives him or her an opportunity for creative expression and deeper familiarity with English grammar and vocabulary.

### **1.5. Literature Teaching: The Theories:**

Showalter's, in her book *Teaching Literature*(2003), argues that before teachers can help their students learn anything about literature, they must decide what it is they wish to teach them. She argues that teachers need to choose which strategies will help their students understand texts best. She outlines three main approaches to teaching literature: subject-centered, teacher-centered, and student-centered.

Showalter argues that it is possible for these concepts to connect and interact in the actual world, maximizing the utility of dynamic learning. She advises teachers to

"combine versions of these principles and instinctively apply them with regard to course settings" (p.23). For this reason, it is possible to include a fourth model, which Showalter calls the "eclectic theory."

### **1.5.1. Subject-Centered Theory (SC):**

The goal of subject-centered theory (SC), generally referred to as "the banking model of education" (Freire, 2019), is to help teachers effectively convey and transmit their expertise to their students. The core idea behind this concept, in other words, is what has to be conveyed to students. Showalter (2003) states that under this school of thought, lecturers "are expected to be educated about their fields" (p.28) and must be able to show that they have mastered even the most minute facets of the subject matter being taught.

Showalter (2003) believes that although all courses are content- and subject-centered and teachers are equipped with material, certain courses are more content-centered than others and have the connotation of being determined and enforced by the teacher based on his or her opinions.

### **1.5.2. Teacher-Centered Theory (TC):**

Focusing on what teachers should do to help their students learn is at the heart of Teacher-Centered Theory (TC). Showalter's (2003) claim that teaching being performance-based is central to this view. In education, performance is "inevitable" (p.32). The teacher's verbal, theatrical, and cognitive skills will be on full demonstration during TC.

Therefore, performance-based education calls for careful preparation and initiative and that certain teachers have the confidence and charisma to use the class as a one-man show, as Showalter puts it, is a feature of some classroom dynamics (p.32).

Since performance has the potential to transform the classroom into a dramatic setting, it must be carefully prepared and executed in a literary course so as not to dominate the actions of the students, which must, after all, be the center of the teaching process. When taking this route, there is a risk that students may stop paying attention to what they are learning and instead concentrate on "what the teacher does" (Showalter, p.33). Since this is the case, the teacher may start using course materials for their own purposes.

Literary teachers' egos are a major problem, according to many teachers. The term "traditional classroom" (TC) is often used to refer to a style of education in which the teacher is the primary figure in the classroom and the driving force behind all learning and teaching activities, with students playing a secondary or even tertiary role, if at all. The teacher is the "keeper of information" in a classroom where instruction is based on him or her. Teacher egotism is a major issue that Sell (2005) aims to solve. According to Parkinson and Thomas (2000), it is "the probable imbalance of information and power between teacher and student," they say (p.91). Thus, teachers are often more familiar with both the work and its original setting than their students are.

### **1.5.3. Student-Centered Theory (STC):**

As its name implies, Student-Centered Theory (SCT) places the spotlight on the student rather than the teacher. It places an emphasis on the relationship between student learning and classroom management in an effort to promote more dynamic and engaging classrooms. Another way of putting it is that literary education is a mutually beneficial exchange. Neither do students just read works or be spoon-fed information about literary history and analytical frameworks. Instead, students instantly engage with the book through cooperative and engaging activity, leading to dialogic engagement between the students and text. Learning through construction, rather than memorization, led to the

discovery of this link. As a result, the role of the teacher must be reduced into that of a moderator who stimulates student interaction with the work of literature. The hope is that, unlike in teacher-centered settings, students would take an active and engaged role in their own education. In his book (Showalter, 2003), Thorpe Miller(1999), in Showalter, (2003), says:

Gradually but inexorably, the emphasis in literature classrooms is shifting away from the traditional exposure to great works, in which the teacher presents background information and models a literary analysis that students will learn to imitate, and toward an active, collaborative learning that occurs as the student confronts the text directly. (p. 35)

#### **1.5.4.A More Diverse Approach, or Eclectic Theory:**

According to Showalter (2003), "the most frequent theory of teaching literature is having no theory and employing whatever works" underpins the eclectic approach to literary instruction (p.37). She claims it is hard to provide an accurate description of what transpires in the course due to the plethora of factors that effect the process of learning and extend beyond literary theory. Students' reactions to literary works and assignments defy explanation by the varied methods used by teachers in literature classes. Some pedagogical frameworks suggest how a literature class should be structured, while others provide advice on how classes should be run in practice. Because it seems that the achievement of the learner depends on both the curriculum and the teacher and the method, these two factors are intertwined in literary education.

Literature teachers in these settings need to use common sense and do what seems to be working rather than strictly following the textbook's guidelines (Sell, 2005).



## **1.6. Common Literature Teaching Strategies:**

In order to help students, reach their full potential, it is important to use a number of different approaches while instructing them on literary works. Literature is often taught through lectures, narrative, composing critical reviews, discussion, individual (independent) or silent reading, and reading aloud.

### **1.6.1. Lecturing**

In higher education, lecturing is still the most common form of instruction, even when teaching creative writing (Toubeida, 2016). Teachers, especially those tasked with imparting a knowledge of literature, persist in using this strategy for a variety of reasons. To begin, lectures are a great way to share information with students that is either out of their reach or too complex for them to fully grasp on their own. Second, lectures are still an extraordinary way to introduce new material, review important concepts, and integrate different parts of a course. (Issue, 1998).

### **1.6.2. Story Telling**

Literary teachers also use the storytelling strategy, especially when working with students on short stories. Students benefit intellectually and emotionally by listening to stories told by previous generations. The art of storytelling is a universal one that can be enjoyed by students of all ages and skill levels.

To tell a tale is to use one of the most widely used forms of spoken and nonverbal communication. It is used in both formal and informal settings and is characterized by a certain constancy and permanence because it allows members of a group to share a

common reference frame, mentality (ethic standards, moral ideals, generally comparable behavioral patterns, a body of shared information), and a common referee (Gafu & Badea, 2011).

It is crucial for a child's safety to be able to articulate their thoughts and feelings effectively, and storytelling may help students develop the expressive, competent, and fluent communication skills necessary to resolve relational conflict nonviolently (Parrish, 2021). Children's imaginations may grow by both telling stories and listening to others tell stories. Students' ability to think up new and interesting ideas is a sign of their creativity, say Muthusamy et al. (2011). Students may develop a sense of competence and motivation when they use their imagination to see themselves as successful and capable of reaching their goals.

According to Booth, W. C. (1983), telling stories is a non-threatening way to instill moral principles in children and teenagers by presenting hypothetical situations during which the repercussions of appropriate and inappropriate choices are made clear. Students may benefit from being reminded through narrative of the power of words, the value of listening, and the difficulty of effective interpersonal communication.

### **1.6.3. Critiquing**

The majority of the time, teachers of literature require their students to prepare and present in-class critical analyses of a certain literary work. In order to do this, students are required to independently read the material and articulate their responses in accordance with writing standards. Critiquing is crucial in literary instruction, particularly in higher education, since it is very expressive and personal, as a consequence of the fact that students have preconceived notions based on their upbringing and ancestry.

However, they must be vigilant against their preconceptions, since it is hard for them not to respond according to their unique characteristics. The most effective critique is a combination of objectivity and subjectivity; it must be impartial while yet being subjective. As Anatole France (in Kramersch & Kramersch, 2000) confirms,

The good critic is he who recounts the adventures of his soul in the presence of masterpieces. Objective criticism no more exists than objective art, and those who suppose that they are putting anything but themselves into their work are the dupes of the most fallacious illusion. The fact is that one never escapes from him. That indeed is one of our great misfortunes. What would we not give for the power to see, just for one moment, the heavens and earth as they appear to a fly, or to comprehend nature with the rude brain of an ape But we are forever precluded from doing so (pp.560-61)

Acceptable criticism, like France's thought, is subjective and always skewed to some degree, but the subjectivity and bias are founded on a thorough understanding of the material being evaluated.

#### **1.6.4.Silent Reading**

Silent reading, often known as individual reading, is a strategy used by literature teachers to foster long-lasting literacy skills. This method rests on one simple tenet: reading is a skill. And therefore, just as with any skill, the more you practice, the better you'll grow. It is a routine when students are given a certain amount of time to read in peace and alone. Duncan and Paran (2017) claim that alone time spent reading is beneficial for most children. Students' reading comprehension and vocabulary grow in tandem with their reading habituality ( p.19). Accordingly, students' ability to absorb and incorporate information is boosted when they are in direct contact with the material.

### **1.6.5. Reading Aloud**

The practice of reading aloud is a method for teaching literature predicated on the idea that having children practice these skills orally prepares them for success in later reading, writing, speaking, and listening activities. Students benefit from listening to other readers because they listen more often than they read, which aids in the acquisition of new vocabulary and the formation of new neural pathways for processing language (Duncan & Paran, 2017). Furthermore, most language teachers agree that extensive reading is more helpful than silent reading for their students to learn literature (Duncan & Paran, 2017).

### **1.6.6. Discussion**

One of the most prevalent approaches to literary education is the group discussion. Each day in class, students should be thinking about how they might support their claims with evidence from the reading or from their own experiences (Tan, 2013). As a result, students need to take the time to study, examine, and assess the materials before bringing them up in class. The teacher allows students to talk without interrupting them or changing the subject. Every literary genre may benefit from this approach, which is why it is so popular.

### **1.7. Competence in literature (literary competence):**

Given the ongoing debate over literature's place in EFL classrooms (discussed in Chapter 1), it is a good idea to explore what exactly constitutes literary proficiency in the target language. The goal of literature instruction in an EFL classroom should be the development of students' literary competency, not only their language proficiency.

Understanding the "language of literature" was initially advocated by Culler (1975) as a prerequisite for literary competency. His argument is that there are principles that must be known in order for a reader to fully grasp both the overt and covert messages

present in literary studies (Lazar, 2015. p.12). Poetry, as pointed out by Culler, "must be taught as a discourse that has sense only in connection to a set of rules established by the reader" while using the semiological approach" (p.17). Culler argues that students should learn more than just vocabulary and grammar in a literature class; they need also get familiar with the conventions of literary interpretation, which will help them effectively handle literature. One who is proficient in reading and understanding written works is called a reader. A proficient reader is one who can relate to and articulate their thoughts about a work of literature, as described by (Rygiel, 2016). Although this message covers a wide range of topics, it nonetheless exhibits the reader's ability to construct reasonable arguments. Both internal coherence to facilitate comprehension and interpretation, and external coherence in the form of comparisons and contrasts across texts, fall under this category (Witte et al., 2012).

Successful readers of literature demonstrate literary competence through an innate understanding of and familiarity with the principles that enable them to interpret the words in the text into the intended literary meaning. Newcomers to the literary often be baffled by all the allusions and symbols (Witte et al., 2012). A reader who has been exposed to the different patterns of the literary language is less likely to have this misconception, as stated by Lazar (2015). She argues that understanding the norms and protocols of literary discourse constitutes literal competence. It offers a set of guidelines that may be applied to a wide variety of writing styles. When reading a poem, for instance, the reader must pay attention to such elements as rhyme, rhythm, alliteration, imagery, meter, etc., but when reading a short story or book, the reader's focus shifts to the plot, the characters, the topic, the point of view, and other such textual controlling elements (75).

### **1.7.1.Improving the Literary Competence of EFL Learners:**

While it is ultimately the students' obligation to improve their own literary competence, it is also the teachers' duty to ensure their students acquire the abilities they need to understand a literary work.

In other words, several scholars, like Brumfit and Carter (1986), argue that students should regularly participate in substantial reading to improve their literary competency by getting acquainted with literary style, methods, and associated strategies (Brumfit and Carter, (1986), in, Kadir et al., (2012) p. 1691). However, it is the responsibility of literature teachers to foster the necessary skills, such as the ability to detect and analyze figures of speech, to study storytelling and other poetic techniques, to distinguish genres, etc. According to Lazar (2015), the teacher's responsibility in ensuring that the aforementioned tools and methods are utilized successfully is the creation of programs and tasks, as opposed to just discussing or lecturing about them.

### **1.8. Literary Text Selection:**

The readings that teachers assign have a major impact on students' literary reactions. It would seem that the appropriateness and applicability of the materials used are significant factors in enticing students to read and appreciate literature. as McKay (1984) agrees passionately, the selection of literary works seems to to just be the secret to success in including literature in the Language classrooms (p. 531). McRae (2008) approves also, stating that "careful text selection is necessary for the efficient use of any form of representational resources" (p.4).

Text selection is, without a question, crucial in an EFL setting, and it should play a key part in the creation of a literary course. Teachers of literature must, then, exercise

great care in selecting acceptable materials for their classrooms if they want their students to approach the study of literature with enthusiasm and competence.

### **1.8.1. Criteria for Text Selection:**

Literature education includes the choosing of literary works as well. Choosing a literary work to read is an intricate process that affects both the author and the audience in profound ways. In light of this, and for the purpose of transparency, it is crucial that the fundamental causes for selection some texts over others be elucidated in order to meet the aims of this research (later in this chapter, element 7, concerning literature circles, will discuss fully the importance of text selection in the process of implementing literature circles in teaching literature).

Literature teachers usually should know their students' actual skill levels and what motivates them to learn about the subject. Students' ages, emotional and intellectual development, and areas of interest should be given due consideration. Text selection, as stated by Collie and Slater (1987), is dependent on "each individual group of students, their needs, their interests, their cultural background, and their language ability" (6).

Lazar (2015) provides a very detailed analysis of the central criteria for text selection, and she focuses on three main elements. In this regard, one's (1) cultural background, (2) linguistic ability, and (3) reading comprehension skills all come into play. Lazar claims that a student's cultural background may either help or hurt their ability to understand a work of literature. Therefore, it is incumbent upon the teacher to choose materials that are understandable to the students' cultural background. The cultural, philosophical, religious, etc. context of any literary work has the potential to significantly stimulate students' existing prior knowledge, so increasing their comprehension. Lazar argues that if students are unfamiliar with the book's culture, they may place too much weight on the

teacher's or critics' interpretation of it. Students who come to trust their teachers' literary evaluations will develop a lifelong habit of reading, thinking critically about, and discussing literature.

When considering the second criterion, students' linguistic proficiency, it is vital to remember that inaccessible texts prevent them from comprehending their content. Lazar (2015). Similarly, McKay (1984) stresses the point that "a work that is challenging on either the linguistic or culture level would have few benefits" (p.531). So, teachers need to check the text's vocabulary and grammar to gauge its complexity. The teacher's selection of literature should be based on the students' current reading levels.

The importance of understanding the student's literary background in developing their language abilities cannot be overstated. That is to say, students who are booklovers, serious about their studies, and who read extensively in the target language may have developed a level of literary competency that enhances their linguistic as well as literary understanding of the text.

### **1.9. Reading.**

Due to its relevance to the dissemination and acquisition of literary knowledge, the importance of reading should be emphasized. It is the uppermost skill one can develop by reading books.

#### **1.9.1. The significance of reading:**

Reading is seen as a vital ability for anyone wishing to study a foreign language, since it provides students with access to an almost infinite supply of linguistic material. Greater reading means more exposure to the target language's vocabulary, idioms, stylistic variations, and grammatical and cultural norms. Students are more likely to adopt the



target language and cultural norms if they are given frequent opportunities to practice them.

Fluent readers, according to Davis (1968), as reported in Dermody (2004), have shown stable sub-reading skills. Davis (1968) lays forth seven reading-related abilities that need be learned to achieve this end: (1) recognizing the author's point of view, mind-set, tone and mood; (2) recognizing the author's technique; (3) recalling the meanings of words; (4) inferring the meaning of words from context; (5) defining responses to questions answered clearly and unambiguously or in paraphrase; (6) connecting ideas within the content; and (7) following the structure of a passage.

Chou (2002) cites Grabe (1991) who suggests six factors in the process of fluent reading: automatic recognition, vocabulary and structural knowledge, formal discourse structure knowledge, content background information, synthesis and assessment, skill techniques, and metacognitive knowledge and monitoring abilities (p.3). When compared side by side, it is clear that these features are not only good for the reader's brain, thoughts, and taste, but also help expand the reader's cognitive and metacognitive abilities as they read.

One of the most efficient ways to overcome stress among students is through reading fiction, as compared to music listening or going for a walk (Donelson, 1974). It is also recommended that one reads both fiction and nonfiction in order to fully grasp the intricacies of life. Reading regularly has many positive effects on an individual's life, but it may also have repercussions on their interactions with others, as shown by research by Kidd and Castano (2013). According to them, "reading literary fiction helps enhance the mental states of students, a vital talent for building relationships." (p.377).

### **1.9.2. Basic Reading Types:**

For the numerous forms of reading, Brown (2001) provides a number of categorizations. Several of the most common types are listed below.

#### **1.9.2.1. Perceptive Reading:**

When reading perceptively, one pays more attention to structure than content. The bottom-up approach is another distinctive feature. Read just short texts using this strategy. In reality, letters, words, punctuation, and other visual signals are given greater attention in perceptive reading tasks. There is a specific class for this reading style in regards to things like listening comprehension and other terminology.

#### **1.9.2.2. Selective Reading**

The emphasis here is on presentation rather than material. That is to say, the focus is not on the language itself but rather on the structure of language. It mostly deals with works of moderate length. This kind of reading, like perceptual reading, uses both bottom-up and top-down approaches. This reading is designed to test the readers' comprehension by asking them to identify a variety of grammatical, lexical, and idiomatic phrases and expressions. Picture-based cueing, matching, and true/false multiple-choice questions are commonplace in this reading format.

#### **1.9.2.3. Collaborative Reading:**

Meaning, rather than form, is emphasized in this kind of reading. It discusses pieces that are about a third of a novel in length. The Top-down technique is the most efficient, whereas the Bottom-up strategy is only suitable in certain cases. In this way, the reader and the literary text are able to talk to each other. To put it another way, reading evolves into a kind of meaning bargaining. Anecdotes, short tales, descriptions, excerpts from longer texts, surveys, memos, announcements, and instruction recipes are all prime examples of the types of writing that fall under this category.

#### **1.9.2.4. Intensive Reading:**

In order to have a deep comprehension of a short piece of writing, this sort of reading prioritizes form above content; a reading for the classroom, as opposed to the comprehensive reading. Instead of improving the learner's reading skills, it tends to strengthen their language understanding. Books, training, and activities for students all benefit greatly from the teacher's engagement.

Intense reading often involves methods like skimming and scanning. Scanning, in contrast to skimming, may require to reorganize ideas into paragraphs and answer complicated text-related problems.

The focus on linguistic structure rather than the story itself is a major drawback of this kind of reading since it discourages leisurely reading and does not provide adequate experience in reading skills and strategies.

#### **1.9.2.5. Reading for fluency or Extensive Reading:**

Reading in this manner, often called "reading for fluency," starts with the end goal in mind and uses a hierarchical approach to get there. It is best suited for reading and understanding very long texts. This reading takes place away from the classroom, without the guidance of a teacher. To guarantee that students complete their reading task and get feedback on their motivation and literacy process, it is the teacher's responsibility to maintain pre-reading exercises for each material. Students should focus on the bigger picture and grasp the message of the passage rather than fretting over the smallest of minutiae.

Professional articles, essays, scientific documents, short stories, and novels are all examples of what fall under the category of "extensive reading," alongside longer works of literature. Nuttall (1982) stresses the need of incorporating substantial reading into EFL contexts. "Living among native speakers is the best way to pick up a new tongue. After

that, the next best thing is to do a lot of reading." (p.168). Additionally, this style of reading is linked to pleasurable learning since it enables students to select their own favored books and develop as autonomous readers. Due of the time and effort required, literature teachers seldom assign such readings.

### **1.9.3.Literature and Reading: the relationship**

Ness (2016) argues that reading is essential for students' cognitive and linguistic development since it helps individuals who are having difficulty in other areas of their education to succeed (p.63). "Reading comprehension occurs all through the process of extracting and developing meaning through interaction and relationship with the written language," (p.307) as stated by Snow (2001).

Literature has been shown to be an effective tool for teaching reading and has received much attention from researchers. For Rosenblatt (1995), "because every interpretation of a book is a unique creation, woven from the inner life and thinking of the reader, the literary work may be a rich source of knowledge and truth" (pp. 276-277). Sumara (1994), in (Kodama, 2012), suggested that a more introspective view of oneself is a key outcome of every literary interaction:

The literary text allows the reader to engage in a type of personal reflection within the experience of reading the text- a way for us to come to know ourselves. It appears, then, that the way in which we come to know ourselves is not embedded in the work, but rather emerges from our own interaction with the work.

This quote shows how engaging with literature requires participation from the reader. Everyone can see that reading calls for the reader's active engagement if the goals of understanding and identity construction are to be achieved (p. 32).

Literary works are extremely suitable and valuable resources for reading activities, enabling students to go beyond the bounds of the text by mixing their own experiences and perspectives with the textual and metaphorical meanings of the text, thus it is crucial that we utilize literary works that are both relevant and appealing to students. This addition paves the way for the student to expand his or her understanding of the book, draw new deductions and conclusions, and advance potentially significant particular interpretation and growth. Satya Stia (2020) compared the effect of non-literary and literary texts on students' reading comprehension. Literary texts were shown to be both valuable and effective in boosting students' reading comprehension, as evidenced by the study's results. In a similar vein, Langer (1992) emphasizes the importance of a work of literature in the evolution of critical thinking abilities.

#### **1.9.4. Reading Difficulties Facing Students:**

The difficulties that students may encounter while reading have been the subject of a great deal of research. Many students believe that studying literature is difficult for most students. Most problems may be traced back to linguistic, interpersonal, or cultural factors.

##### **1.9.4.1. Language Difficulties:**

The linguistic complication that defines literary diction is the greatest challenge first-time readers of literary literature encounter. The following are some of the specific challenges that Varita (2017) outlines:

- vocabulary, word order, sentence structure, and grammar that are not native to the speaker.
- Use of Homonyms and Synonyms

- expressions using figures of speech (Imagery and symbolism in text are difficult).
- words' figurative and literal meanings
- A lack of familiarity with literary terms hinders the creative process of story creation.
- The inability to predict outcomes (themes and ends of stories may be unclear) and the anxiety that comes from being actively involved in something not fully understood.
- Issues related to listening to and scribbling notes on what the teacher says.  
(p.237)

Indeed, language competence is crucial for unlocking a literary work's significance. Inevitably, mastering a language requires learning more than just the definitions of individual words and phrases. Because of the abundance of metaphors in literature, the meanings conveyed by the more formal and the more casual dictions may be quite different. Language barriers are a common issue for students, which may make it difficult for them to fully grasp concepts. The challenge in overcoming such language barriers is ultimately in establishing a framework that allows students to enjoy the literary text while also perceiving the challenges they face as an opportunity to deepen their language skills through the lens of a rewarding experience.

#### **1.9.4.2. Construction/connecting Difficulties:**

Students often read with the intention of deducing something about the text's meaning from its title or its theme(s). That is, students do not read with an eye toward incorporating what they learn about literary elements into their own lives. To the contrary, it is only through such practice that students will be capable of identifying the characters

and events in the texts they have indeed been assigned to read, as well as recall relevant details about them once they have been discovered. Since then, students have had a hard time reuniting their fragmented emotions with the rest of their lives and making sense of the textual information that may help them do so. Often, this occurs because of ineffective reading strategies and methodologies that treat the text as though it existed only at the author's specific historical and cultural moment.

#### **1.9.4.3. Cultural difficulties:**


Literature is rooted in a certain culture, making it more likely that EFL students may struggle with reading it. To fully appreciate a literary work, there must be shared cultural references between the author and the reader. To be more precise, every piece of literature has both explicitly and implicitly cultural values that could also interfere with the reader's ability to understand, interpret, and respond to the text. Those literary works that provide information that is generally accepted in a culture tend to be the cheapest. If teachers of literature do not pay attention to the cultural symbols hidden throughout a text, their students may get erroneous or subjective beliefs about the culture that is mostly governed by literature. When students struggle to understand a piece of culture, their focus shifts from literature to referencing and expecting the teacher to fill in the blanks.

It is a common misconception that an infinite vocabulary may solve the problem of cultural barriers, but in fact, being able to read and understand every word in a book does not necessarily suggest that one knows the material culturally. The cultural component and cultural connection should not be overlooked at this stage in literature training since they are so important to comprehending and interpreting literary works.

#### **1.10. Conclusion:**

The fundamentals of literature and their teaching were the focus of this section. The chapter has highlighted the most common definitions of literature and discussed in detail the many methods and strategies recognized by teachers for teaching literature to EFL students. The ideas that literature lecturers often use while instructing their students have also been elucidated in this chapter. Similarly, the chapter has brought up several significant topics in the area, such as text selection, literacy competency, and its vital role in literature learning/teaching, and, lastly, a specific attention is given to reading, as it is the skill most affected by literature teaching/learning and as it is methodologically connected to our research on reader response.





**Chapter Two: Content-Based  
Instruction (CBI) within the  
EFL Classroom**

## **2. Chapter Two: Content-Based Instruction (CBI) within the EFL Classroom**

### **2.1. Introduction**

CBI is the method wherein students learn a second language through exposure to authentic information. Dalton-Puffer and Smit (2013) argue that CBI is best understood as an educational paradigm rather than a specific technique. By contrast to the majority of foreign language curricula, which place more emphasis on learning about language than learning to use language for meaningful communication about relevant content, CBI is an approach to syllabus that seeks a harmony between language and content teaching with an emphasis placed "on using the language rather than talking about it" (p. 553). Contrary to prevalent belief, CBI places a focus on language; however, language instruction is built within the larger framework of CBI's topic instruction.

It has been argued that the Content-Based Instruction approach to teaching a second language is a novel one. It focused on increasing students' subject-matter knowledge and fluency in a second language (Brinton, et.al, 2016). This strategy is widely adopted in a wide variety of institutional and pedagogical settings, and it is implemented utilizing a wide range of approaches. Common methods of instructing a foreign language include Theme-based classes, supplementary/linked classes, sheltered topic education, and classes taught through the medium of a second language. All of these theories see language as a conduit for learning information, and material as a medium for learning language, despite apparent variations in posture and immediate aims (Brinton, et.al, 2016).

CBI has shown to be immensely useful, successful, and inspiring for language students, while the results of each course will depend on the efficacy of the major set-settings

and the particulars of its execution (Gabillon, 2020). This has resulted in considerable interest in CBI and the study of English as a whole. In the words of Gabillon (2022), "it is likely to continue to flourish in contexts where there is a clear and present need for learners to develop their academic second language skills" (22).

The term "Content-Based Instruction" was used by Richards and Rodgers (2001) to describe a method of teaching a second language "in which instruction is organised around the content or information that students will receive, as opposed to a linguistic or other type of curriculum" (p. 204). Language is the primary means by which students acquire and disseminate information, which we call "content" (Richards & Rodgers, 2001). Learning a language through exposure to interesting and applicable information is called information-based instruction (Brinton et al., 2016, p. 201).

Regarding what constitutes "content," Snow (2001) expands the discussion.

The term "content" is used to describe the materials that are used in the context of teaching a foreign or second language. Subject matter in an adult EFL setting may be as broad as the topics or themes the students choose to learn about or as narrow as the subjects they are already studying at the elementary level. (p. 303)

Due to the fact that CBI encourages students to actively participate in content exchange, its foundational principles may be traced back to communicative language education. Richards and Rodgers (2001) state that CBI is based on these two interrelated concepts: Learning a second language is facilitated when its usage is seen as a means to an end rather than the end in and of itself, such as is the case when reading a book or watching a movie. Second-language learners' needs are more accurately reflected by CBI (2). Some students may find it easier to learn and use the target language as a tool if they are encouraged to do so by everyday demands in a real-world environment. Second-language

use is faced in many aspects of daily life, such as schoolwork, food requests, and job interviews. According to Snow (2001), CBI serves a trifold objective by instructing students to: (1) build knowledge and understandings about a subject and a learning activity; (2) utilize language in a meaningful and purposeful way; and (3) learn about language in the context of learning through language.

Additional principles may be appended to those already stated; Brinton et al. (2016) offer such a list. She argues that these principles are crucial for language teachers to implement CBI in their institutions and classrooms. Here are some of them:

- Instructional choices have to be made with subject matter, not language, in mind. Ultimately, it is up to the language teacher, especially when working with CBI, to decide which resources to use and how to modify them.
- CBI is preferable to traditional textbooks for teaching a foreign language not just because of the freedom of choice it affords students, but also because course designers, not language teachers, write most of them.
- Furthermore, the content dictates instructional decisions about choosing and sequencing.

Brinton et al. (2016) explain how CBI "allows the choice of content to govern or effect the selection and sequencing of linguistic components" in this setting (p. 206).

To sum up, while using CBI to teach literature, students will focus on something that attracts their interest while also making use of the target language. In CBI, classes are designed around the topic or problem being addressed. As a result, students will improve their command of many languages and broaden their understanding of the world.

## **2.2. The Development and Range:**

Second and foreign language teaching has only recently included Content-Based Instruction (CBI). In the 1960s, Canada introduced French Immersion Education; in the United States and Britain, programs such as English for Specific Purposes and the FLC "(Foreign Language Throughout the Curriculum) program, signaled its first uses in the classroom. Supplemental courses or programs were approved in a number of settings, including the former Soviet Union (Brinton & Snow, 2017). In the late 1980s, CBI was first used, as documented by a number of revolutionary articles by authors including Brinton, Snow, and Wesche (1989). The use of CBI in language classes began to increase rapidly around the beginning of the new millennium, having first appeared in the middle of the 1980s. This credit might be related to a wide range of pedagogical and material domains and circumstances.

While the majority of studies focus on the US and Canada as CBI contexts, several studies make reference to its application in other countries throughout the world. In Europe, the European Commission recognizes bilingual education as "an exceptional way for acquiring a foreign language" (Communication from The Commission & To the Council, The European Parliament, 2006).

When it comes to teaching languages, the Content-Based Approach has been proven successful at all levels of education and in a wide variety of settings. Literature, like other topic areas, has produced a plethora of programs and courses designed to facilitate second language learning and broaden students' horizons in terms of their subject matter expertise. Literature, history, film, culture, and civilisation are all included in the scope of study (Sibulkin, 2018). "an rich and regularly expanding research on Content-

Based Instruction currently exists," write Wesche and Skehan (2002) in (Banegas, 2012). (118). Richards and Rodgers (2001), Larsen-Freeman (2000), and Brinton, Wesche, and Snow (2016) all recognize CBI as one of the most original contributions to the field of foreign language education. To give an example, one of just three chapters in the section "The study of second language training" of relevant references in language studies, such as *The Oxford Handbook of Applied Linguistics* (2002), is titled "Communicative, task-based, and content-based education" (Cammarata, 2010, p. 93).

### **2.3. CBI in the EFL context: Rationale and Advantages**

Content Instruction (CBI) is founded on the premise that by receiving information in the target language, students may acquire both language and content knowledge. While prominent authors such as Rodgers (2001) identified CBI as "one of the Communicative Language Teaching spin-off strategies"(2), other academics, such as Duenas (2004) analyze the strategy from a far broader viewpoint (p.74). According to Stryker and Leaver (1997), CBI "is a truly holistic approach to foreign language education... (which) can be at once a philosophical orientation, a methodological system, a syllabus design for a single course, or a framework for an entire program of instruction," (quoted in Duenas, 2004, p.75), whereas Rodgers identified CBI as "one of the Communicative Language Teaching spin-off approaches" (quoted in Duenas, 2004, p.75).

The approach's benefits are linked, directly or indirectly, to a huge body of research from a variety of academic fields. Grabe and Stoller present a comprehensive summary of the perceived benefits of the different areas (1997). In light of the findings of these investigations, the authors provide the following reasons in support of CBI:

- ✓ While learning content, students are introduced to a substantial variety of linguistic features in Content-based settings. This supplemental language should be comprehensible, relevant to their most recent past learning, and pertinent to their needs.
- ✓ Teachers and students reevaluate content when students participate in language-dependent activities which are neither contrived nor meaningless. Rather of being presented as inaccessible language components, meaningful language is taught to students in context-appropriate contexts. Unquestionably, CBI facilitates contextualized learning by allowing explicit language instruction to be coupled with subject education in a goal-oriented environment.
- ✓ CBI focuses on advanced content sources on which students may rely to get more language and subject knowledge.
- ✓ As theme units need diverse methods for a range of subject matter and learning goals, CBI emerges as the prime arena for teaching and practicing strategy.
- ✓ CBI enables for curriculum and activity sequence design adaptability and flexibility.
- ✓ The CBI educational method is student-centered. (Grabe and Stoller, 1997. pp. 19-20))

#### **2.4. Characteristics of CBI:**

##### **2.4.1. The Integrated-skills approach is central to CBI's methodology for teaching foreign languages:**

Unlike traditional methods of teaching a second language, CBI encourages a more realistic and practical integrated-skills approach by teaching many abilities

simultaneously. Some techniques may improve the skill advantage under CBI. For instance, in Reading/Listening, authentic materials are leveraged to inspire critical thinking about assigned readings. Students are prompted to respond to a stimulus through conversation. Young students may benefit from learning in a group setting. It is possible that students may need to revisit the process of analyzing and synthesizing thoughts from many sources in order to succeed in the writing and presenting tasks. Then, you may give a presentation or write an essay. Finally, critical thinking, in which students are asked to dig deeper into a text by, for example, considering the subject from a variety of angles, spotting and questioning underlying assumptions, or determining the author's intended audience and responding accordingly.

#### **2.4.2. CBI involves actively students in all phases of the educational process:**

Because they are expected to take a more active part in creating and contributing to the growth of knowledge, students, in a CBI classroom, are less reliant on the teacher to direct their education. Peer review and correction play an important role in this approach as well. As a result, the focus in a CBI classroom is on the students, not the teacher.

#### **2.4.3. CBI uses material that is relevant to students' life (academic objectives, interests):**

CBI's content is well-aligned with what students really need and what they should be learning. The most notable difference is that each field of study is introduced from a new perspective and with new educational objectives.

#### **2.4.4. CBI favors selecting authentic materials and assignments.**

When it comes to cognitive behavioral interventions, authenticity is paramount. The material in both the text and the task has some bearing on the real world. Although



teaching using authentic materials compromises their original intent (Brinton et al., 2016), they are useful for learning about the culture of countries where the target language is spoken.

Additionally, CBI claims that understandable information is not sufficient to acquire the target language effectively, which is in contrast to other approaches and ideas (Brinton et al. 2016). Using credible sources is the key to successful language acquisition. In **Figure 2**, we see how the different parts of a CBI class relate to one another in terms of authenticity:



**Figure 2: The authenticity of the interaction between users, contexts, and messages (adapted from Brinton et al. 2016))**

It is important to keep in mind that CBI's content selection covers much more ground than just one genre (Brinton et al. 2016). One of the most important features of this approach is the use of well-structured data for a period of time no more than a few weeks. Approaches and activities used in CBI classrooms are described by Brinton et al. (2016); the great majority are analogous to those seen in Communicative Language Teaching (CLT) in so much as they demand participation from students. Pairs or groups

work, information gaps, jigsaw puzzles, graphical organizers, debate and discussion, role-plays, and other activities are among these strategies.

Because students will be more encouraged and interested in continuing their learning process outside of class once they realize they can comprehend what they are being taught (Duenas, 2004, p. 75), one of the major purposes of language teachers is to prove that students can learn independently, as noted by Stryker and Leaver (1997).

## **2.5. CBI approaches to teaching language**

CBI approaches to language instruction in the classroom provide a broad range of suggestions on how to best achieve the desired educational outcomes. Second Language Medium (SLM) classes, Sheltered Subject Matter (SSM) instruction, Adjunct-Linked (AL) classes, and Theme-based (TB) classes are only few of the methods often used in the field of second language acquisition.

### **2.5.1. Second Language Medium courses (SLM)**

Advanced level regular academic courses in particular fields (history, economy, psychology, etc.) taught in a second language are known as Second Language Medium Courses (SLM). Curriculum frameworks in SLM are not likely to include language learning objectives. In reality, most SLM courses go on without an obvious emphasis on linguistic analysis and practice, and without making any adjustments to the discourse to accommodate the students' varying degrees of proficiency.

But there are opportunities to learn the language since students will be immersed in situations where they will hear and see language that is both very important and directly related to their studies. Students' receptive and productive language skills would improve as a result; however, the improvement would be accidental and unsystematic. English

departments often offer advanced courses for non-native speakers of English that are conducted entirely in English.

### **2.5.2. Sheltered Subject-Matter Instruction (SSM)**

The concept gets its term, "sheltered," since it intentionally divides target-language speakers and second-language learners into separate classrooms for the purpose of teaching subject matter in the target language. Students who are unable to interact with native speakers of the target language attend "a shielded Content-based course" taught by a subject specialist in the target language (Brinton et al. 2016, p.15).

Instead of a language teacher, a specialist in the topic at hand often leads the class in SSM. However, this teacher must be familiar with the language acquisition process and the needs and abilities of their students. However, other authors argue that it is best if the teacher is either a language teacher with subject knowledge or a content and language teacher who works together (Duenas, 2004). Noting that education must be adapted to the students' linguistic abilities is crucial if it is to have the intended effect. The course material is not entirely disregarded, though, and there are elements that are on par with those in a typical course.

Although the major element of the SSM model is the streamlining of the development of language skills that enable students to complete course objectives, it is important to note that the primary purpose of SSM courses is content acquisition rather than language learning. As a result, this model is considered to be among the most effective CBI patterns.

Courses using the sheltered method are more common in teaching a second language than in teaching a foreign language. To fill the gap between the "ordinary EAP (English for Academic Purposes) program and the conventional first-year under-graduate

courses at British institutions," the sheltered method was initially employed as an alternative to the standard English as a foreign language (EFL) curriculum in Canada (Gaffield-Vile as cited in Duenas, 2004, p.81). The SSM method is geared on bettering communication and academic skills, especially in academic writing.

Teachers agree that SSM courses, if taught well, have the potential to do two things: **first**, help students whose language abilities are not yet adequately developed succeed, and **second**, integrate the acquisition of topics and language in a meaningful way. One drawback of the sheltered approach is that it might be difficult to find university-level language teachers with sufficient subject knowledge to teach real topic disciplines or content teachers who are familiar with students' linguistic needs.

### **2.5.3. Adjunct-Linked Courses (AL)**

Another method for incorporating language and content is through Adjunct-Linked Courses (AL), which are not intended to stand alone but rather to supplement another academic discipline. It is an effort to combine the standard academic curriculum with a language-learning curriculum that was developed specifically for this purpose. If students were enrolled in a regular content course lacking the pre-requisite abilities, they may be required to take an AL course as well. In addition to building the foundational knowledge needed to fully understand a subject, the linguistic component also helps students with day-to-day academic tasks like writing papers, revising lecture notes, and studying for tests. Additionally, there is an academic topic covered that requires a passing mark on an exam for the subject course. Learning the language and the content will be more appealing as a result.

Teachers adopting AL need to be aware that, despite their same material, the focus of instruction varies between the regular course and the adjunct course. The subject teacher emphasizes academic ideas, whereas the language teacher teaches language skills against the background of the academic topic. These courses are designed to complement the standard curriculum by giving students additional practice with the critical thinking and research skills they'll need to tackle real-world problems.

Although more common in second language settings, AL courses are utilized in national and international settings where a foreign language is used as the medium of instruction. Adamson (1990) states that there are five main areas of study that make up the linguistic part of AL: reading, writing, study skills, grammar, and topic discussion.

Despite the numerous benefits of the courses, many foreign language schools lack the infrastructure to implement the AL model. The subject-matter course (primary discipline course) lays the groundwork for the language class by prescribing its content and evolution; nonetheless, the two courses' curricula still need to be harmonized with reference to one another. Lononlanton (1992) argues along similar lines, saying, "As is clear, this strategy demands communication and cooperation among teachers in diverse fields and across academic institutions, which may be operationally problematic to achieve"(287)

#### **2.5.4. Theme-based Courses (TB)**

Theme-based courses (TB) are the most often utilized CBI strategy because of its accessibility and ease of implementation. Language teachers in TB, in contrast to their counterparts elsewhere, are free to make their own decisions and adapt to changing circumstances.

For TB, it is the language teacher, not the subject matter specialist, who is responsible for delivering course material. A foreign language course taught in a TB setting may have a curriculum based on a wide range of subtopics within a single subject area, or on a number of subthemes that all contribute to a coherent overarching theme. Both cases demonstrate how pervasive ideas have a formative effect on educational practices and policies. The topics are selected with the students' preferences, needs, and goals in mind (academic and cognitive).

Most TB courses are broken up into modules, each of which focuses on a different facet or perspective of the larger subject at hand because TB courses contain a wide range of material, all of which has to be neatly arranged to provide maximum coherence within each theme unit while yet giving students enough freedom in terms of deciding what will be covered and how it will be presented. Each class consists of related modules that build on one another under the premise of a coherent theme.

Explicit language objectives in TB are often prioritized above subject learning objectives. According to Brinton, Snow, and Wesche (1989), there are "weak" and "strong" types of CBI, with TB classes being the latter. Stronger forms, they claim, represent content courses for L2 speakers in non-language domains, where subject mastery is the primary goal, as opposed to language courses where the primary purpose is to increase learners' communicative competence. That is to say, as Wesche, Snow, and Brinton (1989) explain, when designing courses using the TB model, it is common practice to draw on a wide range of textual materials, including literary passages, essays, news articles, and even performances by the course's teachers and guest lecturers, as well as recordings of classroom discussions. Even though the courses are structured around topics that are typically based on listening or reading, the oral input or written text is always an ideal basis

for exploring other linguistic elements such as grammar and vocabulary, and for facilitating the practice of creative productive skills such as participating in discussions, making presentations and reports, responding to oral or written questions, and writing feedback.

The result is clear and meaningful application of language and subject matter abilities through predetermined themes (Clarity and meaning are achieved through the coordinated use of linguistic and content expertise through predetermined themes)

by strictly regulating the amount and quality of information, each session may be tailored to the specific needs of the learner and lead them to a greater level of mastery... When studied in a particular sequence, the various subjects best prepared students to carry out certain linguistic tasks, speeding up the learning process "(Klahn 1997, 206).

Materials were selected to offer a level of challenge, complexity, and fun to the exercises. Students' evaluations show that it is possible for a course of this kind to achieve its goal of improving students' sociocultural understanding through better foreign language fluency, that TB provided "very excellent results in the cognitive, linguistic, and affective aspects" (Klahn 1997, 09).

In sum, Theme-based Courses (TB) are a powerful method for integrating language and content, but only if curriculum and course designers, and teachers, strike a healthy balance between language and content exploration, keep content and language learning objectives under control, and do not overwhelm students with irrelevant material.

## **2.6. CBI approaches to teaching literature**

When teaching English as a foreign language, literature may be an effective tool since it "touches what individuals know and who they are,"(p. 607) as explained by

Langer (1997) who argues that literature encourages students to consider their own experiences and perspectives in relation to learning and language. Students' ability to "analyze, grasp, connect, and investigate" may be expanded through reading widely and deeply (p. 607).

"Language is not taught from the part to the whole, but from the whole to the part," writes Goodman (1986), "and all language functions interrelate" Smith (1971). Therefore, in order to improve their language abilities and broaden their horizons, students should study a foreign language in an all-encompassing progression. When teaching a language, teachers should use exercises that tend to connect all abilities concurrently to boost their students' reading and speaking skills. For Fitzgerald (1993), literature is the medium through which students' linguistic skills are developed, hence it has the potential to "expose students to a diverse variety of styles and genres" (p. 643). Literature is "the most comprehensive and skilled use of the language's resources" (Sage, 1987, p. 6). Teachers of English to speakers of other languages (ESL) would do well to showcase excellent language skills by using widely available works of literature. As a result, language and literature are inextricably linked; after all, none can be taught independently of the other if we want students to acquire a command of the four linguistic abilities that constitute fluency in a given language (Abulhaija, 1987).

### **2.7. Advantages of Content-Based Instruction and Literature Teaching Collaboration**

It is essential for teachers of English as a Foreign Language to integrate Content-Based Instruction with literary study in order to ensure that their students acquire both the academic subject matter and the language skills necessary to discuss and participate in that topic. Combining CBI with literary education has several advantages, as listed by Brinton et al. (1989). Students may become familiar with new reading skills relevant to



meaning as they acquire, for instance, vocabulary, grammar, paragraph structure, interactive communication abilities, and writing types and styles. Literature, as argued by Custodio and Sutton (1998), is a powerful linguistic resource that may inspire students, unearth previously unknown facts, and propel their education forward through the use of authentic texts. Abulhaija (1987) shows that both language and literature are crucial to the development of a "mature," "ideal," student.

Literature has the potential to enhance students' reading and comprehension skills, encourage appropriate speaking and writing, and drive them to read for leisure because of the idiomatic language and cultural context it imparts. According to Erkaya (2005), including literature into an EFL course may help students learn the four skills that are the core aims of the course more successfully because of the literature's literary, cultural, higher-order thinking, and motivational advantages. With the belief that the objective of literature education is not confined to ensuring that students grasp the meaning of literary works, EFL teachers should carefully create cooperative content-based literature classes to fit the requirements of their students and accomplish these aims. Vocabulary is studied, but students also learn the skills necessary to assess topics and data on their own or in small groups, to construct a logical case for a position, and to use judgment, synthesis, and analysis.

The primary objective of this course is to improve students' reading comprehension by helping them use their prior knowledge and life experiences to better understand the meaning that the author conveys using a variety of literary devices. The second goal is to facilitate the growth of students' analytical and deliberative abilities by giving them many opportunities to learn together through the use of peer evaluation. Third, to encourage students to practice asking and answering questions in order to develop their (au-ral/oral)

fluency through interaction with their classmates. In order to further develop their writing abilities, students will be asked to respond to various writing prompts related to the literature they are studying.

Provocative subject knowledge, the development of critical/thinking skills, and linguistic aptitudes should all be prioritized in classroom activities. It is important for students' perspectives on their own cultural background, knowledge, reading habits, and personal interests to be included in texts with distinct themes. As part of activities aimed at establishing a foundation of knowledge, teachers may pose general questions about the subject matter of a literary piece before assigning it to students in order to obtain a conceptual grasp. or vocabulary activities that challenge students to make connections between key concepts before reading the text. In a similar exercise, students look up unfamiliar words in a dictionary and try to figure out what they mean in the given situation.

Other assignments in the classroom could have students watch a video or use some other kind of audiovisual material that might help them have a better understanding of the topic matter. Students may develop their critical thinking and the four talents by engaging in these activities, which may require them to interpret the text critically, provide constructive feedback to the author, or find personal connections to the story's protagonist or antagonist. Students' ability to communicate and think critically may benefit by participating in group discussions. Not only that, but students who regularly take notes and write down their replies to homework may find that they develop as writers. Therefore, cooperative learning is fostered through group discussions and classroom activities based on feedback. Students might be divided into groups that are structured like literary circles. A specific assignment has been given to each team. Their results are then shared with the

other groups. Students benefit both from increased access to and understanding of external resources when they work together to learn.

It is suggested that teachers use many distinct assessment strategies to gauge students' progress in both language and content areas. Essay questions, true/false questions, and multiple-choice tests are only some of the ways that students' ability to comprehend written material is evaluated. Writing skills may be evaluated by having students respond to open-ended questions or by having them write an essay summarizing a story. Teachers also need to come up with evaluations, such as class debates or giving an opinion, to gauge students' aural/oral skill, vocabulary, and reading comprehension in order to come up with appropriate solutions. Criteria connected to the reading of the text itself should be prioritized when grading students.

## **2.8. Conclusion**

In this chapter, we looked at why teaching literature in an EFL classroom using Content-Based Instruction is so crucial. A background on the origins, evolution, and scope of the approach, as well as its defining characteristics and pedagogical models, was presented first. The section on integrating CBI and literary education in EFL classrooms was the most important part of this chapter. In fact, research suggests that EFL students' reading comprehension, motivation, and receptivity to literature may all benefit from group-based, content-based literary education. To demonstrate that the language focus, which seeks to improve English fluency exactly, should not limit the teaching of literature, it is demonstrated that students may utilize actual language to communicate their opinions by analyzing the many literary approaches presented in a literary work. Because of this focus on critical thinking, students may improve their "linguistic and cognitive skills, cultural awareness, and sensitivity" (Shanahan, 1997, p. 165). It follows that

integrating CBI with literary teaching may accelerate the mastery of language, critical thinking, and academic content that has a substantial cultural component.



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**Chapter Three: From  
Conventional Literature Circle  
to Content-based Literary  
Response Circle**

### **3. Chapter Three: From Conventional Literature Circle to Content-based Literary Response Circle**

#### **3.1. Reader Response Approach**

##### **3.1.1. Theoretical Framework:**

The tenets of Reader Response Theory will provide theoretical background for this first part of Chapter three. In fact, the central emphasis of this theoretical background is Rosenblatt's (1938, 1978) Transactional Reader Response Theory, which is a reader-centered approach to delivering operational reading instruction.

Reader-response theory has its origins in the 1960s and 1970s, namely in the United States and Germany, according to literary historians. According to Womack and Davis (2002), "literature was a rhetorical weapon that was employed to affect a particular audience's emotions" in ancient Greece and Rome, which suggests that this notion has deep historical origins (52). They provide insight on the writers' awareness of rhetorical methods as measuring instruments for the emotive resonance of texts with readers.

On the other hand, Richards (1929) and Rosenblatt's research (1938) provides the theoretical foundations upon which Reader-response theory is built. Readers' critical evaluation of a story's veracity is tied to how the story affects their own emotions and insights, as noted by Richards (1929). Womack and Davis (2002) claim that Richards's writing emphasizes the reader's crucial function in both reading and meaning-making. From these foundations, Rosenblatt built her theory of "transactional reading" (1938–1978).

As a collaborative relationship between a reader and a text, which is itself the sum of the author's subjective experiences and ideas, reading is an act in which Rosenblatt believes the whole subjectivity of the reader is engaged. Indeed, reading is a unique experience that involves a specific author, a specific reader, a specific location, a specific

historical period, and a unique set of circumstances. To read a literary work is to take on several efferent and/or aesthetic postures, all of which belong to the reading spectrum. In the efferent stance, the reader's focus is on the lexical items that constitute what is recognized as the literal meaning in the text, which Rosenblatt calls the "public meaning." In the aesthetic stance, on the other hand, the reader's focus is on what is experienced and lived through the reading, as opposed to the previous stance where the reader's subjectivity is disregarded or subordinated. The former category includes activities like as listening to and understanding instructions, remembering and keeping knowledge, and using essential concepts. The latter include what the text implies, any suggested pictures, implications, or tone the language's rhythm or sound may convey.

In a similar vein, Rosenblatt (1978) describes reading as a "transaction" that results from the reader's unique perspective and background. "Each reader brings to the transaction not just a unique biography and literary history, not only a repertoire of internalized 'codes,' but also a very alive present, with all its preoccupations, worries, concerns, and hopes" (Rosenblatt, 1930, p. 144). Rosenblatt's transactional reading theory provides interpretive context for the critical reader-response theory, allowing critics to explain readers' motivations and interactions with literary works.

Additionally, Booth (1961) differentiates between the inferred author and the real author, i.e., the writer and the reader. The reader's own internal processes of construction and reconstruction serve as the basis for the inferred author's role as a second, complementary self. According to Booth, the implied author is responsible for the text's ultimate literate interpretations and the value systems that hold those meanings. Here, Booth (1961) provides some necessary elaboration: "The author constructs, in short, one picture

of himself and another image of his reader. A successful reading takes place when the author and the reader, both creations, are in full accord with one another” (p. 138).

Again, Booth (1961) identifies the exact assessment of the supposed reader's views and the implied author's quick endeavor to achieve harmonization with that reader's standards as the two primary parts of a pleasurable effective reading experience. He argues that the author and reader have an ethical obligation to each other. Moreover, he investigates how the plot in a book relates to the lives of its readers. Booth and Rosenblatt are connected in their thinking due to their shared emphasis on the reader's subjectivity at all stages of the reading and interpretation process.

Within the same line of thought, Tompkins (1980) attributes formalism and New Criticism as theoretical forebears of reader-response criticism. New Criticism takes the position that the reader's personality and the author's original intent are not essential elements in the study and understanding of any literary text, in contrast to formalism, which focuses solely on the text as just a system of signs that are self-satisfactory to getting meaning while disregarding out-of-text factors such as history, biography, and audience.

Additionally, Womack and Davis (2002) argue that Reader Response theory is a means to diversify the focus on the process of reading and the many ways in which readers react to a piece of literature. That is to say, the reader brings their own unique set of mental faculties, emotional responses, expectations, and life experiences to the literary text, and together they create meaning.

When it comes to teaching EFL students about literature, two main philosophies, which are stylistics and traditional schools of criticism, stand in stark contrast to the reader response idea advocated before. According to Lazar (2015), the discipline of stylistics aspires to unite the subfields of literary analysis known as genre with the discipline



of literary history, more specifically historical and literary movements. She claims that literary criticism is concerned with the text's organization and structure (plot, themes, characters, location), whereas stylistics focuses on constructing meaning from the text itself. Both of these methods treat the reader and the reader's relationship to the text as irrelevant; the reader is treated as a passive "person" whose thoughts, feelings, and emotions have no bearing on the reading process or the interpretation of the text. In these methods, the reader's job is reduced to extracting meaning from the text and analyzing its structure in accordance with predetermined standards. Rosenblatt (1995) argues, on the other hand, that the literary text creates because of the selected consideration of the reader during the interaction with the text is a meaning that cannot be confined to the text itself or to the readers. To bring the literary text to life, the reader must become an integral part, an active agent who is dynamically contained inside the act of reading.

Sanchez, et al. (2004) argue that the use of stylistics and critical approaches to literature in the classroom is less effective than Reader Response, and that this justifies the frustration and disappointment felt by students and teachers of literature, in addition to the repudiation of literature as a supplier for language teaching (as will be discussed in **chapter five, section 14.10.3. Analysis of Exploratory survey**). Similarly, Rosenblatt argues that the literary text's depth is hidden by the obscurity of the critical vocabulary employed to describe it. She disagrees with the premise underlying most literary analysis and criticism, which holds that reading is an act where the text forces its significance on the reader's subjectivity and the reader becomes a mere actor, passively plucking out the meaning contained in the text.

Reader Response, however, is based on the premise that the relationship between a reader and a literary work is fundamentally a relationship between two entities: a text (an

author) and a meaning (a reader). In other words, every reader brings to the fore their own universe of personal life experiences while attempting to understand, analyze, or react to a work of literature. Rosenblatt (1995) argues that literature should be seen as a means of experiencing the emotions and perspectives of others, as well as a means of bonding with one another through the sharing of common trials. This connection between the reader and the literary text is complicated by analysis and critique, as Rosenblatt (1995) explains.

The study of literary history through a narrative lens is illogical at the university level since it imparts information that is not very relevant to students and does not aid in the students' ethical and character development. According to Sanchez et al. (2004), encouraging students to repeat the analyses and arguments of critics who may not necessarily share the reader's views is counterproductive compared to encouraging students to express their own thoughts and feelings. Sanchez, et al. (2004) claim that they prefer a Reader-Response Based approach to literature because it recognizes the reader's effective dynamic role and the value of linking the reader's life experiences to reflection and critical comprehension of underlying topics that are evocative for the reader.

One might draw attention to the significance of reflection in a Reader-Response based classroom by noting that reflection simplifies and makes reading transaction between the literary text and the reader much easier than in conventional approaches, where classroom tasks are detached from the personal experiences of learners, causing motivation to be low.

Meaningful reading is possible through introspection because it establishes a bridge between the text and the individual taking the exam (emotions, feelings, and subjectivity). Therefore, when students believe that the tasks and activities, they are engaged in, convey what they think and are eager to communicate, their motivation increases, and the tasks

become soothing and evocative (Sánchez, et al (2004). In addition, according to Dewey (1900), students are natural language learners who want to have meaningful conversations about their experiences and passions. When language is utilized just for the repeating of lessons, it is not unexpected that teaching in the mother tongue has become one of the primary obstacles of schoolwork, as he put it. Children's linguistic independence erodes as they grow up because the language, they learn, is artificial and does not originate from a deep want to share their most profound thoughts and feelings with the world (pp. 55-56).

Rojas (2005) found that engaging in critical activities encouraged students to develop critical literacy, corroborating Dewey's claims. Results demonstrated that students attempted to reflect on societal challenges existing in their own social and cultural contexts.

### **3.1.2. Transactional Theory: The Interaction Between Text and Reader**

A transactional experience is characterized in a way or another by a " reciprocal influence of reader and text in the making of meaning g" (Rosenblatt, 1995, p. xvi). Reactions and responses that readers/ learners need to writing straightforwardly connect with what Rosenblatt alluded to as a transactional experience. For this research's review, it is important to comprehend the various roles the text and the learner play in an interaction as well as the effect an artistic transaction has on the exchanges learners have with the text. At the point when individuals have an exchange with the text, they are having an aesthetic reaction/response. An artistic response happens when the learners widen their horizons of understanding " to include the personal, affective aura and associations surrounding the words evoked and must focus on—experience, live through—the moods, scenes, situations being created during the transaction" (Rosenblatt, 1995, p. xvii). In this

exchange, both the learner and the text play dynamic roles without having one being a higher priority than the other (Rosenblatt, 1995, p. xvii).

Rosenblatt (1995) deals with the texts being read and the reader under the equal importance. She asserts that the reader “will be conscious always that the words of the author are guiding him; he will have a sense of achieved communication, sometimes, indeed of communion with the author. But it will be by virtue of the reader’s own unique form of literary creativity” (p. 50).

In Rosenblatt’s view, the reader and text are not two distinct “beings”, rather, they interrelate the one with the other. They are the partaking components in the aesthetic cycle, not isolated, autonomous elements. The aesthetic response stands in opposition to the efferent response which happens when an individual dives into a literary text to acquire data or specific information about a subject.

Rosenblatt's transactional theory far exceeds " knowledge about literature... literature gives a living through" (Rosenblatt, 1995. p. 38) meaning that when the reader engages in reading the text then answering question related to that text, the transaction and the connection between text and reader happens. This aesthetic experience is not completely founded on the text. To have a “tasteful” transaction, a reader is required to bring his/her insight and past experiences to understand and interpret the text. There should be an equilibrium introduced between the two kinds of reactions i.e., the responses learners demonstrate should not be subjugated to the text and should not be grounded simply on personal experiences. A transaction occurs when readers use their life experiences, prior knowledge and associations with the text in order to create an experience with the text itself.

To sum it up, Rosenblatt positioned a reader's response to a text on a range; on one rim is aesthetic reading, on the opposite rim is efferent reading, or reading for facts, and a reader's responses to the text will be located somewhere on this range.

### **3.1.3.Types of Responses to Literature**

Sipe (2008), as cited in Coban (2018, p.144), conducted experiments with students as they reacted to texts read aloud by teachers in an effort to develop a grounded theory of learners' reaction to literature. According to his findings, Sipe distinguished between five distinct approaches to reading literature: analysis, intertextuality, autobiography, transparency, and performance. In reality, learners' reactions grow in phases, and these categories describe each step. This section will demonstrate these types based on Sipe students' replies.

#### **3.1.3.1.Analytical Responses.**

Responses that summarize, forecast, and describe various plot components in literature are all examples of analytical responses (Sipe, 2008, p. 271). In contrast to the more metaphorical side of student replies, which are the analytical ones. They are related to the traditional read-aloud scenarios in the classroom, in which the teacher constructs instructions on assessing comprehension by asking students to explain the storyline, summarize what they have read, make guesses, or analyze the characters, locations, and literary techniques.

According to Sipe's research, analytical reactions are the most common kind of response. In addition, he explains that these answers include students' using the text's meaning, the sequencing of the drawings, drawing connections between the text and the

illustrations, and examining the story's conventional features, such as plot and characters (Sipe.2008).

### **3.1.3.2. Intertextual Responses.**

Intertextual responses are the second kind of responses recorded by Sipe; these are when students draw connections between the text they are reading and other texts, media, or cultural forms (such as film adaptations of the original work) (in Coban, 2018. p. 143). Students make connections between the text and their own experiences with media such as television and oral storytelling as well as other cultural artifacts.

### **3.1.3.3. Connecting Responses.**

As the name implies, this third category of responses involves some kind of personal reflection on the material by the learner. In contrast to the previous type, connecting responses require students to draw parallels between both the literary texts they are studying and their own personal experiences, either by projecting aspects of their own lives onto the text to inform their interpretation or by drawing parallels between their own lives and the text's central themes and ideas (Sipe, 2008, p. 272).

### **3.1.3.4. Transparent Responses.**

According to Sipe (2008), academics and teachers of literature do not often probe this reaction. Students, who demonstrate what Rosenblatt called "lived through experience with the text"(in Smiles & Short, 2005.p.32), demonstrate transparent reaction. In other words, the reader will get so immersed in the tale that he or she will be overwhelmed by the story itself, the narrative universe, and the character(s). According to Sipe (2008), "at that precise instant, the world of the text appears to be identical with and transparent to the learners' reality" (p. 272).

### **3.1.3.5. Performative Responses.**

The performative reaction occurs when the reader or student identifies so deeply with the tale's universe that they are able to actively shape the story to suit their own needs and goals. Students become more active participants in their own learning by simply reading a story. Students "frequently vocally reply to the material and even act it out as it is being read" while using the performative response strategy (Sipe, 2008, p. 273). "Creativity, playfulness, sharp humor, subtle puns, or flights of imagination" are all characteristics often associated with performative reactions (Sipe, 2008, p. 274). It is true that "learners take control of the dialogue away from the teacher" in this sort of reaction, even if only a small percentage of students/readers ever get to this level of using the tale for their own ends (Sipe, 2008, p. 274).

As was said briefly above, the five different types of replies depict and describe students' literary knowledge and abilities to react to texts. Indeed, in order to "apply it to their own lives," "enter into the world of the text," "allow it to become their world," and "use the text as a platform for their own creativity," students make connections between the literary text they are reading and other forms, such as fictional or nonfictional texts, movies, traditions, illustrations, in the course of reading. Given that readers/learners typically reply using one or more kinds depending on their development, the replies are in part a dynamic and fluid process.

Because they correspond to distinct phases of the reading process, the reactions are inextricably linked. **Figure 4** displays the relationships between the various answer kinds supplied by Sipe.

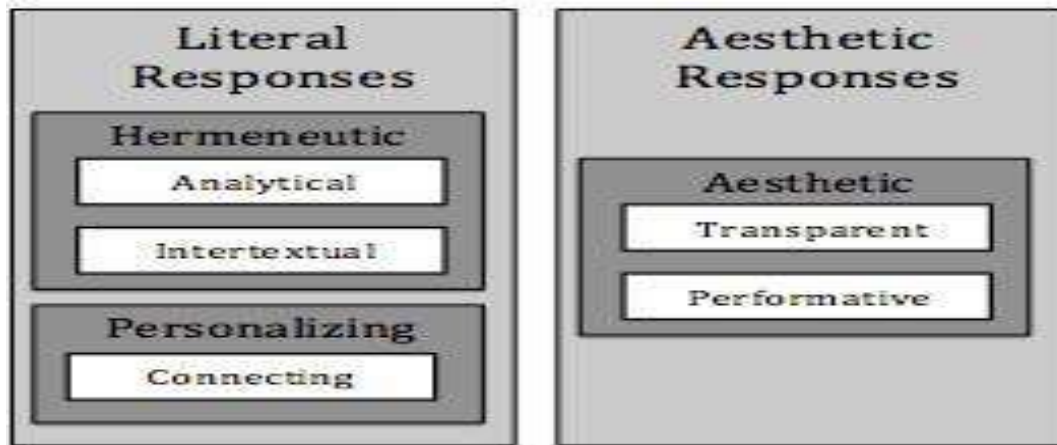


Figure 3: Literal and aesthetic response categories and impulses (Sipe (2008))

It is worth noting that Sipe's research may not be representative of the range of student reactions to literature or even a representative sample of student answers. It is better for the purpose of scientific objectivity not to claim that his study is applicable to all readers/learners, but the creation of these five categories does validate the researcher's use of literary circles to help all students get to the final level of replies.

### **3.1.4. Reader motivation, collaboration, and identifying with a text:**

When looking at literature classes through the lens of reader response theory, unique ideas and methods that encourage reader motivation, group work, and personal connection with a literary text become noticeable. In other words, it includes students making their own reading choices, the materials they bring to class, students working together, and students feeling comfortable in the classroom.

Research on the impact of integrated teaching on reading motivation and strategy usage was conducted by Guthrie, Wigfield, and Vonsecker (2000) and reported by Pierre (2016). The results showed that classroom environments may be manipulated to produce



different motivating outcomes. Students who saw the classroom as an autonomously supportive environment were also more likely to be inspired to read than those who did not.

In a similar vein, McElvain (2010) supervised a study that compared several theories and methods for fostering student motivation in a school setting. The study used survey responses and interview responses to determine the factors that motivate or discourage students from pursuing various forms of success. Based on the findings, it is clear that knowing how productive classroom settings grow is critical for fostering educational opportunities like the high quality of instructional exchanges, which are based on interpersonal connections and emotions. Furthermore, the research provides new insight into the complex role that teachers' emotions play in shaping their students' motivation, comprehension, and performance in class.

The views of students on their reading and schooling experiences were studied by Pflaum & Bishop (2004) who found that students spoke about classroom social structures, reading routines, methodologies, and imagery in their study. In this study, the various student viewpoints were highlighted. According to the study's results, reading motivation increases when students have a say in the matter, can keep tabs on their own preferences, and do not have to worry about writing assignments. Furthermore, if students were given the chance to converse about how they felt about new concepts and experiences, they would learn from one another, avoiding misunderstanding, and the teacher might utilize these tactics to meet the requirements of the student-students.

Pflaum and Bishop (2004) studied the effects of gender on the social roles of teenage readers in a reading group (in reference to literature circles). Researchers found that students of all racial and gender backgrounds prefer reading works of fiction whose protagonists have their own characteristics. The study's authors concluded that literature

written by authors of different sexes or from different cultural backgrounds can voluntarily invite a critical reaction. Therefore, the researchers identified that sociocultural factor as influencing guys' reading of literature containing a discourse on femininity.

Additionally, Guthrie et al (2007), in Thomas (2013), examines the range of students' group-reading participation, motivation, and understanding. The researchers probed the students' points of view using a wide range of methods, including pre- and post-interview questionnaires, self-reports on motivation, teacher evaluations, and reading comprehension scores. The researchers expanded the scope of their study to include internal reading motivation, teamwork, and previous reading experiences. They came to the conclusion that kids with strong interests, substantial engagement, and enough efficacy were rather introverted readers (autonomous readers). In addition, student participants countered that their reading proficiency resulted from their capacity to infer meaning by comprehending difficult words and passages in the read text. This study's findings indicated that social contact and cooperation around a literary text occurred for some students but not for others.

## 3.2. Literature Circles

### 3.2.1. INTRODUCTION

While several studies have focused on the benefits of including literary circles at lower levels of instruction, few have examined their use and efficacy with university-level EFL students like those at Mary Nerissa T. Castro (2021), Avci & zgenel (2019), and Williams (2006).

To better facilitate "language learning by presenting material that is culturally relevant, while simultaneously stimulating conversation that might lead to key intelligible input," (Krashen, 2003) teachers of English as a foreign language should use literary circles in their classes. An additional advantage of literature circles is that they provide a platform on which teachers can foster critical thinking and discussion of topics pertinent to the learners' context, thereby creating a learning environment that may encourage students to discuss important topics that may very well cover elements beyond the classroom. This section will discuss literature circles, including their history, theoretical underpinnings, and the positive effects that have been shown in several studies.

As a first step, literature circles have been shown to have positive effects on literature education and the ability to get students engaged with literary texts, which can then lead to improved critical thinking and communication skills in an EFL classroom (Fredricks, 2012; Lin, 2004; Peralta-Nash & Dutch, 2000; Saunders-Brunner, 2004).

Yes, briefly reporting prior research where literary circles were applied in actual contexts (i.e., classrooms) is crucial for the purpose of scientific clarity. When students are able to communicate material, hear and respect the opinions of others, and listen critically to their methods of thinking, this all contributes to their global knowledge and comprehension (Burns, 1998). By breaking the class into smaller groups, students are able to

engage in a more dynamic immersion experience with one another. In turn, this improved the entire classroom atmosphere, as seen by the outcomes of the study.

Scott (1994), as cited in (Chou 2021. p2), evaluated the impact of literary circles on her students' reading behaviors and attitudes in the classroom. The study's findings showed that participating in literature circles boosted students' responses to literary texts, as well as their reading methods and appreciation for the skills of their peers. The most beneficial aspect of the circle, she decided, was the personal approach adopted by the students, even though, occasionally, literary circles did not succeed because of various obstacles. Students eventually acquired the skill of actively engaging with the literary material, particularly the characters within it.

Adolescent learners began building individual understandings of social themes through identification with characters, as Noll (1994) pointed out, highlighting the social challenges hindering the absorption of literary circles. Without a doubt, Noll (1994) found that employing non-fiction is just as beneficial as using fiction in getting students involved and helping them develop sensitivity towards social concerns.

Finally, Peterson and Belizaire (2006) looked at the use of literary circles with students from a wide range of cultural backgrounds. Students' answers to a text of their choosing revealed that there was significant variation among groups. The classroom, they reasoned, is the primary factor in students' success and happiness. Peterson and Belizaire (2006) observed that certain communities were more receptive to alternative interpretations than others. They suggested that teachers think about this while forming teams.

The aforementioned studies, taken as a whole, provide significant insight into the reading groups and literary studies conducted by teachers and scholars in the actual world. The results of these research demonstrate the positive benefits that this strategy has on

readers' interest, comprehension, and ability to connect with a text in a variety of educational settings.

Short, Harste, and Burke (1996) popularized the phrase "literature circles" with the goal of providing students with a forum in which to share "their understandings and personal and literary connections to what they read" (in Thomas, 2013b, p. 4). Louise Rosenblatt (1995) defines "transactional reading" as a process wherein readers progressively construct their understandings by making connections between ideas in the text and drawing new ideas from the text itself. Students are not taught to deduce meanings from texts, second-guess their teachers' intentions, or analyze literary devices; rather, they are prepared to immerse themselves in fictional worlds in order to better understand and empathize with students from different backgrounds and "to make sense of their experiences and feelings." (Short, Harste, & Burke, 1996. P.195).

Literature circles, as defined by Harvey Daniels (2002), allow students to debate a piece of literature, tale, or film in small groups after each member has taken notes on the issue at hand. In contrast to traditional literary circles, the circles described in Daniels' (1994 1st edition) work include a new component: assigning each participant a specific function within the group. It argued that "in many classrooms, the role sheets are abandoned as soon as groups are capable of vibrant, text-centered, varied conversations" and suggested using roles as a way to encourage students to remain focused on one issue (Daniels, 1994, p. 75). Similarly, in Sambolin & Carroll (2015), Lin (2004) states, "among the roles commonly assigned are: questioner (developing questions to discuss), illustrators (drawing and/ or sharing interesting sections of the text), literary luminary/passage master (identifying interesting sections of the text for reading aloud), and connectors (making text-to-text and text-to-life connections)" (p. 24). In turn, the energy generated

inside each circle as a consequence of the assigned duties "makes them extremely successful in EFL classes" by fostering autonomy among students and fostering collaboration (Lin, 2004). Literature circles are useful in the classroom for a number of reasons, including fostering language acquisition in EFL settings and enhancing students' reading, writing, and critical thinking abilities through class debate and reflection on a variety of literary works.

In addition, as Ellis & Fellow (2008) put it, "formulaic phrases" are beneficial to students because they encourage students to participate in communicative activities with the goal of introducing students to new vocabulary. In their words: "Formulaic expressions help students to absorb the target language norms and gain linguistic competence"(p. 1). Indeed, it may be seen excessively objective and unproductive to teach language classes devoid of context and to be content with with activities and assignments intended exclusively to enhance memory and repetition (Ellis & Fellow, 2008).

### **3.2.2.A brief overview of Literature Circles:**

literature circles go by a wide range of labels. Cooperative learning groups or reading clubs, as well as literature discussion groups, book clubs, reading response groups, student-led debates on literary works, literature study circles, and student-led literature groups are all possible alternatives. Members of these groups have a common practice in which they study the same literary work at the same time and then meet to discuss, debate, and react to it. Literature circles are a tried-and-true method of supporting student learning in the classroom. As already mentioned, while literary circles develop, members are given specific responsibilities in an effort to increase efficiency and maintain harmony. In order to produce meaning, find connections, and spark lively conversation about the work at hand, participants in literary circles often draw on personal experiences.

Discussions are emphasized with the goal of participants sharing their own experiences with one another and arriving at a deeper, more in-depth knowledge of the assigned reading.

In fact, Literature Circles provide opportunities to practice communication skills, share thoughts and ideas, think in new ways, engage in critical thinking, participate in the analysis and interpretation of literary texts, advocate for methods to improve reading comprehension, learn to value and appreciate divergent points of view, and cultivate a lifelong love of reading (Moller (2004), Blum, Lipsett & Yocum (2002); Morocco & Hindin (2002); Boyd (2002); Morocco et al (2001); Raphael et al (1997); Gerla (1996); Goatley (1996); Kelly et al (1996) ;Goatley et al. (1995); Throne (1992); Gilles (1990).

Therefore, progress in students' learning and its influence may be seen through markers of subjective personal interactions with text, such as, first, students' attempts to move beyond factual conceptions of linguistic and literary meanings, second, students' attempts to have an interpretation that varies from the other interpretations of classmates, third, students' growing acceptance and appreciation of the perspectives of their peers, and fourth, students' increased engagement with and enjoyment of reading as a result of improved comprehension and learning abilities.

**Table 1** below compares and contrasts a traditional literature class with one that makes use of literature circles.

Literature Circles are . . .	literature circles based literature. . .
✓ <b>Reader response centered</b>	✓ Teacher and text centered
✓ <b>Part of a balanced literacy program</b>	✓ The entire reading curriculum
✓ <b>Groups formed by book choice</b>	✓ Teacher-assigned groups formed solely by ability

✓ <b>Structured for student independence, responsibility, and ownership</b>	✓ Unstructured, uncontrolled “talk time” without accountability
✓ <b>Guided primarily by student insights and questions</b>	✓ Guided primarily by teacher- or curriculum-based questions
✓ <b>Intended as a context in which to apply reading and writing skills</b>	✓ Intended as a place to do skills work
✓ <b>Flexible and fluid; never look the same twice</b>	✓ Tied to a prescriptive “recipe”

**Table 1: Literature Circles. From Getting Started with Literature Circles by Katherine L. Schlick Noe & Nancy J. Johnson 1999 (in L. A. Fisher (2010))**

### **3.2.3. The Background of Literature Circles**

Considering how little has been written about the history of the literary circles, one may assume that it is a very recent phenomenon. Thorough research, however, demonstrates that its novel concepts may be traced back to Jean Jacques Rousseau and John Dewey's reformist initiatives to reorganize education in the late 19th century. In fact, Dewey encouraged his students to study in the school garden, where he hoped to urge them to work with each other so that they might speak out about their concerns, all in the name of social action (in Kraiter, 2017, p.12). Literature circles existed since antiquity, but it was not until the 1980s, with the innovative research of Durkin, that they made a full appearance in the sphere of education. Durkin understood that "literature is vital to the development and acquisition of literacy and that learners who participate in interactive study of books enjoy a better degree of success in learning"(in Kraiter, 2017, p.23).

According to Kraiter (2017), English teachers were inspired by Durkin's ideas to introduce group discussions in which students worked together to solve problems. By the 1980s, the literature circle approach had gained widespread acceptance, and, as Jenkins



(1997) claims, "at the core of these literature-based programs was the conviction that literature evokes an emotional response from readers and that this emotional response needs to be acknowledged, explored, and extended" (in Kraiter 2017, p.73). Similarly, Harvey Daniels and Steineke's (2004) literary circles theory proposes a method for fostering student collaboration and ownership of learning in teacher-led classrooms.

It is important to note that neither Jenkins (1997) nor Daniels and Steineke (2004) offered any credible proof for any of their hypotheses. However, it is apparent that the literature circle technique has evolved into its current form based on the group participants with roles assembled to debate about a chosen text, destined and designed to provoke learners engage with literary texts, i.e., students can easily go beyond simply reading or trying to understand what others deduce from the text. This is due in large part to the work of Jenkins (1997), Daniels and Steineke (2004), Moeller and Moeller (2007), and other educationalists. By analyzing not just the text's grammatical and literal content but also its emotional and personal links with the reader, engagement means being invested in and actively participating in the ideas presented in a literary work. In other words, through actively engaging with the text, readers/learners will acquire the ability to understand the author's position and how it relates to the readers'/learners' own worldview. Furthermore, "to engage" means "to be able to evaluate" (to criticize, in literature) the text and its author, not "by working through it, exploring its limitations and potential and disputing" (Kraiter, 2017, p.12). Students are more likely to be engaged in reading both within and outside of a literary circle if they are given specific responsibilities inside the group.

The most significant step forward in the evolution of the literary circle was undoubtedly the adoption of the position inside it. Students were more likely to "create higher level questions during these conversations than they do when engaged in individual

learning opportunities," (Batchelor, 2012, p. 27), resulting in a more structured, student-centered discourse regulated by a text-centered purpose.

Allowing students to share their ideas on "one specific task, or role, such as discussion director, connector, literary luminary, etc., but then has also given them the opportunity to discuss their findings with the others in their circle" (Batchelor, 2012) is another significant benefit of this revolutionary introduction of the role.

According to elementary school teacher King (2001), as cited in Shea and Ceprano (2017), "the roles allow learners to fully express affective responses to their reading that would otherwise remain frozen, yet that make a significant contribution to a fuller understanding both of the texts they read and themselves as readers" (p. 32). In a similar vein, Daniels and Steineke (2004) argued that role play helps students think beyond the box, which in turn pushes them to think on a more abstract level. "Although a successful modern-day literary circle starts with the role, it has to evolve and extend into a comprehensive student-led discussion with little to no prodding from the teacher," said Lenters (2014).

### **3.2.4. Theoretical Framework**

As mentioned before in **section 1.1 of this chapter**, reading is seen as a transaction, which is described by Rosenblatt (1995) as "a two-way activity between a reader and a text at a given moment and under certain conditions." (p. 268). The literary circles technique employed in this study is ultimately influenced and included under Rosenblatt's (1995) Reader Response Theory. Consequently, reading occurs somewhere on the continuum between the aesthetic and efferent postures. Earlier in this chapter, a full explanation of Rosenblatt's theory and its consequences is provided.

Dewey's (1902) Guided Participation, Vygotsky's (1979) Guided Participation, Bakhtin's (1981) Theory of Polyglossia, James.P. Gee's (1999) Discourse Analysis and Sociolinguistics, Kathy Short's (1996) Inquiry Curriculum and Critical literacy (2010) also had a role in the introduction of literary circles in the EFL classroom, although they were of limited significance to this study.

Dewey's thoughts and theories seem to fit well with the implementation of literary circles in particular. He argues that schools, as integral parts of communities, should be used as tools for social change and reform since education is a means of communication. Students need to be given opportunities to take part in their education. Instead of focusing on ensuring that students leave school with a predetermined set of skills, educational systems should push them toward personal growth and the enhancement of their academic abilities so that they can contribute to society. Dewey argues, in *The Child and the Curriculum* (1902), that learning occurs when students make connections between new knowledge and what they already know.

Along similar lines, Freire, writing from a Marxist viewpoint in his book *Pedagogy of the Oppressed* (1970), labels the traditional method of instruction favored by Dewey the "banking model" (Freire, 2013) because it views students as interchangeable commodities. In his opinion, this reduces students to empty "containers" that the teacher must fill. S/he is a superior teacher if s/he is able to totally fill the containers. The more submissively the containers accept being filled, the more effectively they learn. Therefore, the teacher is the depositor and the students are the depositories in an educational setting. Instead of having a conversation, the teacher issues correspondences and makes deposits, which the students carefully absorb, remember, and then recite. This is the "banking" model of education, in which students' agency is limited to accepting, documenting, and

archiving information. (p.72). Freire, like Dewey, contends that education has to be social and political if it is to let students participate in the co-creation of knowledge.

Vygotsky's (1979) Guided Participation is the third theory used to justify literary circles since it views education as an act of social interaction. According to Vygotsky, directed participation is "the process through which creative thinkers connect with an informed individual" (Vygotsky, 1979). Vygotsky explains the need of including guided engagement in global cultures as a teaching strategy, and he provides examples from his own work. This Sociocultural Theory focuses on the role of language and culture in the development of intelligence. Certainly, Vygotsky's notion of directed involvement and the zone of proximal development can be seen in the theoretical underpinnings of literary circles. Vygotsky paid special attention to the immediate social and cultural surroundings of children and their relationships with their peers. He saw the kid as a trainee who would benefit from studying "in a group setting with adults who can cater to the child's specific developmental needs and interests" (Vygotsky, 1979. p 130).

A learner may acquire cognitive abilities within a particular continuum that Vygotsky called the zone of proximal development through directed involvement with a teacher, also known as scaffolding. Development, Vygotsky argues that this occurs when students use both settings to refine and absorb information and abilities that are already widely shared in their communities. While during play every part of a child's life might serve as inspiration for a game, at school the curriculum and the teacher's role are both carefully considered and limited. (130)

In this study, the researcher/teacher controls the zone of proximal development to achieve the same goals as traditional literary circles by encouraging participants to embrace their unique strengths as interpreters and storytellers.

When it comes to Bakhtin's (1981) work, it is possible that no other theory than his Theory of Polyglossia is more suitable for defending the inclusion of literary circles. Language, in Bakhtin's view, is a social phenomenon that develops as a result of students' interactions. Therefore, the dialogic individuality and meaning of language is recalled when individuals engage using language to form a text. To put it theoretically, intertextuality is always present inside texts since every word is a reaction to previous words and an anticipation of the next word. Since "every word is connected to the environment in which it exists: this is the cornerstone of sociocultural theory," writings cannot be objective (Bakhtin, 1981).

Polyglossia, also known as the hybridity of language, is one of Bakhtin's theories that lends credence to the notion that proper language is a social construct. Since, in Bakhtin's view, there is no such thing as a purely standard language, each book is a unique combination of registers, linguistic styles, and specialized or colloquial terminology (Bakhtin, 1981). Therefore, in Bakhtin's view, literary circles provide fertile ground for linguistic experimentation, dialogue, and the construction of meaning.

Discourse analysis by James Gee (1999) is not usually connected with literary circles, although it may provide useful guidance for their implementation. Supporting the usage of literary circles as part of an expanding reading program may benefit greatly from Gee's work in discourse analysis and sociolinguistics.

Knowledge, this theory posits, is a contextualized system that emerges in social environments where students exchange ideas and words with one another. That which is shared is valued, Gee says, and "otherness" in language is a cultural asset rather than a problem (Gee, 1999). Classrooms should be a place where languages collide (Hornberger, 2002; Pratt, 1987; Winford, 2003), and students' blunders in a group debate might be seen

as evidence of their otherness, which can be a valuable resource. Mistakes made in group discussions, as pointed out by Gee (1999), are very valuable since they reveal students' cognitive growth.

In a similar vein, Kathy Short (Short, K. G., Burke, 1996) analyzed student achievement in the classroom through the lens of an inquiry curriculum built on a line of inquiry that prioritizes process over product. The underlying assumption of an inquiry-based curriculum is that students will gain knowledge through the inquiry process even if the looming issue is not ultimately resolved.

Teaching strategies such as critical literacy, which are supported by critical pedagogy (Lankshear & McLaren, 1993; Janks, 2010), are linked to inquiry curricula and other sociocultural interpretations of text. Proponents of Critical Literacy argue that analyzing a book through the use of critical thinking and questioning should be the primary goal of education and literacy programs. It also requires the student to comprehend, evaluate, interpret, and reply to texts, as well as to question and scrutinize their own thinking. Intertextuality, a literary term for the practice of combining the ideas and information of many texts to create new meaning, is closely related to the kind of critical literacy that allows for multiple readings of the same book.

### **3.2.5. Types of Circles**

#### **3.2.5.1. The conventional Circle**

Harvey Daniels introduced the literary circle to the field of education more than three decades ago, establishing a new precedent for the use of conventional circles in their present form. He also established the concept of specific duty for each circle member (Daniels & Steineke, 2004). There was a Discussion Director, Literary Luminary, Vocabulary Enricher, Summarizer, Illustrator, and Connector, all of which are occupations or

functions. Because of the need for designated roles, this format is most often linked with teacher-led discussions, in which the teacher directs class discourse in a way that advances learning outcomes. Marchiando (2013) argues that "the roles are not designed to constrain students' thinking to one specific cognitive technique at a time, but rather are simply intended to replicate the thinking that readers genuinely do when reading a book" (p. 15). Since "reading with a purpose" has been shown to improve students' ability to understand and retain what they read, it follows that "each [role] provides students with a function with which to approach the reading" (Marchiando, 2013, p. 15).

The core ideas of the circle are founded on the fact that each member of the circle must also complete the assigned reading outside of class. In practice, every member fulfills their assigned duty outside of class, and then everyone shares what they have been working on and what they have learned with the rest of the group during class time. Many teachers have incorporated the traditional circle into their lessons as a means of enhancing the curriculum rather than assigning it as extra homework because it was originally proposed as a tool for facilitating and encouraging student participation in more complex textual analysis and interpretation.

#### **3.2.5.2. Forum Circle**

Thein et al. (2011) found and examined these circles as a countertrend to conventional ones. Thein et al. (2011) claim that forum circles "are utilized as platforms for engaging students in debate of multicultural or political literature" (p. 17).

In forum circles, rather than relying on the role as in the original model, students utilize the circle as a method of linking social stereotypes, giving them a more generous and welcoming framework within which to debate challenging themes. And yet, the character sheets are not completely discarded; rather, they serve as a jumping-off point for the debate, giving participants a place to start that will hopefully lead to deeper reflection.

Thein, et al. (2011) assert that the purpose of the literary circle unit was to get students talking about contemporary political and multicultural works, “An environment like a literature circle seemed like a good fit for this kind of teaching... as these groups are meant to give students more leeway in how they interpret the texts”. (p. 20).

The purpose of these circles is to help students analyze and comprehend issues of significant societal relevance, such as intolerance, sexism, racism, and religious affairs, through the lens of their assigned roles.

### **3.2.5.3. Independent Circle**

Independent circles are the pinnacle of circle pedagogy since they are used to motivate students to organize their own "book club" outside of the required curricular materials. Learners "have the chance to determine what books their groups will study, how much of the text will be read between group sessions, and what will be discussed during each talk," (p. 14) as Marchiando (2013) shows for this new kind. As a result, participants in this activity are fully in charge of their own development and progress in this area. The role of the teacher will be more that of a guide or supervisor than that of a direct source of knowledge. Despite their marginal status in terms of curriculum, independent circles have been shown to have significant positive effects on students' motivation, confidence, and perception of their own learning.

### **3.2.6. Literature Circles and the Students' Classroom Engagement:**

Literature circles have been deemed effective and impactful on students' accomplishments and classroom participation by several researches, including Daniels & Steiner (2004) and Marchiando (2013), among others, and this has led to their widespread use as a teaching strategy. The use of literary circles not only aids in the comprehension of



lengthy, complicated texts, but also encourages students to take ownership of their education by holding one another accountable for their participation in the group's discussions (Marchiando, 2013).

Literature circles have been shown to be effective in middle and high school classrooms (Daniels & Steineke, 2004; Wagner, 2008; Falter Thomas, 2014) as measured by the success rate, which is largely attributable to students' improvement of contemporary skills "that have been proven necessary for students to thrive in today's world" (Daniels & Steineke, 2004, p. 21). Student interactions in literary circles have risen to new levels as a result of the low level of teacher involvement.

### **3.2.7. Effects of literature Circles:**

#### **3.2.7.1. Effect on Students' Success:**

Literature circles have been studied extensively because of the positive effects they have on students' critical thinking, collaboration, and creativity since their introduction to the classroom as a means of equipping students with the skills required to analyze and evaluate a work (Daniels & Steineke, 2004). Cooperative learning, as shown by the results of an online study conducted by Falter Thomas (2014) on the impact of literary circles on student learning, "is a vehicle for students to reconsider their own opinions and beliefs about the world," (p. 45), she writes. Working with others in this way allows students to get exposure to ideas and perspectives they would not have explored on their own. Other studies have shown that small-group literary discussions are more effective than whole-class discussions in improving students' learning and critical-thinking abilities. This success may be attributed to the cooperative learning or teamwork that occurs within these groups (Daniels & Steineke, 2004).

Wagner (2008), in Imsaard (2021), elaborates on this idea, defining critical thinking as "taking issues and circumstances and difficulties and getting to the fundamental components; understanding how the problems evolved—looking at it from a systemic viewpoint and not accepting things at face value" (p. 53). Therefore, "develop(ing) the abilities and habits of reading critically, listening attentively, citing evidence, disagreeing politely, and being open-minded" may arise from including literary circles into language courses (Hale & City, 2006, p. 4). The promotion of "oral language, conversation, reasoning, critical thinking, and reading" may also be initiated through literature groups (Hale & City, 2006, p. 4). Literature circles, according to Sanacore (2013), who studied their impact on students' critical thinking, promote "central features of inquiry, reflection, and reflexivity, so that students learn to study themselves so that they can outgrow themselves as individuals and as a community of learners" (p. 116).

### **3.2.7.2. Effect on Students' Communication and interaction:**

Literature circles may affect students' social behavior in addition to their academic performance. It was argued by Thein, Guise, and Sloan (2012) that when literature circles are conducted effectively, they provide "egalitarian, student-centered spaces for 'grand conversations' that contrasted sharply with traditional teacher-led recitations, or 'gentle inquisitions' that forwarded authoritative interpretations of the meanings of texts" (Thein et al. 2012. p. 15). They claimed that teachers gained valuable insight into their students' social class identities through literary circles, and that textual interpretation from a social learning perspective is fostered through group discussion. According to Thein et al. (2012):

students' class identity in larger settings, such as school, community, and family worlds; additionally, their background also affected their positioning of their own

stances relative to their peers and to a text about a working-class family" influences their behavior within a literature circle (p. 234).

According to Marchiando's (2013) research on literature circles, when group members have promoted an eagerness to discussion and interaction and a certain mastery of supporting their views and thoughts with evidence from the text under discussion, this mirrors the way learning occurs in real life, where individuals develop and advance socially through interaction with others.

"Gender as it interacts with socioeconomic class shapes the way students debate books in literary circles," (p. 54) as Clarke (2006) puts it. She reasoned that as literary circles provide a chance to analyze sociocultural impacts in classrooms without teacher interference, they are a good tool for researchers to study students' interaction, with group members or class.

### **3.2.7.3. Effect on Students' Engagement**

It is clear that literature circles have a significant effect on students' motivation and participation in class (Batchelor, 2012; Clarke, 2006; Copeland, 2005). Literature circles, according to Clarke (2006), "facilitated a transactional experience, shifted away from teacher-centered discourse, and increased substantive participation" in the classroom (p. 57). For this reason, Barone and Barone (2012) state, "They obviously were engaged, they formed a goal, to solve their time problem, and they reread and explored when they were perplexed" (p. 15). Furthermore, Batchelor (2012) maintained that students like literary circles not just because they keep them busy and engaged the whole time, but also because they provide them with the nourishment and camaraderie they want from their peers (p.30).

In a similar vein, Stien & Beed (2004) argued that literary circles may empower students to take responsibility for and ownership of their learning. Marchiando (2013), in Coccia (2015), claims that "Cooperative learning not only supports academic advancement but also creates better work habits and attitudes and boosts students' enthusiasm for reading and involvement in the classroom," (p. 17). From her research on student participation in literary circles, Atwood (2000) concluded that students who were at the center of the discussion had more "conflicts with self, students were able to recognize and confront their misunderstandings, allowing them to think more re-flectively" (p. 19). Students in student-centered discussion groups "were more interested in the reading and there were higher level comments reported" than in teacher-led groups (Atwood, 2000, p. 19). In addition, Marchiando (2013) stated that when students are given access to real reading materials and encouraged to communicate their understanding, "their curiosity erupts and questions flow quickly and furiously." (p. 19) Young minds are naturally inquisitive, and the more they take in, the more questions they have. It is those questions that drive students forward, that pique their interest and get them involved in the world".( Marchiando,2013. p. 19)

#### **3.2.7.4. Effects on students' behavior.**

Owning one's learning, as discussed in the previous element, may affect the students' behavior (in classroom) by reducing the quantity of classroom management and increasing the amount of students' autonomy, which is why literature circles is only successful in improving students' behavior when it is integrated correctly (Daniels & Steiner, 2004; Pearson, 2010). Teachers need to perform both the role of an teacher and a facilitator during a literary circle activity to really motivate students' productivity and

engagement, especially considering that lessons are not always given as competently as intended (Marchiando, 2013).

To effectively aid students, advance their abilities as active listeners, questioners, agreeable arguers, collaborators, and more, a literature circle should make use of mini-lessons in advance, interrogations and examinations later, and continuous convenience and proximity with group members at all times (Marchiando, 2013, p. 19). Sanacore (2013) promotes this method by arguing that literature circles necessitate persistent careful preparation in order to accurately improve students' behavior, since students need accurate thoughtful open-type questions in order to dynamically discuss and remain constantly engaged in a fruitful student-led discussion.

Regarding literature's impact on students' sense of agency in the classroom, however, teachers should be aware that cultivating a trusting and respectful connection with their students and among their peers may effectively foster an educational setting (Marchiando, 2013; Sanacore, 2013). Concerning the successful implementation of literary circles, the following section outlines the necessary circumstances for literature circles to function effectively.

### **3.2.8.Literature Circles into Practice: The Procedure of integration**

#### **3.2.8.1.Forming the groups**

Harvey Daniels, in his book *Literature Circles: Voice and Choice in the Student-Centered Classroom* (1994), compiles literature circles through detailed ideas and step-by-step directions for how to put them into practice, along with detailed scaffolding for

students with little or no experience with cooperative learning and a "quick training" technique for those with experience.

According to Daniels (1994), one practical way for teachers to incorporate literature circles is to work intensively with one group while the rest of the class observes the group in what is known as a fishbowl experience, in which students actively participate in a discussion by sharing their opinions in accordance with their roles, whereas the rest of the class listens sensibly to the thoughts presented. The teacher steps in to redirect the class conversation as necessary to ensure it stays on track with the lesson's goals.

Lucy Calkins, in her 1994 book *The Art of Teaching Reading*, discusses a different introductory method for implementing literary circles. One approach of encouraging students to work independently is to form groups progressively, with the teacher assisting each group get started and encouraging members to take the lead. One group must be fully functional before the other may be initiated. This method is time-consuming since the teacher must spend quality time with each group and ensure that they all make the transition from an open and receptive state to an active and productive one. (Tonga (2018). pp 44-45)

Every group can be set up for either short-term or long-term use; that is, it can meet for a single circle centered on a single book and then disband, resulting in the formation of a new group with new roles, or it can remain intact for a longer period of time, during which the members read multiple books together and vote on whether or not to retain the same roles from one book to the next. The learning advantages of these methods are distinct. Long-term groups allow students to get more acquainted with one another and to create deeper connections, while short-term groups allow students to engage with a wide range of readings, styles, and points of view and to explore many interpretations.

Brabham and Villaume (2000) found that proficient readers among their sample were able to do the following: predict events, form concrete mental images, draw connections between the text and their own lives or to other texts or media they had encountered (such as photographs or films), exercise self-control while reading, and provide critical responses to both the text's content and the author's use of language. Literature Circles are a great way to foster and strengthen students' reading abilities since the format encourages students to think critically about what they have read and share their own insights and perspectives (p.267).

The success of literary circles is founded on the fact that they are directed at the students themselves and include components such as individual accountability and reflection (Triplett & Buchanan, 2005). Teachers who provide just enough guidance and support while yet letting students explore the material on their own are the ones responsible for the positive results (Pike & Mumper, 2004). Pike and Mumper, as cited in Marxen (2009), argue that Literature Circles are useful for students because they do several things:

- 1) encourage a love of reading and a positive outlook on books;
- 2) allow students of varying reading levels to have meaningful conversations about books;
- 3) and allow students to interact with text in ways that foster inquiry and critical thinking.
- 4) Students work together to interpret and make sense of the text,
- 5) Students are exposed to a variety of viewpoints through widely read works,

As students take charge of their section of the Literature Circle, shared decision making improves. The classroom is converted into a literate community, students learn to take

responsibility for their own learning, and they get a feeling of pride and accomplishment when they reach their objectives (p.199).

Standards and techniques for implementing literary circles vary depending on grade level, subject matter, and the specific need of the students being served (Ketch, 2005). There should be a spotlight on how students talk about and engage with a text. Learners are more likely to make a personal connection to the material when they engage in conversation, which aids in the development of their understanding, their empathy, their sense of ownership over their learning, their appreciation for the validity of other students's perspectives, and their ability to acquire comprehension, particularly when it is used as a linking mechanism to cognitive strategies (Ketch, 2005).

Regarding the fact that discussion of texts is at the core of the circles, teachers are recommended not to utilize them precisely as they are created in prepackaged materials since maintaining a student-centered focus is the most effective method to create an environment where students share ideas and ask questions about a book.

#### **3.2.8.2.Scaffold:**

Before implementing literature circles, it is also vital to realize that these discussions promote the use of introduction tactics or "scaffolds" to aid students in developing their own thoughts and talks about the texts they are reading (Brabham & Villaume, 2000). According to Brabham and Villaume, as cited in Pei (2019), "scaffolds" are the "discussions and exchange of ideas"(p.40), that teachers use to momentarily support the development of more advanced stages of understanding and language.

Learners may be encouraged to be ready for literary circle talks by assigning them roles ahead of time and providing them with a role sheet to fill out before the discussion



begins. Sticky notes, or "tabbing" allow students to jot down questions, comments, or thoughts about a text, while a character map requires students to list characteristics of a specific character or set of characters (Stien & Beed, 2004, p.515). Students can also record passages (a sentence, paragraph, or page) of their choice to share with the group members. To prevent students' literary circle dialogues from becoming stale, Daniels (1994) suggests progressively removing scaffolding as they are used.

### **3.2.8.3. Selection of texts**

Concerning the mechanics of implementing the circles, Daniels claimed that the number of students in a group and the selection of texts that fit the level of students are crucial. Brabham and Villaume (2000) argued that the Circles ought to be structured so that the number of students in a group does not impede the learners' chances of becoming progressively skilled at actively interpreting and participating in the discussion of the text and responding to the ideas and interpretations of the other members of the group. Typically, there are four to six students in a circle, but it just takes two or even the whole class to have a fruitful discussion (Daniels, 1994). Again, consideration must be given to the needs and actions of the students as they choose the circumference.

When planning literary circles, teachers have some freedom in choosing the texts to discuss so long as they relate to the course's overall goals and objectives. Fiction, nonfiction, children's books, poetry, academic chapters, and news stories all count. The teacher will usually present a list of possible readings, and the group members will get to choose one. Daniels (1994) argues that the success of Literature Circles is directly related to the quality of the texts used (Daniels, 1994). The degree of thinking, questioning, and conversation that students engage in while reading texts that touch on important topics, ideas, and experiences in their own life increases (Brabham & Villaume, 2000).

#### **3.2.8.4. Explicit instruction**

In preparing the literary circle, explicit teaching is another crucial factor that must be handled carefully. Teachers must provide clear instruction on practical and executable topics, such as reading methods or mental operations, which may help students make sense of what they read, the use of writing to enhance dialogue, engagement, and higher level thinking, and group participation and response. (Pike & Mumper, 2004). Mini-lessons, individual conferences, and large- and small-group conversations are common methods for imparting this information (Campbell Hill et al., (1995), cited in Bensenane, 2017). Lessons on methods and strategies should be brief in relation to time spent on reading and writing assignments.

#### **3.2.8.5. A typical literature circle discussion.**

A typical literature discussion is guided by twelve principles, mostly associated with the contemporary literature circle. These principles, most of them suggested by Daniels(1994) include: students choose their own reading, groups are formed, different groups read different books, groups meet according to their developed schedule, members use written notes to guide their reading and discussion, discussion is developed by the students, meetings strive to be natural conversations about books, students rotate tasks, teacher serves as a facilitator, evaluation is both teacher observation and student reflection, a spirit of fun is created, and groups share with other groups once completed (Moeller & Moeller, 2007).

When put into practice, these tenets include certain steps for both the teacher and the students to take. When it is time for class discussion, the teacher gives a brief lesson designed to get students thinking critically about the assigned reading and then specifies

when they may begin talking about the material (Daniels & Steineke, 2004). The teacher divides the class into small groups, and within those groups, students take on different roles and share the research they conducted before the discussion with their classmates. By assigning different responsibilities to different group members, such as facilitator, linker, literary luminary, illustrator, or vocabulary enricher, role sheets allow students to approach the text from a variety of angles (Batchelor, 2012).

"Closely patterned after adult reading groups, those circles of friends who meet regularly in each other's living rooms, in church basements, or in the back rooms of bookstores to discuss a book they have chosen and read," (p. 3) as Daniels and Steineke (2004) put it, is the structure of the modern literature circle. Finally, at the conclusion of each circle, each group leads a summary that covers all aspects of the text under study, and students undertake an individual self-assessment of their contribution to the general comprehension of both the group and the full class (Batchelor, 2012).

#### **3.2.8.6. Roles:**

Teachers have begun assigning students particular responsibilities since Daniels established the concept of roles in adopting literary circles to ensure some degree of structure to the groups, at least in the beginning phases of a circle. These roles are unique in that they are "circling," meaning that students rotate through different responsibilities as they go through different groups. In his article "Assigning Roles in a Literature Circle," Daniels (1994) describes the many tasks that might be assigned by a teacher. In addition, he offers examples of role sheets, complete with detailed definitions of each member's responsibilities, sample questions for group discussion, and information on additional resources. Some examples of these functions are:

- **Discussion leader:** This student's responsibility is to ensure that the debate is lively, interesting, productive, and on track at all times.

- **Literary Luminary** : The student assigned to this role is called a "Literary Luminary," and he or she is responsible for calling attention to key passages that the student, rather not the teacher or the class as a whole, deems "worthy" of emphasis. Single sentences, longer passages, and even whole pages fall into this category.
- **The Questioner**: The duty of the questioner is to initiate or re-ignite a debate regarding the text by posing questions to the group.
- **The Connector**: this student's job is to draw parallels between the book and the real world, and to share those insights with the group in order to deepen the debate and reveal fresh insights into the text.
- **The illustrator**: The role of the illustrator is to create artwork (paintings, drawings, photographs, songs, etc.) that relates to the reading, possibly depicting a pivotal incident, and then share it with the class. The image ought to represent some aspect of the text, whether it is a concept or emotion..

#### **3.2.8.7. Questioning Strategies:**

Students' ability to ask and answer questions at a variety of cognitive levels is crucial to the development of effective conversations in literary circles. In reality, literary circles will be much more productive, comprehensive, and evocative if teachers use tactics that foster and deepen inquiry and debate at the higher levels of Bloom's Taxonomy. Readers' depth of thought and comprehension, as well as their involvement with the material, are all influenced by the kind and difficulty of the questions presented to them.

The progression through the six taxonomic stages or levels is shown in **Table 2** below, along with some example questions for each stage or level. There are six levels

total; the first three are for answering "yes" or "no" questions, while the latter three are for critical thinking and creative problem solving.

Level	Key words	Question Starters
<b>Level 1:</b> <b>Remember (Recalling Information)</b>	Recognize, List, Describe, Retrieve, Name, Find, Match, Recall, Select, Label, Define, Tell	<ul style="list-style-type: none"> <li>• What is...?</li> <li>• Who was it that...?</li> <li>• Can you name...?</li> <li>• Describe what happened after...</li> <li>• What happened after...?</li> </ul>
<b>Level 2:</b> <b>Understanding (Demonstrate a comprehension of facts, concepts and ideas)</b>	Compare, Contrast, Demonstrate, Describe, Interpret, Extend, Explain, Illustrate, Infer, Outline, Relate, Re- phrase, Translate, Summarize, Dis- play, Classify	<ul style="list-style-type: none"> <li>• Can you explain why...?</li> <li>• Can you write in your own words? • Write a brief outline of...</li> <li>• Can you clarify...?</li> <li>• Who do you think...?</li> <li>• What was the main idea?</li> </ul>
<b>Apply. (Solve issues by creatively applying information, facts, strategies, and rules)</b>	Apply, Build, Choose, Construct, Demonstrate, Develop, Draw, Ex- periment with, Illustrate, Interview, Make use of, Model, Organize, Plan, Select, Solve, Utilize	<ul style="list-style-type: none"> <li>• Do you know of another instance where...?</li> <li>• Demonstrate how certain characters are similar or different?</li> <li>• Illustrate how the belief systems and values of the characters are presented in the story.</li> <li>• What questions would you ask of...?</li> <li>• Can you illustrate...?</li> <li>• What choice does ... (character) face?</li> </ul>

<p><b>Level 4:</b> <b>Analyze (Breaking information into bits to identify connections and correlations)</b></p>	<p>Analyze, Categorize, Classify, Compare, Contrast, Discover, Divide, Examine, Group, Inspect, Sequence, Simplify, Make Distinctions, Relationships, Function, Assume, Conclusions</p>	<ul style="list-style-type: none"> <li>• Which events could not have happened?</li> <li>• If ... happened, what might the ending have been? How is... similar to...?</li> <li>• Can you distinguish between...?</li> <li>• What was the turning point?</li> <li>• What was the problem with...?</li> <li>• Why did... changes occur?</li> </ul>
<p><b>Level 5:</b> <b>Evaluate (Justifying or defending a stance or course of action)</b></p>	<p>Award, Choose, Defend, Determine, Evaluate, Judge, Justify, Measure, Compare, Mark, Rate, Recommend, Select, Agree, Appraise, Prioritize, Support, Prove, Disprove. Assess, Influence, Value</p>	<ul style="list-style-type: none"> <li>• Judge the value of...</li> <li>• Can you defend the character's position about...? Do you think... is a good or bad thing?</li> <li>• Do you believe...? What are the consequences...? Why did the character choose...?</li> <li>• How can you determine the character's motivation when...?</li> </ul>
<p><b>Level 6:</b> <b>Create (Generating new ideas, products or ways of viewing things)</b></p>	<p>Design, Construct, Produce, Invent, Combine, Compile, Develop, Formulate, Imagine, Modify, Change, Improve, Elaborate, Plan, Propose, Solve</p>	<ul style="list-style-type: none"> <li>• What would happen if...?</li> <li>• Can you see a possible solution to...?</li> <li>• Do you agree with the actions?...with the outcomes? What is your opinion of...?</li> <li>• What do you imagine would have been the outcome if... had made a different choice? Invent a new ending. What would you cite to defend the actions of...?</li> </ul>

**Table 2 : List of Question Starter Based on Bloom's Taxonomy (adapted from:(Preville, 2001)**

The Great Books Foundation (<https://www.greatbooks.org/nonprofit-organization/>)

suggests another effective questioning method beyond Bloom's taxonomy, which they call

"shared inquiry" (Foundation, 2021). The goal of shared inquiry is to structure conversations about books by proposing three types of questions: those that seek to establish or verify a fact, those that seek to interpret the text, and those that seek to assess the text. Interpretive questions are more open-ended and may support several responses that are sorted out from the text, as opposed to factual questions which favor one proper answer that may be backed up by exact passages from the text. Finally, questions that require the reader to evaluate some aspect of the text based on their own past knowledge or experience (or that of a critic, in the case of a literary work).

#### **3.2.8.8. Reading Response Logs:**

Students in literary circles are sometimes given reading logs, also known as A Reading Response journal, in which they may record their reactions to the material being discussed. A Reading Response journal may be useful before, during, and after group meetings, but it is most effective when students use them while reading so that they can write down thoughts and questions that they can then bring up in conversation with their peers. As they read, they could jot down a memorable line, an interesting idea, or a profound realization (Daniels, 2002).

Group members are encouraged to utilize their reading answer logs during group sessions as a way to stimulate and elicit their memories; they may even quickly write down a new remark or thought that develops during discussion. In a group discussion, students may evaluate not only their own contributions but also the contributions of their peers. After each gathering, participants may evaluate whether or not they have gained any fresh insights.

Indeed, the success of literature discussion groups as a whole may be evaluated by looking at students' written and spoken answers to literary works for signs of depth and eminence. Teachers may conclude that students have learned anything when they demonstrate an increased capacity to grasp what they read and when they articulate the ways in which they have interpreted various texts. Teachers will perceive students' growth and the challenges they had while reading and analyzing the text as they engage in conversation with the class. In light of this, teachers will have to modify their strategies for fostering students' ability to read, comprehend, and analyze texts. In order to have a good sense of whether or not students are improving as a result of collaborative learning, it is essential to have a number of different activities in place. Some broad categories of statistics are outlined by Daniels (1994): Case studies; Checklists; Interviews; Presentations; Portfolios; Performance Evaluations; Classroom Tests.

As previously said, reading response logs may aid in improving and preparing students for group work, as well as charting their progress as they mature into thoughtful readers. A student's reading and writing portfolio might include their reading response diaries as proof of their growth over the year (Carlisle, 2000).

### **3.2.9. Flaws Within Literary Circles:**

In general, there has been surprisingly little study of the defect's dominance in literary circles, particularly when it comes to its use in a literature course. Despite literature circles' success in the classroom for over three decades since their introduction to the field of education in the 1990s, recent studies have found that the strategy's fundamentals pose difficulties for tomorrow's classrooms (Atwood (2000); King (2001); Thein, et al. (2011);



Tobin (2012); Moeller & Moeller (2013); Sanacore (2013); Whittingham (2013); Lenters (2014).

In agreement with Atwood (2000), Moeller and Moeller (2013) argue that a major drawback of literature circles is that students take charge of the discussion, which can have a negative effect on students' comprehension of the material being studied. Lenters (2014) corroborates this view by suggesting that "social ties between group members, the function of the teacher in literary circles, and the utilization of specified student roles" are all to blame for the failure of the literature circles (p. 56). Previous findings were confirmed and expanded upon by Sanacore (2013), Thein et al. (2011), and King (2001), all of them found that students' discussion depth and quality within the circle is occasionally average at best, leading to discord either within the same group or between groups in a classroom.

Accordingly, **the next subsections (2.8.1-2.8.6)** provide evidence for the aforementioned flaws as well as additional deficiencies found in recent research.

### **3.2.9.1. The Loss in Instructional Authority:**

One of the major weaknesses of literary circles is that teachers have less influence over their students' education. To prevent reducing students' autonomy as a result of the teaching approach, studies are constantly conducted to determine the most effective ways for teachers to interact with their classes during group discussions. As such, the function of the teacher in the literary circle is a topic of ongoing inquiry (Atwood, 2000; Hale & City, 2006). Atwood (2000) stated that students may not engage in the kind of intellectual argument necessary to grow into their own leadership roles if their teacher didn't have any say in the matter. According to Atwood (2000),

Teacher demonstration and modeling of strategies in meaningful contexts are crucial for successful student led discussions," and for a literature circle to be successful in the classroom, teachers need to take on multiple roles, including those of facilitator, mentor, participant, mediator, and active listener (p. 20-21).

The findings of Atwood's (2000) research on the part played by the teacher in student-led conferences were confirmed by the findings of a study conducted by Hale and City (2006). They argue that a teacher's knowledge and competence are crucial to the success of any student-led discussion literary circle. In other words, even while the teacher does not take part in the student-led conversation, s/he is still responsible for encouraging and sustaining his or her students to reach the circle's goals. Furthermore, Moeller and Moeller (2013) suggest that the teacher is an integral part of any classroom activity, including literary circles, to ensure that students remain on topic. Even if students may generate, in group or class, an in-depth debate of any literary book, the teacher must direct the conversation to ensure that each student in the class reaches a similar level of success. A literary circle's lack of a teacher-led discussion may lead to a number of problems, although Daniels and Steineke (2004) argued that these problems might be avoided if teachers prepared a mini-lesson before each meeting and conducted an interrogation following.

#### **3.2.9.2. Effects of Students' Success on the Group:**

A student's achievement depends on how effectively he or she contributes to the collaborative dialogue in a literary circle; if the contribution is acceptable or high, both the student and the circle benefit, but if the contribution is poor, the circle's success is likely to suffer. If a student is not motivated to complete assignments, make necessary preparations for the learning circle, and actively take charge of his or her own education, then that student's learning will suffer, as stated by Moeller and Moeller (2013). In keeping with the beliefs of Moeller and Moeller, Whittingham (2013) argues that participating

in a literary circle motivates students to take an active role in their education by instilling in them a sense of accountability for profounder thought and a diverse prior knowledge. A flawed role, in his view, may derail the educational benefits of a circle discussion for an individual meeting or for the whole series of sessions devoted to the same book. Furthermore, Pate-Moulton et al. (2004) provided a solution to a passive member, arguing that while student passivity has negative effects on a cooperative activity like literature circles, group mates' responsibility is the unparalleled way to reduce the undesirable effects to the greatest extent possible.

### **3.2.9.3. The Depth of Student-Centered Conversation:**

It is true that literary circles may be less successful when students do not actively, seriously, and completely prepare for meetings; nevertheless, the depth, or lack thereof, of the argument within the group can also have a negative influence (Sanacore, 2013). For Sanacore, the success of literature circles depends not on the teacher's implementation of the strategy, but on the careful listening of the students to one another as they discuss and react to literary works. Previous peer-led discussions, according to Sanacore, lacked effectiveness because group members spent too much time preparing for them, "bullied" their point of view, diverted attention from important portions of the text, or refused to let go of their own preconceived assumptions of meaning (2013, p. 117).

However, King (2001) argued that students might develop deeper levels of understanding through practice without any guidance from the teacher. King (2001) says, however, that the teacher's participation should not be completely ignored but rather reduced, since when the teacher's contact is predominating in the dynamics of the classroom, students become more reliant on him or her for analysis and their way of thinking. The teacher, however, is obligated to help students reach the appropriate levels of analysis, as Pearson (2010) said. Pearson (2010) aims to reconcile these seemingly irreconcilable

viewpoints by arguing that all student-led conversations, so long as they are text-bound, are productive debates so long as students use their analytic abilities to generate meaningful discourse. According to Pearson (2010), discussions of books benefit from cumulative conversation, the telling of tales, and the performance of various character voices because they increase interest, facilitate the bringing of texts to life, and push students' literary understanding forward (p. 3).

While literature circles are useful for encouraging student interaction, Thein et al. (2012) note that teachers may need to place limits on the activity due to students' tendency to become stuck in a debate over a particular topic, which prevents them from moving on to other possible elements that could be examined in the context of the literature circle.

Our examination of this literature circle has also led us to reconsider the role of the teacher in literature circles. Some scholars advise that literature circles be entirely student run, assuming that without adult interference, students will have more academic freedom and personal agency to respond (e.g., Daniels, 2002). Others suggest that no literature circle is devoid of power hierarchies and that excluding teachers by no means guarantees that students will speak freely (Clarke, 2006). In the current study, teacher and researcher participation in the literature circle encouraged students' exploration of interpretations but did not overtly challenge their perspectives. (Thein et al., 2011. p.17)).

#### **3.2.9.4. Inadequate Real-World Competencies:**

Tobin (2012) argues that the absence of current real-world skills, especially technology and the use of new ICTs, is making literary circles more irrelevant. She contended

that the learning process might be vastly enhanced by having a group project serve as the culmination of a literary circle if it were executed properly. Thus, she proposes readopting the method to transition from pure literary circles, as advocated by Daniels (1994), to Digital Circles, since they support transactional theory and allow for a full inspection and analysis of the text as well as a dynamic interaction to produce constructive meaning.

Tobin (2012) suggested that students' thinking is restricted due to the role's reduction of cognitive needs in Daniels's literary cycle. she also argues that the digital circle structure, by including the concept of group project, would better develop modern real-life learning than the pure literary circle.

Tobin's (2012) contention that the canon of traditional literature does not live up to its promise was confirmed by Ferguson and Kern, 2012. They said that in today's literary circles, different approaches to reading comprehension should be used to motivate students to reach a better standard of education. As for them, this change was made because teachers saw that students were rushing through their reading assignments instead of doing them properly.

Students would occasionally "fill in the gaps" of their role sheet and seem to have just a cursory comprehension of the book before arriving to literary circles. The goal of a successful literary circle was to encourage students to read and appreciate widely available books through student-led conversations. Some students said that they didn't always read the homework but instead simply filled out the role sheet to make it seem like they were ready for the discussion. ( Ferguson and Kern, 2012, p.24)

Consequently, teaching comprehension strategies explicitly and integrating research-based inquiry into the circle is required to achieve student success (Ferguson & Kern,

2012). As Heather Wolpert-Gawron put it: “it is more than asking a student what he or she wants to know. It’s about triggering curiosity. And activating a student’s curiosity is, I would argue, a far more important and complex goal than mere information delivery.”(Wolpert-Gawron, n.d.)

### **3.2.9.5. The Purpose of the Role**

Several teachers have argued that the role in the current literary circle is insufficient to increase student participation, despite the fact that Daniels and Steineke (2004) and Moeller and Moeller (2007) established the position as a crucial feature in literature circles. According to Lenters (2014), teachers are certain that students need role sheets in order to participate in a conventional literary circle because of the importance of the roles they play. In his article, Lenters argued that "the role sheet gathered a rising status or authority, combined with a distinctive resilience to scrutiny" (p. 53). This reliance, however, led to a fundamental shift in teachers' initial goal-setting, which in turn facilitated the proliferation of literary circles as a method of instruction (Lenters, 2014, p. 53). In addition, according to Lenters (2014), the primary goal of using the role technique in the circles is to give students a chance to lead their learning instead of the teacher and an aid to regulate their conversation in a way analogous to that of a teacher-led discussion, thereby enabling the teacher to endorse a sound pedagogical analysis. But "the role sheet most obviously moderated their reading of the books, removing aesthetically oriented activities which they either generally participated in or might have engaged in and, instead, immersing them in a highly artificial kind of novel reading" (Lenters, 2014, p. 65).

Moreover, Vijayarajoo and Samuel (2013) argued against Lenters(2014), by defending the idea that students "shared their experiences and their interpretations of the new literary text through the roles they performed in the process of making sense of the

book." (p.26). They think the position is helpful because it encourages all participants to dynamically participate and engage in the conversation, which in turn helps students achieve a high level of reasoning more quickly than in a discussion without roles. However, Falter Thomas (2014) suggested that the abuse of the role sheet has made literary circles less effective, and that the proliferation of the role sheets in schools has diminished the normal success of circle. Daniels's (1994) initial conception of the position does not, however, cater to the demands of modern students (Falter Thomas, 2014; Lenters, 2014).

#### **3.2.9.6.Socratic-style question-and-answer technique:**

Modern pedagogy has been increasingly influenced by Socratic questioning, which encourages teachers to educate large classes through teacher-led Socratic questioning circles that demand students actively interact with, engage with, and debate a given material (Habiba, n.d.). EFL Teachers have been steadily shifting in recent years from using the conventional circle to using the Socratic Circle, with the latter being argued to be more advantageous to students' achievement in the classroom (Wilberding, 2019). Even yet, proponents of the literary circle role sheet, such as Daniels (1994) and Moeller and Moeller (2007; 2013), have been replacing most of their instructions with those for the Socratic Questioning approach, arguing that it necessitates a higher degree of critical thinking. In spite of this, Copeland (2005) rejected the conventional circles, arguing that the key to success with either approach is not to choose one over the other but to create a harmonious blend of the two. In his view, it is not beneficial for either the teacher or the students to combine the two approaches. The literary circle, according to Copeland (2005), "helped students develop voice, sharing skills, and comfort talking in a group environment," while the Socratic circle "helped educate the students reciprocal inquiry, thinking, and analysis" (36).

### 3.3. Conclusion

This literature review aimed to identify connections between teaching literature in the EFL classroom (Chapter 1), Content-Based Instruction (Chapter 2), and Reader Response approach (chapter 3).


The researcher reaches the following findings after reviewing the relevant literature about these three factors:

1. Literature in the EFL classroom is an essential subject through which students may acquire both language and content, however opinions on its inclusion in and usefulness to EFL students are split between those who are against and those who are for. As a result, one of the goals of this study is to demonstrate, via the implementation of Literature Circles, that both objectives (language and content) may be met provided the circles are properly linked.

2. The Content-Based Approach may be used to literature courses with the goal of achieving the same outcomes as other disciplines. A survey of the literature on the application of CBI to literature reveals that few research have been undertaken on this topic, specifically (Shang, 2006). This research, however, makes no mention of reader feedback or Literature Circles. This study demonstrates that employing one of the CBI models, namely the adjunct modal, inside Literature circles can improve literary reader response. Indeed, the purpose of this study is to demonstrate that implementing CBI in the literature course of Second Year LMD classes at the department of English Language and Literature (Mohamed Lamine Debbaghine university of Setif2) affects the literary reading response because it relies on Miall's LRQ, which is specific to the study, interpretation, and analysis of literary texts. Even though reading is an essential language ability, it is considered secondary to LRQ.



3. Research on the effectiveness of introducing literary circles in reading courses (Batchelor, 2012; Daniels & Steineke, 2004; Moeller & Moeller, 2007) reveals that this integration led to a significant rise in the levels of student involvement in interaction classrooms. In addition, research revealed that the usage of roles inside the literary circle led to a stronger degree of student ownership of their learning, giving students with a new level of autonomy over their studies and increasing the amount of mutual accountability among students (Alwood, 2000; Barone & Barone, 2012; Marchiando, 2013). Yet, despite the fact that the literary circle and its roles have grown widespread in modern classrooms, few scholars have begun to describe the practice as being outmoded and that the role itself is making it such (Lenters, 2014). In this study, the researcher attempts to apply a reformulated form of the circles by incorporating other strategies such as Socratic questioning so as not to eliminate the teacher's role in the discussion and the development of a modernized educational component that places the literature circle further in the Contemporary Real-Life classroom with a strong emphasis on student analysis and accountability (The-in et al., 2012; Tobin, 2012).



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**Chapter Four: Research  
Methodology.**

## **4. Chapter Four: Research Methodology.**

### **4.1. Introduction**

The operational steps and procedures followed by the researcher in order to answer the research questions explain the fact that Research cannot be accomplished without following a methodology. This chapter is devoted to explain the research context and design, the participants, the population, the sampling technique, the research instruments used, the conducted quasi-experiment, data collection and data analysis procedures, along with the ethical issues, limitations and delimitations.

### **4.2. Context of the current Research**

#### **4.2.1.A Review of The Current State of Literature Teaching:**

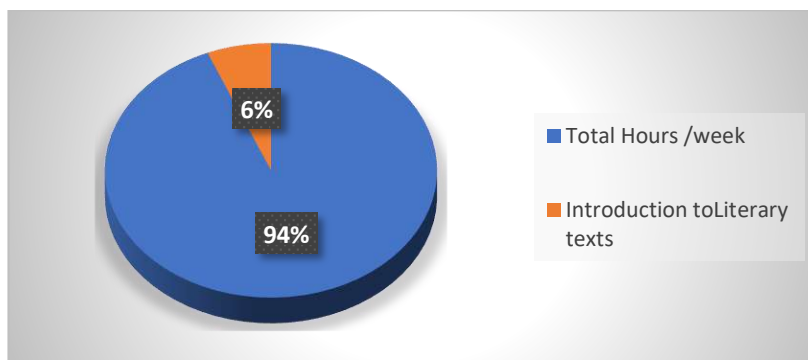
In the first four semesters (first and second year), Introduction to Literary Texts is taught only once per week for one hour and a half (1h30), which is insufficient for students to gain a solid understanding of literary terms, concepts, movements, and famous authors, let alone engage in practical activities. The course Introduction to Literary Texts is ranked seventh (7th) among the four semesters, following Written Expression, Oral Expression, Grammar, Linguistic Concepts, Phonetics, and Culture of the Language. In addition, the amount of time allocated to it, (1h30) out of (22h30) every week, accounts for just (6%) of the total number of hours.

Literature is assigned four (4) credits with a coefficient of one (1). This obviously demonstrates how little priority literature is given in the curriculum and training.

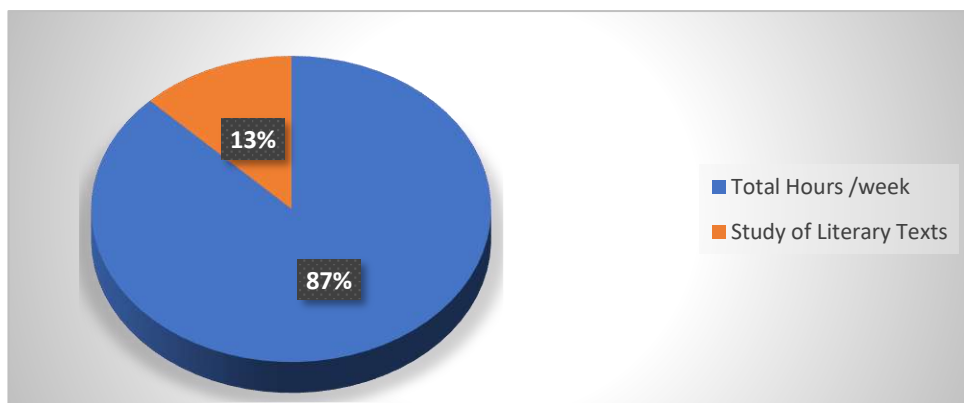
The elimination of the third-year course Introduction to Literary Texts from the concentration is another significant element. The new course is allocated three hours each week out of twenty-one hours, or 13 percent. Three hours are split into two sessions, one lecture and one tutorial (TD), each worth four credits and three coefficients (3).

If the three literatures (American, British, and Third World or African) are to be covered in a week, which is less than one hour for each, it is insufficient because students at this level need to develop relevant skills such as skimming, scanning, and analyzing in addition to knowing about the native literature and the literatures written in English.

The following graphs illustrate the low percentages and time assigned to the course in issue. They also demonstrate the underestimating of the Introduction to Literary Texts Course in contrast to the previously listed courses.



**Figure 4 : Time allotted to Introduction to Literary Texts in semesters 1, 2, 3 and 4**



**Figure 5: Time allotted to Introduction to Literary Texts in semesters 5 and 6**

Figures 4 and 5 allow us to draw two main conclusions from the data: The course's goals are divided into two parts, each with its own set of objectives. Phase one includes the first four terms of the curriculum, whereas phase two includes terms five and six. It

seems like the ends and means here are completely at odds with one another. Since time is not given sufficient attention, the goals of the second phase are unrealistically high and unduly ambitious. Literature is treated as an afterthought at the first stage of language acquisition since its purpose, whether as a means to a goal or both, is not specified.

Second, the place assigned to the Introduction to Literary Texts course in our department at the Licence level is not satisfactory regarding the amount of data that should be delivered noticing that in their preparation for the master degree, students will be specialized in literature.

A second reading of the curricula of English as presented before, especially in the fifth and sixth semesters for the third year, shows that the course of "Literature" still undergoes underestimation though it is the teaching unit to which all the other courses have direct or indirect links. "Literature" must be viewed as the melting pot of every source of knowledge or thought.

#### **4.2.2.Objectives of Teaching Literature within the L.M.D System**

When the LMD was introduced, the teacher's role changed from that of a participant to that of a guide and monitor. In the old system, teachers were in charge of class planning, sourcing relevant exercises and drills, and, most significantly, coming up with potential titles for students' research papers. The student's role is much smaller and the teacher's role much larger at this stage. Since the new system was implemented, these procedures have changed. Students have a lot of say in what they study and how they study it; they are given a lot of freedom and autonomy in the classrooms envisioned under the new aims. This may be why Harmer (2010) said how,

In recent years, there has been a substantial trend toward what is known as "learner-centered" teaching, which refers to training that puts the needs and experiences of the learners at the forefront of the educational process. In this framework, the course plan should emerge naturally from student inquiries rather than being imposed from on high. ( Harmer (2010),p.63).

The LMD approach organizes classroom instruction in accordance with the expertise of the teacher, the specifics of the lesson plan, the students' motivation and preparedness, and the characteristics of the classroom itself (motivation). What we mean when we speak about a teachers' abilities is simply their ability to convey knowledge to "fresh" brains while simultaneously inspiring healthy competition among them. This is crucial because when students feel unmotivated, it may seriously compromise the success of the courses. One of a teacher's most essential responsibilities, as stated by Noddings (2016), is to show students how to accept help from others in a healthy manner. Those who have not mastered it by the time they enter primary school are putting themselves in a precarious position, and it is not just academically (p. 213). Both the teacher and the students need to have a clear understanding of what it is they want to accomplish throughout the course of the classes and over the course of the module as a whole.

In reality, it is the teacher's competence that determines how much a student learns. It is the obligation of the teacher to offer the same material in the same way to each of their courses so that their students learn the same amount of knowledge. At this juncture, the teacher must think about the range of instructional resources at his disposal. These methods may easily fail if not used properly. In addition to having the right to participate, each student should feel that they have a role in the classroom and that their voice is being heard by their teacher. These teachers are confident in their abilities to change the world

for their students. As a result, they treat the class as a collection of students rather than a monolithic one from the moment they first interact with the students outside of class (Stronge, Tucker and Hindman, 2004, p. 204).

Breen, who summarized the scenario, was quoted in Gieve and Miller (2006 )where he said:

The teacher of English is presented with a stark option. We can either see ourselves as language teachers who are disconnected from wider social, cultural, and political issues and thus contribute to the marginalization of our profession, or we can recognize the formative role we play in these processes and face the contradictions and possibilities for positive change in the intercultural work that we do. It does not matter which way you look at it, we're all to blame for the delegitimization of our field.(202)

Teachers must make pedagogical adjustments in the classroom to achieve the system's aims and reap its benefits.

### **4.2.3.Second Year LMD Introduction to Literary Texts Programme**

In his book "The practice of English language teaching," Harmer (2010) covers several different curriculums for teaching English. A separate name is given to each of these syllabi in accordance with the content it contains.

- **The grammar curriculum** outlines a series of grammatical concepts in sequential order.
- **The lexical syllabus** is structured with vocabulary and lexis as its primary organizing principles.

- The communicative functions of ordering, offering, and so on are included in the categories of the **communicative function's syllabus**.
- Rather than focusing on grammatical items, vocabulary, or functions, **the situational syllabus** presents students with a variety of real-world scenarios (such as when they are at the bank or a restaurant).
- **The Content-based syllabus** is a structure that consists of a framework in which language is organized as different topics (such as the weather, sport, and literature...).
- **The task-based curriculum** consists of a series of tasks (telling the time, describing students, places...) to be completed by the students.
- **The multi-syllabus syllabus:** When no formal entity, such as the ministry, has set a curriculum, it is standard practice to rely on a multi-syllabus approach. The "multi-layered" or "multi-syllabus" syllabus is one that details not only the grammatical and lexical requirements, but also a wide range of additional abilities. Because the multi-syllabus curriculum encompasses a wide range of subject areas (Thornbury (2005), p.116).

In this study, the words "syllabus" and "program" may be used interchangeably without changing the meaning of the sentence. Although the word "syllabus" is often associated with the process of arranging course materials, this is not always the case. Both words, according to the Oxford English Dictionary, may mean a set of guidelines for what students should learn in class (Thornbury (2005), pp.13-14). In spite of its frequent usage as a synonym for "program," "curriculum" refers to a wide range of distinct concepts and has many diverse meanings (Nunan, 1989, p.14). The word "curriculum" may be used to refer to a number of language-learning settings and paths; it often incorporates themes



chosen from a broad range of academic areas to increase student and teacher engagement (Farrell and Jacobs, 2010, p. 55).

#### **4.2.4. Contents of “Literature” course in the Licence Phase**

##### **4.2.4.1. Semester I & II L1 (LMD)**

University student often experience the academic study of literature for the first time in their life in their first literature class. In fact, the first unit of this course is titled "Introduction to Literary Texts," and it is meant to introduce students to the study of literature as a whole. The course "Introduction to Literary Texts" is taught as a series of lectures in the Department of English Language and Literature at Mohamed Lamine Debbaghine Sétif 2 University. Students' active engagement and investment in their education take a back seat to the information being given to them. Students are seen only in the role of receiving knowledge from their teachers. At the moment, discussions are not allowed in literature class, despite their continued importance in language departments because of their track record of success in helping students learn not only the English language but also to form their own opinions, become skilled debaters, and sharpen their critical thinking skills across a wide range of literary forms, cultural contexts, and historical periods. Foreign language departments have found success with literary discussions by encouraging students to form their own opinions.

In their second year, students are meant to be exposed to literature in its widest meaning, with everything that the word "literature" might signify, starting with a range of short works that belong to a number of genres. This aligns with what was discussed as a goal for the session. The key goals of this semester's coursework will be linguistic

analysis, vocabulary expansion, and textual interpretation. Literature, its meaning, purpose, and relevance; and everything that is associated to it, including forms like fiction, prose, poetry, drama, etc., cannot be anticipated to be covered in a one-semester introductory course for students who are just learning the subject.

In addition to different types of literature and different time periods, the curriculum also covers a broad variety of other subjects. Among them are the effects of writers' cultural, philosophical, religious, and other origins on their works, as well as the effects of gender and race. It is an ambitious plan. A fourteen-week course cannot possibly cover all of this content for students for whom literature is both raw material and a new topic. Teachers and students alike are in a predicament where important facets of literature are not given sufficient attention.

The bulk of the course materials, including handouts, written texts, and a few power point presentations, are provided by the teacher. They are priceless because they provide students with the sole chance to engage with authentic language and material. Debates and conversations are exceedingly rare in the classroom (amphitheater). Possible visual sources of cultural material that may be included into literary texts include documentaries, videotapes, CD-ROMs, and DVDs.

Miliani (1992), in (Fatma, 2014), provides supporting evidence for this claim when he writes,

"The case for the use of video is clear, witness of wealth of literature about the video and the importance of pictures in the modern world and their role not only as means of communication, but also as object of reflection, interpretation, and judgment..." Pictures are more accurate representations of reality than the imaginations of international students who come from very

different cultural backgrounds, therefore utilizing the movie has real-world advantages. "(Fatma, 2014: 232)

Even if students have studied literature in their own language before, this new module will be utterly foreign to them; hence, the whole hour and a half of lecture time will be dedicated to discussing the components of fiction (setting, plot, theme, characters, diction, and style). Assimilation is not easy in general, but it is more challenging when done in a foreign language. Each of the six parts is then paired with another portion. Everything from the story's premise to the main characters to the setting to the overarching message to the author's tone. When it comes to keywords that need to be taught in more detail than just through examples, covering every pair in a single lesson is inadequate. This is done so that students have enough time, room, and genuine material to fully absorb and comprehend the material. Through order to help students understand these complex literary words, literature teachers encourage them to actively connect with these six parts in a variety of readings rather of relying on a single, comprehensive lecture. Students are, then, studying for an exam on literary techniques and the components of fiction after class had just ended. The exam is challenging since the questions are written in the style of a practical session (TD).

To rephrase, the process begins with the presentation of a text, and then moves on to a set of subsequent exercises. Nobody knows since, despite the presence of certain outstanding scores, the average performance on the numerous literary exams is disappointing. The students are tested on a subject, and then immediately after the exam they are taught about figurative language, but neither the test nor the material being tested on is revisited or revised. Something new and different that they have not thought of before

but should. They have no idea what to expect in terms of format, questions asked, or whether or not they will be expected to discuss anything covered thus far in the readings.

One session covers the basics of figurative language, while the next teaches students how to use that knowledge in real-world situations. In these four lectures, learners will go through figures of speech in great detail (metaphor, simile, hyperbole, understatement, oxymoron, metonymy, synecdoche, personification, irony, humor, and personification). The final test is the semester's culminating experience. When it comes to exams, most students only care about their final mark, regardless of how insistent their teachers are on giving them with corrections that detail where the students went wrong and how they should have answered the question. Overall passing grades are all that important to students.

Literature teachers are in favor of having students engage in a wide range of activities and tasks, encouraging them to be as creative as possible, in order to broaden their students' vocabularies through the reading of appropriate literary texts with a variety of exercises that will refine their taste and develop their abilities. The goal is to provide their students a broader range of words to work with. These teachers also advocate for students to engage in a wide range of learning experiences. There is a growing need for literature teachers to embrace innovative pedagogical practices, both in the creation of new curricula and in the use of such curricula in the classroom.

Readings from a wide range of literary genres will be presented in the second semester with an emphasis on critical analysis. Reading and evaluating whole works of literature that are comprehensible to the student in terms of language and culture will be a major emphasis of the lectures this semester. The teacher will provide direction on what to read and how to analyze it. The semester's twelve weeks are divided in half: the first

six are devoted to the study of novels and novellas, while the second six are dedicated to the study of poetry and drama. This course places a strong emphasis on the structural elements and analytical vocabulary that are unique to each genre. The first lecture serves as an introduction to the subject and provides a historical survey of English and its many literary tendencies.

#### **4.2.4.2. Semester III & VI L2 (LMD)**

Literature is studied in more detail throughout the second year's third and fourth semesters. The major emphasis of the two semesters will be on studying and evaluating literary works, with one from each genre and period, being studied and analyzed in depth. The words used to describe these aims make this quite evident. We should be paying close attention to textual commentary.

An Overview of English Literature, the first course of the first semester, introduces students to the works written in early and middle English. Beowulf, Shakespeare, and Chaucer will be mentioned often in lectures, along with other authors and their works. The second part is a "Introduction to Literary Movements," which discusses the Romantic period (overview, characteristics, British and American Romanticism, transcendentalism and Gothic literature, an analysis of Samuel Taylor Coleridge's "The Rime of the Ancient Mariner"), Victorian literature (definition, characteristics, genres, Charlotte Bronte's Jane Eyre), Colonial literature (background, genres, characteristics, Thomas Paine's Common Sense), and Colonial literature (background, Again, one could ask how literature teachers manage to cover such topics in only an hour and a half a week, and what types of abilities their students really acquire by the end of the semester. And now, the standards by which the literary works are selected.

The second semester, which is supposed to last 14 weeks but usually lasts less, focuses on two major literary movements: realism (overview, development, characteristics, William Dean Howells' "Editha") and naturalism (background, characteristics, Stephen Crane's "Maggie: A Girl of the Streets"). There are two distinct sections to the second semester. The prior comments may be applicable to this semester as well.

#### 4.2.4.3. Semester V& IV L3 (LMD)

The third-year literature reflects the uneven distribution of the course's core themes throughout the three years, even though this is not a very relevant aspect of the study.

The last two semesters cover modernism from 1900 to 1940, with a focus on General **Introduction to modernism from 1900 to 1940** in the first semester. Characteristics of 'Lost Generation' Authors, Announcement of E. Pound, Analysis of The Snowman by Wallace Stevens, Analysis of In a Metro Station by E. Pound) **Short Story** (arbitrary beginning, unclear continuity, abrupt conclusion. Non-linear plots retrospective flashbacks, The absence of explanations, interpretations, links, and summaries As in conventional literature, distance impacts continuity and viewpoint security. Place of the reader with direct involvement, the reader must interpret as opposed to receiving ready-made solutions, impact of surprise, shock, and disturbing mood. **Narrators and kinds** (A Rose for Emily by William Faulkner: a study) Techniques and devices, stream-of-consciousness, etc.) Multiple narrators or voices, changing narrators and using many voices, non-sequential narration, Implementation of fragmentation and juxtaposition Utilization of symbols and allusions Capturing the essence of an item or event via imagery, open or ambiguous endings, Use of metaphor and substitution. What is epiphany? The Jazz Age and Post-World War I Generation. **Reading experience:** reader engagement, challenging

and tough reading, Varieties of heroes, Tragic hero highlighted, (study of *The Great Gatsby*) **General presentation of plays** (An overview of American Drama and its evolution with Ibsen, Shaw, and Maeterlink as major influences, The post-World War II literary world was dominated by Tennessee Williams and Arthur Miller. Modern content was brought by Eugene O'Neill to American drama, Themes in Eugene O'Neill's, Arthur Miller's *The Crucible* (Study), T.S. Eliot's *The Waste Land* (the experience of loss and symbolism in the title), Modern British Short Stories and Novellas (Conrad's "Heart of Darkness" Novella), Modern British Novels (James Joyce's "A Portrait of the Artist as a Young Man (1916)"), Modern British Plays (Samuel Beckett's "Waiting for Godot"), and Modern British Poetry.

As might be noticed, it is clear that more effort was put into these two semesters than into the preceding two years. The fundamental motivation for developing this "condensed" version of the course was the belief that two sessions (a lecture and a tutorial (TD)) are enough to cover a substantial amount of territory. The second reason is that senior year is the last year of completing the first phase of university studies and teachers want to make sure their students are well-versed in literature before they become teachers or proceed to the second stage (MA). The issue here is whether or not students understand the practical value of literature and whether or not they have the skills to critically evaluate any piece of writing produced after the end of modernism. While this study does not set out to address these concerns, it does suggest that incorporating CBI into literature circles may help teachers shift their practices in positive ways.

### **4.2.5. Evaluation of Introduction to Literary Texts for Second Year LMD**

As the focus of this inquiry, the Introduction to Literary Texts Programme for the LMD Second Year requires an evaluation that might shed light on variables that hinder the teaching and learning of literature.

#### **4.2.5.1. What is Evaluation?**

The shift toward a results-based concept in education (Willingham-McLain, 2011) makes it imperative that teachers plan specific goals for student progress in their course outlines. This process is sometimes referred to as "defining assessment." Students must make the shift from more conventional teaching methods to ones focused on achieving specific goals. Learners are now engaged in an environment known as learner-centered, which has caused a significant change in their anticipated duties.

Contemporary pedagogical strategies, which put the student at the center of the learning process, are geared at the development of knowledgeable, self-reliant students. The quality of education is expected to rise steadily as a consequence of this student-focused approach. With a learner-centered approach, this idea will be expressed in a contract between the teacher and the students. It is possible to facilitate this shift from teacher-centered to student-centered classrooms with the use of a novel instrument known as a learner-centered curriculum. This is done largely to determine the needs of students and to provide them with the means to maximize their educational experience, with the end goal of producing quantifiable results (Habaneck, 2005). Also, it is a tool that may motivate students and change their perspectives (Parkes & Harris, 2002; Weimer & Bain, 2004; Mills & Cohen, 2008).



Several factors are affected by assessments of language-learning programs. Some teachers may use checklists to measure student progress and satisfaction as a means of evaluating whether or not to implement changes to their lesson plans.

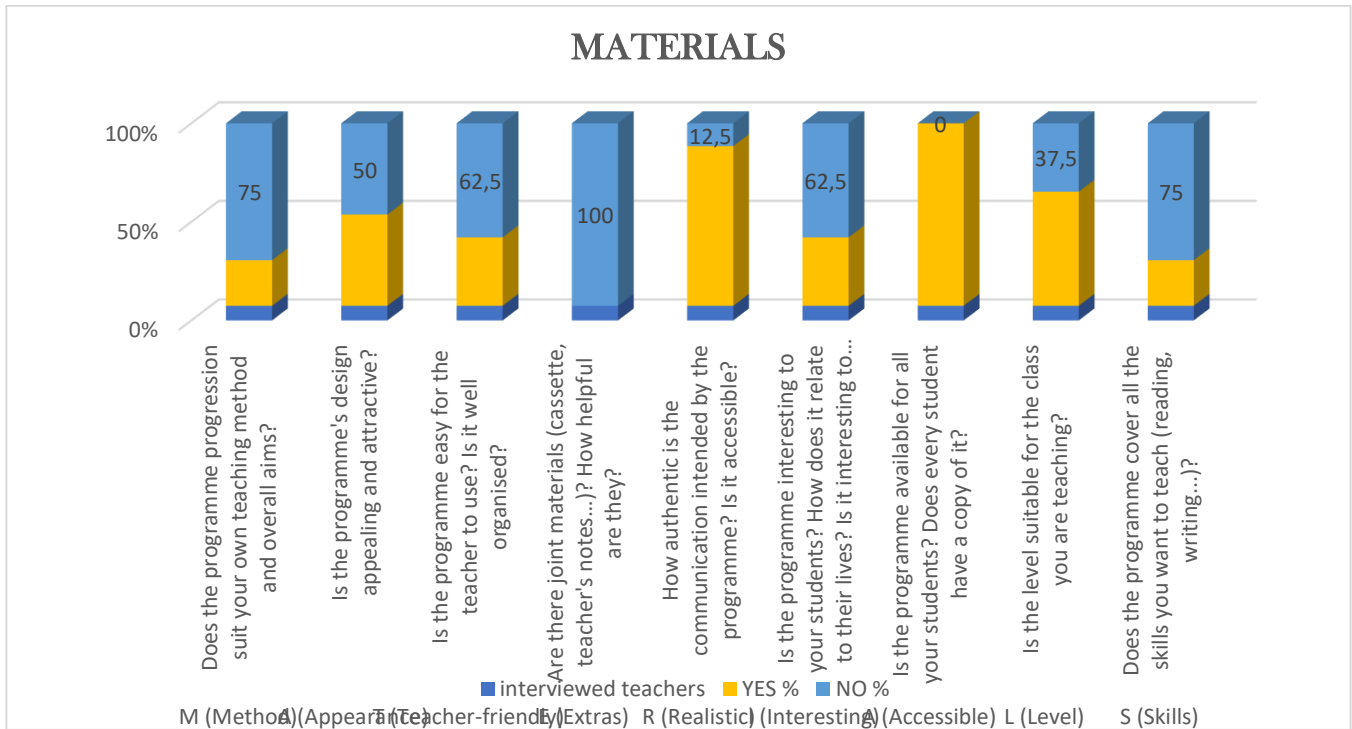
Evaluation focuses on the links between the many components of a program, the processes and knowledge produced by the various program participants (teachers, students, institution), and the techniques and results used to demonstrate the worth of a program and increase this value. (Kiely and Rea-Dickins, 2005, p. 5)

Seifert and Sutton (2009) distinguished assessment from other learning-relevant notions. They described evaluation as "the process of drawing conclusions from assessment data" (p. 232). This definition of evaluation refers to the collecting of data that allows judgements to be made on the development of pupils, the assessment technique or methods used by teachers, and teachers' own teaching. Evaluation is thus seen as a technique intended to assess the attainment or deviation from the teaching/learning goals. To sum up, an effective evaluation of an English language program will lead to adjustments that may be implemented to raise standards in the classroom.

In this study, and for the purpose of evaluating the second-year introduction to literary texts curriculum, the researcher adopted an assessment model from (Tanner and Green, *Tasks for Teacher Education Course book: A Reflective Approach*, p.121). This assessment approach is named "The Materials Test," and it was designed to conduct a fast evaluation by interviewing English language and literature teachers about the module under investigation. Method, Appearance, Teacher-friendly, Extras, Realistic, Interesting, Affordable, Level, and Skills are represented by the acronym "MATERIALS" in this model. According to our own concept, these facets may be evolved into the following additional questions:

spects	Questions	teachers interviewed	YES	NO	YES %	NO %
<b>M (Method)</b>	Does the evolution of the curriculum align with your own teaching technique and ultimate objectives?	8	2	6	25	75
<b>A (Appearance)</b>	Is the programme's design appealing and attractive?	8	4	4	50	50
<b>T (Teacher-friendly)</b>	Is the programme easy for the teacher to use? Is it well organised?	8	3	5	37,5	62,5
<b>E (Extras)</b>	Are there joint materials (cassette, teacher's notes...)? How helpful are they?	8	0	8	0	100
<b>R (Realistic)</b>	How authentic is the communication intended by the programme? Is it accessible?	8	7	1	87,5	12,5
<b>I (Interesting)</b>	Is the programme interesting to your students? How does it relate to their lives? Is it interesting to you?	8	3	5	37,5	62,5
<b>A (Accessible)</b>	Is the programme available for all your students? Does every student have a copy of it?	8	8	0	100	0
<b>L (Level)</b>	Is the level suitable for the class you are teaching?	8	5	3	62,5	37,5
<b>S (Skills)</b>	Does the programme cover all the skills you want to teach (reading, writing...)?	8	2	6	25	75

**Table 3 : Results of Materials Test evaluation model. Adapted from (Tanner and Green, Tasks for Teacher Education Course book: A Reflective Approach**



**Figure 6 : Results of Materials Test evaluation model**

The answers to these questions should explain, in as few words as possible, how successful a language program is. They may also provide light on the degree to which teachers understand the program's larger pedagogical aims and practical relevance. Evaluation, as stated by Richards and Rodgers (1986, pp. 158-159) is what establishes whether or not a language program is successful in achieving its stated aims and objectives. Teachers' and students' grasp of the program's aims, syllabi, and pedagogical practices, as well as students' and teachers' interactions inside the classroom, may also be evaluated.

The primary purpose of this analysis of the Introduction to Literary Texts course for LMD second-year students is "to establish its value or efficacy and to give ideas for changes" (Modeste and Tamayose, 2004, p. 102).

It is well-established that second-year students have a strong chance of accomplishing this objective, and that they may go to higher levels if they are assisted and given the opportunity to participate in the creation of courses and their natural progression. If they

are not made available, the students' achievement may become unstable, or at least, more challenging to obtain (Marzano, 2007, p. 162). The additional objectives of assessing the Second Year LMD Introduction to Literary Texts curriculum might be defined in the words of Bloom, Hastings, and Madaus as follows:

either to start off on the right foot with the student at the outset of education, or to dig deeper into the root reasons of learning gaps as instruction progresses. One of the main goals of in-progress diagnostic assessment is to identify the reasons why a student's learning difficulties have persisted despite standard remediation strategies. This is due to the fact that the major purpose of diagnostic assessment occurs throughout the course of education, while it is being carried out simultaneously. (in Spolsky and Hult's 2008 , p.470)

Teachers should take time to think about and research the subjects they want to cover with their students before coming up with a curriculum. In point of fact, they are expected to present a succinct explanation of the aims and establish the premises with respect to the objectives of both the department and the students. If the program's goal is to get students talking to one other, then it would be smart to provide authentic content like articles, tales, poetry, and films made by students who are fluent in English.

#### **4.2.5.2. The Roles of the Students and the Teachers.**

Since the establishment of the LMD system at Algerian universities, in general, and the application of arrêté N° 500 of July 2019 (common core FLL/ socle commun LLE) in particular, both teachers and students have assumed new duties. This transformation has resulted in increased responsibilities for teachers and students alike. Given

that teachers are skilled experts in the area of communication, their activities in the classroom serve as a catalyst for student participation and performance. According to Stubbs, as cited in Harkin, Turner, and Dawn (2001), one cannot just stroll into a classroom and assume the role of teacher. Rather, he or she must execute very certain communication activities. In the abstract, social positions such as "teacher" and "student" do not exist. Validity requires that they be enacted, performed, and continuously developed through social interaction. (p. 72)

According to Buden and Williams (2002): "language instruction is preeminently about enabling students not merely to engage, but also to share particular information or expertise." (p.86). As a consequence, the major role of a teacher is to develop communicative, engaging, and instructive classes while depending on the application being used. This is, in fact, the most crucial role a teacher can perform. Due to this, students are able to conduct their activities and duties in a meaningful and intelligent way. Therefore, when students join in university for the first time, they carry their life experiences with them. They might have a favorable or negative effect on the individual's accomplishments. If the program being taught does not take these limits into account, teachers are required to include them into their lessons anyway (Harkin, Turner, and Dawn, 2001, p.58).

In actuality, teachers should adapt their teachings to fill in the gaps in their students' prior experiences. The alternative reading of

The teacher helps orchestrate the collection of resources and organizing of experiences that will provide optimal opportunities for learning as well as providing a structure for organizing and making sense of learning is The teacher helps orchestrate the collection of resources and organizing of

experiences that will provide optimal opportunities for learning (Farrell and Jacobs, 2010, p. 55).

Regarding the students, they also play an essential role in the process. The responsibility of the learner is to actively engage in all parts of his or her own learning development. Therefore, students who are evaluated and whose learning is assessed are able to evaluate the program or syllabus they are being taught, since their involvement in this process enables teachers to collect information about students' attitudes, beliefs, and classroom performance.

Evaluation is another crucial element that bridges the gap between the roles of teachers and students. This part of the connection cannot and should not be controlled by the teachers. To put it another way, as stated by (A.Ghouar, 2004):

When we say anything about a person, such as how wonderful a teacher they are, for instance, we are possibly judging that person. It is also feasible that, after evaluating a course plan, we'll determine that it is either impossible to complete or really usefu" (p.278).

### **4.3. Research Questions and Research Hypotheses**

This chapter restates research questions and hypotheses to better explain the nature of the methodological design.

#### **4.3.1. Research Questions**

- ✓ To what extent would the implementation of CBI, through Literature Circles, affect literary reader response of Second year learners?
- ✓ What would learners' attitudes be towards the use of Literature Circles, as part of CBI, to enhance their Literary reader response?

### **4.3.2. Research Hypothesis**

In accordance with the first main research question, the following hypotheses are to be tested:

#### **4.3.2.1. Null Hypothesis (H<sub>0</sub>)**

There would be no a statistically significant difference between the mean scores of the experimental group and the control one in the pre-test, concerning the use of literature circles in improving students' literary response.

#### **4.3.2.2. Alternative Hypothesis (H<sub>1</sub>):**

There would be a statistically significant difference between the mean scores of the experimental group and the control one in the post-test concerning the use of literature circles in improving students' literary response in favour of the former.

#### **4.3.2.3. Alternative Hypothesis (H<sub>2</sub>):**

There would be a statistically significant difference between the mean scores of the experimental group in the pre-and post-tests concerning the use of literature circles in improving students' literary response in favour of the latter.

### **4.4. The Research Design**

The research design is a central part of every successful study. Maxwell, as cited by Macky and Gass (2012), defined research design as "the logic and consistency of your research endeavor" (p.95). The term "research design" is used to describe the parts of your study and the relationships between them. Here, the research design is the plan for how the researcher will go about answering his research questions and putting his hypotheses to the test.

There are a variety of research designs that may be used in a study, and picking the right one can have an enormous effect on the final results. The researcher must settle on a research design that establishes links between the research subject, the study's purpose, and the conditions under which the study is conducted. This design is meant to help the researcher decide what data to collect and how to go about gathering and analyzing it.

Three kinds of experimental designs are used in this work: the case study design, the triangulation design, and the quasi-experimental design.

#### **4.4.1. Case Study:**

In this study, we used a case study approach, which Yin (1994) defines as "an empirical investigation that analyzes a contemporary phenomenon inside its real-world environment"(13). Case studies include the in-depth examination of real-world occurrences that have been left untouched by researchers. This particular design was chosen due to the following factors:

- The case study method allows the use of a wide variety of data gathering instruments and techniques, all of which contribute to the analysis of the issue from a variety of vantage points;
- Case studies are useful for conducting in-depth research on the current patient population;
- The case study is organized by time and place, so the research must be conducted at a specific location and time to be valid.

Furthermore, case studies may be single site, where the phenomenon is studied in only one location, or multiple case, where information is provided about the phenomenon in a number of locations so that findings can be compared among participants in various



settings. The term "case study" may refer to either a single-site or multi-case study. Several case studies, in this regard, need extra resources and time for data gathering and analysis.

Therefore, the present study chooses a design known as a single-site case study because it is appropriate for investigating the application of CBI to enhance Literary Reader Response among the case of second-year English students at Mohammed Lamine Debaghine-Sétif 2 University.

#### **4.4.2. Triangulation:**

This design is regarded as a known type of mixed method approach. It denotes mixing more than one method in single research since “you are not forced... to make a choice between the two approaches in your research project. When appropriate, a mixture of quantitative and qualitative research is possible” (Walliman, 2001, p.227). The purpose of this design is “to obtain different but complementary data on the same topic” (Morse, 1991, p.122), in order to strengthen the validity of the results (Creswell, 2005). In this study, the triangulation occurs at the level of data collection tools. In a single study, the researcher can use quantitative tools such as tests and questionnaires, and qualitative tools such as document analysis, interviews, and observations. The quantitative and qualitative instruments work for different purposes in order to complement each other. The quantitative tools depend on numbers and presenting data in graphs and tables; whereas, the qualitative instruments rely on explanation and description of observations. Using both types of tools in researches reinforces their validity and results, and help the researcher explain the phenomenon. Within this line of thought, Dornyei (2007) claims that: “mixed methods inquiry offers a hypothetically more comprehensive way of validating findings

than do either qualitative, or quantitative methods alone by permitting researchers to assess information from both data types” (p.62).

In the present study, a mixture of both qualitative, through the use of informal discussion, exploratory survey and post-reflection surveys, and quantitative tools, through the use of tests, a pre/post- test and a satisfaction scale, is combined to answer the research questions and test the research hypotheses.

In the exploratory phase, an exploratory survey and an interview are used to investigate the existence of the problem about appreciating/ understanding/ interpreting literature among second year LMD students. In the pre-experimental phase, a number of tests are used to gather information about participants in both experimental group (EG, henceforth) and control group (CG, henceforth). These tests are in a form of multiple choice or Likert scale questionnaires, and include surveys about the status quo of teaching literature, learners’ motivation/demotivation and strategies and approaches used by teachers to teach literature. They are meant to determine the extent of groups’ homogeneity prior to the treatment. In the post-experimental phase, the post-test of Literary reader response is used along with a satisfaction scale and a post-reflection survey to answer the second research question.

#### **4.4.3. Quasi- experimental Design**

Experimental designs entail the act of establishing a cause-effect relationship between independent and dependent variables. In this regard, Lodico, Spaulding & Voegtle (2006) argue that in the experimental design, “the researcher controls or manipulates one or more independent variables and examines the effect that the experimental manipulation has on the dependent variable” (p.178). Thereby, the present study manipulates the use of CBI, through Literature Circles, which is the independent variable and aims to examine

its impact on second year LMD students' literary reader response, which is considered as the dependent variable.

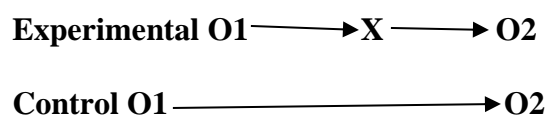
However, due to the challenges of randomized assignment of the sample to the CG and the EG, which is considered as a condition for a true experiment to occur, the researcher opted for a quasi-experimental design. In this regard, "experimental research can be grouped into two broad categories: true experimental designs and quasi-experimental designs. Both designs require treatment manipulation, but while true experiments also require random assignment, quasi experiments do not" (Bhattacharjee, 2012, p.83). In this respect, the quasi-experimental designs are mostly used in educational settings in which random assignment of subjects is neither possible nor practical. Supporting this claim, Seliger & Shohamy (1989) argue that:

In real world in which schools and classes exist.... language programme administrators are generally unwilling to disturb their ongoing programmes and allow reorganization of classes in order to randomize the assignment of subjects into different experimental groups (p.148).

For the current study, randomization is not feasible due to the pre-existing classes designed administratively, and the quasi-experimental design, with its non-random allocation of participants into groups, is more practical. The main advantage of quasi-experimental design is its likelihood "to have more external validity because it is conducted under conditions closer to those normally found in educational contexts" (Seliger & Shohamy, 1989, p.149). External validity is defined as the population, settings, treatment variables and measurement variables to which can the effect of the experiment be generalized (Campbell & Stanley, 1963). However, the major outcome of the absence of randomization, in quasi experiments, is the threat to the research's internal validity, which is

defined as “the degree to which the design of an experiment controls extraneous variables” (Borg, Gall & Gall, 1993, p.1024). The challenging task for this research is, therefore, to control both the personal variables such as gender, learning styles, learning strategies, learning motivation and extraneous variables such as maturation, instrumentation and morality in addition to factors specifically linked to literature such as genres, literary history, and literary movements. All the probable personal and extraneous variables are neutralized in both EG and CG in order to establish research internal validity.

In this research, the quasi-experimental pre-test/post-test non-equivalent group design is followed. This design is considered as the most commonly used in social and educational settings. In this design, “the control and experimental group.... constitute naturally assembled collectives such as classrooms” (Campbell & Stanley, 1963, p.47). It is similar to the pre-test/post-test true experiment design except for the lack of randomization. This design requires the two groups, an EG and a CG, to undergo a pre-test and a post-test. The EG receives a treatment, and the CG receives no treatment and serves as a comparison scale for the results obtained from the EG. In this research, the pre-test/post-test non-equivalent group design is followed in order to investigate the role of CBI in promoting learners’ literary reader response. Consequently, subjects of the EG and CG are not randomly assigned because of the administrative limitations on the freedom of the researcher to decide about the division of the groups and the time **Tables**. The quasi experiment is represented as follows:



**Figure 7 : Pre-test/post-test non-equivalent group design (Cohen et al, 2007, p.283)**

#### **4.5. Research Location**

The current research is conducted at the Department of English language and Literature at Mohamed Lamine Debaghine -Sétif 2- University, Algeria; during the academic year 2019-2020. Over a thousand and two hundred students are enrolled at the department with 60 full-time teachers.

#### **4.6. Participants**

Throughout this study, a number of participants are targeted to accomplish different research objectives. They are classified as follows:

##### **4.6.1. Participants in Exploratory Phase**

Before engaging in the treatment phase, the researcher conducted an interview with eight teachers of literature and an exploratory survey with ten second year students of English to explore learners' literary reader response problems. On the other hand, ten teachers (5 language teachers and 5 literature teachers) participate in the process of pilot testing the adapted pre/post-test. After modifying the test according to the experts' suggestions, ten students out of the population are given the test in order to pilot its wording and time. Other tests, such as placement test, are all pilot tested with the same ten students for wording and time.

##### **4.6.2. Participants in Pre-Experimental Phase**

The original sample of this research, in the official lists, consisted of eighty-three (83) students: forty-two students (42) of the EG and forty-one (41) of the CG but only seventy (70) students, 39 students of the EG and 31 of the CG, were effectively present, in the first two weeks. In this phase, participants of both groups are administered a number of tests starting with the placement test to check the homogeneity of the groups and as literature circles are based mainly on individual differences, a series of tests were administered to know about the type of learners, their motivation, and their autonomy as

members of the circles. These tests include learning style test, learning motivation test, and learning anxiety level test. Finally, these tests were followed by the administration of the pre-test build upon Miall's LRQ (1995) to check literary reader response.

#### **4.6.3. Participants in Experimental Phase**

In this phase, thirty (30) students of the EG participate in the experiment over a period of 14 sessions, with different rate of absenteeism in each session. The initial lists of students were later modified by eliminating students who, for different reasons, are no more part of the concerned groups (abandoned, transferred, changed the group).

#### **4.6.4. Participants in Post-Experimental Phase**

In this phase, the whole sample, including EG and CG, take part in answering the post-test. Then, the thirty (30) participants of the EG undertake a satisfaction scale test and a post-reflection survey to document their evaluative attitudes towards the treatment and the whole experiment.

### **4.7. Research Population and Sample**

The population and sample are two crucial elements in any research. In this section, a detailed description for the population and the sampling procedures is provided.

#### **4.7.1. Research Population**

The population, from which the sample is taken, and to which the researcher generalizes the results of this study is second year undergraduate English learners at Mohammed Lamine Debaghine- Sétif 2 University. They are 446 students (69 males and 376 females) divided into two sections, A and B. Each section consists of six groups. The choice of this population is not accidental, for the reason that second year students are more engaged in the study of literature and literary texts in an intensive way different from their first year where they are just introduced to simple literary terminology.

### **4.7.2. Research Sample**

A sample is a representative excerpt of the entire population and allows the study of a certain phenomenon. In this research, the sample consists of 83 participants divided into two groups of 42 and 41 second year LMD students. A detailed explanation of the sampling procedures will be provided in the following section.

#### **4.7.2.1. Sampling Technique**

A sampling technique is defined as a procedure used to draw a sample from a population in a way that helps testing hypotheses and generalizing the data to the population. Cohen et al. (2007) claim that: “the quality of a piece of research not only stands or falls by the appropriateness of methodology and instrumentation but also by the suitability of the sampling strategy that has been adopted.” (p.100) Due to the fact that, in the current investigation, “randomization is not possible, the researcher is advised to use.... samples that are as alike as possible” (Keling, as cited in Cohen et al 2007, p.283). Consequently, the sample is selected using the nonrandom sampling technique, which requires a non-random selection of participants based on the researchers’ familiarity with the population. This technique is also known as the homogenous sampling (Cohen et al, 2007, p.176), in which groups of similar characteristics are chosen. From a total of 12 groups, two intact groups, namely Group B5 and Group B6, are selected to be the sample from the population. These two groups were assigned to the researcher by the administration, as part of his job. Later, the researcher proceeds to checking students’ timetables and analyzing their characteristics to ensure that they are as similar as possible before introducing the experiment. Both groups are homogenous to a large extent in number, age, gender of the subjects and Both groups’ timetables suit the researcher’s one.

In order to assign which of the groups would be the EG and which would be the CG, the researcher folded two pieces of paper containing the numbers of group B6 and

B5. After a random draft, Group B6 is selected to be EG and Group B5 is selected to be the CG.

However, although using this sampling technique involves the non-randomization of each participant to have an equal chance to be selected, which threatens the internal validity of the test; this sampling technique provides recurrent accessibility to participants due to the administrative division of the groups and their settled timetables. Thereby, the final sample for the study consists of 60 students including 45 female and 15 male students.

#### **4.7.2.2. Sampling Criteria**

In this research, both inclusion and exclusion criteria are used to fix the sample.

##### **➤ Inclusion criteria**

Second year students of English at Mohamed Lamine Debaghine University during the academic year 2019-2020, who belong either to Group B6 (EG) or Group B5 (CG).

##### **➤ Exclusion criteria**

- Learners who are absent during the pre-experimental phases, or those who do not complete their tests: placement test, and the pre/post-tests of Literary Reader Response.
- Learners from the EG or CG who drop their class
- Learners from the EG who are frequently absent during the treatment phase.

#### **4.7.2.3. Sample Size**

The EG (B6) consists of 42 students and the CG (B5) consists of 41 students. The students who meet the exclusion criteria are not considered as part of the study sample. At the end, there are 60 students in the sample, with 30 in the EG and 30 in the CG.

#### **4.7.2.4. Equivalence of Sample**



In order to test the equivalence of the EG and CG, a placement test was administered to both groups. It is found that the EG and the CG are equivalent as far as the individual differences are concerned. For this reason, no student is excluded from the sample and the EG is considered as equivalent to the CG.

#### 4.8. Variables of Research

In the experimental design, there must be at least one independent variable and one dependent variable. The independent variable (IV, henceforth) is the one that is deliberately manipulated by the experimenter, and planned before the experiment begins; whereas the dependent variable (DV, henceforth) is the one that changes as a result of changes in the IV (Research Methods in Psychology, n.d, p.5). In this research, the IV is the “CBI through literature circles strategy”; whereas, “students’ literary reader response” is considered as the DV

Types	Research variables
• Independent	The implementation of a CBI approach in teaching literature
• Dependent	Literary Reader Response
• Personal/Demographic	Age, Gender
• Confounding	Literary Genres, Literary History, literary movements, maturation, testing, instrumentation, morality, statistically regression,

**Table 4 : Research Variables**

Concerning the personal and demographic variables, as well as the individual and confounding factors, a thorough discussion of the techniques utilized to control them will be provided in the next section.

#### 4.9. Instruments for Data Collection:

Several qualitative and quantitative instruments have been devised, adopted, or altered in connection to the study goal, which explores the adoption of the Content-Based Approach in teaching literature through Literature Circles to improve students' Literary Reader Response. First, an exploratory phase using qualitative approaches is carried out in order to identify a basis for the study's subject. This step is used to determine the source of the issue. It is decided to interview the teachers and administer an exploratory questionnaire to the students. Second, quantitative instruments are utilized during the pre-experimental phase to regulate students' individual differences, especially their general literary and language level. In addition to a pre-test, students' Literary Reader Response was assessed using test n° 8 from The SAT Literature Test McGraw-Hill Education Fourth Edition (Muntone, 2019). This examination was given to both the experimental and control groups. Third, to measure the efficiency of the treatment, the same pre-test is administered as a post-test after the completion of the experimental session. In addition, a satisfaction scale and a qualitative post-reflection survey are conducted to acquire information on students' perspectives on the experiment and the use of CBI in the process of teaching literature.

#### **4.9.1.The Exploratory phase:**

After doing extensive background reading, the researcher will look for an indisputable argument that the problem exists within the study's population. Two qualitative methods—an informal discussion and an exploratory survey—are used to reach this objective.

##### **4.9.1.1.Informal Discussion**

As a data collection tool, informal discussion offers a friendly-like atmosphere for the participants. In the present research, the researcher holds an interview with eight

literature teachers, who represent the sum of literature teachers, at Mohammed Lamine Debaghine-Sétif2 University in order to determine the problem from the teachers' perspectives. In different occasions, the researcher meets with these teachers in their free time, individually or in groups. The researcher asks his colleagues about the main purpose of literature class. After that, teachers are asked whether they think that literature help develop students' language skills as well as cultural understanding with providing justifications. Other questions include teachers' opinion about students performance in class, whether they are given much opportunity to speak their minds, discuss their friends ideas, and a last question about the mechanisms, strategies, and methods teachers are using to enhance students interaction, participation, and literary response. The interviews lasted for about 10 minutes with each interviewee(s).

All Teachers agree that literature is important to language students as it is part of the culture of the target language, but they disagree, among themselves, whether to focus on content or language in their teaching. Most of them claim that they are teaching the content not the language. As for giving opportunity to students to discuss and interact, all of them agree that they are applying a teacher-centered method and time is not sufficient for opening the class for debate. Some of the teacher, even, claim that students are not "mature enough" to discuss literary texts. Astonishingly, no one of the teacher mentioned using literature circles, as a strategy, to enhance literary reader response.

#### **4.9.1.2. Exploratory survey**

As part of the exploration phase, an exploratory survey was administered to second year LMD students, aiming to learn more about the population for a detailed description and identify the problems at hand from learners' perspectives. The survey consists of fourteen (14) questions that are ordered from a general perspective to very precise questions about the way literature is taught. (Appendix 8).

### **4.9.2.The Pre-Experimental Phase**

Prior to the start of the experiment, the researcher opts for a number of tools to measure the homogeneity of the EG and CG in terms of personal and individual variables.

#### **4.9.2.1.Placement Test**

Participants from both EG and CG sit for a placement test The SAT Literature Test McGraw-Hill Education fourth edition (Muntone, 2019), to make sure they are homogeneous in terms of the general language and literature level. The test focuses primarily on literary elements of a text as an accurate indicator of a learners' linguistic and literary ability. It takes approximately 60 minutes to complete. The test consists of 19 multiple choice questions. Each correct answer earns 1 point and the level of students is determined according to the related scoring system: 0-40 elementary/ 40-80 pre-intermediate. The scores of the test are used to select experimental materials that would match the participants' language level.

#### **4.9.2.2.Learning Style Test**

To collect data about participants learning styles, a learning style test (appendix L1) is used. It is an automated survey, which offers information for the three learning modes: visual, auditory, and kinesthetic. This questionnaire has 30 three-point Likert-type scale items (10 items for each item) with response possibilities that vary between often, sometimes, and seldom. A score of 21 points or more in a modality designates the strength in that area. The highest of the three scores indicates the participant's favored learning style. The results are used to confirm that EG and CG are similar in terms of the variance of their learning styles and to select the materials that would fit and match the participants' learning preferences.

#### **4.9.2.3.Learning Anxiety**

foreign language learning anxiety scale (appendix A2) is used to measure students' anxiety inside the classroom. It consists of thirty three items, each go together with a five point Likert scale that goes from Strongly Disagree to Strongly Agree. The maximum array for the scale is 33 to 165, with higher scores (120-165) representing higher anxiety levels, average scores (76-119) demonstrating moderate levels, and lower scores (33-75) signifying lower anxiety levels.

#### **4.9.2.4. Learning Motivation test**

To assess learners' motivation, a motivation questionnaire (Appendix M3) is adopted. This test is designed by Petrich et al. (1991). The first part of the test consists of 31 items with 7-point Likert scale that ranges from Not at All True of Me to Very True of Me and is meant to measure learners' motivation, in relation to three major areas which are objectives in learning, opinions in learning abilities to succeed and feeling towards tests. The average score for each sub-section and for the whole section should range from 1 to 7. A high score (5-7) designates a high level of motivation; while a medium score (3-5) and a low score (1-3) show a medium and a low level of motivation respectively.

### **4.9.3. The Experimental Phase**

#### **4.9.3.1. The Pre/Post-Test**

In regard to the nature of the quasi-experimental design, the pre/post-test is considered decisive. The aim of the pre-test is to measure the dependent variable prior to the treatment and henceforth nullifying any possible consequence of pre-existing divergence between the EG and CG on the results of the experiment (Lodico, Spaulding & Voegtle, 2013). By the end of the experimental treatment, a post-test is administered to both EG and CG with the intention of assessing the effectiveness of the treatment by comparing the development of the EG in comparison to the CG.

In this study, Test n° 10 from The SAT Literature Test McGraw-Hill Education fourth edition (Muntone, 2019.) is adapted to be used, for both the experimental and control group, as a pre/post-test.

#### 4.9.3.2. Rating Scale of the Pre/Post-Test

Following David S. Miall and Don Kuiken: Aspects of Literary Response: A New Questionnaire (1995), the scoring of the pre/post test follows the division of LRQ where seven elements are taken into consideration in evaluating participants' answers.

These elements include:

1. Insight
2. Empathy
3. Imagery Vividness
4. Leisure Escape
5. Concern with Author
6. Story-Driven Reading .
7. Rejecting Literary Values

The scores allotted to each element are:

LRQ element	Corresponding question (pre/post tests)	scores
<b>Insight</b>	<i>Q1</i>	<i>2 MARKS</i>
<b>Empathy</b>	<i>Q2</i>	<i>2,5 MARKS</i>
<b>Concern with Author</b>	<i>Q3</i>	<i>2,5 MARKS</i>
<b>Rejecting Literary Values</b>	<i>Q4</i>	<i>3 MARKS</i>
<b>Leisure Escape</b>	<i>Q5</i>	<i>3MARKS</i>

<b>Imagery Vividness</b>	<i>Q6</i>	<i>3MARKS</i>
<b>Story-Driven Reading</b>	<i>Q7</i>	<i>4MARKS</i>

**Table 5: Pre/post test scoring according to David S. Miall and Don Kuiken Aspects of Literary Response: A New Questionnaire (1995)**

#### **4.9.3.3. Pre- and Post-Test Validity and Reliability:**

Considered crucial in determining instrument quality, validity and reliability refer to how well the instrument produces accurate and reliable results.

#### **4.9.3.4. Pre- and post-test validity:**

Instrument validity is proportional to the extent to which it measures what it claims to measure (Lodico, M., Spaulding, D. Voegtle, 2013). Pilot testing, expert consultation, and an internal consistency validity test all contribute to establishing the reliability and validity of the pre- and post-test.

#### **4.9.3.5. Pre- and post-test content Validity:**

The instrument must show that it fairly and fully covers the domain or objects that it purports to cover, as stated by Cohen et al. (2007) who assert that "the instrument shows that it fairly and thoroughly covers the domain or things that it professes to cover"(p.137) is a requirement for content validity. According to the definition, this is "achieved by making expert judgements on the relevance and sampling of the contents of the test to a specific topic" (Cohen et al, 2007, p.163). Ten teachers (five language teachers and five literature teachers) have reviewed the pretest and posttest for consistency with regard to content, relevance, structure, and number of statements for the purposes of this study. Due to this method, you may be certain that the test will fairly and accurately assess your knowledge of the subject matter at hand (Cohen et al, 2007, p.188). The thoughts and recommendations offered by specialists about the rewriting of some statements and modification of certain words, as well as the removal or addition of statements, are considered

very carefully in order to corroborate the pre and post test. Content validity is applied to the final pre- and post-test versions to ensure that they measure the correct variables. (Appendix 17).

#### **4.9.4. Validity of Internal Consistency:**

The Spearman correlation coefficient, which quantifies the degree to which the various components of the instrument are connected to one another, and the instrument's internal consistency are both calculated using both the pre- and post-test data. With an overall score of 0.76 and sectional values ranging from 0.62 to 0.85, the exam's validity index is statistically significant.

##### **4.9.4.1. Pre/post-Test Reliability:**

When Donald T. Campbell and Stanley (1984) refer to reliability as a measure of a test's accuracy, they are referring to the extent to which a test consistently measures what it is designed to evaluate. To put it another way, a test is statistically reliable if it can be relied upon to be accurate and consistent both across time and within itself. In the present study, test-retest reliability and split-half techniques are employed to provide an accurate evaluation of the pre-post test's consistency.

##### **4.9.4.2. Test-Retest Reliability:**

The objective of this strategy is to establish whether or not the findings produced by the same participants are dependable by comparing their initial and later performances (Lodico, Spaulding & Voegtle, 2006). It is used "to assess if the data collection procedure is stable from one administration to the next" (Seliger & Shohamy, 1989, p.186). When doing research, one of the most common methods for assessing whether or not two distinct tests are associated is to calculate the correlation coefficient between two features of each test. As an example, the scale for test-retest reliability coefficients, also known as



stability coefficients, spans from 0 to 1, with 0 signifying a complete lack of dependability and 1 denoting perfect reliability; (other findings may be interpreted as follows: 0.9 = outstanding dependability; 0.8 - 0.9 = good reliability; 0.7 - 0.8 = acceptable reliability; 0.6 - 0.7 = dubious reliability; and 0.5 - 0.6 = poor reliability).

A voluntary pilot sample of fifteen students presently enrolled in the second year is selected for the purposes of this research. These students will retake the test with a one-month interval between attempts. The consistency test is then used for statistical investigation of the outcomes' dependability. The Pearson correlation test is applied, and its reliability index is **0.91**; this is a significant and promising number, since it indicates that the Pearson correlation test should be performed.

#### **4.9.4.3. Split-Half Reliability:**

This method assesses the overall stability of the test by dividing it into two equal halves, calculating the correlation between those halves, and then using the Guttman formula. This test's reliability index was **0.96**, which is quite pleasing and demonstrates that the pre-test and post-test are dependable research tools.

#### **4.9.5. Post-Experimental Phase:**

To address the second study question, the researcher chooses to employ a satisfaction scale and a post-reflection survey after the experimental period. The purpose of this choice was to deliver a reaction. Both of these initiatives attempt to gather data about the learners' perceptions of the role that CBI plays in enhancing students' literary reader response.

##### **4.9.5.1. The Satisfaction Scale:**

The goal of this investigation's satisfaction scale is to establish whether or not the adoption of literary circles in the classroom has been effective. It is used to explore the opinions of EG participants about the implementation of CBI through the usage of literary

circles. Adapted from Mialls (1995) Literary Response Questionnaire (LRQ) Scale, the scale consists of seven parts, each with a particular number of questions. In addition, each question is accompanied by a five-point Likert scale, with 1 signifying severe disagreement and 5 representing strong agreement. Numerous studies (David S. Miall & Kuiken, 1995) and (Van Schooten et al., 2001) established the questionnaire's validity for evaluating reader response, hence a pilot test was unnecessary.

#### **4.9.5.2. Post Reflection Survey:**

EG participants are given a post-reflection survey to collect further information on their perceptions on the impact of CBI to the enhancement of literary reader response (appendix 8 part 2). Students are given the questionnaire and told to explain their opinions and observations about the whole experiment. This instrument was used because the researcher intended to extract the EG's qualitative evaluation of the good and negative effects of the Implementation of CBI in teaching literary texts, as well as students' attitudes towards the experiment. The researcher was also interested in the students' reactions to the experiment. The questionnaire has eight open-ended questions and is not organized to limit the researcher's influence on the responses of the students. During the very last session of the experiment, which occurs in week 14, the scale and the survey are administered to EG participants.

#### **4.9.6. Pilot Testing of Data Collection Instrument:**

In order to test the reliability of the research instruments, trying out the tool before its administration in real study is important with the use of adapted instruments. In the current investigation, a pilot study is conducted to test the research tools.

##### **4.9.6.1. Pilot Testing of Pre-Experiment Tests:**

A pilot testing for the tests of placement test, is conducted with a sample of fifteen second year students to check wording and timing. These tests are adopted and no modifications are requested at the level of vocabulary. Timing for completing the tests ranges from 60 minutes for the placement test and 10 minutes for each of the other tests. The overall time for completing all the tests is 90 minutes (1 hour and a half) the equivalent of one teaching session.

#### **4.9.6.2. Pilot Testing of pre/post Tests:**

Although the pre/post-test is adapted from The SAT Literature Test McGraw-Hill Education fourth edition (Muntone, 2019.), the modification brought to this tool may affect its validity and reliability; therefore, “field testing of the questionnaire before using it in the real study is also important in order to obtain information about the relevancy and clarity of questions, the format, and the amount of time required to answer the questions” (Seliger & Shohamy, 1989, p.173). In the current research, a pilot testing is required in order to establish test’s validity and reliability. The first draft of the adapted test is submitted to ten expert teachers in literature and research methodology. Their feedback is considered as follows:

- Provide an introductory statement to question 1,2,4 so as to make students able to understand better the instruction
- Balance the questions concerning the literary works studied so far in order to give a chance to students to answer about the work they master better.
- Because of COVID19 pandemic, limit the post test to one literary work

In addition, the pre/post-test is pilot tested with 15 randomly selected second year students for wording and timing. Both teachers and students’ feedback are taken into consideration

to modify the pre/post-test into its final version and 1h 30 is allotted as the timing required for its completion.

#### **4.9.6.3. Pilot Testing of Lesson Plans and Worksheets:**

While Lesson plans are designed by the researcher, worksheets are adopted from Literature Circles: Voice and Choice in Book Clubs & Reading Groups (Harvey Daniels, 2002) with adapted activities according to the official syllabus of Introduction to Literary Texts provided by the administration. three expert teachers, teaching literature for second year classes, are asked to corroborate the material presented in terms of its content, relevance, construction and activities. The suggestions of the experts are considered to modify both the lesson plans and the worksheets into their final versions (Appendix 20).

#### **4.9.7. Administration of Instruments**

The administration of the research instruments requires the actual interaction between the researcher and the participants of the study. In the current research, the instruments are chronologically administered as follows:

##### **4.9.7.1. Informal Discussion:**

The interview was held with teachers of literature from the 8<sup>th</sup> to the 23<sup>rd</sup> of September, 2019 at the teachers' room (meetings depend on the teachers' timetable and their free time). Prior to the start of the discussion, the researcher explains the purpose behind the discussion, which lasts for about 20 minutes each meeting. The interview assures the spontaneous collaboration of teachers, which helps increasing the credibility of their answers and marking the existence of problem.

##### **4.9.7.2. Exploratory Survey:**

The exploratory survey was administered on Sunday 29th of September 2019 at 10, room 14, and then at 11.30, room 12, with groups B6 and B5 respectively. All students

of both EG and CG accepted to answer the survey. At the beginning of the session, the researcher introduced himself to the participants, as it was the first time the students get in contact with him and explained the objective behind the survey. Students' answers and reactions to the questions of the researcher are essential for identifying the problem.

#### **4.9.7.3.Pre-Experimental Testss:**

The administration of the placement test, general language level test, and Learning styles test occurred on Sunday October, 6th, 2019. The CG and the EG undertook the tests at 10.00 and 11.30 respectively, following their official timetables with an allotted time of 90 minutes for all tests. This is the second contact of the researcher with the participants; therefore, he informs participants, of both EG and CG, that they are chosen to be the sample of a research. Some material incentives are provided to motivate the inactive participants. Then, the purpose of the tests is explained and the time allotted is indicated.

#### **4.9.7.4.Pre-Test:**

The pre-test was administered on October, 13<sup>th</sup>, 2019. The time allotted for completing the test is 90 minutes due to the nature of the test, which contains 7 statements. The researcher explains to the participants the purpose of the test and ensures their anonymity. While participants are responding to the test, the researcher insists on the individual work, and provides help if needed. The scores from the pre-test are used to make sure that the initial LRQ of both EG and CG is similar before conducting the treatment.

#### **4.9.7.5.Post-Test:**

The post-test is identical to the pre-test. It is administered to both EG and CG on February, 16<sup>th</sup> 2020 within a time span of 90 minutes. The researcher insists on participants' seriousness while responding to the items of the test. Again, the researcher

monitors the process of completing the test and informs participants of any noticed inconveniences.

#### **4.9.7.6. Mialls Literary Response Questionnaire (LRQ) Scale (1995) & Post-Reflection Survey**

These instruments were only distributed to the EG on February 23, 2020, after the completion of the session. It takes 60 minutes to complete both the Mialls LRQ scale and the post-reflection survey.

##### ***4.9.7.6.1. Why Mialls Literary Response Questionnaire(LRQ) Scale(1995) ?***

As a relatively new developed instrument in the field of literary studies, the Literary Response Questionnaire (LRQ), affords scales that measure seven different aspects of readers' positioning toward literary texts: Insight, Empathy, Imagery Vividness, Leisure Escape, Concern with Author, Story-Driven Reading, and Rejection of Literary Values.

In fact, very few questionnaires, if any, have been created to explore techniques of reading and responses to literary works, and the ones that have been created were mostly intended for use with primary or middle school children. In contrast, the LRQ is designed to assess differences between readers who have a pretty thorough knowledge of what literature entails. "Do some readers who have finished at least the senior year of high school choose to read in order to escape their daily concerns?" "Could it be that some readers prefer to read in order to escape from their everyday concerns?" (Bogdan, 1986). Or, to paraphrase what Hunt (2000) had to say about the subject, "Would some of them ordinarily approach fiction in order to investigate the developing plot? (p.47).

In light of this, the Literary Response Questionnaire (LRQ) tries to analyze a number of essential characteristics of how readers engage with literary works. (The third

chapter of this research is dedicated to Reader Response and contains a full examination of LRQ).

#### **4.9.8. The Quasi-Experimental Study:**

This section is devoted to describing the quasi-experimental investigation that was conducted. It describes the processes that must be followed to develop a CBI implementation for teaching literature. This implementation is meant to strengthen the reading skills essential for students to grasp, interpret, and respond to literary works. The procedures include the measures used to control individual and extraneous variables that occurred previous to the experiment, as well as the course design, literary circle session planning, and treatment delivery.

##### **4.9.8.1. Conception of the Quasi- Experimental Study:**

The purpose of this study is to investigate the impact of incorporating CBI into literature instruction on the development of learners' literary reader response, as well as to answer the first main research question and test the hypothesis regarding the extent to which incorporating CBI into literature instruction would affect the Literary Reader Response of second-year LMD students. The internal validity of the findings is compromised due to the lack of random assignment of individuals ( $n=60$ ). Before beginning the experiment, the researcher controls individual and confounding factors to guarantee that the CG ( $n=30$ ) and EG ( $n=30$ ) are as comparable as feasible and that the controlled extraneous variables are not the source of the study results.

##### **4.9.8.2. Managing Particular (individual) Variables:**

To neutralize the influence of individual personal factors on the experiment's outcomes, the CG and EG are selected using a method called purposive sampling to assure their homogeneity in terms of subject number, age, and gender.

#### 4.9.8.3. Number of Participants:

The number of participants in each group may influence the study's findings. Therefore, the researcher attempted to control this variable by selecting two numerically comparable groups. The same distribution of students between EG (n=30) and CG (n=30) supported the homogeneity of the sample.

#### 4.9.8.4. Age:

Age is another personal factor that may influence LRQ (Yu, 2006 and Knowles, 1980). Consequently, it is required to identify its distribution throughout the sample groups.

#### Age

		Frequency	Percentage	Valid Percentage	Cumulative Percentage
Valid	18-19	43	71,7	71,7	71,7
	20-21	1	1,7	1,7	73,3
	over 21	16	26,7	26,7	100,0
	Total	60	100,0	100,0	

**Table 6 : Age Distribution of the sample.**

#### Age

		18-19	%	20-21	%	over 21	%	Total
Group	Control Group	18	60%	1	3.33%	11	36.66%	30
	Experiment Group	25	83.33%	0	0%	5	16.66%	30
Total		43	71.7%	1	1.7%	16	26.7%	60

**Table 7 : Age Distribution of Participants in the CG and EG.**



According to **Table 7**, the bulk of participants' ages (CG: 60% and EG: 83.33%) range from 18 to 19 years old, with few students (CG: 3.3% and EG: 0.00%) in the 20 to 21 age range and a few of students T= 16 (CG: 36.666% and EG: 16.66%) older than 21. This distribution contributes to the homogeneity of the EG and CG and mitigates the influence of age on the experiment's outcomes.

#### 4.9.8.5. Gender :

It has been shown that gender influences all elements of language acquisition, including LRQ (Zoghi, M., Kazemi, S. A., & Kalani, 2013). Consequently, its distribution between the EG and CG must be studied. The outcomes are shown in **Table 8** below:

Gender					
		Frequency	Percentage	Valid Percentage	Cumulative Percentage
Valid	Male	15	25,0	25,0	25,0
	Female	45	75,0	75,0	100,0
	Total	60	100,0	100,0	

**Table 8 : Gender Distribution of the sample**

Gender				
		Male	Female	Total
Group	Control Group	8	22	30
	Experiment Group	7	23	30
	Total	15	45	60

**Table 9 : Gender Distribution of Participants in the CG and EG.**

In terms of gender, the majority of subjects in both groups are females, making the gender distribution quite similar. This verifies the homogeneity of the groups and decreases the possible influence of gender on the outcomes of the quasi-experiment.

Individual characteristics, such as general language proficiency and Learning styles, are also tested using a variety of tests.

#### 4.9.8.6. Results of Pearson Placement Test:

According to Javanmiri and Bdaiwi (2021), language competency may influence literary Reader Response. They suggest that the relationship between a student's competency and their Literary Reader Response is undeniable. To control this variable, all participants take a placement exam to determine their language proficiency. The test results are shown in the table below.:

Placement Test				
	Control Group		Experimental Group	
Scores	Frequency	Percent ( % )	<u>Frequency</u>	<u>Percent (%)</u>
Elementary	3	10	2	6,66
Pre-Intermediate	27	90	28	93,33
Total	30	100	30	100

**Table 10:** Pearson Placement Test Scores Distribution of CG and EG Subjects.

**Table 10** demonstrates that the vast majority of participants in both groups (CG: 90%, EG: 93.33%) are pre-intermediate learners with placement exam scores ranging from 40 to 80. The computed frequencies indicate that respondents from both EG and CG are same in terms of language proficiency. This uniformity lowers the impact of language proficiency on the quasi-experimental results.

Tests	N	Df	Che square	Sig
Placement test	60	10	6.742	0.738

**Table 11 : Analysis Placement Test Scores Homogeneity .**

It is clear from the results of **Table 11** concerning the significance of the difference between the sample on the placement test, where the value of ( $X^2 = 6.74$ ) at the degree of freedom is 10 and by comparing the calculated significance level ( $Sig = 0.738$ ) to the significance level specified in the study (0.05) We conclude that there are no differences between students in this test, meaning that the results shown in the above table are identical with the results (Che square)

#### 4.9.8.7. Results of Learning Style Tests:

Learning style is another important variable that might influence how students respond to literary materials (Balci, 2017). The following table illustrates the findings of a test of students' learning styles.

Learning Styles	Control Group		Experimental Group	
	Frequency	Percent ( % )	Frequency	Percent (%)
<b>Auditory</b>	7,00	23,33	5,00	16,67
<b>Kinesthetic</b>	11,00	36,67	13,00	43,33
<b>Visual</b>	12,00	40,00	12,00	40,00
<b>Total</b>	30,00	100,00	30,00	100,00

**Table 12 : Distribution of Learning Styles among CG and EG Subjects.**

As shown in **Table 12**, the respondents' learning styles are consistent throughout the three categories. For Kinesthetic style, the equivalent percentages for CG and EG are 36.67% and 43.33%, respectively. Homogeneity is also proven at the level of Visual

learning style, where both EG and CG score a comparable 40%. Auditory learning comes last, with identical findings of 23.33 percent for CG and 16.67 percent for EG. In this way, the impact of learning styles on the findings of this study is diminished and managed.

#### 4.9.8.8. Test Results for Learning Anxiety:

Anxiety is stated to be one of the elements that influence Literary Reader Response, as it may impact the autonomy and reliance of the learner on his interpretation while reacting to literary texts. In this respect, Y. Chen (2015) asserts:

L2 learners are apprehensive about presentations, but their in-class speaking anxiety has no effect on their presenting performance." Complex subjective and objective aspects, such as English competence and audience attentiveness, may generate anxiety during presentations and potentially impair students' performance. (p.58).

In order to manage its effects, individuals undergo an anxiety test. The results are shown in the table below:

<b>Learning Anxiety</b>				
	<b>Control Group</b>		<b>Experimental Group</b>	
	<b>Frequency</b>	<b>Percent (%)</b>	<b>Frequency</b>	<b>Percent (%)</b>
<b>Low level</b>	0	0,00%	0	0,00%
<b>Moderate level</b>	27	90,00%	25	83,33%
<b>High level</b>	3	10,00%	5	16,67%
<b>Total</b>	30	100	30	100

**Table 13 : Distribution of Learning Anxiety between CG and EG Subjects.**

The majority of individuals (CG: 90% / EG: 83.33%) exhibit moderate levels of learning anxiety, as seen in **Table 13**. This finding minimizes the influence of the anxiety component on the outcomes of the experiment.

#### 4.9.8.9. Results of Learning Motivation Tests:

Motivation has a significant impact on the literary responses of students. In her article "Reading Response Theory and Engagement and Motivation," Jessica E. Moyer (2009) argues that:

Both RRT and engagement and motivation are important theoretical models to consider when studying leisure reading, regardless of format, because they contribute numerous essential concepts and elements of the leisure reading experience (p.32).

Both EG and CG participants are required to complete a test of learning motivation in order to regulate its effects. The outcomes are shown in **Table14**:

Learning Motivation				
	Control Group		Experimental Group	
	Frequency	Percent (%)	Frequency	Percent (%)
<b>Low Level</b>	0	0,00%	0	0,00%
<b>Moderate Level</b>	11	36,67%	13	43,33%
<b>High Level</b>	19	63,33%	17	56,67%
<b>Total</b>	30	100	30	100

**Table 14 : Distribution of Learning Motivation among CG and EG Subject.**

Both CG and EG exhibit a moderate to high degree of learning desire, according to **Table 14**. The results indicate that 63.33 % and 56.67 % of CG and EG, respectively, showed a high degree of motivation, which is consistent with the findings of Q1 of the

exploratory survey (refer to **Table 17**). This similarity helps to cancel out the influence of this variable on the quasi-experimental outcomes.

Individual characteristics of the CG and EG, including age, gender, learning style, learning anxiety level, and learning motivation level, have been statistically proved to be comparably homogenous across the two groups. For empirical validation of this homogeneity, statistical analysis of the outcomes of these tests must be done and detailed in the subsequent chapter.

#### **4.9.8.10. Controlling Confounding Variables:**

The present study used a quasi-experimental design; however, subjects were not randomly assigned to the experimental or control groups (EG and CG). Due to the potential effect of a variety of extraneous factors, this presents a danger to the internal validity of the study. Following is a description of these variables (Lodico, Spaulding, & Voegtle., 2006, p.191; Campbell & Stanley, 1963, p.5-6 and Cohen et al., 2007, p.155-156), as well as the measures taken by the researcher to control each variable separately.

##### **1. History :**

It is likely that a specific event or circumstance that occurred during the experimental treatment between the first and second tests was responsible for the outcome, as opposed to the treatment itself. Due to their comparable schedules and membership in the same section, the Experimental Group (EG) and the Control Group (CG) are chosen as the control groups to reduce the effect of this variable (having the same teachers for all courses).

##### **2. Maturation:**

Maturation is a threat because it encompasses the biological and psychological developmental changes that occur inside responders. This might involve growing older,

becoming more bored, or being more fatigued. In this respect, the relatively brief length of the treatment (fourteen weeks) assures that this variable's impact will be fully eliminated.

### **3. Testing:**

Either the familiarity of the participants with the pre-test or the fact that they are threatened with a test based on the findings of a second test affects their performance on the posttest. A large amount of time must elapse between the pre-test and post-test administrations in order to retain control over this variable. This is done to limit the impact of familiarity with exam preparation.

### **4. Instrumentation:**

The possibility for a shift in results to occur when one or both of two tests are not identical or of equal difficulty/easiness, or when one or both tests are administered under different conditions. The pre- and post-tests, as well as the conditions under which the participants were asked to complete the tests, were planned to be similar in order to exclude the influence of this variable. Everyone in the classroom participates in the tests that are administered while the researcher is there.

### **5. Statistical Regression:**

When participants are selected on the basis of their extreme test results, statistical regression is a possibility. Compared to the average, this risk causes a drop in the rank of participants with higher scores and an increase in the rank of those with lower scores. This variable is controlled by ensuring that both the control group (CG) and the experimental group (EG) include both high and poor achievers, as determined by the placement test for language level and the pre-test for literary reader response.

**6. Differentiated subject selection:**

A potential discrepancy in features between the control and experimental groups might be attributed to the possibility of a biased selection of persons for the control group. To account for this, both CG and EG are assessed in terms of the unique characteristics of the individuals. Some of the factors taken into account include: age, gender, language proficiency, learning styles, learning technique usage, anxiety about learning, and desire to learn. Results from these tests for EG and CG are deemed to be generally compatible with one another.

**7. Experimental Attrition:**

A phenomenon known as "experimental mortality" or "experimental attrition" occurs when research participants drop out while the trials are ongoing or before they are finished. Students cease taking part for a variety of different reasons. Among them include death (as an extreme example), a loss of interest in continuing with the experiment, relocating, and experiencing negative effects from the treatment condition (e.g., anger, apathy, frustration)

Experimental mortality threatens a study's internal validity when there is a discrepancy in the number of dropouts that occur within the comparison groups (that is, between the treatment group and the control group). Motivating participants by including extra points in their final grade and attempting to finish the experiment in as quick a time frame as feasible are two approaches to reducing experimental mortality.

**8. Literature-specific variables:****a. Literary Genre:**

How literary genres are perceived affects not just the reading, but also the interaction with, and the reaction to, literary works. Genre potentials, as stated by Mahoney



(2019), impact not just the texts individuals choose to read but also their ability to read, interpret, and draw meaning from those writings. As a result of this, categorizing works of literature under a given genre has an influence on the interaction that exists between writers and their audiences (14).

The participants are given the chance to pick the texts that they desire to work on, so that this variable may be eliminated from the experiment. Even if the great majority of students choose the same book, their responses to that material would vary.

#### **b. Literary Movements:**

Participants' reactions to literary texts and, by extension, their participation in the experiment, may be influenced by literary trends in the same way as literary genres are. Literary scholars L. Karen Soiferman and Straw (2016) state that topics that are relevant to students' lives, clear language, and the degree to which the story represents real life all contribute to why students are able to engage with specific literary trends (p.36).

In the context of this research, enabling participants to pick their own works assists to lessen the effect of this confounding variable. Because of this, the bulk of the works might be categorized according to the criteria mentioned before (diction, themes, real life).

#### **c. Literary Period/ Literary History:**

Nolte (2012) claims that the author implies that a student's attitude to a book may be influenced by the literary epoch to which the work belongs. In the current study, this factor, like the preceding ones, is accounted for by letting students bring whichever books they choose to their literary discussions.

#### **4.9.8.11. Verifying External Validity:**

According to Lodico et al. (2006), "the extent to which the findings are generalizable outside the sample employed in the research" (p.118) is what constitutes external validity. The degree to which the study's findings are applicable outside the study's sample is what is meant by the term "internal validity." While the results are likely reliable, they may lack external validity due to the small sample size ( $n = 60$  out of  $T = 466$ ). However, the researcher's selection strategy is intended to choose EG and CG members who are similar to one another in terms of age, gender, language proficiency, learning style, anxiety, and motivation. According to Nolte (2012), the external validity of the findings is enhanced when the sample is homogeneous since it better reflects the population.

##### ***4.9.8.11.1. The Quasi-experiment on Literary Reader Response***

The quasi-experiment on Literary Reader Response will be conducted during the first semester of the 2019-2020 academic year. On October 20, 2019, participants started receiving treatment, which was scheduled to endure until February 16, 2020. (With the exception of the winter vacations, which lasted from December 19th to January 4th, and a gap of two weeks for semestrial tests). The major goal of the project is to examine how CBI, in the form of literary circles, might encourage a more thoughtful reaction to literature among EFL students.

##### ***4.9.8.11.2. CBI Course Design :***

The act of reading occurs at a particular moment, in a particular location, and under certain circumstances. This incident includes a particular reader and a particular text (Rosenthal, 1995). To be effective in achieving this objective, the learner must achieve a balance between the following four key components: cognitive/metacognitive, affective/motivational, action-oriented, and social (Serri et al., 2012, p. 845). The idea of reader

response highlights the reader's crucial role in the formation of meaning. The process of reading necessitates that the reader actively constructs their own meaning from the text and express their own unique ideas and perceptions. When participants are invited to respond, they are encouraged to demonstrate what they offer as readers to the text. This includes prior experiences, knowledge, emotions, and concerns.

#### ***4.9.8.11.3. A Content Based Instruction Literature Circle Course:***

In the context of the current research, the literature course is deemed to fall within the scope of CBI, a learner-centered instructional approach that requires the explicit or implicit inclusion of learning methodologies into the literary course's content. Students are motivated to learn as a result of the CBI's timely presentation of relevant facts. The cognitive behavioral approach (CBI) is predicated on the notion that learners' intrinsic motivation will rise as a consequence of enhanced content engagement.

In this sense, the lesson is structured according to the literary circles strategy, which parallels CBI learning centers and integrates reading and reader response (as shown in chapter two above). Adjustments are made to this strategy based on the course's objectives and the needs of the students. The finished instructional model consists of the eight steps listed below in the following order:

<b>Procedures</b>	<b>Responsibility</b>	<b>Time</b>
<b>Preparation</b>	Teacher and learners	10 minutes
<b>Presentation</b>	Teacher	10 minutes
<b>Practice</b>	Learners	30 minutes
<b>Feedback</b>	Teacher and learners	10 minutes
<b>Reflection</b>	Learners	10 minutes
<b>Learners' Evaluation</b>	Learners	10 minutes

<b>Extension</b>	Learners	Outside the classroom
<b>Student Artifacts</b>	Learners and teacher	10Minutes

**Table 15 : Structure of the Literature circle session built upon CBI strategy**

Within the context of this CBI framework, the teacher gradually transfers responsibility for applying learning approaches to the students, reflecting the learner-centered principles that drive the learner-centered approach. Following is an explanation of the intent behind each step.

**a. Preparation:**

During the preparation phase, the teacher will first assess the students' prior understanding of the application of the studied literary reader response component and strategies. Mini-lessons (fishbowl method) are used to engage students in Literature circles. This includes the selection of books, the formation of groups, the assignment of responsibilities, and the construction of sheets.

**b. Presentation:**

The teacher introduces the new component(s) or tactic(s), explains them, and then demonstrates their proper use. students examine the methods' and components' features, benefits, and practical applications. Occasionally, the teacher may explain a situation in which they used a certain learning approach or component. Establish a reading schedule for the next week. Journal topics are up to debate. Students begin completing reading and writing activities in diaries.

**c. Practice:**

Students apply their newly acquired information to a range of literary works and practice the relevant skills, including reading, listening, speaking, and writing. The roles

and several worksheets allow for the study of the practice activities. Activities include Focus lessons, while some students engage in two or three-group conversations, others read or write in journals.

**d. Feedback:**

In order to create a framework for both their reading and their conversations with one another, students make extensive use of written notes. This phase is considered to be the aura of literature circles; the Role Sheets (**which are described in the section that follows**) encourage each student of a small reading group to comprehend the writing of a literary work from a divergent perspective, as well as to prepare for a small group discussion that will be initiated based on their reading. As a result, students will see that a single written tale may include not just a multitude of various reasons for reading it, but also a range of diverse perspectives that are represented throughout.

The objective of Role Sheets is to break down the reading skill into several smaller, more manageable subskills by having each student in his or her own group deliberately focus on a single possible manner of engaging with the text. After all of the students have accomplished the job of analyzing the literary work from the chosen viewpoint, the members of the group will convene, and through discussion, the divisions will converge into a single entity. Assuming that one student will serve as the Summarizer, his duty or role inside the circle will be to interpret the story from a variety of angles in order to provide a brief plot summary. In contrast, a separate member of the group will serve as the Passage Illuminator and will do a careful reading of the passage with the purpose of highlighting elements of the narrative that are remarkable or confusing. When the members of the reading circle gather in the classroom to discuss their work, a mature person's whole

reading skill is restored. As a direct result, the components join together to create a more compact whole.

**e. Reflection:**

In this phase, students evaluate both the effectiveness of the skills provided in the taught component and the difficulties they encountered while putting those strategies into practice. They facilitate conversations in either small groups or the whole class. Participants are required to have individual connections, quirks, and open-ended inquiries since group sessions aim to be frequent and open-ended discussions of literary works. To put it another way, literature circle members are urged to participate by expressing their thoughts on the literary stories under consideration.

**f. Students' Evaluation:**

Students reflect on their own progress and the extent to which they have used learned skills in real-world situations. The teacher may keep a close eye on the student, have the student evaluate himself or herself and his or her classmates, or have the student take exams or other assessments with accommodations. For each reading circle session, students will maintain a reading log. Each remark to an option in these reading logs is no more than a paragraph long. Students may choose to focus on their assigned roles while completing this project and are allowed to write on any topic that relates to the reading and their assigned roles.

Students have a number of tasks that they must complete, such as reading logs, literature circle role sheets, meeting notes, enrichment activities, self/peer reflections, and assessments. This is by no means an entire list, though.

**g. Extension:**

Students in literature circles may engage in a variety of response modalities (sometimes called "extension projects") that may help them get a more nuanced and comprehensive understanding of the book. Imaginative methods of communication are one example. Achieving a literary circle through an extension project gives students extra time to think about and discuss what they have read and discussed in class, and it keeps them engaged with the book, which leads to deeper understanding and application. Literature Circles Resource Center (Schlick Noe & Johnson). The Schlick Noe & Johnson Conversations on the books usually continue after the circles have met and individuals of the class have shared their thoughts through other methods, such as projects.

#### **h. Students' Artworks:**

The teacher may assess the students' growth and progress by reviewing their reading response logs, role sheets, and other materials collected during the literature course and during Literature Circle sessions. Teachers may then see whether their students are improving as a result.

#### ***4.9.8.11.4. Lesson Plans:***

To include literary reader response into the curriculum of the literature class, lesson plans that are consistent with literature circles need to be developed. The course objectives, curriculum, resources, and learning activities must all be carefully considered and planned before the first student enrolls. The goal of this research is not to provide an all-inclusive critique of the aforementioned procedures and strategies. Since just one model, the Thomson model, Referring to Thomson 's The Developmental Model of Reader-Response Approach (1987), in Spirovska (2019), is considered suitable for usage in literary circles, it has been selected for widespread adoption. The researcher used this

methodology to build the lessons; it consists of six steps, each of which is intended to accomplish something specific.

**Step 1: Literal understanding**

Each participant in a literary circle, and especially the summarizer, takes turns re-telling key scenes from the work under discussion. The reader just has a surface-level understanding of what happened. The students are just relating one occurrence from the text to another.

**Step 2: Empathy:**

All of the circle's participants have something to offer the collective writing project. Especially the story and the characters, they can relate to and identify with parts of the novel in their own experience. They feel creative empathy for one of the story's characters, which may range from sharing the character's experiences to imagining what the character is thinking and feeling.

**Step 3: Analogy:**

Students are better equipped to put their knowledge into practice when they draw parallels between what they are reading and their own experiences.

**Step 4: Interpretation:**

The purpose of this circle is to have a discussion on the meaning of the events and actions recounted in the text. The literature they analyze will be vulnerable to the sweeping generalizations and personal judgments produced by their views.

**Step 5: Evaluation of the subject text:**

In general, readers see the text as if it were a structure. In addition to the reader response approach, they learn how to criticize the writer's standards, values, and viewpoints in relation to their own within the setting of the circle. Students begin to



discriminate between fiction and reality as they gain the capacity to analyze and evaluate various forms of narration and the social and cultural values of the recommended author.

**Step 6: Appreciation:**

If students make an attempt to reflect rationally on their relationship with the book they are learning, they will be able to engage in some kind of self-understanding development. Students gain an understanding of both the reading process and the technique by which they arrive at the meaning of a text, as well as the capacity to assess the connection with the reader who is indicated in the text.

Booth was the first to introduce the notions of a "implied author" and a "implied reader" to literary theory and criticism in his work "The Rhetoric of Fiction" (1983). The following is a synopsis of them in brief:

**Real author** → [**Implied author** → (**Narrator**) → (**Narratee**) → **Implied reader**] → **Real reader**

**4.9.8.11.5. Worksheets**

The handing of worksheets to the students occurs after the student presentations have concluded. They serve no other function except as a teaching tool. For each circle, there is a self-evaluation form and a literary circle reflections page. The participants of the group and the book being discussed might be noted on one of the worksheets named "literary circle packet."(appendix 21). On a separate page labeled "golden rules of literary circles," students may get a rundown of the many positions that might be played in such a group, as well as short descriptions of their responsibilities. There is not a single fake exercise here; rather, each one is authentic and is designed to improve a certain language skill (speaking, listening, writing and reading). All students will need to collaborate on this project because of the nature of the task and the goal of the exercise as a whole. At the very end, learners will get a detailed description of the homework and a reminder of

when it is due. According to the aims of the class, the language level of the students, and their learning styles, the teacher either creates the exercises himself or modifies the ones found in Harvey Daniels & Steineke (2004). Each student receives a grade from his or her classmates, first from those in the same group and subsequently from those in other groups. The teacher's role is limited to providing feedback only when it is asked for.

### **1.1.1. Bridge the Gap Between Reading and Writing with Reading Logs:**

Regularly, reading and writing are integrated in literature circles. The students construct discussion questions based on what they have read and interpret texts in a number of ways, which they then share with their peers through the creation of reading logs and literary papers. In addition, the activities conducted during the book sharing session highlighted the connection between reading and writing. Norwick (1995) feels that a variety of literary extension opportunities may be used to promote the learners' pleasure, understanding, and comprehension of literature. Creating a song about a book, designing a map of the book's setting, making puppets and writing a script for the scene, creating a story banner about an important aspect of the story, advertising the book, writing a new ending, and reporting an interview with a character are all examples of possible book sharing activities.

### **1.1.2. Instructional Treatment:**

Students need clear instructions on how to use the role sheets from the very first-class meeting if the Content-Based Literature Circle is to be effectively implemented (i.e., week 1). The role sheets set the stage and give a fascinating framework for the discourse, making them a crucial tool for ensuring that students get the greatest benefit from the discussion. The dialogue may become one-sided and the fluency exercise can be less

successful if the role sheet is not employed (Lulkin, 2001). However, it is also crucial for students to develop relationships with those around them. Therefore, in the first-class session, students should be assigned groups of six (after mixing male and female students, if possible, first by random choice from the official list provided by the administration, then through the choice of the students after one or two circles), with the caveat that these groups will be fixed for a seven-week cycle to allow each member to experience a variety of activities (the seventh week is for presentations). At the end of the first session, students are given a literary text and an extract text to read in preparation for the third session and the following week, respectively.

In the second week of the course, students participate in what is termed a "mini lesson," a kind of training in which the teacher uses a selected group to start discussion of the content presented in the prior week. During this short period of teaching, the teacher helps the class come up with several ways of looking at the homework by rearranging the members' duties in ways that are flexible. The mini lesson is used only once at the beginning of the first circle meetings; it should not be used in the coming circles.

In subsequent weeks (i.e., weeks 3-6), the teacher spends ten minutes at the beginning of class reminding students how the circles work, introducing and contextualizing the topic, but refrains from summarizing or providing any criticism or comment on the text because doing so could influence students' critical judgement and response. The lecturer also puts the material in context by discussing related events in the past.

After that, everyone gets into a big ol' circle and the Discussion Leader starts the discussion. Students will get more familiar with the role sheets and the other members of their working groups as they go through the Content-Based Literature Circle. As a consequence, it is not uncommon for the amount of time spent talking to increase to forty or

fifty minutes. Most classroom discussions are limited to thirty minutes by the teacher. This is done because it is ideal to allow varying levels of student participation according to the topic at hand.

Then, the teacher will call on a volunteer from each group to share what they have learned in their small discussion for two or three minutes. In a forum set up like a colloquium, students will exhibit a poster or deliver a short talk on a subject from the previous six weeks' worth of lectures. Those in the other groups may listen to the conversation and provide questions to the group or the representative being discussed. Then the students get a chance to make decisions and are prompted to discuss the relative value of different parts of the discussion. A period focused on the teacher concludes each lesson. In this class, the teacher will focus on identifying and discussing language-related issues rather than topical ones. This prevents the teacher from intervening to correct any misunderstandings or inappropriate cultural assumptions that may have been formed during group discussions. After seven weeks of class, students are given a new text to study and told to practice a new role for the next session. In two cycles of seven weeks each, students are exposed to a wide variety of literary works (various in genre, time period, plot progression, and overall length) and given opportunities to perform new roles with each cycle. Over the course of the six-week term, this ensures that everyone in the group has the opportunity to participate in each of the various positions.

In the sixth week, as part of an extension project, students turn in role sheets in order to be evaluated (**mentioned earlier in section 4.9.8.11.3 element g**). Students are challenged to think critically about the big ideas discussed in class by writing their own interpretations of the texts we read. This encourages students to provide more considered responses to what they read. The idea is to let each student follow their passions. Two

seven-week cycles make up a standard university semester, and students may take the same course more than once. **Table16** shows a calendar with student and teacher responsibilities.

Week by week CBLC Activities		
Week	Students Tasks	Teacher Tasks
<b>Week 1: The establishment of the Content-Based Literature Circle (CBLC)</b>	Assign roles to groups. Read first article as homework.	Distribute, review, and explain role sheets. Organize students into six-person groups. Distribute a list of literary books to be discussed (students can select one genre for each work).
<b>Week 2: Semi-Circle Lesson</b>	Adapt to the roles and assignments	Explains the roles and the assignments for each group member. Explains the work of CBLC
<b>Weeks 3-6: The Content Based Literature Circle</b>	Group Leader, Summarizer, Word Master, Culture Connector discuss text using role sheets. Groups designate a representative to give short talk (5 mins). Ask questions to other groups, open class.	Set content's background or context. Place a time restriction on the conversation. Monitor and aid organizations while taking notes. Distribute new text. The conclusion involves issues with language/content in groups; a quiz or a minilecture
<b>Week 7: Presentation &amp; Summary</b>	Students present a five-minute talk in a format like a colloquium. Peer assessment. Submit assignment sheets.	Mark and assess the style and content of the presentation. Use the presentation script and role sheets for evaluative purposes..

<b>Weeks 8-15</b>	Repeat the week 2-6 cycle twice.
<b>The Second Cycle</b>	Students in new groups for each cycle.

**Table 16 :Planning a 15-week semester using the Content Based Literature Circle.**

#### **4.10. Procedures for Data Analysis:**

Following is a description of the methods used by the researcher to examine data collected from both qualitative and quantitative instruments:

#### **4.11. Exploratory Tools Analysis:**

Interviews and exploratory surveys undertaken during the exploratory phase are reported and evaluated to establish the research questions problem and generate research questions and hypotheses.

#### **4.12. Quantitative Tools Analysis:**

The quantitative data of the pre-experimental phase, including the placement test, the learning style test, the learning anxiety level test, the learning motivation test, the pre/post-test, and the satisfaction scale, are analyzed using Excel or SPSS version 26. At the core of this study are the frequencies, percentages, and mean rankings on these assessments.

#### **4.13. Qualitative Tools Analysis:**

In terms of document analysis, the qualitative data collected from the post-reflection survey are examined using NVIVO version 12 by evaluating and reviewing patterns and themes. (Appendix NV1).

#### 4.14. Statistical Analysis:

In order to examine the study's quantitative data, version 26 of SPSS was used. The study questions and hypotheses dictate the order in which data analysis must be performed.

- **Spearman Coefficient:** used to determine inter-sectional and overall test-retest reliability.
- **The Split-Half Method and the Cronbach's Alpha Coefficient:** used to determine the reliability of pre- and post-tests.
- **Data Distribution of The Tests:** used for regulating individual differences is determined through the use of frequency and percentage calculations. There are pie charts and bar graphs displaying the data.
- **The Chi-Square Test (X<sup>2</sup>):** Used to compare the EG and CG to see whether there is a statistically significant difference in terms of demographic and educational background.
- **The Mann Whitney U Test:** For the purpose of determining whether or not there is a statistically significant difference between the pre- and post-test scores of EG and CG individuals, the Mann Whitney U test is computed using the mean ranks of each group before and after the quasi-experiment.
- **Wilcoxon Matched Pairs Test:** The pre- and post-test scores of EG and CG individuals are compared using the Wilcoxon Matched Pairs Test to identify any statistically significant differences.
- **The Friedman Test:** The pre- and post-test results of EG participants are compared using the Friedman Test to identify any statistically significant differences between the two sets of data.

When deciding the significance of outcomes and differences, a p-value of **.05** is used as the threshold. The results of the satisfaction scale test are broken down into a median and percentage. One of the departments of Sociology's statisticians' aids with the statistical treatments.

#### **4.15. Elements of Ethics:**

Principles of ethics reinforce the research process. The researcher, in this study, makes an effort to address current ethical concerns. Researchers often start by seeking the administrative permission( in this study permission is granted by the faculty's dean)(Appendix A). All participants in the current study provide verbal informed consent on the research techniques, purposes, and participants' responsibilities before any research instruments are administered or the treatment is introduced. Further, at the commencement of any research activity, participants' confidentiality and anonymity for any written or recorded replies are assured. There is no personal information associated with the participants' numerical evaluations or contributions. The pre-post test is also based on the fourth edition of McGraw-The Hill's SAT Literature Test (Muntone, 2019). Finally, the importance of researcher ethics in preventing the manipulation of data and results is underlined.

#### **4.16. Delimitations of the Study:**

The target population for this analysis is the 2019-2020 class of second-year English majors at Mohammed Lamine Debaghine University in Sétif2-Algeria. In particular, it is limited to the definitions of exactly how the research's fundamental concepts are implemented.



#### **4.17. Conclusion**

This chapter provided an in-depth analysis of the research methodology that underpins the rest of the study. Tools for collecting data, learning resources, pilot testing of instruments, administration of instruments, description of the quasi experiment, data analysis processes, ethical issues, and limitations are all described in detail, as are the design, methods, setting, participants, population, and sampling strategy.



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**Chapter Five: Data Analysis,  
Interpretation and Discussion**

## **5. Chapter Five: Data Analysis, Interpretation and Discussion**

### **5.1. Introduction**

This section is dedicated to analyzing the results of the study by comparing them to previous research or the answers given by the participants. Discussion of the study questions and hypotheses in light of the results is how the issue at hand will be addressed.

### **5.2. Data Analysis :**

The analysis of exploratory, experimental, and post-experimental data is the topic of this chapter. The results of the exploratory survey and the informal discussion are summarized in the analysis of the exploratory phase to help with the statement of the problem. Pre and post test reliability and validity assessments, as well as homogeneity test statistics, are provided. The experimental phase involves analyzing participant pre- and post-test data to verify or refute hypotheses. Data collected after experiments are analyzed to provide independent confirmation of the findings.

#### **5.2.1.Exploratory Phase Data Analysis:**

This section includes the analysis of the informal discussion, the Exploratory survey and information about personal and individual differences.

##### **5.2.1.1.: Interview Analysis:**

In the current research, the researcher holds an interview with eight literature teachers at the department of Mohammed Lamine Debaghine-Sétif2 University in order to pinpoint the problem from the teachers' perspectives. The researcher asks his colleagues about whether they think their learners are able to appreciate/ analyse /interpret a literary work by their own. Their answers are negative as the majority think that their learners display a low level of Literary Reader Response due to a number of reasons such as literature teaching system with its teacher-centered classrooms and spoon-feeding methods of teaching make students passive relying on the teacher as the only source of knowledge. After that, teachers are also asked whether they provide their students with opportunities or strategies to learn independently, and to think

critically or not and to justify their answers as well. Some teachers argue that promoting Literary Reader Response is the responsibility of learners (self-instruction) and teachers should not intervene. Other teachers argue that they try to promote Literary Reader Response but face some constraints such as the dominance of the exam-oriented education, which is controlled by the administration with its prescribed canvas and materials leaving a small room for teachers or educational courses to promote independent learning, despite the fact that the LMD system is meant to enhance Literary Reader Response, in a way or another, through promoting learners' self-reliance, autonomy, openness to other cultures, and self-assessment. Other factors such as the crowded classrooms, and teachers' lack of training in Literary Reader Response are all cited as the main obstacles in implementing Literary Reader Response in EFL classroom. Some teachers suggest addressing the promotion of literary reader response through instructing learners how to read and criticize literary works independently. Finally, the researcher asks those teachers in favor of promoting Literary Reader Response about their preference of either integrating strategies of literary reader response as part of the subject, arranging separate sessions to teach students strategies of literary reader response or keep working with the conventional ways of teaching literature. Teachers agreed that it is better to continue with the conventional way because of the previously mentioned constraints..

#### **5.2.1.2.. Exploratory Survey Analysis:**

The aim of investigating participants' Literary Reader Response as a first exploratory phase is to identify, on one hand, issues related both to teaching literature and to Literary Reader Response of both control and experimental group, and from another hand, to learn about participants' desires for a typical literature course whether through the choice of texts, the strategy adopted, or the instructions, which will be given importance in the implementation of the content-based approach.

The results of the exploratory questionnaire are processed through SPSS 26, then organized by items. Frequencies and percentages, and a discussion is provided afterwards.

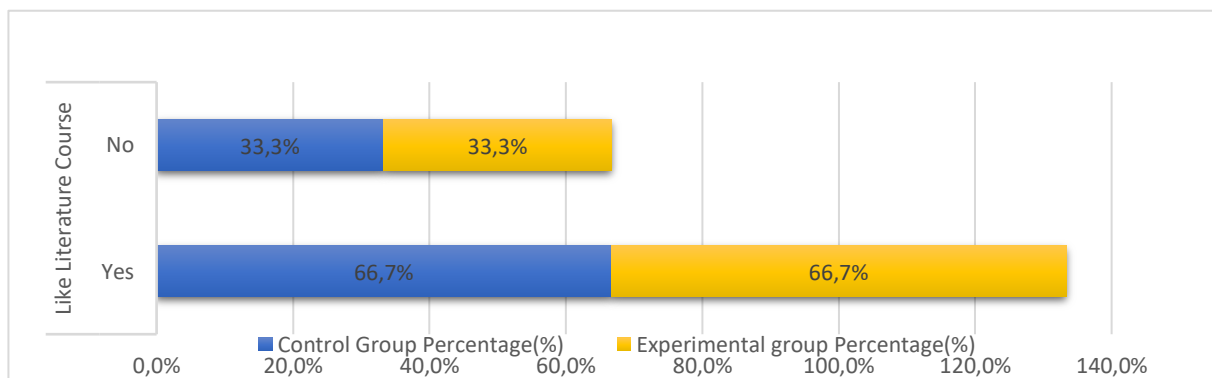
## Part 1: Appreciating/ “Like”Ing Literature Course

### Q1: DO you like literature course:

The aim behind this question is to find out if students like literature course, before implementing the new strategy. According to results collected from the exploratory questionnaire the following frequencies and percentages have been noticed.

		Like Literature Course		Total
		Yes	No	
Control Group	Participants	20	10	30
	Percentage(%)	66,7%	33,3%	100,0%
Experimental group	Participants	20	10	30
	Percentage(%)	66,7%	33,3%	100,0%
Total	Participants	40	20	60
	Percentage(%)	66,7%	33,3%	100,0%

**Table 17 : Appreciating Literature Percentages**



**Figure 8 : Appreciating Literature Percentages**

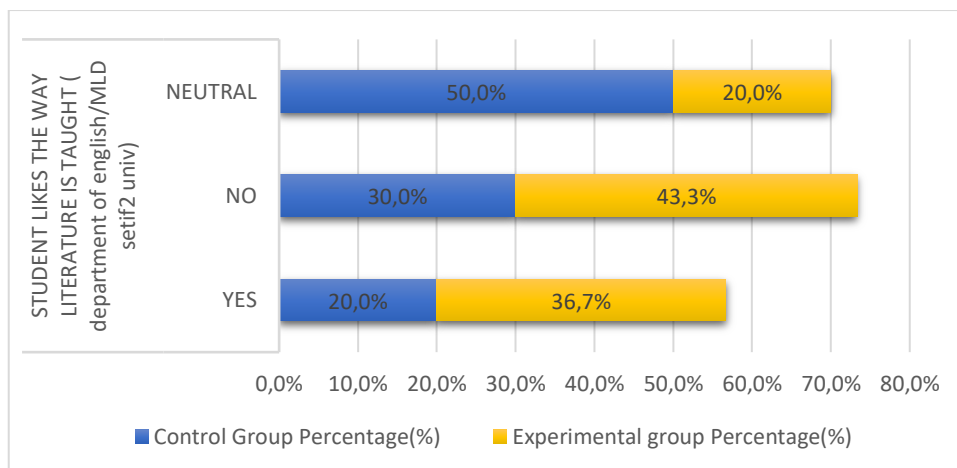
As indicated in **Table 17** and **Figure 8**, the majority of participants (66.7%) like literature course while 33.3 % confirm that they do not like literature course. However, if compared to Q 14 “do you like the way literature is taught?”, Which is the last question of the questionnaire, results show that there are other reasons different from the teaching method that

make students like literature course and that other explanations may be given to this “contradictory view” later in this thesis.

#### Q14. Student likes the way literature is taught (Department of English/MLD Sétif2 Univ)

		STUDENT LIKES THE WAY LITERATURE IS TAUGHT (department of English/MLD Sétif2 univ)			Total
		YES	NO	NEUTRAL	
Control Group	Participants	6	9	15	30
	Percentage(%)	20,0%	30,0%	50,0%	100,0%
Experimental group	Participants	11	13	6	30
	Percentage(%)	36,7%	43,3%	20,0%	100,0%
Total	Participants	17	22	21	60
	Percentage(%)	28,3%	36,7%	35,0%	100,0%

**Table 18 : Student Likes The Way Literature Is Taught**

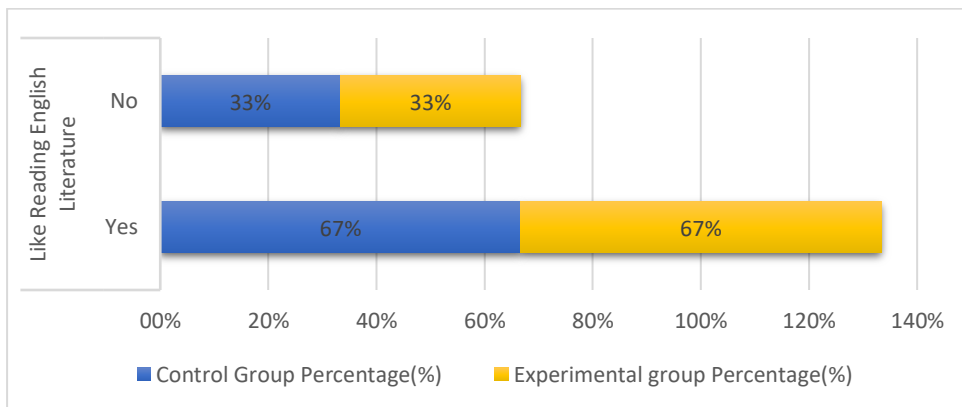


**Figure 9 : Student Likes The Way Literature Is Taught**

As **Table 18** and **Figure 9** show, What can be observed from the answers of this item related to evaluating the teaching method, is the dissatisfaction of the majority of participants shown through the cumulative percentages of the “no” and “neutral” answers; 80% of the control group and more than 60% of the experimental group express the dissatisfaction of the participants. Here again, the answers to this question may be supported by the following answers to the remaining questions of the exploratory questionnaire.

**Q2. do you like reading English literature?**

		Like Reading English Literature		Total
		Yes	No	
Control Group	Participants	20	10	30
	Percentage(%)	66,7%	33,3%	100,0%
Experimental group	Participants	20	10	30
	Percentage(%)	66,7%	33,3%	100,0%
Total	Participants	40	20	60
	Percentage(%)	66,7%	33,3%	100,0%

**Table 19 : Like Reading English Literature****Figure 10 : Like Reading English Literature**

With regard to reading English literature, as reported in **Table 19** and **Figure 10**, 67.7% of participants like reading English literature which supports the results of the first question in that student like literature course for reasons other than the teaching method.

**PART TWO: OPINION ABOUT STUDYING LITERATURE**

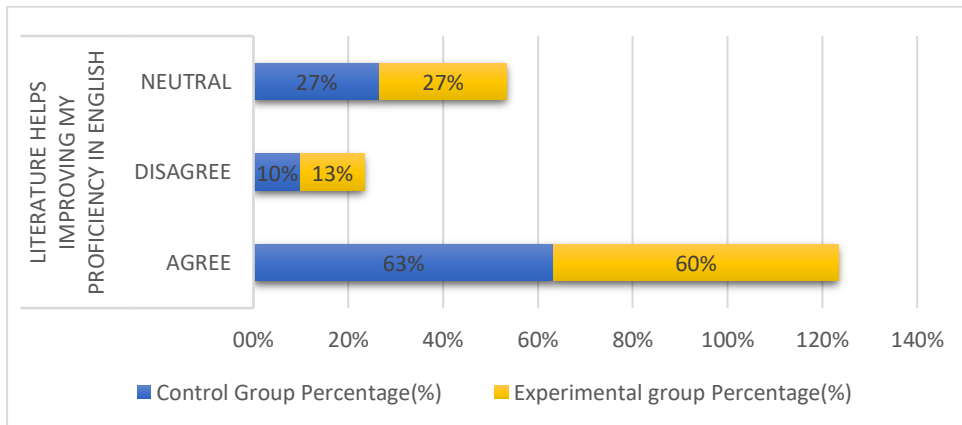
The aim of this question is to check whether the students are aware of the role of literature in the EFL classroom. The question is presented through a scale of “agree”, “disagree”,

and “neutral” with eight (8) views. The results obtained are shown through the following Tables:

### Q3.1: Literature helps improving my proficiency in English

			LITERATURE HELPS IMPROVING MY PROFICIENCY IN ENGLISH			Total
			AGREE	DISAGREE	NEUTRAL	
	Control Group	Participants	19	3	8	30
		Percentage(%)	63,3%	10,0%	26,7%	100,0%
	Experimental group	Participants	18	4	8	30
		Percentage(%)	60,0%	13,3%	26,7%	100,0%
Total		Participants	37	7	16	60
		Percentage(%)	61,7%	11,7%	26,7%	100,0%

**Table 20 : LITERATURE HELPS IMPROVING MY PROFICIENCY IN ENGLISH**



**Figure 11 : LITERATURE HELPS IMPROVING MY PROFICIENCY IN ENGLISH**

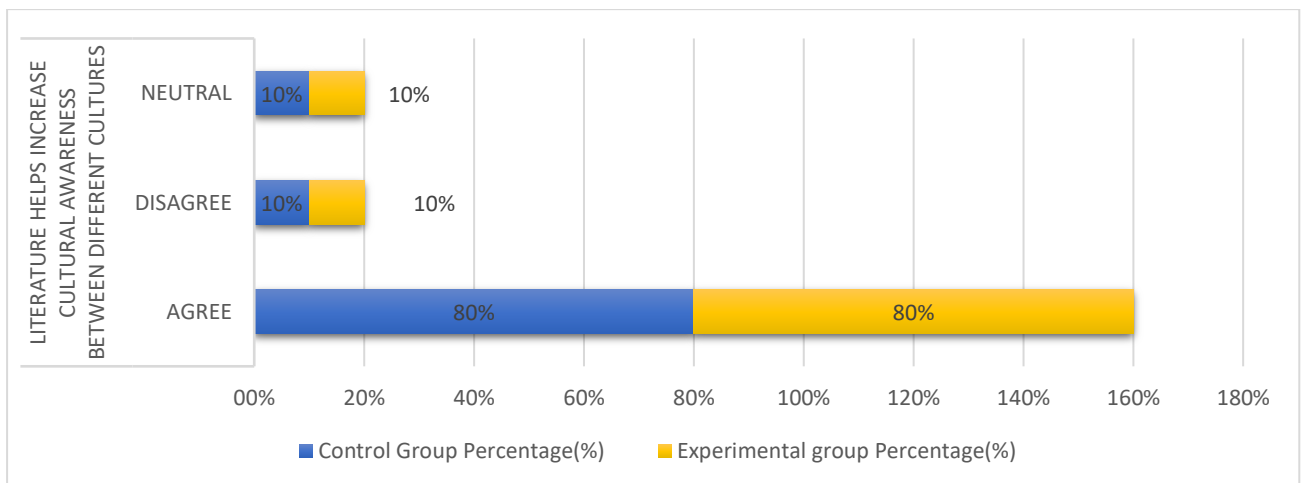
What can be observed from the answers to this item (Table20 and Figure 11) is that 61,7% of the participants are aware of the importance of literature in the EFL classroom in that it helps improving their proficiency in English. Only 11.7% of the participants disagree with this view which is a tiny percentage that can't affect the results of this questionnaire



### Q3.2: LITERATURE HELPS INCREASE CULTURAL AWARENESS BETWEEN DIFFERENT CULTURES

			LITERATURE HELPS INCREASE CULTURAL AWARENESS BETWEEN DIFFERENT CULTURES			Total
			AGREE	DISAGREE	NEUTRAL	
Control Group	Participants	24	3	3	30	
	Percentage(%)	80,0%	10,0%	10,0%	100,0%	
Experimental group	Participants	24	3	3	30	
	Percentage(%)	80,0%	10,0%	10,0%	100,0%	
Total		Participants	48	6	6	60
		Percentage(%)	80,0%	10,0%	10,0%	100,0%

**Table 21 : LITERATURE HELPS INCREASE CULTURAL AWARENESS**



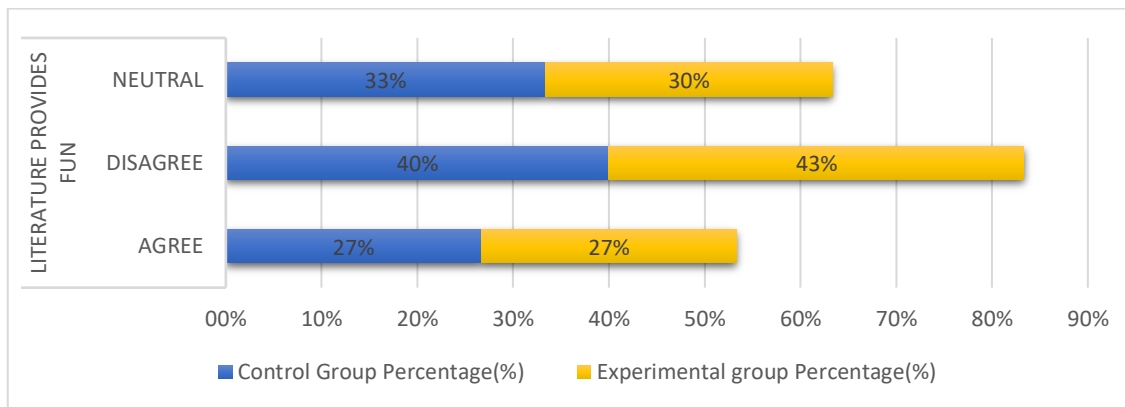
**Figure 12 : LITERATURE HELPS INCREASE CULTURAL AWARENESS**

As it can be observed from the answers of participants ( **Table21** and **Figure 12**), 80% of the participants in both the control and experimental group agree that literature helps increase cultural awareness between different cultures. Though “cultural awareness” is not a term to study without risks, but, still, participants are aware of the fact that different cultures can be taught through different literary texts.

### Q3.3: Literature Provides Fun

			LITERATURE PROVIDES FUN			Total
			AGREE	DISAGREE	NEUTRAL	
	Control Group	Participants	8	12	10	30
		Percentage(%)	26,7%	40,0%	33,3%	100,0%
	Experimental group	Participants	8	13	9	30
		Percentage(%)	26,7%	43,3%	30,0%	100,0%
Total		Participants	16	25	19	60
		Percentage(%)	26,7%	41,7%	31,7%	100,0%

**Table 22 : Literature Provides Fun**



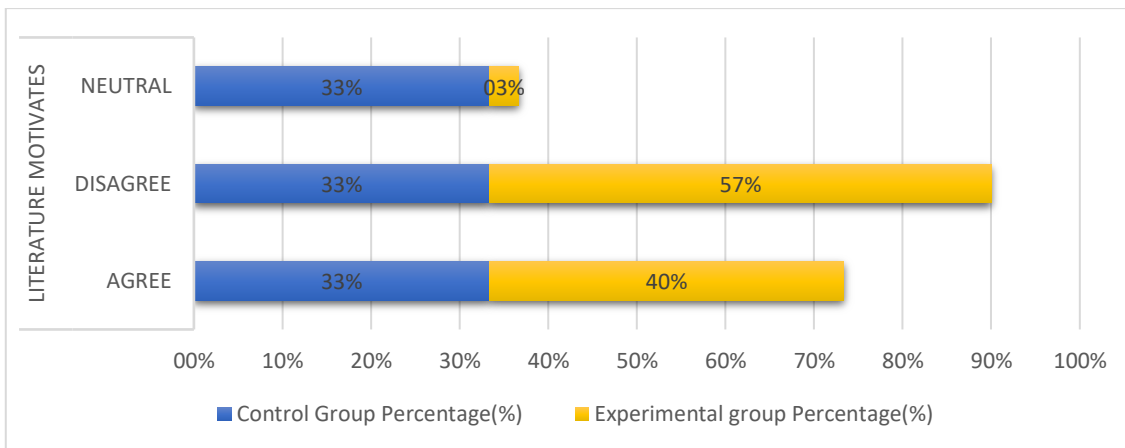
**Figure 13 : LITERATURE PROVIDES FUN**

Contrary to the previous results, results reported in **Table 22** and **Figure 13**), concerning the answers to the question about whether literature provides fun, show that a huge amount of participants ( 40% of the control group and 43.3% of the experimental group) regarded literature as a discipline that can not provide fun. Only 26.7% of the participants in both groups agree that it can do so. These results can be justified by the results obtained through answering question 9 about activities devised around the text, and question 10 about “do you work in groups in a literature course”. The absence of some of the activities and strategies in teaching the literary text leads to regarding literature as a course that can not provide fun.

**Q3.4: LITERATURE MOTIVATES**

			LITERATURE MOTIVATES			Total
			AGREE	DISAGREE	NEUTRAL	
	Control Group	Participants	10	10	10	30
		Percentage(%)	33,3%	33,3%	33,3%	100,0%
	Experimental group	Participants	12	17	1	30
		Percentage(%)	40,0%	56,7%	3,3%	100,0%
Total		Participants	22	27	11	60
		Percentage(%)	36,7%	45,0%	18,3%	100,0%

**Table 23 : LITERATURE MOTIVATES**



**Figure 14 : LITERATURE MOTIVATES**

Quite Similar to the previous item, most participants disagreed with the opinion that literature can motivate. In **Table 23**, 45% of both groups confirmed this, while 36.7% agreed with this opinion.

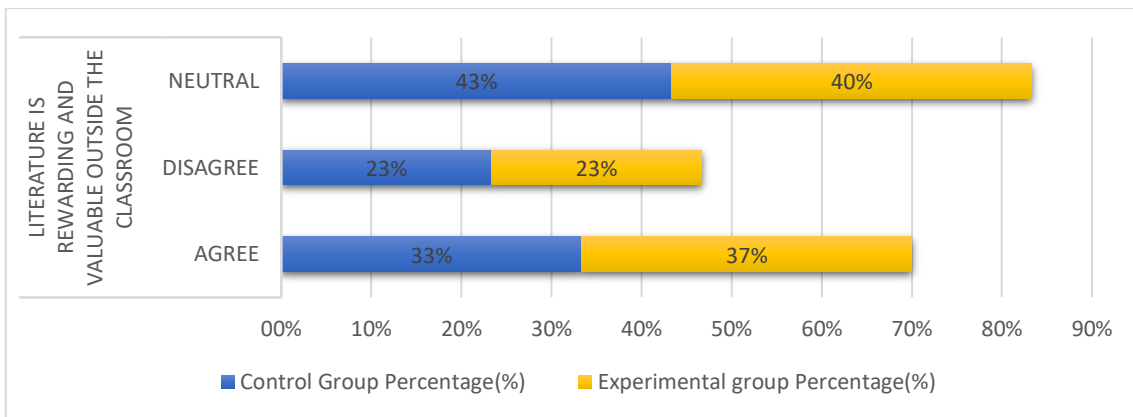
The results of this item correlate with the ones of item **Q3.3** where the majority of participants Disagreed with the fact that literature can provide fun.

**Q3.5: literature is rewarding and valuable outside the classroom:**

		LITERATURE IS REWARDING AND VALUABLE OUTSIDE THE CLASSROOM	Total

			AGREE	DISAGREE	NEUTRAL	
	Control Group	Participants	10	7	13	30
		Percentage(%)	33,3%	23,3%	43,3%	100,0%
	Experimental group	Participants	11	7	12	30
		Percentage(%)	36,7%	23,3%	40,0%	100,0%
Total		Participants	21	14	25	60
		Percentage(%)	35,0%	23,3%	41,7%	100,0%

**Table 24 : LITERATURE IS REWARDING AND VALUABLE OUTSIDE THE CLASSROOM**

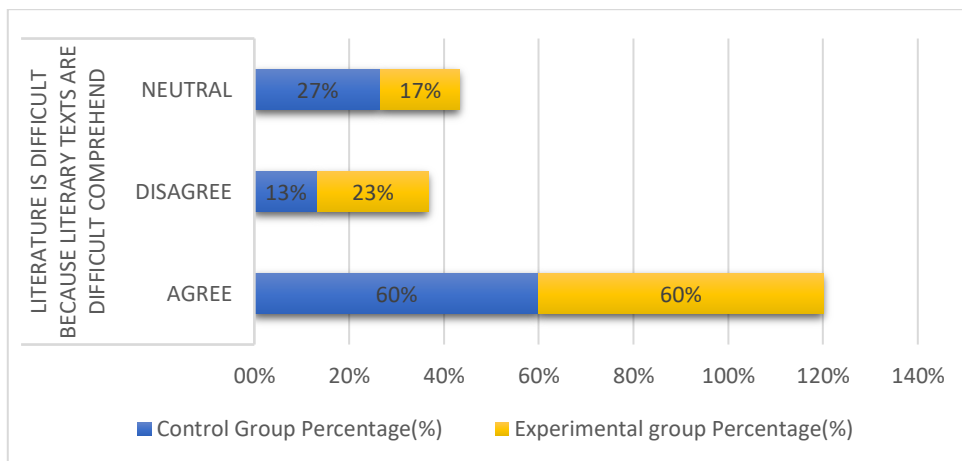


**Figure 15 :LITERATURE IS REWARDING AND VALUABLE OUTSIDE THE CLASSROOM**

Interestingly, the reported answers to this item are quite balanced but regarding the results (41.7% as cumulative percentage) relating to participants who are “neutral concerning the value of literature outside the classroom”, one can understand that participants are unable to make a link between literature and the outside world which means that they regarded literature as a discipline, as part of their formation, that is necessary for their success inside the university but without any importance outside it. Moreover, if added to the results reported about participants who disagreed “totally” with the importance of literature outside the classroom (23.3% of both groups), it becomes clear that literature course failed to establish a link between what students are taught and their life-experience, to use Rosenblatts term discussed earlier in this work.

**Q3.6: literature is difficult because literary texts are difficult comprehend:**

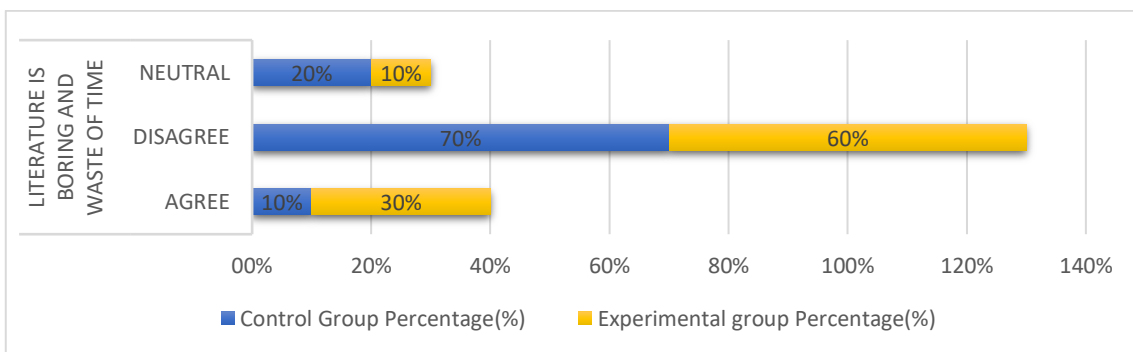
		LITERATURE IS DIFFICULT BECAUSE LITERARY TEXTS ARE DIFFICULT COMPREHEND			Total
		AGREE	DISAGREE	NEUTRAL	
Control Group	Participants	18	4	8	30
	Percentage(%)	60,0%	13,3%	26,7%	100,0%
Experimental group	Participants	18	7	5	30
	Percentage(%)	60,0%	23,3%	16,7%	100,0%
Total	Participants	36	11	13	60
	Percentage(%)	60,0%	18,3%	21,7%	100,0%

**Table 25 : LITERATURE IS DIFFICULT BECAUSE LITERARY TEXTS ARE DIFFICULT****Figure 16: LITERATURE IS DIFFICULT BECAUSE LITERARY TEXTS ARE DIFFICULT**

As indicated in the above **Table25** and **Figure 16**, while 60.0 % agreed that literature is difficult because the literary texts are difficult, only 18,3% disagreed with this. This demonstrates that in general terms participants are not developing any techniques to infer the meaning and to understand a literary text without concentrating on explaining the text linguistically. Again, the results of this item show a contradiction in participants' views claimed in Q1.

**Q3.7: literature is boring and waste of time**

		LITERATURE IS BORING AND WASTE OF TIME			Total	
		AGREE	DISAGREE	NEUTRAL		
Control Group	Participants	3	21	6	30	
	Percentage(%)	10,0%	70,0%	20,0%	100,0%	
Experimental group	Participants	9	18	3	30	
	Percentage(%)	30,0%	60,0%	10,0%	100,0%	
Total		12	39	9	60	
		Percentage(%)	20,0%	65,0%	15,0%	100,0%

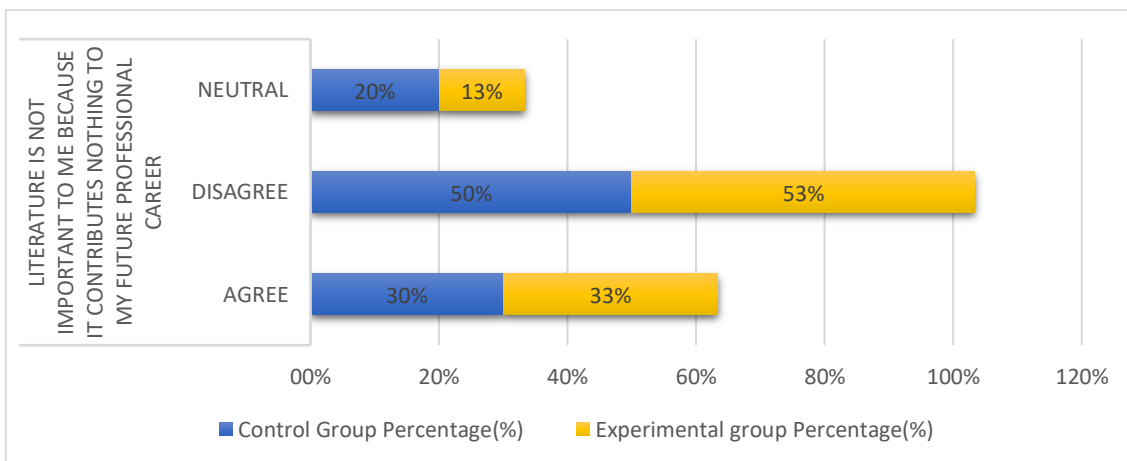
**Table 26: LITERATURE IS BORING AND WASTE OF TIME****Figure 17: LITERATURE IS BORING AND WASTE OF TIME**

According to **Table 26** and **Figure 17**, what can be noticed is that the majority of participants (65%) think that literature is not boring and waste of time. This shows that participants acknowledge the importance of literature in the EFL classroom and that they are taking the study of literature seriously. Here again, one can not understand the reasoning “how can literature be un motivating but not boring?”

**Q3.8: literature is not important to me because it contributes nothing to my future professional career**

		LITERATURE IS NOT IMPORTANT TO ME BECAUSE IT CONTRIBUTES NOTHING TO MY FUTURE PROFESSIONAL CAREER			Total
		AGREE	DISAGREE	NEUTRAL	
Control Group	Participants	9	15	6	30
	Percentage(%)	30,0%	50,0%	20,0%	100,0%
Experimental group	Participants	10	16	4	30
	Percentage(%)	33,3%	53,3%	13,3%	100,0%
Total	Participants	19	31	10	60
	Percentage(%)	31,7%	51,7%	16,7%	100,0%

**Table 27: LITERATURE IS NOT IMPORTANT**



**Figure 18: LITERATURE IS NOT IMPORTANT**

The results reported from answering this item show clearly, as indicated in **Table 27** and **Figure 18** is that 51,7% of participants disagreed with the fact that literature is not important because it contributes nothing to their future professional career. This correlates with **item 3.4** where participants denied any importance of literature to their outside world. This confirms that

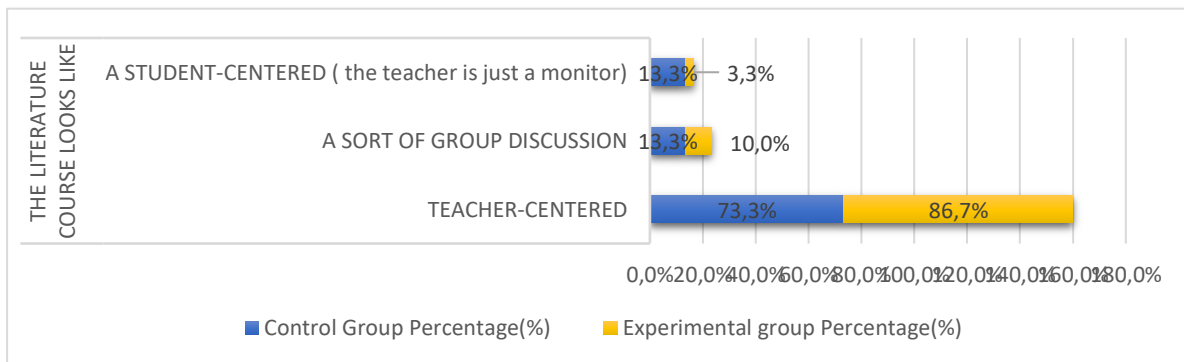
literature is important within the class only and its role is auxiliary to the curriculum because the participants are meant to be teachers of English in the future that is why their main interest is language not content.

**Part Three: The Literature Course/ Strategies And Methods**

**Q4: the literature course looks like**

		THE LITERATURE COURSE LOOKS LIKE			
		TEACHER-CENTERED	A SORT OF GROUP DISCUSSION	A STUDENT-CENTERED ( the teacher is just a monitor)	
Control Group	Participants	22	4	4	30
	Percentage(%)	73,3%	13,3%	13,3%	100,0%
Experimental group	Participants	26	3	1	30
	Percentage(%)	86,7%	10,0%	3,3%	100,0%
Total	Participants	48	7	5	60
	Percentage(%)	80,0%	11,7%	8,3%	100,0%

**Table 28: THE LITERATURE COURSE LOOKS LIKE**



**Figure 19: THE LITERATURE COURSE LOOKS LIKE**

In response to **item Q4**, almost all the participants confirm that the literature course is a teacher-centered lecture. 80% of the participants affirmed this (**Table 28** and **Figure 19**).

It is worth noting that one can neglect 11,7% and 8,3% of participants who responded by

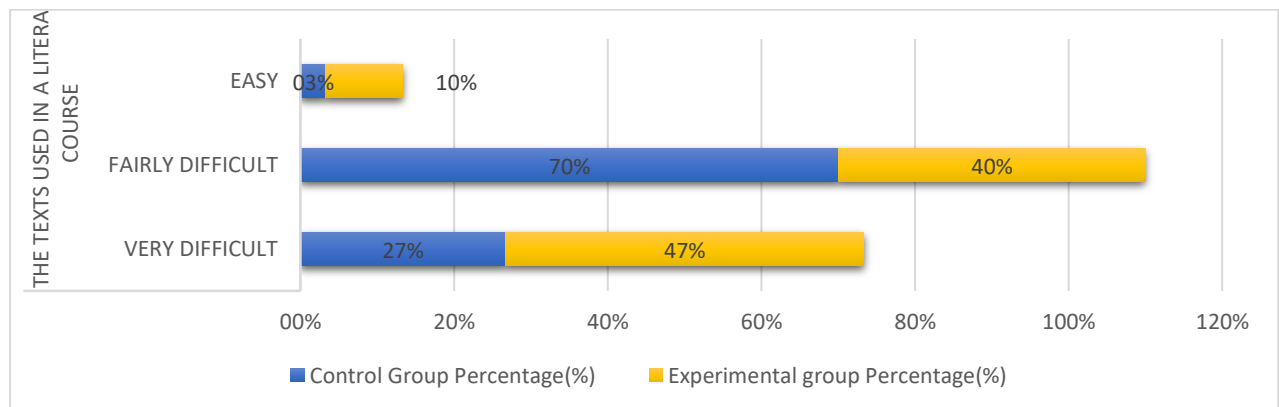


answering A SORT OF GROUP DISCUSSION, and A STUDENT-CENTERED (the teacher is just a monitor) respectively, since literature is taught in a form of a lecture in the first year where in an amphitheater it is impossible to apply a group discussion or to base the lecture on student-centered approach.

#### Q5: the texts used in a literature course

		VERY DIFFICULT	FAIRLY DIFFICULT	EASY	Total
Control Group	Participants	8	21	1	30
	Percentage(%)	26,7%	70,0%	3,3%	100,0%
Experimental group	Participants	14	12	3	30
	Percentage(%)	46,7%	40,0%	10,0%	100,0%
Total	Participants	22	33	4	60
	Percentage(%)	36,7%	55,0%	6,7%	100,0%

**Table 29: THE TEXTS USED IN A LITERATURE COURSE**



**Figure 20: THE TEXTS USED IN A LITERATURE COURSE**

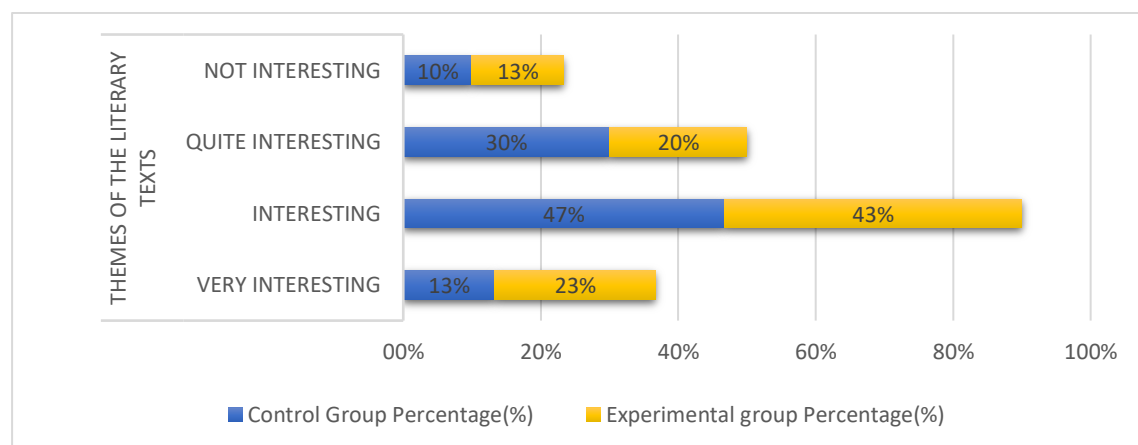
With reference to **Table 29** and **Figure 20**, what is observed from participants' answers is that while the majority (55.0%) of participants confirmed that the texts used in their literature course are fairly difficult, 36.7% considered them very difficult. Astonishingly, only 6.7% considered the literary texts easy. This shows that the texts used in the literature course

are not the choice of the students and that in their selection of texts, teachers are unaware of the compatibility between the level of the learner and the text.

### Q6: themes of the literary texts

		THEMES OF THE LITERARY TEXTS				Total
		VERY INTER- ESTING	INTERESTING	QUITE INTEREST- ING	NOT INTER- ESTING	
Control	Participants	4	14	9	3	30
Group	Percentage(%)	13,3%	46,7%	30,0%	10,0%	100,0%
Experimental	Participants	7	13	6	4	30
group	Percentage(%)	23,3%	43,3%	20,0%	13,3%	100,0%
Total	Participants	11	27	15	7	60
	Percentage(%)	18,3%	45,0%	25,0%	11,7%	100,0%

**Table 30: THEMES OF THE LITERARY TEXTS**

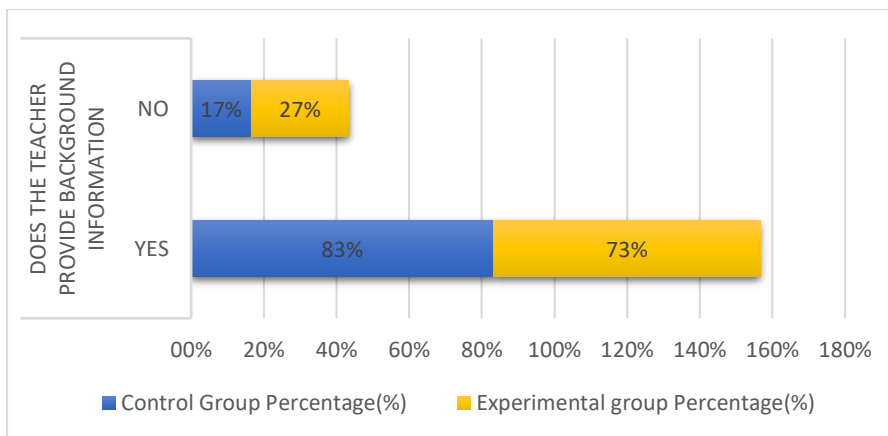


**Figure 21: THEMES OF THE LITERARY TEXTS**

As reported by participants, the majority of them believe that the themes of the literary texts are interesting (45.0% interesting, 18.3% very interesting, 25.0% quite interesting). While 11.7 % considered them not interesting. This, of course, cannot justify the results of the previous item, or contradicts them because, as known in literature studies, themes are universal and they have no relation with the level of the students, as the target population is EFL students.

**Q7: Does the teacher provide background information?**

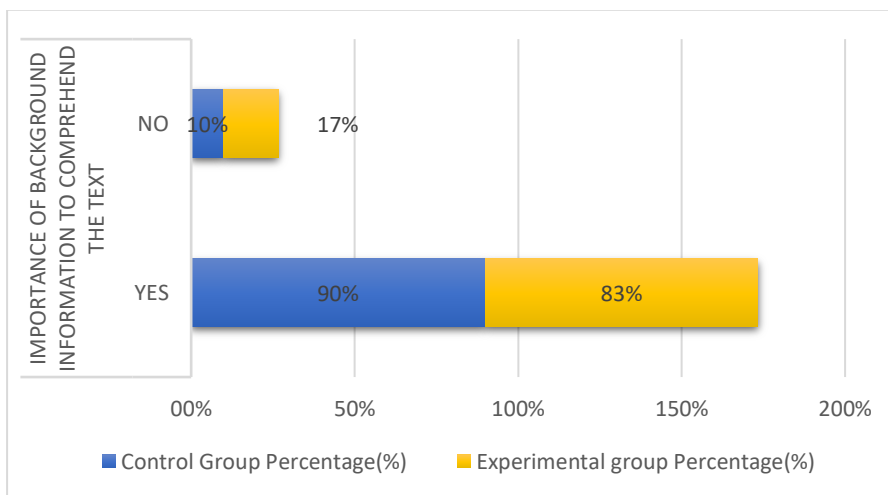
		DOES THE TEACHER PROVIDE BACKGROUND INFORMATION		
		YES	NO	Total
Control Group	Participants	25	5	30
	Percentage(%)	83,3%	16,7%	100,0%
Experimental group	Participants	22	8	30
	Percentage(%)	73,3%	26,7%	100,0%
Total	Participants	47	13	60
	Percentage(%)	78,3%	21,7%	100,0%

**Table 31: DOES THE TEACHER PROVIDE BACKGROUND INFORMATION****Figure 22: DOES THE TEACHER PROVIDE BACKGROUND INFORMATION**

As reported above (**Table 31** and **Figure 22**), it is indicated that the overwhelming majority of participants confirmed that it is their teacher who provides the background information necessary to understand and analyze the text. 83.3% participants of the control group and 73.3% participants of experimental group answered yes to the question does your teacher provide background information (author's biography/setting) about the text? Here again, the teacher-centered approach prevails and students are trained to be passive learners.

**Q8: importance of background information to comprehend the text**

		IMPORTANCE OF BACKGROUND INFORMATION TO COMPREHEND THE TEXT		
		YES	NO	Total
Control Group	Participants	27	3	30
	Percentage(%)	90,0%	10,0%	100,0%
Experimental group	Participants	25	5	30
	Percentage(%)	83,3%	16,7%	100,0%
Total	Participants	52	8	60
	Percentage(%)	86,7%	13,3%	100,0%

**Table 32 : Importance of background information to comprehend the text****Figure 23: Importance of background information to comprehend the text**

As reported in the above **Table 32** and **Figure 23**, it is indicated that participants view the background information as an important element in understanding the literary text. Surprisingly, 90% of the control group, and 83.3% of the experimental group answered yes to the question “do you find the background information useful to comprehend the text? Once again, the teacher-centered approach affects the way learners think. In the field of literature, background information is not an essential element in understanding, analysing, and interpreting the text. In the field of didactics, students are manipulated and trained to think in a

given way. The effect of this approach to literature shows clearly that literature teachers are favouring content objectives rather than language ones.

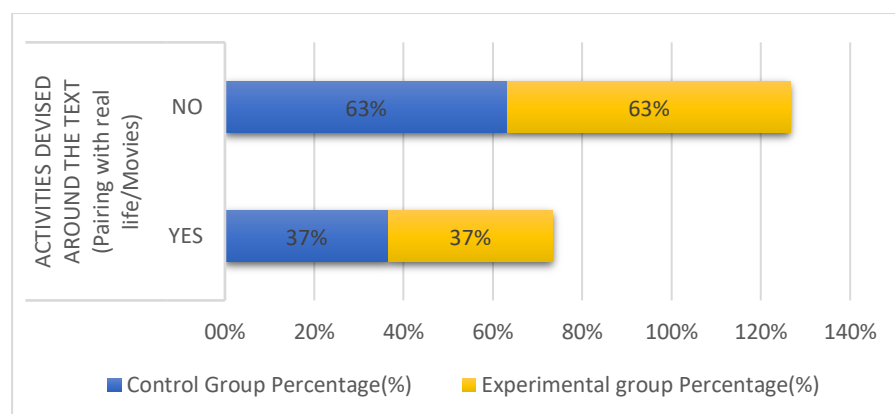
### Q9: activities devised around the text

In order to avoid redundancy, exaggerating, and tautology, the analysis of the results of this item are left at the end of the illustrative tables and figures.

#### A. Pairing with real life/Movies:

1. Pairing with real life/Movies			YES	NO
Control Group	Participants		11	19
	Percentage(%)		36,7%	63,3%
Experimental group	Participants		11	19
	Percentage(%)		36,7%	63,3%
Total	Participants		22	38
	Percentage(%)		36,7%	63,3%

**Table 33 : Pairing with real life/Movies**



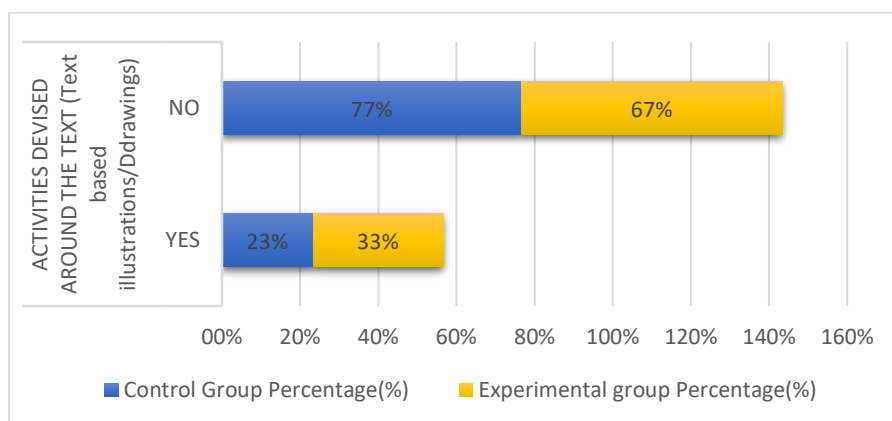
**Figure 24: Pairing with real life/Movies**

#### B. Text based illustrations/Drawings

2. Text based illustrations/Drawings			YES	NO
Control Group	Participants		7	23

	Percentage(%)	23,3%	76,7%
Experimental group	Participants	10	20
	Percentage(%)	33,3%	66,7%
Total	Participants	17	43
	Percentage(%)	28,3%	71,7%

**Table 34:**Text based illustrations/Ddrawings

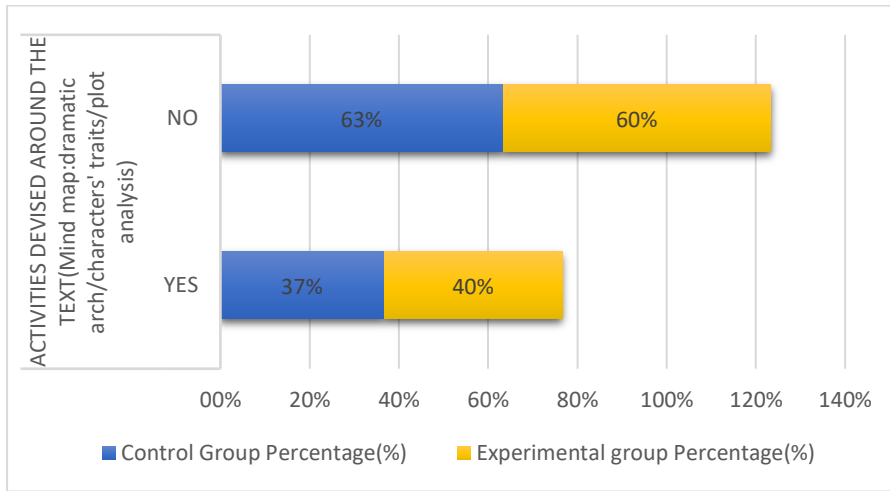


**Figure 25:**Text based illustrations/Ddrawings

### C. Mind map:dramatic arch/characters' traits/plot analysis

3. Mind map:dramatic arch/characters' traits/plot analysis			YES	NO
Control Group	Participants		11	19
	Percentage(%)		36,7%	63,3%
Experimental group	Participants		12	18
	Percentage(%)		40,0%	60,0%
Total	Participants		23	37
	Percentage(%)		38,3%	61,7%

**Table 35:** Mind map:dramatic arch/characters' traits/plot analysis

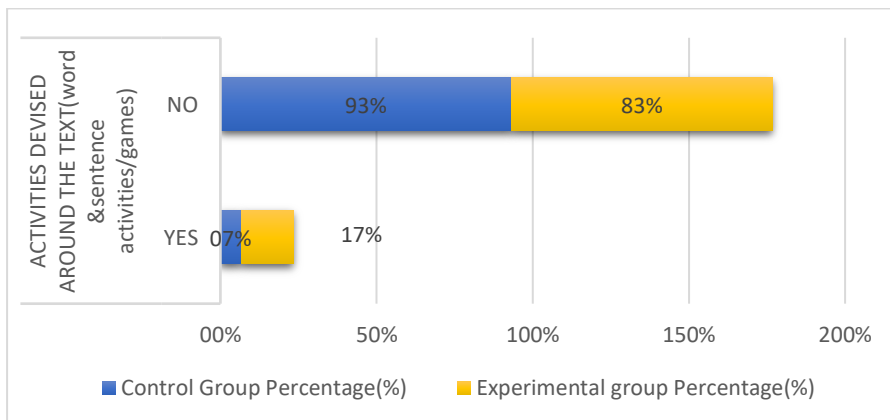


**Figure 26: Mind map:dramatic arch/characters' traits/plot analysis**

**D. word & sentence activities/games**

4. word & sentence activities/games			YES	NO
Control Group	Participants		2	28
	Percentage(%)		6,7%	93,3%
Experimental group	Participants		5	25
	Percentage(%)		16,7%	83,3%
Total	Participants		7	53
	Percentage(%)		11,7%	88,3%

**Table 36: word & sentence activities/games**

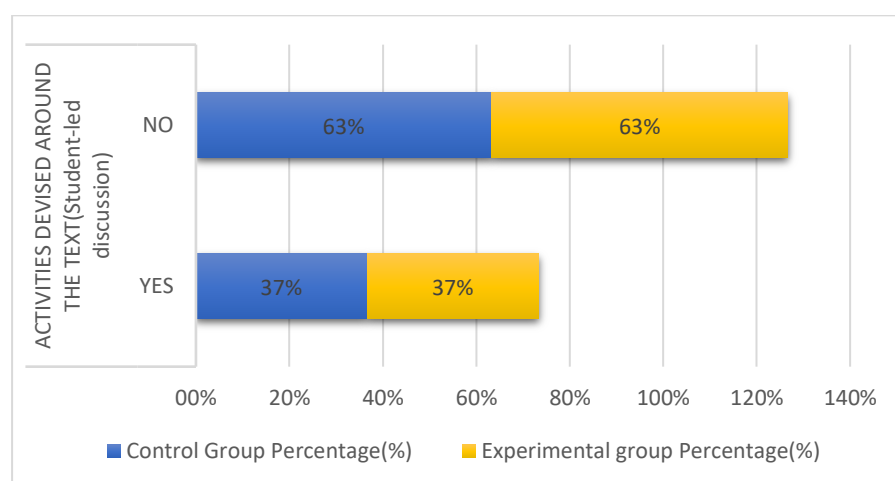


**Figure 27: word & sentence activities/games**

## E. Student-led discussion

5. Student-led discussion			YES	NO
Control Group	Participants		11	19
	Percentage(%)		36,7%	63,3%
Experimental group	Participants		11	19
	Percentage(%)		36,7%	63,3%
Total	Participants		22	38
	Percentage(%)		36,7%	63,3%

**Table 37: Student-led discussion**



**Figure 28: Student-led discussion**

## F. Read Alouds

6. Read Alouds			YES	NO
Control Group	Participants		14	16
	Percentage(%)		46,7%	53,3%
Experimental group	Participants		14	16
	Percentage(%)		46,7%	53,3%
Total	Participants		28	32
	Percentage(%)		46,7%	53,3%

**Table 38: Read Alouds**



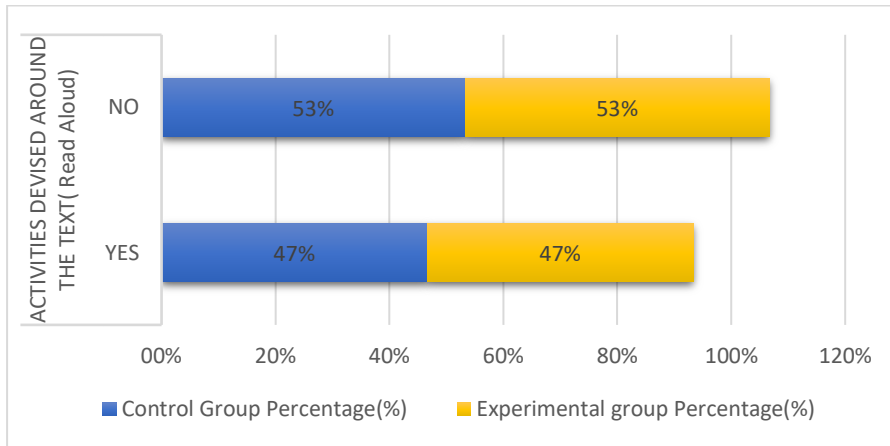


Figure 29. Read Alouds

### G. Summary or Synthesis

7. Summary or Synthesis			YES	NO
Control Group	Participants		13	17
	Percentage(%)		43,3%	56,7%
Experimental group	Participants		16	14
	Percentage(%)		53,3%	46,7%
Total	Participants		29	31
	Percentage(%)		48,3%	51,7%

Table 39. Summary or Synthesis

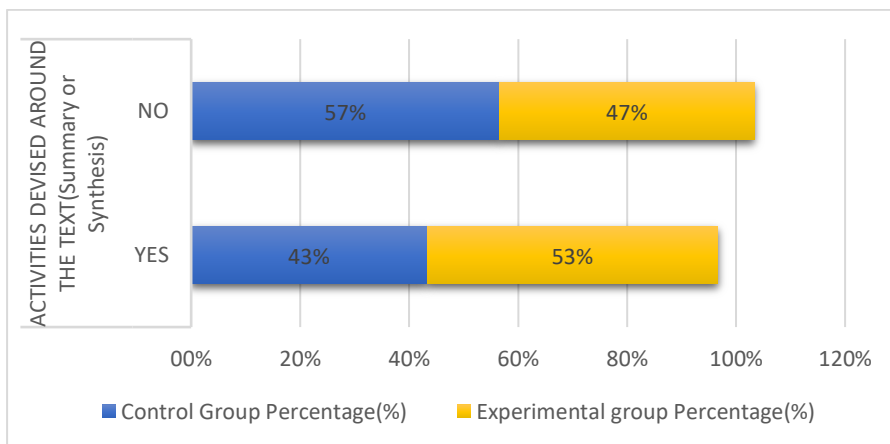
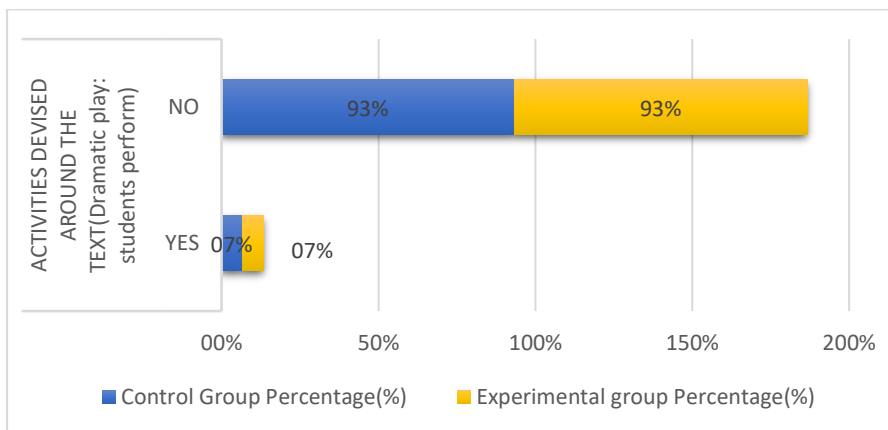


Figure 30: Summary or Synthesis

## H. Dramatic play: students perform

8. Dramatic play: students perform			YES	NO
Control Group	Participants		2	28
	Percentage(%)		6,7%	93,3%
Experimental group	Participants		2	28
	Percentage(%)		6,7%	93,3%
Total	Participants		4	56
	Percentage(%)		6,7%	93,3%

**Table 40: Dramatic play: students perform**



**Figure 31: Dramatic play: students perform**

A quick reading of the results obtained from the different **Tables** (33 through 40) shows that all the proposed types of activities, generally planned in teaching literature, are absent in the teaching of literature ( at least in the first year). For the exception of Read Alouds, and Summary or Synthesis activities (Tables **38** and **39** respectively) where results are close to each other (without affecting the previous remark), all the other results demonstrate a “No” answer far exceeding the “Yes” that indicates the presence of the activity in a literature course.

This indicates that literature is taught in a form of lecture without any activities inside or outside the classroom.

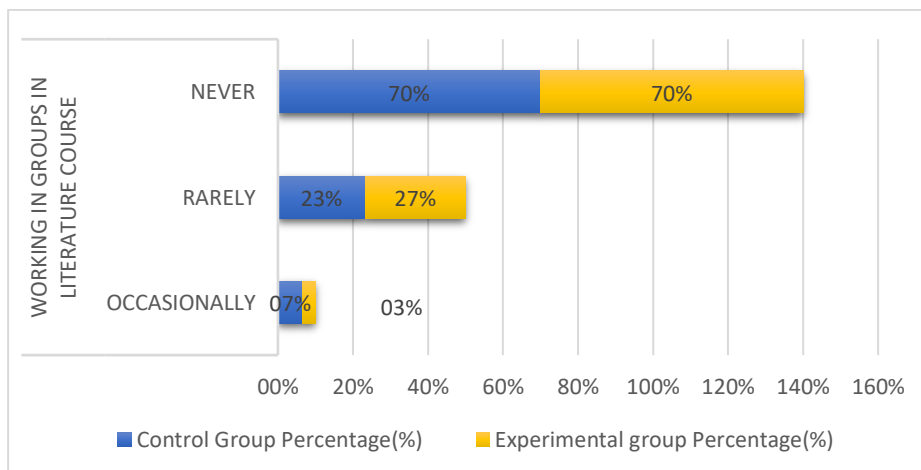
**Q10: do you work in groups in a literature course? and**

**Q11: do you like working in groups?**

These two questions correlate. The aim is to find out the discrepancies between what is practiced and what is desired, as a goal, by learners. The following Tables and Figures illustrate the results reported.

		WORKING IN GROUPS IN LITERATURE COURSE			Total
		OCCASIONALLY	RARELY	NEVER	
Control Group	Participants	2	7	21	30
	Percentage(%)	6,7%	23,3%	70,0%	100,0%
Experimental group	Participants	1	8	21	30
	Percentage(%)	3,3%	26,7%	70,0%	100,0%
Total	Participants	3	15	42	60
	Percentage(%)	5,0%	25,0%	70,0%	100,0%

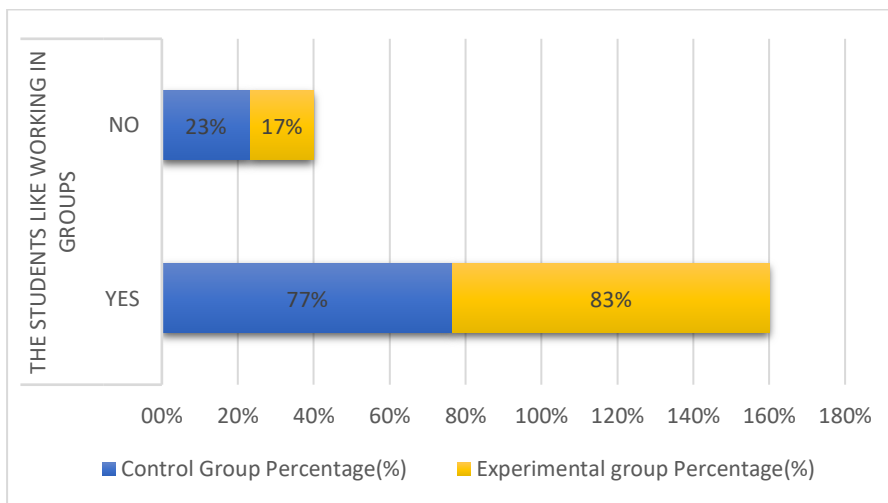
**Table 41: WORKING IN GROUPS IN LITERATURE COURSE**



**Figure 32: WORKING IN GROUPS IN LITERATURE COURSE**

		THE STUDENTS LIKE WORKING IN GROUPS		Total
		YES	NO	
Control Group	Participants	23	7	30
	Percentage(%)	76,7%	23,3%	100,0%
Experimental group	Participants	25	5	30
	Percentage(%)	83,3%	16,7%	100,0%
Total	Participants	48	12	60
	Percentage(%)	80,0%	20,0%	100,0%

**Table 42: THE STUDENTS LIKE WORKING IN GROUPS**



**Figure 33: THE STUDENTS LIKE WORKING IN GROUPS**

The results of **Tables (41 and 42 )** demonstrate that there is a huge gap between what the students desired and what is the common practice in the department of English language and literature. While 70,0% of participants denied integrally any group work in their literature course (**Table 41**), 25% confirmed that this practice is rare in their courses of literature. This correlates and supports the results reported in **Table 28** where 80% of participants described their course in literature being a teacher-centered.

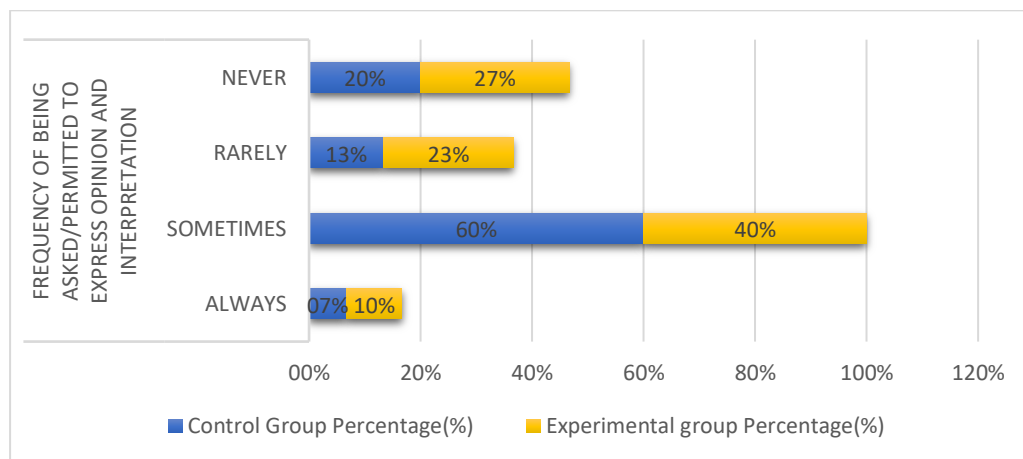
However, results obtained from asking participants whether they like group work or not show that 76.7% of the control group and 83.3% of the experimental group prefer working in groups.

**Q12: frequency of being asked/permited to express opinion and interpretation**

The aim of this question is to find out the common practice in interaction between teacher and student and to show the presence/absence of an intent to develop literary reader response through interaction and accepting the learner’s point of view.

		FREQUENCY OF BEING ASKED/PERMITTED TO EXPRESS OPINION AND INTERPRETATION				
		ALWAYS	SOMETIMES	RARELY	NEVER	Total
Control Group	Participants	2	18	4	6	30
	Percentage(%)	6,7%	60,0%	13,3%	20,0%	100,0%
Experimental group	Participants	3	12	7	8	30
	Percentage(%)	10,0%	40,0%	23,3%	26,7%	100,0%
Total	Participants	5	30	11	14	60
	Percentage(%)	8,3%	50,0%	18,3%	23,3%	100,0%

**Table 43: Frequency Of Being Asked/Permitted To Express Opinion And Interpretation**



**Figure 34: Frequency Of Being Asked/Permitted To Express Opinion And Interpretation**

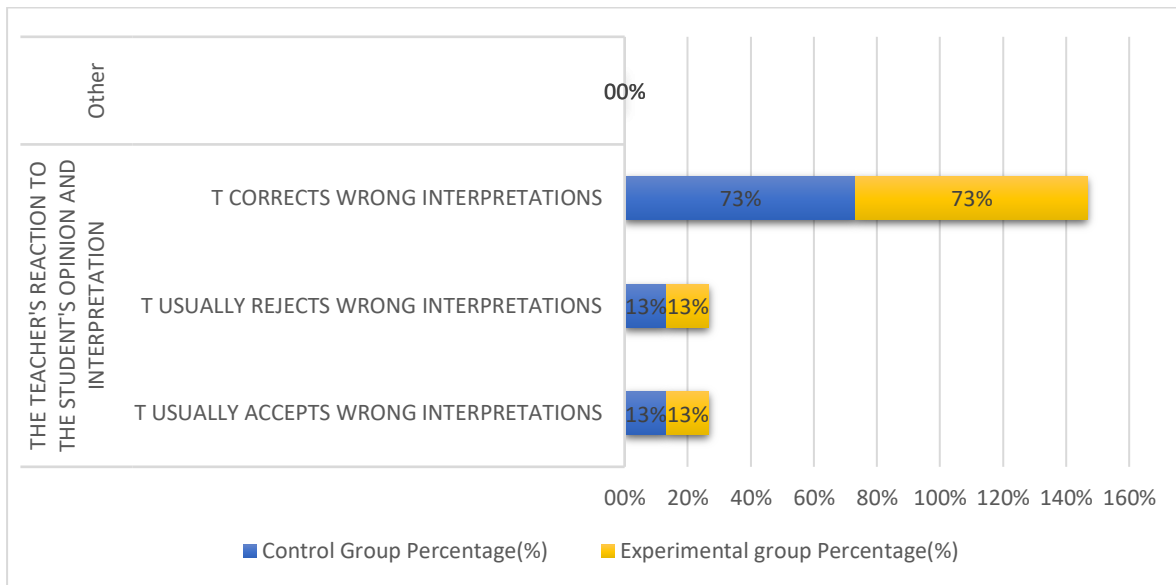
As shown in **Table 43** and **Figure 34** above, 8.3% of the participants confirmed that they were asked/permited to express their opinion and interpretation of the literary text. A result that can be neglected regarding that, in their first year, students were taught literature in a form of a lecture and as reported in **Table 28** and **Figure 19** (item Q 4) above (80% of participants declared that the literature course is a teacher-centered).

While 50% of participants affirm that they are sometimes asked/permited to express their opinion and interpretation, 23% of the participants (14 students out of 60) reported they were never asked or permited.

**Q13: what is your teacher's reaction to your opinion and interpretation?**

		THE TEACHER'S REACTION TO THE STUDENT'S OPINION AND INTERPRETATION			Other	Total
		T USUALLY AC- CEPTS WRONG INTERPRETA- TIONS	T USUALLY RE- JECTS WRONG INTERPRETA- TIONS	T CORRECTS WRONG IN- TERPRETA- TIONS		
Control	Participants	4	4	22	0	30
Group	Percentage(%)	13,3%	13,3%	73,3%	0,0%	100,0%
Experimental	Participants	4	4	22	0	30
group	Percentage(%)	13,3%	13,3%	73,3%	0,0%	100,0%
Total	Participants	8	8	44	0	60
	Percentage(%)	13,3%	13,3%	73,3%	0,0%	100,0%

**Table 44: Teacher's Reaction To Students' Opinion And Interpretation**



**Figure 35: Teacher’s Reaction To Students’ Opinion And Interpretation**

Results obtained, as illustrated in **Table 44** and **Figure 35**, demonstrate that the practice of a teacher-centered approach is still existing and even reinforced because 73.3% of participants, representing 44 participants out of 60, reported that the teacher corrects wrong interpretations, while 13.3 % of participants (8 participants) claimed that the teacher usually accepts wrong interpretations.

Unexpectedly, none of the participants (0.00%) suggested another reaction which means that the dichotomy wrong/right answer is prevailing and reinforcing the role of the teacher as a sole provider of “right” information and interpretation which goes against the principles of reader response.

### **5.3. Discussion of results:**

Based on the data presented so far, it is reasonable to conclude that studying literature in an EFL classroom is a negative experience for participants in both the experimental and control groups. A number of questions (Q1, Q2, Q3.1, Q3.2, Q3.7, and Q3.8) reveal that

students have a firm grasp of literature's significance to their linguistic growth and future success. However, a negative view of literature and its place in the EFL classroom and its relevance to real life experience was formed as a result of the selection of texts, methods, strategies, and even activities and tasks devised when teaching literature (Q3.4/Q3.5/Q3.6/Q4/Q5/Q7/Q9.1/Q9.2/Q9.3/Q9.4/Q9.5/Q9.6/Q9.7/Q9.8/Q10/Q12/Q13/Q14).

Students demonstrated that having a teacher who "monopolizes" the role of a know-all-provider of right interpretations of literary texts discourages them and hinders their ability to develop a literary reader response skill because of the teacher-centered approach to teaching literature, rejection of their interpretations, and even classification of interpretations in terms of wrong/right categories.

#### 5.4. Validity and Reliability Tests Analysis of Pre/post-Test

##### •Internal Consistency Validity Test:

The Spear-man correlation coefficient is used to determine whether or not the instrument's individual sections are internally consistent with one another and whether or not the sections correlate with one another based on the pre- and post-test results..

Internal Validity of Pre- and Post-Tests and Sections	Correlation	Significance
Insight	.274	0.18
Empathy	.604	0.05*
Concern with Author	0.91	0.05*
Rejecting Literary Values	.808	0.05*
Leisure Escape	.756	0.05*
Imagery Vividness	.756	0.05*



<b>Story-Driven Reading</b>	.683	0.05*
<b>The Questionnaire's Internal Validity</b>	<b>.770</b>	<b>0.05*</b>

\*Significant at the  $p = .05$  level

**Table 45: Internal Consistency Validity Test Results.**

The validity index of the test and the majority of its parts are statistically significant, with a range of **.604** to **0.91** for the sections and an overall value of **.77**. A nonsignificant value (**.274**) is found in the first segment, which may be explained by the minimal number of assertions (4) in that area.

#### •Reliability Tests

##### 4.1 Test-Retest Reliability Test:

The pre/post exam is conducted twice to 15 students with a 15-day delay between administrations. The consistency of these participants' ratings over time is then assessed statistically using a consistency test.

		Correlations	
		Group 1	Group 2
<b>Group 1</b>	Pearson Correlation	1	.789**
	Sig. (2-tailed)		.000
	N	15	15
<b>Group 2</b>	Pearson Correlation	.789**	1
	Sig. (2-tailed)	.000	
	N	15	15

\*\* . Correlation is significant at the 0.01 level (2-tailed).

**Table 46: The Results of Test-Retest Reliability Test**

The reliability coefficient for the pre- and post-test was calculated using the Pearson correlation test, and it was found to be .789. Since this result is more than the cutoff value of .70, it can be concluded that the test is reliable.

#### 4.8.2 Split half Reliability Test

This technique functions by dividing the pre/post-test into two equal parts, calculating their correlation, and applying the Guttman formula to determine their overall stability.

Reliability Statistics	
Part 1 Value	.922
N of Items	114 <sup>a</sup>
<b>Cronbach's Alpha</b>	.923
Part 2 Value	.933
N of Items	114 <sup>b</sup>
<b>Total N of Items</b>	<b>228</b>
<b>Correlation Between Forms</b>	.926
Equal Length	.967
<b>Spearman-Brown Coefficient</b>	.967
Unequal Length	
<b>Guttman Split-Half Coefficient</b>	<b>.963</b>

Table 47: Results of Split half Reliability Test

This test's reliability coefficient is **0.96**, which is extremely acceptable and verifies the pre/post test's reliability as a research instrument..

#### 5.5. Analysis of Individual variables differences:

This section includes a comparison data analysis of the EG and CG in terms of age, gender, language proficiency, learning style, learning anxiety, and learning motivation..

##### 5.5.1. Age

Age

18-19	%	20-21	%	over 21	%	Total
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Group	Control Group	18	60%	1	3.33%	11	36.66%	30
	Experiment Group	25	83.33%	0	0%	5	16.66%	30
Total		43	71.7%	1	1.7%	16	26.7%	60

**Table 48: Age Distribution between CG and EG**

According to the **Table 48**, the majority of participants' (CG: 60% and EG: 83.33%) age ranges from 18 to 19 years old with few students (CG: 3.33% and EG: 0.00%) with a range of 20 to 21 and a number of students  $T = 16$  (CG: 36.66% and EG: 16.66%) with an age that exceeds 21 years old

Variables	Groups	N	DF	Values $X^2$	Sig
Age	EG	30	2	0.688	0.708
	CG	30			

\*Significant at the  $p = .05$  level

**Table 49: Chi-Square Test for EG and CG Age Difference.**

**Table 49** reveals that the Chi-Square test result (**0.688**) for the degree of freedom ( $p = 0.708 > 0.05$ ) is not statistically significant. This suggests that there are no statistically significant age-based differences between the EG and the CG. Consequently, the EG and CG have the same age distribution, which adds to the homogeneity of the EG and CG and controls the influence of age on the experiment's results.

### 5.5.2. Gender

Gender						
		Male	Percent- age %	Female	Percent- age %	Total
Group	Control Group	8	26,67%	22	73,33%	30
	Experiment Group	7	23,33%	23	76,67%	30

Total	15	25,00%	45	75,00%	60
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**Table 50. Gender Distribution between CG and EG**

In terms of gender, the majority of the subjects in both groups are females, with 73,33% and 76,67% in EG and CG, respectively, which makes the distribution of gender very close.

Variables	Groups	N	DF	ValuesX <sup>2</sup>	Sig
Gender	EG	30	1	0.056	0.812
	CG	30			

\*Significant at the  $p = .05$  level

**Table 51: Chi-Square Test for EG and CG Gender Difference.**

**Table 51** indicates that the Chi-Square test result (0.056) at the degree of freedom ( $p = 0.812 > 0.05$ ) was not statistically significant. This suggests that there are no statistically significant gender-based differences between the EG and the CG. Thus, the gender distribution in the EG and CG is equivalent. This verifies the homogeneity of the groups and decreases the potential gender influence on the outcomes of the quasi-experiment..

### Placement Test

Placement Test				
Scores	Control Group		Experimental Group	
	Frequency	Percent ( % )	Frequency	Percent (%)
Elementary	3	10	2	6,66
Pre-Intermediate	27	90	28	93,33
Total	30	100	30	100

**Table 52: Placement Test Scores Distribution between CG and EG**

From **Table 52**, it is illustrated that the majority of respondents in both groups (CG: 90%, EG: 93,33%) are pre- intermediate learners.

Variables	Groups	N	DF	ValuesX <sup>2</sup>	Sig
Placement Test	CG	30	10	24.721	<b>0.744</b>

	EG	30			
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\*Significant at the  $p = .05$  level

**Table 53: Chi-Square Test for EG and CG Language Difference.**

Table 53 reveals that the Chi-Square test result (**24.721**) for the degree of freedom ( $p=0.744 > 0.05$ ) is not statistically significant. This means that there are no statistically significant differences in language proficiency between the EG and the CG. Thus, the EG and CG have the same distribution of language levels. The reported frequencies imply that both EG and CG participants have a similar degree of language proficiency.

### 5.5.3. Learning Style

Learning Styles	Control Group		Experimental Group	
	Frequency	Percent ( % )	Frequency	Percent (%)
<b>Auditory</b>	7,00	23,33	5,00	16,67
<b>Kinesthetic</b>	11,00	36,67	13,00	43,33
<b>Visual</b>	12,00	40,00	12,00	40,00
<b>Total</b>	30,00	100,00	30,00	100,00

**Table 54: Learning Styles Distribution between the CG and the EG**

Table 54 demonstrates that the three learning styles of respondents are comparable. For Kinesthetic style, the findings for CG and EG are comparable: 36.67% and 43.33%. Resemblance is also shown at the level of Visual learning style, where 40% of both groups have the same preference. Auditory learning ranked last, with values of 23,33% for CG and 16,67% for EG, which were comparable.

Variables	Groups	N	DF	ValuesX <sup>2</sup>	Sig
Learning Style	CG	30	2	0.026	0.984
	EG	30			

\*Significant at the  $p = .05$  level

**Table 55: Chi-Square Test for EG and CG Learning Styles Difference.**

Table 58 illustrates that the value of the Chi-Square test (**0.026**) at the degree of freedom ( $p= 0.984 > 0.05$ ) is not statistically significant . This indicates that there are no statistically significant variations in learning style between the EG and CG. Thus, the EG and CG have a similar distribution of learning styles.

#### 5.5.4. Learning Anxiety

Learning Anxiety				
	Control Group		Experimental Group	
	Frequency	Percent (%)	Frequency	Percent (%)
Low level	0	0,00%	0	0,00%
Moderate level	27	90,00%	25	83,33%
High level	3	10,00%	5	16,67%
Total	30	100	30	100

Table 56: Learning Anxiety Distribution between CG and EG

Table 56 shows that the majority of participants (CG: 90% / EG: 83.33%) exhibit moderate levels of learning anxiety.

Variables	Groups	N	DF	ValuesX <sup>2</sup>	Sig
Learning Anxiety Test	CG	30	31	32.194	0.319
	EG	30			

\*Significant at the  $p = .05$  level

Table 57: Chi-Square Test for EG and CG Learning Anxiety Difference.

Table 57 illustrates that the value of the Chi-Square test at the degree of freedom (**32.194**) is not statistically significant ( $p= 0.319 > 0.05$ ) This suggests that there are no statistically significant variations in the amount of learning anxiety between the EG and the CG. Thus, the EG and CG have the same distribution of learning anxiety, reducing the influence of the anxiety variable on the findings of the quasi-experiment.

### 5.5.5. Learning Motivation

Learning Motivation				
	Control Group		Experimental Group	
	Frequency	Percent (%)	Frequency	Percent (%)
Low Level	0	0,00%	0	0,00%
Moderate Level	11	36,67%	13	43,33%
High Level	19	63,33%	17	56,67%
Total	30	100	30	100

**Table 63. Learning Motivation Distribution between CG and EG**

Table 63 demonstrates complete homogeneity in terms of learning motivation, since both CG and EG have a moderate or high degree of learning drive. Results indicate that 63.33 % and 56.67 % of CG and EG, respectively, exhibit a high degree of motivation, which is consistent with findings from Q1 of the exploratory survey (cf. Table 19: Appreciating Literature Percentages).

Variables	Groups	N	DF	ValuesX <sup>2</sup>	Sig
Learning Motivation Test	CG	30	37	37.326	0.456
	EG	30			

\*Significant at the  $p = .05$  level

**Table 64. Chi-Square Test for EG and CG Learning Motivation Difference .**

The value of the Chi-Square test (**37.326**) at the degree of freedom is not statistically significant at the ( $p = 0.456 > 0.05$ ) level, as shown in **Table 64**. This suggests that there are no statistically significant variations in motivation between the EG and CG. Thus, there is no influence of motivation on the findings of the experiment since the distribution of motivation is the same across the experimental group and the control group.

**Conclusion:** All values of the Chi-Square test at the various degrees of freedom are statistically insignificant at the  $p = 0.05$  level, as indicated. This suggests that there are no

statistically significant differences at the level of personal and individual differences between the EG and the CG. Therefore, the EG and CG are identical with regard to the aforementioned variables.

### 5.6. Analysis of Experimental Data (Hypothesis Testing)

Using non-parametric procedures, this section analyzes the data from the pre- and post-tests to test the research's hypotheses. The Mann Whitney U test and Wilcoxon matched pairs test are the most frequently employed statistical procedures for non-parametric ordinal data. The Mann Whitney U test is utilized when two compared groups or samples are independent and not related by shared participants, whereas the Wilcoxon test is utilized when the two compared ranks are assigned to the same participants under two different conditions, such as pre-test and post-test (Cohen et al, 2007, p. 586-587). In the present study, the Mann Whitney U test is used twice to compare the mean ranks of the EG and CG on the pre-test and post-test performance. Similarly, the Wilcoxon matched pairs test is used to compare the mean ranks of the EG and CG on the performance of the pre-test and post-test. This test is also used to compare the pre-test and post-test performance of EG students in relation to the seven components of Literary Reader Response.

#### •Mann Whitney U Tests

##### Pre-Test Comparison of EG and CG Using the Mann Whitney U Test

*H0: Mean rank of EG on the pre-test = Mean rank of CG on the pre-test*

*H1: Mean rank of EG on the pre-test  $\neq$  Mean rank of CG on the pre-test*

<b>Group</b>	<b>N</b>	<b><u>Mean Rank</u></b>	<b><u>Sum of Ranks</u></b>	<b><u>Mann-Whitney U</u></b>	<b><u>Z</u></b>	<b><u>Sig</u></b>
<b>EG</b>	30	24.22	601.70	274.500	-0.918	0.359
<b>CG</b>	30	27.78	722.50			

\*Significant at the  $p = .05$  level

**Table 58: Pre-Test Comparison of EG and CG Using the Mann Whitney U Test**



Neither the EG nor the CG students showed a statistically significant difference on the pre-test ( $Z=0.918$ ;  $p=.359>.05$ ), as shown in Table 58 of the corresponding statistical analysis. Prior to taking the exam, students in the EG ( $n=30$ ) had a mean rank of **24.22**, whereas those in the CG ( $n=30$ ) had a mean rank of **27.78**. Comparing the mean rankings of the EG and CG on the pre-test reveals a high degree of homogeneity between the two groups on the measure of Literary Reader Response at the beginning of the experiment. That being the case, the results from the pre-test show that there is no statistically significant difference between the EG and the CG. This supports the null hypothesis ( $H_0$ ).

- **Post-Test Comparison of EG and CG Using the Mann Whitney U Test**

*$H_0$ : Mean rank of EG on the post-test = Mean rank of CG on the post-test*

*$H_1$ : Mean rank of EG on the post-test  $\neq$  Mean rank of CG on the post-test*

<b>Group</b>	<b>N</b>	<b>Mean Rank</b>	<b>Sum of Ranks</b>	<b>Mann-Whitney U</b>	<b>Z</b>	<b>Sig</b>
<b>EG</b>	30	31.46	784.50	183.500	-2.484	0.018*
<b>CG</b>	30	20.98	544.50			

\*Significant at the  $p = .05$  level

**Table 59: Post-Test Comparison of EG and CG Using the Mann Whitney U Test.**

The Mann Whitney U test for the post-test scores of students in the experimental and control groups demonstrates a statistically significant difference at the  $p.05$  level ( $Z= -2,484$ ;  $p=.018.05$ ; Table 59). The mean rank of the post-test scores of the EG ( $n=30$ ) students is **31.46**, whereas the mean rank of the post-test scores of the CG ( $n=30$ ) students is **20.98**. Table 59 illustrates that there is no statistically significant difference between the mean ranks of the groups' pre-test scores; however, the mean ranks of the groups' post-test scores indicate that the EG students had a greater degree of Literary Reader Response than the CG students. This finding implies that after receiving the treatment, the EG students achieved a greater degree of Literary Reader Response than their CG counterparts. Therefore, the null hypothesis ( $H_0$ ) about

the lack of a statistically significant difference between the EG and the CG on the post-test performance is **rejected**.

#### •Wilcoxon Matched Pairs Tests

**Pre- and post-test comparison of EG performance using the Wilcoxon matched pairs test:**

*H0: Mean rank of EG on the pre-test = Mean rank of EG on the post-test*

*H1: Mean rank of EG on the pre-test  $\neq$  Mean rank of EG on the post-test*

Pre - Post-test- EG		<u>Mean Rank</u>	<u>Sum of Rank</u>	<u>Z</u>	<u>P</u>
<b>Negative Ranking</b>	3	4.02	4.02	4.285	0.000*
<b>Positive Ranking</b>	27	13.48	322.00		
<b>Equal</b>	0				
<b>Total</b>	30				

\*Significant at the  $p = .05$  level

**Table 60 : Pre- and post-test comparison of EG performance using the Wilcoxon matched pairs test**

Students in the EG showed a statistically significant improvement in their pre- and post-test scores ( $Z=4.285$ ,  $p=0.0005$ ), as shown in **Table 60**. When adding up their negative rankings, we get 4.02, whereas adding up their positive ranks gives us 322.00. When the post-test scores of the EG are subtracted from the pre-test scores, a significant difference is shown favoring positive rankings. One may thus conclude that the treatment has substantially raised EG's Literary Reader Response. Therefore, the assumption that there is no significant change between the EG's pre- and post-test scores is **rejected** (the null hypothesis,  $H_0$ ).

**Pre- and post-test comparison of CG performance using the Wilcoxon matched pairs test**

*H0: Mean rank of CG on the pre-test = Mean rank of CG on the post-test*

*H1: Mean rank of CG on the pre-test  $\neq$  Mean rank of CG on the post-test*

Pre-test – Post-test CG	N	Mean Rank	Sum of Rank	Z	P
<b>Negative Ranking</b>	15	11.62	152.00	0.624	0.532
<b>Positive Ranking</b>	15	15.46	200.00		
<b>Equal</b>	0				

<b>Total</b>	30
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\*Significant at the  $p = .05$  level

**Table 61: Pre- and post-test comparison of CG performance using the Wilcoxon matched pairs test**

**Table 61** reveals that there is no statistically significant difference between the pre-test and post-test scores of the students in the CG ( $Z = .624$ ,  $p = 0.532 > .05$ ). The sum of the negative ranks for the CG students' scores is found to be 152.00, while their sum of positive ranks is 200.00. Given the sum of ranks for the difference scores as a result of the analyses, the observed difference is not significant and is in favor of neither positive nor negative ranking. Consequently, the null hypothesis ( $H_0$ ) with regard to the fact that there is no statistically significant difference between the performances of the CG on the pre-test and post-test is **supported**.

- **Pre- and post-test comparison of EG performance using the Wilcoxon matched pairs test in Relation to Seven components of Literary reader response.**

- **Insight (E1)**

*$H_0$ : Mean rank of EG on the pre-test (E1) = Mean rank of EG on the post-test (E1)*

*$H_1$ : Mean rank of EG on the pre-test (E1)  $\neq$  Mean rank of EG on the post-test (E1)*

Component	Pre – Post Test- EG	N	Mean Rank	Sum of Ranks	Z	P
	Negative Ranking	17	8.45	102.50		
<b>Insight</b>	Positive Ranking	3	6.29	18.60	2.390	0.018*
	Equal	10				

\*Significant at the  $p = .05$  level

**Table 62: Wilcoxon Matched Pairs Test to Compare Pre-test-Post-test Results of EG in Relation to Insight**

Differences between CG students' pre- and post-test scores are statistically significant ( $Z = 2.390$ ,  $p = 0.018 > .05$ ). For the CG students, the total of their negative ratings is **102.50**, while

their positive ranks are **18.60**. The observed difference favors negative rankings, i.e., the EG's pre-test scores, when considering the total of ranks for the difference scores. For this reason,  $H_0$ , which states that there is no significant change in experimental subjects' performance on the "Insight" measure between the pre- and post-tests, is rejected. This hypothesis will be tested using students' answers on the post-reflection survey..

#### ❖ Empathy (E2)

*H0: Mean rank of EG on the pre-test (E2) = Mean rank of EG on the post-test (E2)*

*H1: Mean rank of EG on the pre-test (E2) ≠ Mean rank of EG on the post-test (E2)*

Component	Pre – Post Test- EG	N	Mean Rank	Sum of Ranks	Z	P
Empathy	Negative Ranking	7	8.52	52.00	2.464	0.018*
	Positive Ranking	19	12.66	200.00		
	Equal	4	0	0		

\*Significant at the  $p = .05$  level

**Table 63: Wilcoxon Matched Pairs Test to Compare Pre-test-Post-test Results of EG in Relation to Empathy.**

$Z=2.464$ ,  $p=.018.05$  indicates a statistically significant improvement in student performance between the pre- and post-test for EG students. They have a total of **52.00** bad rankings and **200.00** good rankings. The observed difference favors EG post-test scores, given the sum of ranks for the difference scores. Since the treatment was implemented, it is reasonable to assume that the EG's performance on this measure has vastly improved. Thus, researcher reject  $H_0$ , the hypothesis that there is no significant change in the EG's "Empathy" component scores between the pretest and posttest.

#### ❖ Concern with Author (E3)

*H0: Mean rank of EG on the pre-test (E3) = Mean rank of EG on the post-test (E3)*

*H1: Mean rank of EG on the pre-test (E3) ≠ Mean rank of EG on the post-test (E3)*

Component	Pre – Post Test- EG	N	Mean Rank	Sum of Ranks	Z	P
Concern with Author	Negative Ranking	9	8.36	58.50	2.822	0.005*
	Positive Ranking	21	14.81	262.50		
	Equal	0				

\*Significant at the  $p = .05$  level

**Table 64: Wilcoxon Matched Pairs Test to Compare Pre-test-Post-test Results of EG in Relation to Concern with Author.**

The difference between the pre-test and post-test scores of the EG students is statistically significant ( $Z=2.822$ ,  $p=.005$ ). The total of their negative rankings was determined to be 58.50, while the total of their positive ranks was **26.50**. The observed difference favors positive rankings, i.e. the post-test scores of the EG, given the total of ranks for the difference scores. Consequently, one may conclude that the introduction of the treatment has greatly improved the EG's performance on this component. The null hypothesis ( $H_0$ ) that there is no statistically significant change between the pre-test and post-test performance of the EG on the "Concern with Author" component is thus rejected.

❖ **Rejecting Literary Values (E4):**

*$H_0$ : Mean rank of EG on the pre-test (E4) = Mean rank of EG on the post-test (E4)*

*$H_1$ : Mean rank of EG on the pre-test (E4)  $\neq$  Mean rank of EG on the post-test (E4)*

Component	Pre – Post Test- EG	N	Mean Rank	Sum of Ranks	Z	P
Rejecting Literary Values	Negative Ranking	4	3.00	8.00	4.125	0.001*
	Positive Ranking	25	13.36	296.00		
	Equal	1				

\*Significant at the  $p = .05$  level

**Table 65: Wilcoxon Matched Pairs Test to Compare the Pre-test-Post-test Results of the EG in Relation to Rejecting Literary Values**

There is a statistically significant difference between the EG students' pre- and post-test scores ( $Z=4.125$ ,  $p=.001$ ). Their combined negative rankings total 8, while their combined

positive ranks total **296,00**. Given the total of rankings for the difference scores, the observed difference favors the post-test scores of the EG. Consequently, one may conclude that the introduction of the treatment has greatly improved the EG's performance on this component. The null hypothesis (H0) that there is no statistically significant change between the pre-test and post-test performance of the EG on the "Rejecting Literary Values" component is thus rejected.

❖ **Leisure Escape (E5)**

*H0: Mean rank of EG on the pre-test (E5) = Mean rank of EG on the post-test (E5)*

*H1: Mean rank of EG on the pre-test (E5) ≠ Mean rank of EG on the post-test (E5)*

Component	Pre – Post Test- EG	N	Mean Rank	Sum of Ranks	Z	P
Leisure Escape	Negative Ranking	5	9.50	20.00	3.868	0.005*
	Positive Ranking	25	13.30	304.00		
	Equal	0				

\*Significant at the  $p = .05$  level

**Table 66: Wilcoxon Matched Pairs Test to Compare Pre-test-Post-test Results of EG in Relation to Leisure Escape**

There is a statistically significant difference between the EG students' pre- and post-test scores ( $Z=3.868$ ,  $p=.005.05$ ). The total of their negative rankings is **20.00**, while the total of their positive ranks is **304.00**. Given the total of rankings for the difference scores, the observed difference favors the post-test scores of the EG. Consequently, one may conclude that the introduction of the treatment has greatly improved the EG's performance on this component. The null hypothesis (H0) that there is no statistically significant change between the pre-test and post-test performances of the EG on the "Leisure Escape" component is thus rejected.

❖ **Imagery Vividness (E6):**

*H0: Mean rank of EG on the pre-test (E6) = Mean rank of EG on the post-test (E6)*

**H1:** Mean rank of EG on the pre-test (E6) ≠ Mean rank of EG on the post-test (E6)

Component	Pre – Post Test- EG	N	Mean Rank	Sum of Ranks	Z	P
Imagery Vividness	Negative Ranking	6	8.28	36.50	3.198	0.005*
	Positive Ranking	21	12.86	244.50		
	Equal	3				

\*Significant at the  $p = .05$  level

**Table 67: Wilcoxon Matched Pairs Test to Compare Pre-test-Post-test Results of EG in Relation to Imagery Vividness**

There is a statistically significant difference between the pre- and post-test scores of the EG students ( $Z = 3,198$ ,  $p = .005.05$ ). Their combined negative ratings total **36.50**, while their combined positive ranks total **244.50**. Given the total of rankings for the difference scores, the observed difference favors the post-test scores of the EG. Consequently, one may conclude that the introduction of the treatment has greatly improved the EG's performance on this component. The null hypothesis (H0) that there is no statistically significant change between the pre-test and post-test performance of the EG on the "Imagery Vividness" component is thus rejected.

❖ **Story-Driven Reading (E7):**

**H0:** Mean rank of EG on the pre-test (E7) = Mean rank of EG on the post-test (E7)

**H1:** Mean rank of EG on the pre-test (E7) ≠ Mean rank of EG on the post-test (E7)

Component	Pre – Post Test- EG	N	Mean Rank	Sum of Ranks	Z	P
Story-Driven Reading	Negative Ranking	8	6.60	33.50	3.365	0.006*
	Positive Ranking	21	14.18	269.50		
	Equal	1				

\*Significant at the  $p = .05$  level

**Table 68: Wilcoxon Matched Pairs Test to Compare the Pre-test-Post-test Results of the EG in Relation to Story-Driven Reading**

There is a statistically significant difference between the EG students' pre- and post-test scores ( $Z=3,365$ ,  $p=.006.05$ ). The total of their negative rankings is **33.50**, while the total of their positive ranks is **269.50**. Given the total of rankings for the difference scores, the observed difference favors the post-test scores of the EG. Consequently, one may conclude that the introduction of the treatment has greatly improved the EG's performance on this component. The null hypothesis ( $H_0$ ) that there is no statistically significant change between the pre-test and post-test performance of the EG on the "Story-Driven Reading" component is thus rejected.

### 5.7. Analysis of Post-Experimental Data

To cross-validate the quantitative data outputs, the learners' voices must be considered. This part will thus include a study of the satisfied scale and post-reflection surveys of learners..

#### 5.7.1. Analysis of Satisfaction Scale

	Strongly Agree	Per(%)	Agree	Per(%)	Sum of SA&A	Per(%)	Neutral	Per(%)	Disagree	Per(%)	Strongly Disagree	Per(%)	Undecided	Per(%)	TOTAL
Teaching activities and tasks are more integrated	3	10,00%	17	56,67%	20	<b>66,67%</b>	6	20,00%	1	3,33%	1	3,33%	2	6,67%	30
The activities and tasks emphasized the role of the reader as a major part in literary criticism	5	16,67%	11	36,67%	16	<b>53,33%</b>	12	40,00%	1	3,33%	1	3,33%	0	0,00%	30
Reading literature becomes more meaningful	9	30,00%	18	60,00%	27	<b>90,00%</b>	3	10,00%	0	0,00%	0	0,00%	0	0,00%	30
Reading literature becomes more interesting	9	30,00%	18	60,00%	27	<b>90,00%</b>	3	10,00%	0	0,00%	0	0,00%	0	0,00%	30
Diction can be inferred easily in relation to genre, period, and author	2	6,67%	10	33,33%	12	<b>40,00%</b>	14	46,67%	2	6,67%	1	3,33%	1	3,33%	30
Literary devices are more appreciated	3	10,00%	15	50,00%	18	<b>60,00%</b>	7	23,33%	3	10,00%		0,00%	2	6,67%	30
Personal interpretation and response are emphasized and valued	9	30,00%	13	43,33%	22	<b>73,33%</b>	1	3,33%	4	13,33%	2	6,67%	1	3,33%	30

\*due to technical issues, the Table is integrated as an image from its original excel source

**Table 69: Satisfaction Scale Results**



**Table 69** demonstrates that the majority of students (67.62%, excluding those who are neutral) agree with the seven items of the scale, excluding those who are neutral.

### **5.7.2. Analysis of Post-Reflection Survey**

Following the principles of document analysis, the researcher analyses the reflections of the participants in the EG after completing the treatment. Accordingly, four recurring codes emerged, namely EVALUATION, LEARNING/SKILLS, MOTIVATION, and RESPONSE

### **5.8. Data Interpretation**

In this section, the interpretation of the findings is provided to ensure the homogeneity of the EG and CG prior to the treatment, to establish the effectiveness of the Implementation of CBI in teaching literature on the participants' Literary Reader Response and to elicit the attitudes of students in EG towards the use of literature circles as a strategy.

### **5.9. Interpretation of the Homogeneity of Research Sample**

Homogeneity of the EG and CG is to be established on two levels: personal and individual differences. From the analysis of demographic information, it is confirmed that the EG (**n=30**) and CG (**n=30**) are homogeneous in terms of number, age and gender distribution of their members. Both groups' participants are within the age range of **18** to **21** years old with predominance of females (**n=22**) in the EG and (**n=23**) in CG.

With respect to participants' individual differences, four tests are provided and analyzed. To start with, the students' performance on the placement test is similar indicating the language level (pre-intermediate) of the EG and CG to be statistically alike. The results of the learning style test reveal similar distributions of the three main learning styles (visual, auditory and kinesthetic) between the EG and CG with the dominance of kinesthetic and visual styles in both groups. Furthermore, the majority of participants in the EG and CG show a moderate level on the learning anxiety test, with three (05) participant in the EG, and five (03) participants in the CG showing a high degree of anxiety. For the learning motivation test, the results reveal that all the participants in the EG and CG show a high or a moderate level of learning motivation. Consequently, the Chi Square test confirms the non-existence of any significant differences between the EG and CG in relation to the personal/ demographic and individual differences of the participants. Besides, the

pre-test results indicate a similarly low level of Literary Reader Response of the EG and CG prior to the implementation of the experiment.

All these findings are congruent with Lodico et al. (2006) and Cohen et al. (2007) emphasis on the importance of establishing a certain degree of homogeneity between the EG and CG in the quasi-experimental design to increase its internal validity.

#### **5.10. Interpretation of Results Concerning the Effectiveness of Content-based Instruction in Enhancing Literary reader response**

The main purpose of conducting this research is to investigate the effect of incorporating CBI in teaching literature on Literary Reader Response of second year LMD students at Mohammed Lamine Debagine-Sétif2 University. Consequently, the findings from the experiment reveal a significant difference between the Literary Reader Response level of the EG in comparison to the CG in favor of the former after Implementing CBI in teaching literature through the use of literature circles as a strategy.

The findings of this research are consistent with the majority of Content-based instruction research. The results of this study showed that literature circles were effective in developing students' literary response demonstrated through the development of their understanding, analysis, and interpretation of literary texts. It was determined that the results of the implementation of literature circles echoes the findings of Miall LRQ concerning Insight, Story-driven reading, Empathy, concern with author, and imagery vividness as well as refection of literary values. The data show that literature courses which were taught through traditional method (teacher centered) could be realized in a more enjoyable and attractive atmosphere through literature circles. The views obtained from the students and the findings of other studies support this conclusion (Briggs, 2010; (Burner, 2007); (Thein et al., 2011); (Bedee, 2010). It was also concluded that reading a whole literary work as a group and talking about it afterwards was more enjoyable than

individual reading. Moreover, it was ascertained that literature circles activities turned most students into more interested, willing, and self-confident learners when it came to reading, participation, and interpretation. This finding of the study validates the findings of similar other studies conducted at different times (Allan, J, Ellis, S., and Pearson, 2005); (Certo et al., 2010).

## **5.11. Interpretation of Post-Experimental Results**

### **5.11.1. Satisfaction Scale**

The results from the satisfaction scale indicate participants' positive attitudes towards the Implementation of CBI in teaching literature. Similar results are explored by studies of (Pasaribu & Iswandari, 2019),(Fletcher, 2017),(Bogard, 2016),(Abdullah et al., n.d.) in which positive attitudes are expressed towards using CBI in teaching literatures or using literature circles in the literature course. In this respect, KHELADI (2013) claims that

a considerable number of students have shown a positive attitude towards studying literature. Such students seem to be well aware of the limitless benefit of literature in gaining proficiency in English. They also consider literature as an efficient avenue to get insight into the various aspects of the target culture. Moreover, they reckon the motivational role of literature towards better learning of the English language. This enthusiasm, one might assert, has to be further encouraged by teachers. (p.131).

On the other hand, findings of Adawiyah (2015) reveal that the researcher put forward the conclusion that students had got significant development in reading comprehension through literary circle that is from poor to fair classification and from fair to good classification. the research shows that there was a significant difference of the students' reading comprehension before and after teaching reading through literacy circle(p.48). It

means that the use of literacy circle is effective in developing the reading skill. Based on the pre-test and post-test, the researcher found that the students gave a positive respond to literacy circle. The students agreed and are pleased with this strategy. Most of them carry well and active when the learning process. It means that the literacy circle give a good response in reading comprehension to the students. Consequently, learners express more positive attitudes towards the subject matter and learning as a result of their positive attitudes towards the use of literature circles. In the current research, all participants reveal positive attitudes towards the Implementation of CBI in teaching literature. They express satisfaction towards the usefulness of the course in developing their literary reader response, which is perceived as an enjoyable experience. Table 70 Validates the above-mentioned findings.

QUESTIONS	Responses			
	Strongly Disagree	Disagree	Agree	Strongly Agree
1. literature circles is better than the conventional way of teaching literature	0	4.1%	46.9%	49%
2. the roles motivated the student to read	2%	6.1%	24.5%	67.3%
3. literature circles motivate the student to prepare and read before class	0	10.2%	36.7%	53.1%
4. group discussion enhances understanding	0	10.2%	49%	40.8%
5. literature circles engage students more	0	10.2%	55.1%	34.7%
6. literature circles develop my understanding, analytical, and interpretive skills	2%	2%	34.7%	61.2%
7. literature circles help in increasing reading fluency	2%	4.1%	40.8%	53.1%
8. literature circles can improve vocabulary mastery	2%	4.1%	26.5%	67.3%
9. literature circles are challenging but fun	4.1%	8.2%	57.1%	30.6%

**Table 70 : Students' Attitudes Towards using CBI in teaching Literature.**

### **5.11.2. Post-Reflection Survey**

According to the reflections of participants of the EG, four main codes emerged: ‘literary reader response’, ‘the positive effects of the Implementation of CBI in teaching literature’, and ‘the permanent effects of the Implementation of CBI in teaching literature’. Accordingly, various themes are established in relation to each code, and each theme has been labelled differently by the participants. On the one hand, the frequently recurring code, in all learners’ reflections, is associated with the improvement of their literary reader response, which is displayed in four major themes. Table 71 illustrates the students attitudes towards using CBI in enhancing Literary Reader Response.

CODES	THEMES	labels	percentages (if items mentioned)	
			Yes	No
EVALUATION	EVALUATION	ACTIVITIES AND TASKS Hard Work/ BETTER GRADES	80	6,7
		F2F ENHANCES IMMEDIATE FEEDBACK	73,3	6,7
		IMMEDIATE FEEDBACK/EVALUATION	76,7	6,7
		NO RIGHT OR WRONG ANSWER STRATEGY	76,7	10
		PEER WORK GUIDES/DEVELOPS CRITICAL THINKING WITH MASTERY OF ALL LITERARY ASPECTS	86,7	10
		RECEIVE IMMEDIATE FEEDBACK	76,7	13,3
		REGULAR UNDERSTANDING IS NOT EVALUATED IMMEDIATELY/LIT CIRCLE TASKS AND ACTIVITIES EVALUATE EACH ELEMENT	80	6,7
		RESPECT OF RESPONSE OPPOSITE TO FEAR OF RESPONSE	73,3	13,3
		THE NO RIGHT OR WRONG STRATEGY DECREASE ANXIETY	46,7	43,3

		THE NO RIGHT OR WRONG STRATEGY/IMMEDIATE PEER EVALUATION/COLLABORATIVE LEARNING	66,7	20
LEARNING/SKILLS	ACTIVITIES AND TASKS	THE ONGOING ACTIVITIES(BEFORE/DURING/AFTER) EACH CIRCLE	83,3	6,7
		TIME (THE DISCUSSION TOOK LONGER TIME)	80	10
		DIFFERENT TASKS AND ACTIVITIES COVER ALL SKILL IN ONE CIRCLE	90	10
		DIFFERENT TYPES OF ACTIVITIES IN THE SAME CIRCLE DEVELOP SKILLS	<b>56,7</b>	<b>33,3</b>
		ACTIVITIES AND TASK MOTIVATE/ENGAGE( MORER ETAINING/MORE INFORMATION/ACQUIRING NEW VOCABULARY/BTTER THE SKILLS/DEVELOP SELF ESTEEM)	<b>56,7</b>	<b>40</b>
		THE ROLES(NOT WELL MASTERED/OVERLAPPING /DIFFICULT TO HANDLE)	<b>53,3</b>	<b>36,7</b>
		AUTONOMOUS LEARNING	CONTRIBUTED TO AUTONOMOUS LEARNING	70
	LACK OF AUDIOVISUAL AIDS/XTERNAL LINKS TO THE LITERARY WORK/NO USE OF INTERNET		76,7	13,3
	COLLABORATIVE LEARNING	COLLABORATIVE LEARNING CONSOLIDATES LEARNING/SOCIAL BOUNDS	90	6,7
		COLLABORATIVE LEARNING THROUGH EXCHANGING IDEAS(SELF CONFIDENCE RAISED)	<b>50</b>	<b>46,7</b>
		GROUPS (DISORGANISED GROUPS/GROUP MEMBERS ARE NOT ACTIVE/WILLING TO WORK/SAME THOUGHTS/IDEAS WITHIN ANOTHER GROUP)	<b>56,7</b>	<b>33,3</b>

	INDIVIDUAL WORK BETTER	83,3	13,3
	LITERATURE CIRCLES HELPS IN COLLABORATIVE LEARNING	56,7	3,3
	REGULAR CLASS MONOTONEOUSLESS READING/ABSENCE OF COLLABORATIVE LEARNING	76,7	10
	THE OBSTACLE OF LANGUAGE /GROUP WORK HINDERS READING/READING TIME	86,7	10
CRITICAL THINKING	COMPLEMENTARITY BETWEEN THE ROLES ENHANCES CRITICAL THINKING	83,3	10
	HIGHER LEVEL THINKING DEVELOPPED	80	3,3
	LIT CIR DEVELOPS CRITICAL THINKING/LITERARY RESPONSE	76,7	10
DISCUSSION/INTERACTION	A LOT OF DISCUSSION/INTERACTION(dynamiv vs monotoneous)	<b>56,7</b>	<b>30</b>
	ACTIVE DYNAMIC LEARNING/FUN	76,7	10
	ACTIVE CLASS/EXTENSIVE PATTICIPATION/	90	10
	ACTIVITIES AND TASKS INCREASE PARTICIPATION	83,3	3,3
	F2F DYBAMIC WAY TO LEARN	70	10
	F2F ENCOURAGES INTERACTION (DISCUSSION/SPEAKING)	<b>40</b>	<b>36,7</b>
	F2F IN LITERATURE CIRCLES INCREASES/ENCOURAGE INTERACTION/ ENRICH VOCAB/FACILITATE UNDERSTANDING	<b>33,3</b>	<b>26,7</b>
	GROUP WORK ENHANCES READING THROUGH INTERACTION/DISCUSSION	80	16,7
	INTERACTION/DISCUSSION	<b>56,7</b>	<b>30</b>
	REGULAR CLASSES ENCOURAGE PARTICIPATION	83,3	3,3
	REGULAR COURSE IS BETTER	<b>53,3</b>	<b>33,3</b>



LEARNER CENTERED VS TEACHER CENTERED	BOTH METHODS ARE GOOD	46,7	13,3
	REGULAR COURSE TEACHER CENTERED CONTRARY TO STUDENT CENTERED IN LIT CIR	66,7	20
	STUDENT CENTERED	73,3	6,7
LEARNING/SKILLS	F2F ENHANCES SKILLS /MEMORISING/REMEMBERING/VOCAB	63,3	16,7
	IMPROVES LANGUAGE ACQUISITION	66,7	16,7
	LIT CIR COVERS ALL ASPECTS OF A WORK CONTRARY TO REGULAR COURSE	80	6,7
	LITERATURE CIRCLES COVER ALL FORMS/GENRES/DEVICES	76,7	16,7
	LITERATURE CIRCLES PROVIDE MORE TIME TO READ	83,3	13,3
	MORE EMPHASIS IS ON READING(READING ALOUD, READING FOR INTERPRETING,...)	83,3	16,7
	MULTI FACETED APPROACHES TO INTERPRETING/INFERRING MEANING	50	26,7
	OUTDOORS ACTIVITIES ENHANCE READING/OTHER SKILLS	83,3	13,3
	READING ALOUDS	86,7	3,3
	READING AND READING PREFERENCES CHANGED	80	6,7
	READING BECOMES A CONTINUOUS TASK	66,7	16,7
	READING BECOMES A LOVELY ACTIVITY	83,3	13,3
	RESPONSE IS GENDER/AGE/LITERARY MOVEMENT/REAL LIFE DEPENDENT	56,7	20
	ROLE ASSIGNMENT STRATEGY IN LIT CIRC/STUDENT CAN SELECT THEIR TASKS/ROLES CALL FOR ALL SKILLS	86,7	13,3

		ROLES ENHANCE EXTRA ACTIVITIES/SEARCHING/NOTE TAKING	86,7	6,7
		ROLES ENHANCE READING SKILL	83,3	13,3
		ROLES MAKE READING ENJOYABLE	83,3	10
		ROLES NEED PRIOR PREPARATION	86,7	6,7
		ROLES/TASKS AND ACTIVITIES ENRICH VOCABULARY/INFERRING	83,3	16,7
		SEARCH FOR PRIOR KNOWLEDGE	86,7	10
		SEARCHING FOR PRIOR KNOWLEDGE INCREASES PARTICIPATION/THOUGHT PROVOKING	60	26,7
		SKILLS DEVELOPPED(SP/RE/WR/LIS/MEMORIEING/VOCAB)	76,7	20
		SPEAKING/INTERPRETING SKILLS DEVELOPPED	<b>50</b>	<b>40</b>
		SPECIFIC ROLES HELP IN ENRICHING VOCABULARY	66,7	26,7
		SPECIFIC ROLES HELP IN INFERRING MEANING	90	3,3
		SPECIFIC ROLES HELP IN LINKING PAST EVENTS/REAL LIFE TO LITERARY WORKS	76,7	16,7
		SPECIFIC TASKS AND ACTIVITIES IMPROVE SPEAKING/WRITING/INFERRING/INTERPRETING	66,7	26,7
		TASKS AND ACTIVITIES(IN/OUTSIDE, BEFORE/DURING/AFTER CLASS) DEVELOP ALL SKILLS	<b>50</b>	<b>33,3</b>
		USING OTHER FORMS OF EXPRESSION(ILLUSTRATION/LINKING TO REAL LIFE)	66,7	23,3
MOTIVATION	ANXIETY/FEAR	DECREASE ANXIETY/FEAR	73,3	10
		F2F DECREASES ANXIETY/FEARBUT IT NCREASES CONFIDENCE/SELF ESTEEM	60	20

		F2F HELPFUL IN LITERATURE CIRCLES/ DECREASE ANXIETY THROUGH FUN(ENJOYABLE)	43,3	16,7
		F2F NOT HELPFUL(INCREASES ANXIETY/LACK OF PRIOR KNOWLEDGE/SHY STUDENTS CANT TALK)	73,3	6,7
		LITERATURE CIRCLES INCREASE ANXIETY/NERVOUS	56,7	3,3
	MOTIVATION	F2F MOTIVATES THROUGH NO RIGHT OR WRONG STRATEGY	60	20
		FUN	96,7	3,3
		LITERATURE CIRCLES ARE MOTIVATING	83,3	13,3
		MORE ENGAGEMENT/MOTIVATION	73,3	16,7
		MOTIVATE TO INTERACT/RESPONSE	60	20
		ROLES MOTIVATE	73,3	13,3
	SELF CONFIDENCE	INCREASE SELF CONFIDENCE	73,3	10
		RAISED SELF ESTEEM	70	20
	PARTICIPATION COMPETITIVENESS	THE CIRCLES INCREASE PARTICIPATION/ MOTIVATIONS MORE ENGAGEMENT/COMPETITIVENESS	<b>53,3</b>	<b>33,3</b>
	RESPONSE	APPRECIATION OF LITERARY WORKS	ALL ASPECTS OF A LITERARY WORK DEVELOPPED	96,7
BETTER APPRECIATION OF LITERARY WORKS/DICTION/IMAGERY./FUN LEAD TO APPRECIATING LITERATURE.			<b>43,3</b>	<b>33,3</b>
DIFFERENT RESPONSES LEAD TO APPRECIATION OF THE LITERARY WORK			<b>56,7</b>	<b>33,3</b>
F2F ENHANCES UNDERSTANDING/INTERPRETATION THUS APPRECIATION			70	10

		GROUP WORK (LEADS TO DIFFERENT PERSPECTIVES/GETTING INSPIRED /APPRECIATION OF LITERARY WORKS )	50	46,7
		LINK TO PAST EVENTS/REAL LIFE	83,3	13,3
		NEW FORMS/GENRES APPRECIATED	86,7	10
		READING LITERARY WORKS BECOMES ENJOYABLE	66,7	10
		ROLES/CHANGING ROLES EACH TIME	<b>56,7</b>	<b>40</b>
		TOTAL IMMERSION WITH THE LITERARY WORK	70	6,7
	TEXT SELECTION	LITERARY WORKS ARE IMPOSED/LONG/	83,3	6,7
		LITERATURE IS MORE COMPLEX THAN ANY DISCIPLINE/ NEEDS MORE TIME/ A LOT OF PREPARATION/ A SPECIFIC APPROACH	90	10
		NATURE OF LITERATURE( DICTION/FICTIONAL WORLD/PERIODS)	80	10
		STUDYING LITERATURE IS DIFFICULT ANYWAY	83,3	3,3
	UNDERSTANDING	BETTER INTERPRETYION THROUGH DISCOVERING LAYERS OF MEANING/DETAILS/ DEVICES	73,3	26,7
		DIFFERENT RESPONSES/ INTERPRETATIONS/ ROLES/ACTIVITIES FOSTER UNDERSTANDING/CREATIVITY	<b>60</b>	<b>40</b>
EXPOSURE TO DIVERSE PERSPECTIVES		73,3	10	
GROUP WORK BETTER UNDERSTANDING/INTERPRETING/EXCHANGE OF NEW IDEAS/INTERACTION/INTERPRETATION/		<b>50</b>	<b>46,7</b>	
GROUP WORK HINDERS UNDERSTANDING( DSAGREEMENTS/ MEMBERS NOT ACTIVE OR WILLING/ NO MEETINGS BEFORE CIRCLES/ROLES NOT MASTERED WELL)		<b>20</b>	<b>76,7</b>	
ROLES REINFORCES UNDERSTANDING/READING		46,7	46,7	

Table 71 : themes and patterns of content analysis

These findings are congruent with Bunga Noah (2018) who states :

Students had good perceptions towards the literature circle as an activity, it helped them to gain further understanding towards the literature component as opposed to the usual chalk and talk method. Other than that, literature circle helps sharpen the 4 skills of reading, writing, listening, and speaking and generates confidence of presenting their ideas to a group. Last but not least, respondents preferred learning literature through literature circle, as it was a fun way of learning and de-thoughted from the usual chalk and talk method. Other than that, it helped them to improve their communication skills, as they had to talk and discuss with their group members. Not to mention, preparing for their roles indirectly helped them revise for their examination. Lastly, they believed that the literature circle was a student-centered activity, which placed more emphasis on their own personal learning.(p.6)

These findings go also in union with those of Daniels (2002) indicating that literature circles were an outstanding way to help students own their learning.

In this study, as the table above shows, participants confirmed that literature circles improved their reading skill. This finding is similar to that of Thomas (2013) who concluded his “The Effects of Literature Circles on the Reading Achievement of University Reading Students” by claiming that “This study found that literature circles improved reading achievement and the quality and quantity of textual connections, compared to independent reading, for university reading students”(p.109) .

Another important result, that this study demonstrated, is that, literature course needs students to be motivated and engaged in order to appreciate the literary text. Indeed,

the table above, shows that literature circles, as a strategy of CBI, increased students' motivation and strengthened their engagement.

This finding rhymes with the findings of (Bachelor, 2009) who states that

Results from this study show that participating in literature circles has a mixed impact on motivation to read...All students in the present study were engaged during the circle conversation, and did exhibit some engagement. However, this does not necessarily mean they were engaged with the texts as they read. Motivation to read might not have been significantly affected, but motivation to converse within groups might have increased (p.33)

Other research in support of this research findings may include Ibrahim & Ahmed(2019), L. Karen Soiferman & Straw (2016), Lourdes & Vásquez, (2009),Lulkin (2001), ,Bogdan (1986).

### **5.12. Discussion of Findings**

In order to answer the first research question, the quantitative data from the analysis of participants' performances on the pre-test and post-test are to be discussed. These quantitative results are to be cross-validated by the qualitative findings of the post-reflection surveys, which in turn, provide an answer to the second research question.

According to the quantitative findings of the present research which necessitate:

- The existence of no statistically significant difference between the EG and CG in terms of the initial levels of Literary Reader Response prior to the experiment; and
- The existence of a statistically significant difference between the EG and CG (in favor of the EG) in terms of their level of Literary Reader Response after the implementation of CBI in teaching

literature; the alternative hypothesis **H<sub>1</sub>**, which envisages the existence of significant differences in levels of Literary Reader Response between the EG and CG, is **supported**.

Accordingly, the current research indicates that incorporating CBI in teaching literature can help learners to a great extent develop their Literary Reader Response, which answers the first research question.

Furthermore, to answer the second research question and cross-validate the results of the first research question, the findings of the satisfaction scale and the post-reflection survey are to be discussed. First, the analysis of the satisfaction scale reveals that the majority of the participants from the EG show positive attitudes towards the implementation of CBI in teaching literature, which means that participants react positively to the experiment. Second, the data gathered from the post reflection survey, administered to the EG further corroborate and approve the enhancement of their Literary Reader Response. Also, the results require learners' positive attitudes towards the role of literature circles, as a strategy belonging to CBI, in promoting their Literary Reader Response, which is expressed through a set of advantages such as the enhancement of reading both inside and outside the classroom, development of all language skills, and promotion of engagement that diminishes anxiety and increases self confidence.

It is clear, from studying the previous findings related to the effectiveness of literature circle strategy on language skills, that literature Circle strategy proved to be effective in improving the four language skills especially reading, critical interpretive reading as well as attitudes towards independent reading. Also, Literature circle discussions were so effective in developing cooperative learning and literature appreciation and interpretation.

Literature circles, as a strategy of CBI, presented an exceptional occasion to associate a variation of instructional practices in one activity, incorporating interactive discussion, scaffolding, collaborative and cooperative learning, critical thinking, and assessment.

To sum it up, the findings of this research demonstrated that incorporating CBI in teaching literature, through the use of literature circles, provided evidences of its effectiveness in enhancing literary Reader Response. As such, the literature circles strategy had superiority over the traditional method in teaching English language.

### **5.13. Pedagogical Implications & Recommendations**

#### **5.13.1. Implications on the Syllabus :**

According to Djamàa (2013), a typical model of a syllabus should include the general course description, the course goals, approach, and tactics, the compulsory or recommended materials and readings, the course outline, and the grading system. The more thorough the course curriculum, the less probable it is that disagreements will arise between teachers and students, and the more streamlined the teaching-learning process will be. (p.1509). As a result, the outcomes of this study indicate a discrepancy between teachers and students at an early stage regarding intervention on literary course syllabi.

In reality, the design of a syllable varies from teacher to teacher, but it should essentially have the same framework. As a result, course designers are tasked with creating a curriculum that complies with the objectives of teaching and learning literature and the teaching strategies as the guiding principles, as it is a commonly held belief among teachers of literature that a perfectly designed literature curriculum includes a variety of literary texts and genres while neglecting other elements. In the current study,



the researcher demonstrated, through the use of CBI in teaching literature, that goals that encourage learners' interests, concerns, and age may be included in the syllabus in order to get students interested and actively engaged in the literary course.

Regarding methodology, it is desirable for teachers to use more student-centered courses that enhance critical awareness and help students become more independent. More intriguingly, there should be a complementarity and compatibility between the literature course, as content, and other subjects related to language and language skills, such as oral reading comprehension, written assignments such as extended projects, discussions, and interaction, so that students in both subjects can take advantage of the literature course without difficulty.

In conclusion, the literature course should not be viewed solely as a series of literary texts to be read, but should also be associated with psycho pedagogical and linguistic subjects in order to develop students' motivation and to increase their awareness of how literary texts should be learned or read.

### **5.13.2. Implications on the Approach and Method :**

Based on the results of the study (teachers' interviews), the teaching strategy should not just emphasize the cultural and informational components of literary works at the cost of aesthetic and linguistic elements. However, the focus is determined by the level of the students and the course goals. Regarding the research context, while students are accustomed to reading and approaching texts in search of information, the new approach insists that teachers should permit students to choose the approach that transforms their perception of literary texts from a simple (often complex) linguistic object to a way

to experience the text through emotions and imagination. Therefore, at this level, equal weight should be given to aesthetic and linguistic considerations.

### **5.13.3. Implications on the Objectives:**

Before beginning to teach a course, it is necessary to examine its conclusion in order to develop comprehensive goals. According to Johnson (2006), the focus of any course is on revealing the knowledge, competencies, skills, and attitudes the course aims to equip students with, "if possible, stated from a student's perspective to facilitate learners' understanding of what is expected of them" (Johnson, 2006, p.4). This means that students should not only be aware of the reasons for studying literature in an EFL classroom, but also the goals of studying a specific aspect of literature. According to Sarker (2012), effective instruction is sensitive to the needs of students. It indicates that you are able to recognize the talents and skills of others. Instead of expecting students to be at your location, you must bring the teacher to them. Teachers that are responsive conduct genuine dialogues with their students, appreciate their thoughts and ideas, and promote dialogue. Lessons are prepared and organized methodically, but there is always space for moment-to-moment modifications based on student reaction. (p. 278)

According to the study results (exploratory survey), the majority of students believe that Literature courses are a fantastic addition to their vocabularies and cultures, but are not the primary motivation for reading literature. The specificity of the major purpose of the second-year literature curriculum, which is to enjoy and then grasp in-depth lengthy literary works, is more likely to boost students' self-confidence and minimize their anxiety in comprehending, interpreting, and reacting to literature. Thus, the teacher may tailor class activities and assignments to the interests of the students and

ensure that they appreciate the activities' objectives. Obviously, a teacher cannot effectively manage how a student will complete a task without first determining the desired outcome. Typically, goals are determined before to the commencement of a course, although they may be altered if necessary. "The teacher raises the level of incentive and difficulty and creates abundant possibilities to examine more complicated texts, but the reader or writer ultimately determines his own advancement." (National Educational Psychological Service, 2019.p.115).

The results of this study revealed that aims may be described by two questions about the purpose of reading literary works and the consequences of literature instruction in an EFL classroom.

#### **5.13.4. Implications on Students towards Reading Literature**

The outcomes of this study suggest that by adopting CBI in teaching literature through literature circles, a foundation for enhancing students' attitudes about literature reading is being formed.

In order to overcome learning constraints such as students' low expectations of themselves, unsatisfactory course outcomes, encouraging the appreciation of literature, and the various strategies to encourage or discourage students from appreciating literature, teachers should accustom their teachings to accept learners' feedback of self-reflection. This kind of self-reflective analysis of the learning process and goals will reduce the impact of students' unfavorable attitudes about studying literature, such as the belief that they are free at the tertiary level and can learn in whatever manner they want.

This study demonstrates that enhancing students' autonomy and ownership of their learning entails a greater sense of responsibility for their education and discourages the deeply ingrained concept of their complete dependence on the teacher. In addition, the results of this study provided supporting evidence that classroom instruction is largely governed by teachers' beliefs. If teachers are unable to encourage students to read literature for enjoyment, students will maintain negative attitudes toward literature in general, as stated by J. Glazer (1986), who stated that "literature is more experienced than taught" (p.51).

#### **5.13.5. Implication on Text Selection**

Providing students with reading resources that pique their individual interests is essential for fostering their reading skills and drive. Since a result, it is essential that teachers have an in-depth understanding of students' needs and interests in picking their own literary works, as what attracts teachers may not be relevant to students beyond the requirement to get a high grade on the test. Additionally, allowing students to choose what they will read may stimulate and encourage them to be more involved with the book, as well as increase their reading confidence. If the literary text is suitable for students' requirements and course goals, it is not the length or unfamiliarity of topic or language that counts (as asserted by those opposed to introducing literature in EFL classrooms; **see chapter one**), but rather texts that encourage students' interest in reading. Thus, having a detailed record of students' prior knowledge and requirements enables teachers to provide purposeful directions for using these resources. In this way, Djafri (2012) argues that the canonicity of the texts cannot be used to promote improved literary appreciation, nor can it inspire curriculum designers to impose it on EFL students.

She argues that, on the one hand, students need teachers to help them through tough, difficult, and classic literature that they may not tackle on their own, but, on the other hand, assigning such texts may seem to undermine the reading choices that students choose on their own. (p6).

### **5.13.6. Implications on Questioning strategies:**

In consideration of the study environment, the researcher chooses to illustrate questioning as an effective Content-Based Instruction method for a greater engagement of learners as readers with literary texts. According to the pre-experiment survey, there are no chances for students to ask or work on topics that engage them in literary classes. It is observed that it is the responsibility and obligation of the teacher to offer background information and evaluate the text, followed by some usual questions pertaining to the location, storyline, characters, and themes. The students' responses are confined to only mechanical responses devoid of critical thought.

In light of the constraints outlined above, teachers should consider adapting the CBI and Literature circles strategies in order to engage students with more effective questions that combine lower and higher order thinking in accordance with Bloom's Taxonomy (refer to **chapter 3, element 3.2.8.7 Questioning Strategies**), which not only improve comprehension but also engage students in dynamic discussions and encourage them to take ownership of their learning process. In conclusion, teachers should encourage students to see literature as a resource for enhancing their ability to analyze, comprehend, and interpret texts, rather than just as a means to familiarize themselves with authors, literary history, and literary features.

### **5.13.7. Implications on Students as a Teaching aid:**

In this study, the use of literature circles demonstrated that working in groups can be an effective way to engage students with literary texts, as it is based on collaborative and cooperative learning, as well as class discussions, which result in increased motivation and comprehension, along with ownership of their learning. Furthermore, organizing students into small groups would make them more active and less passive, therefore increasing their critical thinking and cooperative learning. This is one of the most convincing arguments in favor of the favorable influence of students' peers on their reading engagement.

As a result, it is desirable, in a literary course, for students to work in groups to increase interaction, rather than adopting the lecture style, which creates passive students.

### **5.13.8. Implications on Extensive Reading:**

Through this research (teachers' interviews), the researcher concludes that in teaching an introduction to literary texts to second-year LMD students, one of the challenges, teachers face, is a lack of students' participation in classroom activities to comprehend and respond to literary works. Engaging students does not need that they be proficient in reading deeply (mastering both the denotative and quonotative meanings of a literary text), but rather that they maintain that habit of reading.

Implementing CBI has revealed that it is preferable to pair reading assignments with pre-assessed written activities, such as extended projects, in order to keep the process of reading "alive" even outside of the classroom, as students will be less interested

in their reading and pre-assigned works if the teacher is the only source of information outside of class.

This study demonstrates that integrating literary circles into a literature course restricts the teacher's responsibility to encouraging and progressively moving students to an autonomous and wide reading habit by offering chances for cognitive and emotive reactions to literature.

#### **5.13.9. Implications on Scaffolding technique:**

Based on the CBI principle of scaffolding (refer to **chapter three section 3.2.8.3**), the current research demonstrates that linking literary texts to the life of the students (refer to Rosenblatt's Transactional theory) is an efficient strategy for reading, understanding, and interpreting literary texts. In reality, there is always a connection between the literary text and anything the students have encountered in their lives (as a circumstance, an event, a song, a movie, etc.) that might aid in their comprehension.

In the strictest sense, understanding literature entails not just reading works in isolation, but also discovering connections between the world and literature. Suggestively, delving into the imaginary "worlds" of literature gives students the opportunity to experience the tale through their own imagination, rather than that of a teacher or critic, and to be able to see how individuals are related and comprehend the common complex human connection.

#### **5.13.10. Implications on Promoting Empathy**

The observed teaching approaches at the English language and literature department stress the academic virtues of literature, such as analysis, critical thinking, and mastery of literary devices, in a deceptive manner. In reality, literature should be valued more for its emotional and artistic qualities.

In this study (cf. informal discussion with students), learners do not seem to be absorbing what they have read in their literature class since they do not perceive any connection between themselves as readers and the emotional aspects of the story. Learners/readers may enhance their empathy skills through empathizing with the characters in a literary work and understanding how the acts of others can impact each character as an individual. On the other hand, teachers may endorse the development of empathy by involving students in discussions of literary works and emphasizing the text's emotional characteristics. Notably, the ultimate function of a teacher should not be to make information accessible to students, but rather to make what has been read emotionally relevant to the students.

#### **5.14. Limitations & Suggestions for Further Research**

First, a replication of the current study would validate the findings of the present inquiry since, notwithstanding the fact that this study uncovered promising results, there is still a great amount of research to be conducted on the issue. In addition, an examination of the effectiveness of CBI, through Literature Circles, in generating Literary Reader Response at several Algerian English departments would allow results to be generalized to a broader population. The section that follows describes the study's shortcomings and offers advice for conducting credible and successful future research.

First, it is essential to emphasize that the random selection of the sample was not feasible owing to the varying class schedules of the students and the administrative restrictions on randomly allocating individuals to additional groups. In actuality, the non-random selection of the sample makes it hard to perform a proper experiment and may



have significantly impacted the external validity of the results, despite the researcher's efforts to control extraneous variables using a variety of means. To prove external validity, future researchers must redo the study using a proper experimental design and more population samples. In addition, comparable study may be undertaken examining the impact of individual differences (age, gender, literary genres and movements, learning styles, learning motivation, and learning anxiety) on boosting Literary Reader Response.

Second, the allotted period for performing the whole experiment is 14 weeks (one semester), making the research cross-sectional. Consequently, a longitudinal pre-test/post-test research might give a comprehensive knowledge and explanation of the efficacy of using CBI in teaching literary texts on Literary Reader Response.

It is difficult to coach and educate other teachers to execute the experiment, thus the researcher administered the treatment himself. This constraint may have an impact on the results of this investigation. Therefore, future study may be conducted by many qualified teachers in order to limit the impact of the researchers' involvement on the experiment.

In fact, while a central tenet of reader-response theory is that reading with an aesthetic stance result in a more enjoyable reading experience and, as Rosenblatt (1995) confirms, encourages reading habits, the lack of reading literature for pleasure among second-year LMD students in the department makes an investigation of an approach that can develop attitudes about reading literary texts and encourage a tradition of reading extremely meaningful and essential.

Another aspect of the literature course that might be examined is the collaborative aspect of literary discussions, which makes student engagement and debate in Literature Circles enjoyable and stimulating. In fact, the application of CBI through Literature

Circles for the purpose of promoting Literary Reader Response encourages students to view the reading of literature as an expedition of searching for different layers of meaning, including the ability to immerse themselves in the story world and identify with the characters. Exploring literary texts and components enables students to obtain an unlimited number of vivid and instructive reading experiences.

In the same vein, it would be fascinating to determine whether adopting an aesthetic posture toward a literary work stimulates more language output in terms of literary replies. In the present study, participants were required to react in English, which altered the literary response, particularly the aesthetic position, due to students' varying levels of English proficiency and their usage of literary words. Therefore, research that provides participants with the option to answer in both their native language and English might illustrate if an aesthetic approach to literature promotes language creation. By doing more study, it may be possible to answer a number of crucial issues and provide helpful information on the circumstances in which CBI is required. These concerns include, but are not limited to, whether CBI aids students in acquiring enough knowledge of character, story, location, and literary techniques. Does the use of Literature Circles have the same effect on both linguistic and literary aspects, or does it just favor one over the other?

Overall, this study was undertaken in the subject of languages, which is a subfield of the humanities and social sciences. Consequently, it is impossible for research to be flawless.

### **5.15. Conclusion**

This chapter provides the primary findings of the current study. To suggest a solution to the research topic, the experimental analysis, interpretation, and discussion of the results are presented. Based on the research results and factors, a set of pedagogical implications for researchers and teachers, as well as the limits of the study and ideas for future research, are offered.



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## **General conclusion**

Through this study, the researchers have attempted to offer a concise explanation of the study's focus, which is the evaluation of the effectiveness of Content-Based Instruction on Literary Reader Response. The research questions are desirable of investigation because to the many issues associated with the subject and its relevance, especially in light of the changing di-tactics of literary texts in EFL classes.

This study seeks to answer two primary research questions: (1) to what extent would the implementation of CBI through Literature Circles affect the literary reader response of second-year LMD students, and (2) what are the attitudes of the learners toward the use of Literature Circles as part of CBI to improve their literary reader response?

To this end, the study was broadly divided into two parts: a literature review and a fieldwork. In the first chapter of the literature review, the researcher attempted to emphasize the variety of perspectives about the use and instruction of literature in EFL classrooms. Then, he discussed techniques, theories, and typical teaching practices for literature. This review's first section focuses light on literary competency and the factors connected with teaching and selecting literary texts. In addition, this section discusses reading and its relationship to literature. In the second chapter, the researcher attempted to trace the origins and extent of Content-Based Instruction in the EFL classroom, focusing on the approach's justification, advantages, and features. The last section illuminated CBI ways to teaching literature. The centerpiece of the literature review part, the third chapter presented a thorough description of Literary Reader Response and Literature Circles.

In the fourth chapter, the researcher offered a descriptive sketch of the study's setting, which aided in the selection of the appropriate technique for conducting this research, in order to examine the study's hypotheses and theories. Followed by an adequate discussion of how the study was planned and used suitable research instruments for data

collection and analysis. The fifth chapter consisted of a discussion and analysis of the questionnaires and interviews of students and teachers, which supported the problem of this study, which is the inability of conventional teaching practices, on the part of both teachers and students, to instill a desire to study literature. Based on the research findings, the final section concludes with some general implications and recommendations regarding the effective factors that may directly or indirectly influence the improvement of literature instruction in the EFL context, namely teachers and course designers, students, the syllabus, the approach, the objectives, and learning strategies.

This investigation is undertaken in three phases: pre-experimental, quasi-experimental, and post-experimental. First, the pre-experimental phase is undertaken to ensure the homogeneity of the study sample by administering a series of tests for individual differences to EG (n=30) and CG (n=30) individuals. Second, a quasi-experimental pre-test/post-test non-equal group design is used to investigate the efficacy of CBI on Literary Reader Response using the Literature Circles technique. Incorporating seven lesson modules (one literary circles tour) into a content-based literature course. The course is provided as a treatment for EG over a period of 14 weeks, with each session lasting 1 hour and 30 minutes, using a modified pre-post-test from The SAT Literature Test, McGraw-Hill Education, fourth edition, literary responses are collected (Muntone, 2019). Third, the post-experimental phase, in which a satisfaction scale and a post-reflection survey are employed to acquire information regarding the views of the EG participants about the teaching literature technique. The quantitative and qualitative data are analyzed using SPSS.26 and NVIVO version 12 for document analysis, respectively.

The first findings demonstrate the homogeneity of the study sample before the intervention was implemented. The findings of the experimental phase provide valuable

insights into the interaction between the CBI-Literature Circles strategy-based teaching and Literary Reader Response, with a considerable increase in the Literary Reader Response of EG participants after course completion. The seven parts of Mialls Literary Response Questionnaire (LRQ) Scale (1995), namely Insight, Empathy, Concern with Author, Rejecting Literary Values, Leisure Escape, Imagery Vividness, and Story-Driven Reading, represent the evolution of learners' Literary Reader Response.

The findings of the post-experimental phase indicate learners' favorable sentiments of CBI-Literature Circles strategy-based instruction as a course designed to improve their Literary Reader Response.

Incorporating novel learning strategies and prioritizing aims and objectives, related to the role of literature in the EFL classroom, for better learning along with the literature course content, were some of the implications generated by the findings of this study for the revision of the course syllabus. Certainly, if these tactics were strictly used and the intended goal was realized, the learners' views would be favorable. Regarding strategy implications, the optimal way for achieving the objective of teaching literature in an EFL environment is a learner-centered approach, as opposed to a lecture-based or teacher-centered one. Involving and motivating students to pick their own literary works under a certain control of the teacher by offering a preliminary selection that respects both official directions and learners' level is another idea derived from this study.

Through the implementation of CBI-Literature Circles strategy-based teaching, the researcher recommended the importance of creating connections that will trigger learners' background knowledge by using the technique of scaffolding, ensuring motivation, and promoting empathy to emotionally appreciate the literary text. It is essential to provide

children the chance to enjoy literary literature in a supportive, welcoming environment that encourages feedback.

This study concludes with a sample lesson based on the CBI-Literature Circles teaching strategy, with the goal that students will demonstrate an acceptable level of involvement and active engagement by developing critical reading skills as a result of collaborative work and comprehension of the literary work. Students will also discover new learning practices, including autonomy, cooperation, presenting skills, critical thinking, self-reflection, and self-esteem.

These potential improvements, as revealed in this research, will motivate students to devote greater attention to literary courses and individual reading. Thanks to the collaborative and self-directed learning environment in the classroom, students will build a developing feeling of appreciation and drive, which will have a positive impact on both their self-confidence and test performance.





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## **Appendices**



### **Appendix 1: Consent letter for Interview Validation of Teachers**

Dear colleague,

As part of my doctoral thesis, I am investigating the adoption of Literature Circles to improve literary response among second-year students at the Department of English Language and Literature (Mohamed Lamine Debbaghine University of Setif2). As a component of my project, I want to exchange ideas with other teachers in order to collect data on a variety of pertinent topics.

I would like to encourage you to help to this study by reviewing the interview questions and providing feedback. This interview is largely meant to assess the literary licence scheme implemented by the course's current teachers. The provided validation will be included into and presented in the final draught of the thesis. You are not required to participate in this study. By providing corrections, recommendations, and feedback on the interview, you grant your approval to validation.

Please contact me at the following address if you have any questions or any remarks on this project.

Toufik KOUSSA

Department of Foreign Languages, MLD Sétif2 University, Algeria.

Mobile: (+213) 551281259

E-mail: t.koussa@univ-setif2.dz

Yours sincerely,

### **Appendix 3: Consent Letter for Interviews with Teachers**

dear Colleague,

As part of my doctoral research, I am investigating the adoption of Literature Circles to boost second-year students' literary reader response. As a component of my project, I want to exchange ideas with other teachers in order to collect data on a variety of pertinent topics.

I am requesting permission to respond to interview questions. During this interview, audio and textual data will be collected, processed, and presented in the form of a thesis. No teacher will be identified or mentioned in this report.

If you agree to participate in the interview, please complete the permission form and submit it to the researcher as soon as possible.

If you have any questions or comments on this project, please email me at the address below.

**Toufik KOUSSA**

Department of Foreign Languages, MLD Sétif2 University, Algeria.

Mobile: (+213) 551281259

E-mail: t.koussa@univ-setif2.dz

Yours sincerely,

**Appendix 5: The Teachers' Interview**

**An interview with the teachers of literature within the English Language Department**

Dear Colleague,

Clarifying the issue of my research involves information from several sources, including students and faculty. In other words, an investigative study is a joint endeavour in which many viewpoints and teaching experiences are used to support the researcher and fill the article with actual content. To be more explicit, a first examination may provide light on several issues that are, in fact, crucial to the whole argument.

Therefore, you are cordially asked to respond to the interview questions, and you are also encouraged to offer us with any comments or perspectives in order to enhance the authenticity of this work.

Thank you for your understanding.

Mr. Toufik KOUSSA

**M (Method):** Does the programme progression suit your own teaching method and overall aims?

.....

**A (Appearance):** Is the programme's design appealing and attractive?

.....

**T (Teacher-friendly):** Is the programme easy for the teacher to use? Is it well organised?

.....

**E (Extras):** Are there joint materials (cassette, teacher's notes...)? How helpful are they?

.....

**R (Realistic):** How authentic is the communication intended by the programme? Is it accessible?

.....

**I (Interesting):** Is the programme interesting to your students? How does it relate to their lives? Is it interesting to you?

.....

A (Accessible): Is the programme available for all your students? Does every student have a copy of it?

.....

L (Level): Is the level suitable for the class you are teaching?

.....

S (Skills): Does the programme cover all the skills you want to teach (reading, writing...)?

.....

## **Appendix 6: Teacher Consent Letter for Student Questionnaire Assessment**

Dear colleague,

As part of my doctoral thesis, I am investigating the adoption of Literature Circles to improve literary response among second-year students at the Department of English Language and Literature (Mohamed Lamine Debbaghine University of Setif2). In order to strengthen the credibility and reliability of my thesis, I want to exchange ideas with other teachers as part of this project.

I would like to encourage you to participate in this study by reviewing and commenting on the accompanying survey topics. This questionnaire's primary purpose is to collect information from second-year students about a few topics related to their Introduction to Literary Texts course (literature). The goal of this study is to determine the nature and origin of the challenges these students have in the course, particularly those associated with comprehending, interpreting, and reacting to literary works owing to methodological and/or strategic flaws. You are not required to participate in this study. Your consent to evaluating the questionnaire's design is shown by your corrections, ideas, and responses to the questions.

Please contact me at the address provided should you have any concerns or any comments on this project.

Yours faithfully,

Toufik KOUSSA

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**Appendix 7: Teacher's Consent Form**

I agree to the evaluation of the questionnaire questions for the research study being conducted by Toufik KOUSSA.

Name of Institution/ University: .....

Name of teacher: .....

Course(s) taught: .....

Present occupation: .....

Telephone no: .....

Email: .....

Signed: .....

Date: .....

Researcher's contacts details:

Toufik KOUSSA

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Department of Foreign Languages, MLD Sétif2 University, Algeria.

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**Appendix L1: Learning Style Test**

## Inventory of Learning Styles

Following each assertion, please verify that it is on the correct line..

- I can remember best about a subject by listening to a lecture that includes information, Often Sometimes Seldom explanations and discussions.
- I prefer to see information written on a chalkboard and supplemented by visual aids and assigned readings.
- I like to write things down or to take notes for visual review.
- I prefer to use posters, models, or actual practice and other activities in class.
- I require explanations of diagrams, graphs, or visual directions.
- I enjoy working with my hands or making things.
- I am skillful with, and enjoy developing and making, graphs and charts.
- I can tell if sounds match when presented with pairs of sounds.
- I can remember best by writing things down.
- I can easily understand and follow directions on a map.
- I do best in academic subjects by listening to lectures and tapes.
- I play with coins or keys in my pocket.
- I learn to spell better by repeating words out loud than by writing the words on paper. I can understand a news article better by reading about it in a newspaper than by listening to a report about it on the radio.
- I chew gum, smoke or snack while studying.
- I think the best way to remember something is to picture it in your head.
- I learn the spelling of words by “finger spelling” them. I would rather listen to a good lecture or speech than read about the same material in a text/literary text.
- I am good at working and solving jigsaw puzzles and mazes.
- I grip objects in my hands during learning periods.
- I prefer listening to the news on the radio rather than reading the paper.
- I prefer obtaining information about an interesting subject by reading about it.
- I feel very comfortable touching others, hugging, handshaking, etc.
- I follow oral directions better than written ones.

Scoring Standards: Place the point value on the line corresponding to the item listed below. To get the preference score for each heading, add the points in each column. OFTEN = 5 points SOMETIMES = 3 points SELDOM = 1 point VISUAL AUDITORY KINESTHIC

### Appendix A2 : Foreign Language Learning Anxiety Scale

Adapted from : Foreign Language Classroom Anxiety Scale (FLCAS) Horwitz, E.K., Horwitz, M.B., Cope, J., 1986. Foreign language classroom anxiety. *Modern Language Journal*, 70 (2), 125–132.

5-point Likert Scale (SA = strongly agree; A = agree; N = neither agree nor disagree; D = disagree)

- I never feel quite sure of myself when I am speaking in my foreign language class.
- I do not worry about making mistakes in language class.
- I tremble when I know that I'm going to be called on in language class.
- It frightens me when I do not understand what the teacher is saying in foreign language.
- It wouldn't bother me at all to take more foreign language classes
- During language class, I find myself thinking about things that have nothing to do with the course.
- I keep thinking that the other students are better at language than I am.
- I am usually at ease during my tests in my language class.
- (5) I start to panic when I have to speak without preparation in language class.
- (6) It does not embarrass me to volunteer answers in German in my German class.
- (7) Even if I am well prepared for my German class, I feel anxious about it.
- I feel confident when I speak German in my German class.
- I worry about the consequences of failing my foreign language class
- I do not understand why some students get so upset over foreign language class.
- In language class, I can get so nervous I forget things I know.
- It embarrasses me to volunteer answers in my language class.
- I would not be nervous speaking the foreign language with native speakers.
- I get upset when I do not understand what the teacher is correcting.
- Even if I am well prepared for language class, I feel anxious about it
- I often feel like not going to my language class.
- I feel confident when I speak in foreign language class.
- I am afraid that my language teacher is ready to correct every mistake I make.
- I can feel my heart pounding when I'm going to be called on in language class.
- The more I study for a language test, the more confused I get.
- I do not feel pressure to prepare very well for language class.
- I always feel that the other students speak the foreign language better than I do.
- I feel very self-conscious about speaking the foreign language in front of other students.
- Language class moves so quickly I worry about getting left behind.
- I feel more tense and nervous in my language class than in my other classes.
- I get nervous and confused when I am speaking in my language class.
- When I'm on my way to language class, I feel very sure and relaxed.
- I get nervous when I do not understand every word the language teacher says.
- I feel overwhelmed by the number of rules you have to learn to speak a foreign language.
- I am afraid that the other students will laugh at me when I speak the foreign language.
- I would probably feel comfortable around native speakers of the foreign language.
- I get nervous when the language teacher asks questions which I haven't prepared in advance.

### Appendix M3 : Motivation questionnaire

Please rate the following items based on your behavior when studying literature .



Your rating should be on a 7- point scale where 1= not at all true to 7=very true.

- In a class like this, I prefer course material that really challenges me so I can learn new things.
- If I study in appropriate ways, then I will be able to learn the material in this course.
- When I take a test I think about how poorly I am doing compared with other students.
- I think I will be able to use what I learn in this course in other courses.
- I believe I will receive an excellent grade in this class.
- I'm certain I can understand the most difficult material presented in the readings for this course
  
- Getting a good grade in this class is the most satisfying thing for me right now.
- When I take a test I think about items on other parts of the test I can't answer
- It is my own fault if I do not learn the material in this course.
- It is important for me to learn the course material in this class.
- The most important thing for me right now is improving my overall grade point average, so my main concern in this class is getting a good grade.
- I'm confident I can learn the basic concepts taught in this course.
- If I can, I want to get better grades in this class than most of the other students.
- When I take tests I think of the consequences of failing.
- I'm confident I can understand the most complex material presented by the teacher in this course
  
- In a class like this, I prefer course material that arouses my curiosity, even if it is difficult to learn.
  
- I am very interested in the content area of this course.
- If I try hard enough, then I will understand the course material.
- I have an uneasy, upset feeling when I take an exam.
- I'm confident I can do an excellent job on the assignments and tests in this course.
- I expect to do well in this class.
- The most satisfying thing for me in this course is trying to understand the content as thoroughly as possible.
- I think the course material in this class is useful for me to learn.
- When I have the opportunity in this class, I choose course assignments that I can learn from even if they do not guarantee a good grade.
- If I do not understand the course material, it is because I didn't try hard enough.
- I like the subject matter of this course.
- Understanding the subject matter of this course is very important to me.
- I feel my heart beating fast when I take an exam.
- I'm certain I can master the skills being taught in this class.
- I want to do well in this class because it is important to show my ability to my family, friends, employer, or others.
- Considering the difficulty of this course, the teacher, and my skills, I think I will do well in this class.

## Appendix 8: A Questionnaire for Second Year LMD Students

**MOHAMED LAMINE DEBBAGHINE SÉTIF2 UNIVERSITY**

**FACULTY OF LETTERS AND FOREIGN LANGUAGES**

**DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE**

**ENGLISH LANGUAGE BRANCH**

**SECOND YEAR LMD STUDENTS OF ENGLISH**

A QUESTIONNAIRE CARRIED OUT BY T. KOUSSA

### STUDENTS' QUESTIONNAIRE

Dear student,

This questionnaire will serve as a data collection tool for a research entitled: Implementing Content-Based Instruction in Teaching Literature in the EFL Classroom Through Reader Response Approach. The Case Of 2<sup>nd</sup> Year Students at the Department of English at Mohamed Lamine Debbaghine, Sétif 2 University conducted by Toufik KOUSSA and supervised by Pr. Naouel Abdellatif MAMI.

You are kindly required to answer the following questions objectively by checking and/or filling the boxes. Your answers will remain confidential and will only be used for research purposes.

#### Section one: General information

1. **Gender:** Male Female
2. **Age:** 18-20 21 and more
3. How many literary works have you read this year?...
4. How many literary circles did you participate in this year?....
5. Name them

Title	Writer	Form and Genre	Literary Period

**Section two:** the effect of using literature circles, in teaching literature, on the literary response(\*)

Please tick (√) the answer which best reflects your opinion on the following statements as you ended your literature course based on literature circles

**SD=Strongly disagree; D= disagree; NAD= Neither agree nor disagree; A= agree; SA= Strongly agree**

		<i>SD</i>	<i>S W D</i>	<i>N A D</i>	<i>S W A</i>	<i>SA</i>
<b>a. Leisure escape</b>						
<b>1</b>	Reading literature becomes a pleasurable way to spend time when i have nothing else to do.					
<b>2</b>	I cannot put down a story until i have finished reading it.					
<b>3</b>	find that reading literature is a great help in taking my mind off my own problems.					
<b>4</b>	When I have spare time, my favorite activity is reading a novel. I am often so involved in what I am reading that I am no longer aware of myself.					
<b>5</b>	Reading a story is a wonderful way to relax.					
<b>6</b>	Once I've discovered one work by an author I like, I usually try to read all the other works by that author.					
<b>7</b>	Sometimes I like to curl up with a good literary text just to enjoy					
<b>8</b>	While reading, I completely forget what time it is.					
<b>9</b>	I like to become so absorbed in the world of the literary text that I forget my everyday concerns.					
<b>10</b>	I often wish I had more time for reading literature.					
<b>b. Story-driven reading</b>						
<b>11</b>	The type of literature I like best tells an interesting story. When reading a novel my main interest is seeing what happens to the characters.					
<b>12</b>	When reading a novel, what I most want to know is how the story turns out.					
<b>13</b>	I find it difficult to read a novel in which nothing much seems to happen.					
<b>14</b>	I like it best when a story has an unexpected ending. I like to see tension building up in the plot of a story.i think the most important part of fiction or drama is plot. I prefer to read fiction in which there is plenty of action.					
<b>c. Insight</b>						
<b>15</b>	I find that certain literary works help me to understand my more negative feelings.					
<b>16</b>	Literature enables you to understand students that you'd probably disregard in normal life.					
<b>17</b>	I often find my shortcomings explored through characters in literary texts.					

18	I find that literature helps me to understand the lives of students that differ from myself.					
19	Literature often gives special emphasis to those things that make a moral point.					
20	Reading literature makes me sensitive to aspects of my life that I usually ignore.					
21	In my reading, I learn to recognize more readily certain types of students or events, i.e., I can see these types more clearly after reading about a particular example in a literary text. I sometimes find that reading a literary text makes me feel like changing the way I live.					
22	I often find my own motives being explored through characters in literary texts.					
23	Reading literature often gives me insights into the nature of students and events in my world.					
24	I often see similarities between events in literature and events in my own life.					
25	Sometimes while reading literature, my feelings draw me toward a distinctly unsettling view of life.					
26	In literature, I sometimes recognize feelings that I have overlooked during my daily life.					
27	When I begin to understand a literary text, it is because I've been able to relate it to my own concerns about life.					
<b>d. empathy</b>						
28	Sometimes I feel like I've almost "become" a character I've read about in fiction.					
29	I sometimes wonder whether I have really experienced something or whether I have read about it in a literary text. I actively try to project myself into the role of fictional characters, almost as if I were preparing to act in a play. Sometimes characters in novels almost become like real students in my life.					
30	When I read fiction, I often think about myself as one of the students in the story.					
31	After reading a novel or story that I enjoyed, I continue to wonder about the characters almost as though they were real students.					
32	sometimes have imaginary dialogues with students in fiction.					
<b>e. concern with author</b>						
33	I am often intrigued by an authors literary technique. In reading, I like to focus on what is distinctive about the author's style.					
34	One of my primary interests in reading is to learn about the different genres of literature.					
35	I like to see how a particular author's work relates to other literature of the author's period.					
36	When I find a work of literature I like, I usually try to find out something about the author.					
37	One of my primary interests in reading literature is to learn about the themes and concerns of a given author. One of my primary interests in reading literature is to appreciate the author's understanding of society and culture. When reading, I usually try to identify an author's distinctive themes.					

38	The challenge of literature is to comprehend the author's unique view of life.					
39	I think literature is especially interesting when it illuminates facts about the author's life.					
<b>f. imagery vividness</b>						
40	Sometimes a scene from a story or poem is so clear that I know its smell, its touch, its "feel."					
41	When I read a literary text, a scene that is only partly described often becomes a whole, vividly present place in my mind.					
42	I sometimes think I could draw a map of the places I have read about in a work of fiction.					
43	I often hear dialogue in a novel as though I were listening to an actual conversation.					
44	Often when I read literary texts, descriptions of smells suggest colors, descriptions of colors suggest feelings, and so on.					
45	When reading a story, sometimes I can almost feel what it would be like to be there.					
46	I can readily visualize the persons and places described in a novel or short story.					
47	I usually hear the tone of speech in a dialogue from a story or novel.					
48	I often see the places in stories I read as clearly as if I were					
<b>g. rejecting of literary values</b>						
49	I think students should spend less time talking or writing about literature.					
50	Works of literature often seem to make the issues of life more complicated than they actually are.					
51	I disliked English in high school because most of the texts I					
52	was asked to read I would not have chosen myself.					
53	If I want to spend time reading I do not choose "literary" texts.					
54	I do not believe that literature is socially relevant.					
55	Reading literary texts from past centuries should be left to literary scholars and historians.					
56	Even if literature were well taught, I think high schools should not devote so much time to it.					
57	One of the things I dislike most about being a student of literature is the teacher who tells you what a literary text means.					
58	For me, a work of literature is destroyed by trying to analyze it.					

**Section three: attitudes towards using literature circles**

Please answer the following questions about your attitudes towards using literature circles as a technique in teaching literature

1. After participating in a literature circle, do you feel you had a better (1), worse(2) or same understanding (3) of literary texts? 1 2 3  
Why?

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

2. Has participating in the literature circle changed the way you feel about reading for school?  
Yes  
No

3. Tell me about your thoughts in being a part of literature circles. What did you like? What did you not like?  
What I liked :

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

What I did not like:

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

4. Did you find it helpful in working with your peers while learning? Explain.  
Yes No

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

5. a. What are your thoughts about discussing your ideas about literary works face to face with your group compared to other strategies in literature course discussions? .....

.....  
.....

.....  
 .....

b. Did you prefer one way over the other?

Yes

No

Why? .....  
 .....  
 .....  
 .....

6. Were you more willing to participate as a member of a circle than you might have been in class? Explain.

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

7. Did the literature circle technique help you to like reading more than you might have without it?

Yes

No

Explain.

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

8. Which of the following literature circle's roles you think helped you most in developing your literary response?

Discussion leader	word wizard	literary luminary	connector	Summarizer	illustrator	all of them	None of them

Why?

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

**Section four: students' perception towards the use of literature circles in teaching literature**

- 1. What differences have you found between a “regular” literature course and a literature-circle based course

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- 2. How have the differences affected your response to literary texts as a reader?

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- 3. How have the class activities contributed to your learning?

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- 4. How has literature circles helped you express your ideas and responses

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

- 5. Which skill, you feel you have developed better through literature circles

Reading                      Speaking                      interpreting                      All of them

- 6. How have the literature circles roles and activities raised your self confidence when reading, speaking, and interpreting literary texts

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

- 7. Please circle the number that suits better your perception





**Appendix 9: Second Year LMD Introduction to Literary Texts Programme**

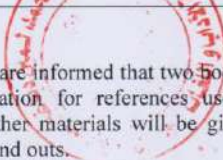
**Literature: the Course Syllabus (L1, L2, L3, M1, M2)**

	Semester 1	Semester 2
<b>L1</b>	1. Introduction to English literature 2. Literary Techniques 3. Literary Genres  <b>3-1 Poetry</b> a. Definition and key terms b. Poetic Forms c. Poetic Elements d. Analysis of a selected poem (Wordsworth/ Shakespeare)	<b>3-2 Prose</b> a. Definition and key terms b. Types of Prose c. The main elements of Fiction d. Analysis of a short story/ novel (Charles Dickens/ Edgar Allan Poe)  <b>3-3 Drama</b> a. Definition and key terms b. Types c. Elements d. Analysis of a selected play (Arthur Miller/George Bernard Shaw)
<b>L2</b>	-An Overview of English Literature -Introduction to Literary Movements -Romanticism -Overview, characteristics -British and American Romanticism -Transcendentalism and Gothic literature -Samuel Taylor Coleridge's "The Rime of the Ancient Mariner", poem analysis -Victorian Literature - Definition, characteristics, genres -Charlotte Bronte's Jane Eyre -Colonial Literature -Background, genres, characteristics -Thomas Paine's Common Sense	-Realism -Overview, development, Characteristics -William Dean Howells' "Editha" -Naturalism -Background, Characteristics - Stephen Crane's "Maggie: A Girl of the Streets"
<b>L3</b>	<b>-General Introduction to modernism 1900 to 1940:</b> -Poetry initiated all the modernist aspects that extended to other genres. -Characteristics of 'Lost Generation' Authors -Announcement of E. Pound -Study of The Snowman by Wallace Stevens -Study of In a Station of the Metro by E. Pound  <b>-Short Story:</b>	-Generalities about modern British Literature and Poetry T.S. Eliot's waste Land (experience of loss) and symbolism in title  -Modern British Short Story and novellas Heart of Darkness Novella by Conrad  -Modern British Novel James Joyce's A Portrait of the Artist as a Young Man (1916)


<ul style="list-style-type: none"> <li>-Arbitrary start, continuity unexplained, ends without resolution.</li> <li>-Non linear plots. flash backs.</li> <li>-Omission of explanations, interpretations, connections, summaries,</li> <li>-Distancing affects continuity, perspective security as in traditional literature.</li> <li>-Place of the reader with direct involvement</li> <li>-The reader needs to interpret rather than get ready made answers.</li> <li>effect of surprise, shock, unsettling mood.</li> <li>-Narrators and types</li> <li>-Study of A Rose for Emily by William Faulkner</li>   <li><b>-Novel</b></li> <li>-Characteristics: Techniques &amp; Devices</li> <li>-Stream-of-consciousness</li> <li>-Multiple narrators or voices Switching narrators, use of many voices</li> <li>-Non-sequential narration</li> <li>-Use of fragmentation and juxtaposition</li> <li>-Use of symbols and allusions</li> <li>-Imagery that captures the essence of a thing or experience</li> <li>-Open or ambiguous endings (more "realistic" because that's what life is like.)</li> <li>-Use of metaphor and substitution.</li> <li>-What is epiphany?</li> <li>-What is the Jazz Age and the Post World</li> <li>-War I Generation</li> <li>-Focus on psychological reality.</li> <li>-Experience of reading : participation of the reader, challenging and difficult reading.</li> <li>-Types of heroes.</li> <li>-Tragic hero emphasized</li> <li>-Study of The Great Gatsby y Fitzgerald</li>   <li><b>-Plays: General presentation of plays.</b></li> <li>-An overview of American Drama and its development with influence from Ibsen, Shaw and Maeterlink.</li> </ul>	<p style="text-align: center;">* 2 *          * * * * *</p> <ul style="list-style-type: none"> <li>-Modern British Play</li> <li>Samuel Beckett's Waiting for Godot (1953)</li>   <li>-Comparison of all the works studied in terms of characteristics of modernism</li> </ul>
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	<p>-The post-War scene dominated by Tennessee Williams and Arthur Miller.          -Eugene O'Neill introduced a modern content into American drama 1920's and 1930's—the greatest period in the history of American theatre.          by the nineteenth century, the puritan prejudice against theatre had completely disappeared          - experiment and initiative          Eugene O'Neill, (the first American playwright of international stature).          -Characteristics: Themes          -Modern life alienates the individual.          -A faith in the power of the art to save humanity from the deadening features of everyday life.          -Language is not "fixed": It's complex and nuanced.          -Individual attempts by Tennessee Williams, Arthur Miller, and Eugene O'Neill          -Study of The Crucible by Arthur Miller</p>	
<p><b>MI</b></p>	<p style="text-align: center;"><b>Literary theories (MI, Lit/ Civ)</b></p> <ol style="list-style-type: none"> <li>1. Introduction : what is a theory + Biographical criticism</li> <li>2. Historical, historicism, + biographical</li> <li>3. Reader-Response Criticism</li> <li>4. Deconstruction: A New Reading Strategy</li> <li>5. Horizons of Expectation</li> <li>6. New criticism</li> <li>7. Structuralism</li> <li>8. Russian Formalism</li> <li>9. Narratologie. :Gérard Genette</li> <li>10. feminism and Écriture feminine</li> <li>11. psychoanalysis and archetypal theory I intend to illustrate each type with an extract from one representative theorist for each theory.</li> </ol> <hr style="width: 20%; margin: 10px auto;"/> <p style="text-align: center;"><b>Literary Criticism (MI, Lit/ Civ)</b></p> <p>-Introduction: What is criticism?</p>	<p style="text-align: center;"><b>History of American Literature (H.A.L) (MI, Lit/ Civ)</b></p> <p>-Orature, literature of exploration</p> <p>- Colonial Period and Colonial literature (1620s-1776) Puritan style, plain style</p> <p>-The Enlightenment in the 18th C and Unique</p> <p>-Revolutionary period</p> <p>-Early American poetry and the 19th century</p> <p>- American literature at the beginning of the 20th century</p> <p>- Depression-era literature 1930s</p> <p>-Contemporary American literature, Minority literatures and One of the key developments in late-20th-century American literature</p>

	<ul style="list-style-type: none"> <li>- Traditional Approaches: Biographical criticism (Dickens' <i>David Copperfield</i>)</li> <li>- Historical criticism (Miller's <i>The Crucible</i>)</li> <li>- New Criticism (T.S.Eliot's Tradition and the Individual Talent+ a poem from a new critical perspective)</li> <li>-Formalism (Fitzgerald's <i>The Great Gatsby</i>)</li> <li>- Reader Response Criticism (Rosenblat's The Literary Transaction+ Roethke's My Papa's Waltz)</li> <li>- Psychoanalytic criticism (Shakespeare's <i>Hamlet</i>)</li> <li>-Marxism (Orwell's <i>Animal Farm</i>)</li> <li>-Feminism (Brontë's <i>Jane Eyre</i>)</li> <li>- Postcolonialism (Conrad's <i>Heart of Darkness</i>)</li> <li>-Structuralism (an essay about its application)</li> <li>-Deconstruction(an essay about its application)</li> </ul>	<div style="text-align: center;">  </div> <p>*Students are informed that two books will be the foundation for references used in this course. Other materials will be given in the form of hand outs.</p> <ul style="list-style-type: none"> <li>-Peter B. High, An Outline of American Literature, Longman, USA, 2006</li> <li>-Richard, Ruland, Malcolm, Bradbury, From Puritanism to modernism, A History of American Literature, Penguin Books, USA, 1992</li> </ul> <hr style="width: 20%; margin: 10px auto;"/> <p style="text-align: center;"><b>History of British Literature (H.B.L)</b> <b>(M1, Lit/ Civ)</b></p> <ul style="list-style-type: none"> <li>-Introduction: Old English literature</li> <li>-Middle English literature (Chaucer's The Canterbury Tales)</li> <li>-The Renaissance period (Shakespeare)</li> <li>-The Neoclassical period (Milton's Paradise Lost &amp; Swift's A Modest Proposal)</li> <li>-Romanticism, 1785-1830: Early Romantics (Wordsworth, Coleridge, Austen); Second Generation Romantics (Byron, Shelley, Keats)</li> <li>Wordsworth's romanticism vs Coleridge's romanticism (Lines Composed a Few Miles above Tintern Abbey vs The Rime of the Ancient Mariner)</li> <li>-Victorian Age, 1830-1901: Lord Tennyson, Robert Browning, Oscar Wilde, Charles Dickens, George Eliot.</li> <li>-Modern Period, 1901-1960: T.S.Eliot's The Waste Land &amp; The Dead by James Joyce</li> <li>-Postmodern and Contemporary Period, 1960 onwards: Doris Lessing, A.S. Byatt. Tom Stoppard's Rosencrantz and Guildenstern Are Dead.</li> </ul>
M2		





<p><b>Postcolonial Literature</b></p> <p><b>Theoretical Part</b></p> <p>1-Introduction to Postcolonial Literature                  2-The Evolution of Postcolonial Theory                  3-Reading and Identification:                  Orientalism and Representation                  4-Subalternity and Agency: Writing and                  Voice                  5-Cultural Identity: Hybridity, Mimicry                  and Ambivalence</p> <p><b>Practical Part</b></p> <p>Analysis and Interpretation of a Selected                  Range of Colonial and Postcolonial                  Literary Works : Joseph Conrad,                  Rudyard Kipling, Chinua Achebe,                  Chimamanda Ngozie Adichie, Ngugi Wa                  Thiong'o, Jean Rhys, J. M Coetzee,                  Tayeb Salih, Leila Aboulela.</p> <hr/> <p><b>Introduction to Comparative                  Literature                  M2 (Anglo-American Studies)</b></p> <p>1- Introduction to Comparative                  Literature (Origins, Definitions ...)                  2- The French School of Comparative                  Literature.                  3- Thematology                  4- Mythology                  5- Imagology                  6- The American School of Comparative                  Literature.                  7- Analogy                  8- Intertextuality</p>	
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**Enseignants concernés :** Dr. Belfar, Ms. Chouchane, Dr. Hafsi, Ms. Kouachi, Mrs. Guidoum,  
 Mr. Koussa, Mrs. Ghediri.

## Appendix 10: The Intervention/Implementation Course (on MOODLE)

Accueil Français (fr) KOUSSA TOUFIK

جامعة محمد لغمرلين وبنجامين بلطروس Mohamed Lamine Debaghine Setif2 University T. Koussa:MAW-MORP ( ...

Accueil Tableau de bord Evénements Mes cours Cours actuel Sites d'Université Cacher les blocs

Mes cours > T.Koussa

### Généralités

**COURSE: INTRODUCTION TO LITERATURE**

**LEVEL: SECOND YEAR**

**APPROACH: CONTENT BASED INSTRUCTION**

**STRATEGY: LITERATURE CIRCLES**

**EVALUATION MODE: WRITTEN EXAM+ READING LOGS**

**PERIOD: SEMESTER 1**

**PERIOD: SEMESTER 1**

**Second Year: Introduction to Literary Texts**

GROUPS/ 2B1 2B5 2B6

**American Realism/Naturalism**

6 sur 135 tentative(s)

This lecture is a continuity to the previous lectures tracing the development of literary movements throughout history.

The lecture is delivered following Content Based Approach through the use of **literature circles**.

This lecture covers four(04) weeks of the syllabus.

Students are accustomed to the the use of **literature circles** and each student is assigned to a role in a group.

the lesson is outlined as follows:

1. Introduction to American Realism/ Naturalism ( through pictures, videos)
2. reading of Maggie a Girl of the Streets by Stephen Crane
3. Group Discussion

Navigation

- Accueil
- Tableau de bord
- Pages du site
- Mes cours
  - ILT(2nd YEAR)
  - T.Koussa
    - Participants
    - Badges
    - Compétences
    - Notes
- Notes
  - Généralités
  - Section 1
  - Section 2
  - Section 3
  - Section 4
  - METHODOLOGY OF ACADEMIC WRITING M1 CIV&LIT
  - METHODOLOGY OF RESEARCH PROJECTS M1 CIV&LIT
  - MAW&MORP ASSIGNMENT
  - MAW VIDEO LECTURE
  - METHODOLOGY VIDEO LECTURE
  - Section 10
  - MAR KOSSA 2021/2022

### Section 1

#### REALISM AND NATURALISM: CONTEXT AND CHARACTERISTICS

THIS LECTURE SERVES AS A GUIDE BEFORE THE DISCUSSION OF THE NOVEL UNDER STUDY

### Section 2

#### LITERATURE CIRCLES: MAGGIE A GIRL OF THE STREETS

THIS SECTION CONCERNS GROUPS 5 and 6.



### Section 3

#### Maggie a Girl of the Streets: The novel



### Section 4

#### Literature Circles

This chat room functions as the Circles: each week discussion is open to a given role



> C.F

#### Administration ☰

- Administration du cours
  - Paramètres
  - Activer le mode édition
    - Utilisateurs
  - Filtres
    - Rapports
  - Configuration du carnet de notes
    - Badges
  - Sauvegarde
    - Restauration
    - Importation
    - Réinitialiser
      - Banque de questions



## Appendix 11: The Intervention Exam Model

2<sup>nd</sup> year classes

FINAL EXAM

CLASS NAME

ITL2

Answer the following questions. (report your answers on the answers' sheet annexed to this exam)


1. What is the tone of this story, and how does Crane go about creating it? (find significant passages to share with class)
2. Look at the imagery surrounding Crane's characterizations of Maggie, Pete, and Jimmy. What does this say about the relation they have to their environment? (find significant passages to share with the class)
3. Who does Crane expect us to sympathize with as readers? For example, did Maggie have real choices or was she forced into prostitution? Did any of the characters have choices?
4. Where do we see the same debate in some of the other texts, we've read so far this semester? What about in modern society?
5. Look at the different images of Maggie, portrayed on various book covers over the years. What do you notice? What is being emphasized (or de-emphasized) in each one? How do these compare to your own vision of Maggie? (please leave a comment)





Appendix 13: Pretest Students' Scores

15/09/2020 FVE - Formation et Vie Etudiante

**PROGRES**  **KOUSSA TOUFIK**

Enregistrer les notes de contrôle continu Année académique 2019/2020


langue anglaise Semestre 3

1 - 3 sur 3 5

N°	DATE D'ÉVAL.	GROUPE	LIBELLÉ UE	LIBELLÉ MC	AP	TYPE D'
1	07/02/2019	S-AngB / G06	H00F0001S3	littératures de la langue d'étude 2	TD	Autres
2	07/02/2019	S-AngB / G05	H00F0001S3	littératures de la langue d'étude 2	TD	Autres
3	07/02/2019	S-AngB / G01	H00F0001S3	littératures de la langue d'étude 2	TD	Autres

1 - 3 sur 3 5

Importation des notes CC



Entrer un mot

N°	MATRICULE	NOM	PRÉNOM	NOTE	ABSENT?	OBSERVATION
1	161635057182	SAIB	ILIES		<input type="checkbox"/>	
2	161635071656	AOUAFFA	AMANI	0.00	<input type="checkbox"/>	
3	181835052744	DIAB	FAIROUZ	0.00	<input type="checkbox"/>	
4	161635068936	DJELLOUL	RIMA	0.00	<input type="checkbox"/>	
5	181835058537	GHEBACHE	IMEN	10.00	<input type="checkbox"/>	
6	171835071351	ATTOUT	DOUAA	10.00	<input type="checkbox"/>	
7	181835063207	AYACHE	SELSABIL	17.00	<input type="checkbox"/>	
8	181835062859	BEN SEBAA	MAHDI NASSIM	10.00	<input type="checkbox"/>	
9	181835055471	BENDIF	AYA NESRINE	15.00	<input type="checkbox"/>	
10	181835063710	BOUDINA	DARINNE	10.00	<input type="checkbox"/>	
11	161635066438	BOUHADDA	MAROUA	0.00	<input type="checkbox"/>	
12	181835055660	BOUHAROUD	MANEL	16.00	<input type="checkbox"/>	
13	181835059824	BOUTALBI	FATIMA ZOHRA	10.00	<input type="checkbox"/>	

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15/09/2020

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N°	MATRICULE	NOM	PRÉNOM	NOTE	ABSENT?	OBSERVATION
14	161635082587	BRIK	RAMZI	0.00	<input type="checkbox"/>	
15	181835058925	CHEKROUN	HOUDA	12.00	<input type="checkbox"/>	
16	181835069128	CHIBI	ABDELLAH	10.00	<input type="checkbox"/>	
17	181835062897	CHOUAR	KAOUTAR	11.00	<input type="checkbox"/>	
18	181835062835	GHOUL	LOUIZA	11.00	<input type="checkbox"/>	
19	171835068787	GUELLATI	AYA	13.00	<input type="checkbox"/>	
20	171735072995	GUIZA	AHMED RAMZI	0.00	<input type="checkbox"/>	
21	181835059732	HADJIRA	ELMOULDI	12.00	<input type="checkbox"/>	
22	181835055091	HAMACHE	KHALED	10.00	<input type="checkbox"/>	
23	181835050854	HIDOUK	AMANI	15.00	<input type="checkbox"/>	
24	181835051896	KETTAF	INES	17.00	<input type="checkbox"/>	
25	181835057126	KHOMS	IMANE	0.00	<input type="checkbox"/>	
26	181835059348	LAIB	IMANE	15.00	<input type="checkbox"/>	
27	181835062180	LAIDOUDI	MERIEM	12.00	<input type="checkbox"/>	
28	181835064364	LEBOUACHERA	BASSEM	10.00	<input type="checkbox"/>	
29	181835051610	MAACHA	AMINA	17.00	<input type="checkbox"/>	
30	181835067237	OUHNIT	SAMIHA	0.00	<input type="checkbox"/>	

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30 ▼



15/09/2020

FVE - Formation et Vie Etudiante



KOUSSA TOUFIK

Enregistrer les notes de contrôle continu

Année académique 2019/2020

langue anglaise Semestre 3

1 - 3 sur 3 5 ▼

N°	DATE D'ÉVAL.	GROUPE	LIBELLÉ UE	LIBELLÉ MC	AP	TYPE D'
1	07/02/2019	S-AngB / G06	H00F0001S3	littératures de la langue d'étude 2	TD	Autres
2	07/02/2019	S-AngB / G05	H00F0001S3	littératures de la langue d'étude 2	TD	Autres
3	07/02/2019	S-AngB / G01	H00F0001S3	littératures de la langue d'étude 2	TD	Autres

1 - 3 sur 3 5 ▼

Importation des notes CC

Entrer un mot

N°	MATRICULE	NOM	PRÉNOM	NOTE	ABSENT?	OBSERVATION
1	181835064916	ACHOURI	RAYANE	14.00	<input type="checkbox"/>	
2	181835061254	AIT-DIB	SALIMA	11.00	<input type="checkbox"/>	
3	181835055520	ANANE	AMINA	11.00	<input type="checkbox"/>	
4	181835059197	ATOUT	FATIMA	14.00	<input type="checkbox"/>	
5	181835050472	BAIBA	INES	14.00	<input type="checkbox"/>	
6	181835050789	BENBEGRI	NESRINE	17.00	<input type="checkbox"/>	
7	181835055513	BOUDRAMA	CHAIMA	10.00	<input type="checkbox"/>	
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10	171735061385	CHENOUF	ABDENACER	5.00	<input type="checkbox"/>	
11	171735060211	DRIAI	AYMEN	5.00	<input type="checkbox"/>	
12	181835055463	FERCHA	MARIA	12.00	<input type="checkbox"/>	
13	181835058496	FIRANE	MANAL	12.00	<input type="checkbox"/>	

15/09/2020

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N°	MATRICULE	NOM	PRÉNOM	NOTE	ABSENT?	OBSERVATION
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15	181835057527	HAKIMI	MERIEM	14.00	<input type="checkbox"/>	
16	181835062173	HEGUIRA	KAMILIA	14.00	<input type="checkbox"/>	
17	181835055487	KARCE	ANFEL	10.00	<input type="checkbox"/>	
18	181835055522	KHELIL	ITHAR	0.00	<input type="checkbox"/>	
19	171735053075	LARABA	HAYEM SOUHA	5.00	<input type="checkbox"/>	
20	181835050905	MANSOURI	SARRA	13.00	<input type="checkbox"/>	
21	181835058818	MELLOUL	NOURA	15.00	<input type="checkbox"/>	
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26	181835055535	ZERARI	TAKIA	10.00	<input type="checkbox"/>	
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28	181835057079	DJELAOUDJI	ACHWAQ	12.50	<input type="checkbox"/>	
29	181835055531	HALITIM	BOUTHAINA	14.50	<input type="checkbox"/>	
30	181835064909	MADI	HASSIBA	14.50	<input type="checkbox"/>	

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Appendix 14: Samples of Students' Text Interpretations

Word Wizard

Full name: Ayache Salsabil  
 Group: B5

The Rime of the Ancient Mariner (1798)

word / expression	paragrah# / page#	Definition
1 - A witch's oil, burnt green and blue and white.	129 / p4	<p>The sea water changed colour like the oils of a witch that change colour because they are magical. So was the sea they sailed in (he used witch's oil to say that the sea water was magical).</p> <ul style="list-style-type: none"> <li>- the green was due to the stingy creatures of the sea.</li> <li>- the blue was the natural colour of water.</li> <li>- the white due to the foam by the bubbling water.</li> </ul>
2 - The land of mist and snow.	134 / p4	- It means a <u>Cursed land</u> . (because there was ice all around)
3 - The Albatross about my neck was hung -	141 / p4	- in today english it became an idiom which mean "a problem resulting from something shameful you did in the past". for e.g: you say to someone: your past deeds are an albatross about your neck.
4 - weary eye	147 / p5	- It means he had a difficulty concentrating and his facial expression was dull and dreamy because of the ghostly atmosphere.
5 - The souls did from their bodies fly -	222 / p7	- It means that they fell down dead one by one.



Most notably Charlotte's *Jane Eyre* and Emily's *Wuthering Heights* both published in 1847, which also introduced more Gothic themes. Even though their novels were published after the Romantic period is said to have ended, their novels were heavily influenced by Romantic literature they had read as children.

Romantic movement was preceded by the *Enlightenment* and succeeded by realism.

(Age of Enlightenment - was an intellectual and philosophical movement that dominated the world of ideas in Europe during 17<sup>th</sup> and 18<sup>th</sup> century)

### Famous Romantic Authors and Poets

Jane Austen

Ralph Waldo Emerson

Emily & Ann Brontë

Alexandre Dumas

Victor Hugo

William Wordsworth

Samuel Taylor Coleridge

Mary Shelley

Edgar Allan Poe

Johann Wolfgang von Goethe

### Interests of Romantics:

- The Medieval past - related to the Middle Ages from about 500 to 1500 AD
- The Supernatural - above the nature things and forces.
- The mystical - spiritual or magical significance that transcends our understanding
- The Gothic - fictional writing in a mysterious, desolate setting. (early 19c)
- The Exotic
- Freedom from oppression
- human rights
- individualism

There was emphasis on emotions and psychology and often dealt with death.



The People's Democratic Republic of Algeria

Module: IIL

Literary circles

Group N° 02

Investigator: Laib Imane

## "The Rime of Ancient Mariners"

Samuel Taylor Coleridge (1798)

### I. Differentiation of the poem:

The Rime of the Ancient Mariners is a famous literary work wrote by the English "Samuel Taylor Coleridge" in 1798 and published in the same year.

The poem relates the experience of a sailor who has returned from a long sea voyage. The Mariner stops a man who is on his way to a wedding ceremony and begins to narrate a story. The wedding guest's reaction turns from **amusement** to impatience to fear to fascination as the Mariner's story progresses, as can be seen in the language style. Coleridge uses narrative techniques such as personification and repetition to create a sense of danger, the supernatural, or **serenity** depending on the mood in different parts of the poem.

The poet also used many **archaic** spelling in "The Rime of Ancient Mariners". The word **Rime** refers both to a rhyme or poem and to a kind of **fast** that the Mariner encountered on his Journey to the Antarctic (The South Pole).

The poem deals with two separate times:

→ The time of the voyage.

→ The time of the Mariner's retelling the story of his voyage.

The ship of the Mariner was sailing first ever into the Pacific Ocean, thereby, preceding Ferdinand Magellan's voyage of 1520. He is evidently a Catholic, because he twice called on the Virgin Mary and also **invokes** other Saints.

As for the time of telling the story we don't have enough

Information whether if the wedding was Catholic or Protestant.  
The **Bassoon** mentioned in the beginning; would have been possible before the 16<sup>th</sup> century. Samuel Coleridge once remarked that the Mariner was in fact a young man while on board the ship and that he was retelling the story fifty years later.

The main character of the poem is **The Ancient Mariner**, the other characters are: **the wedding guest**, **the Mariner's shipmates**, **The Nightmare**, **Life-in-Death**, **Death**, **The Hermit**, **The Pilot and his boy**.

The Albatross was mentioned in the poem and it's a giant bird was killed by the Mariner and hunged on his neck, it is a symbol of innocence and beauty and one of the most romantic birds ever, and among the meanings of this symbol is also loyalty and love for women nowadays and freedom and power for men.

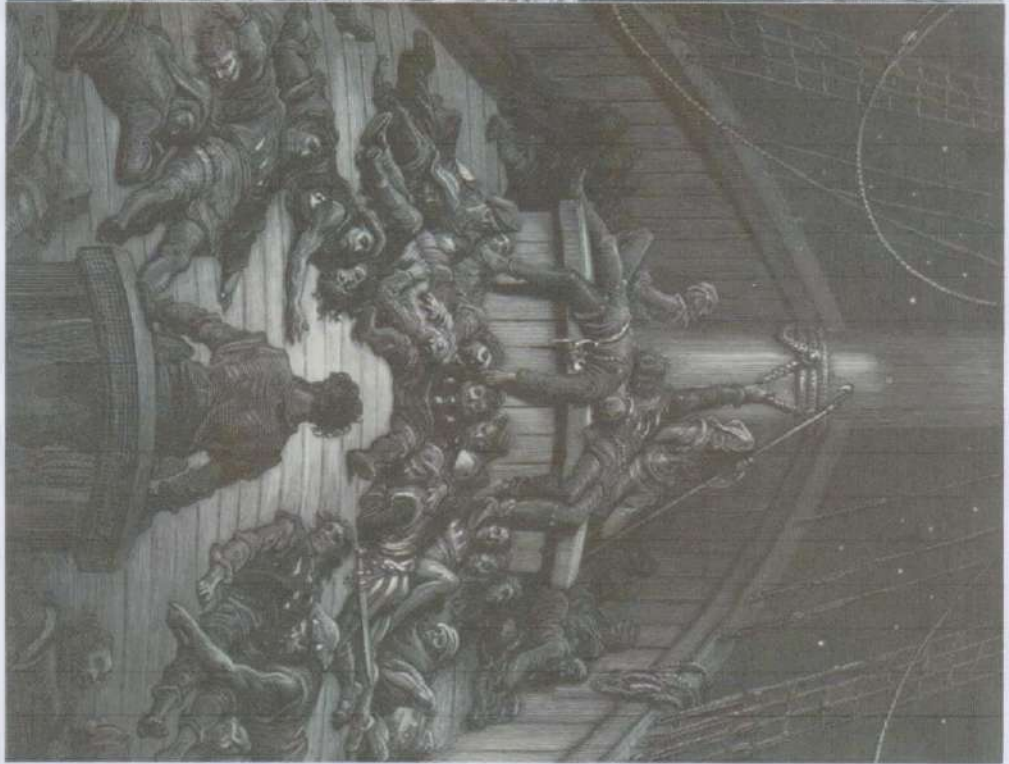
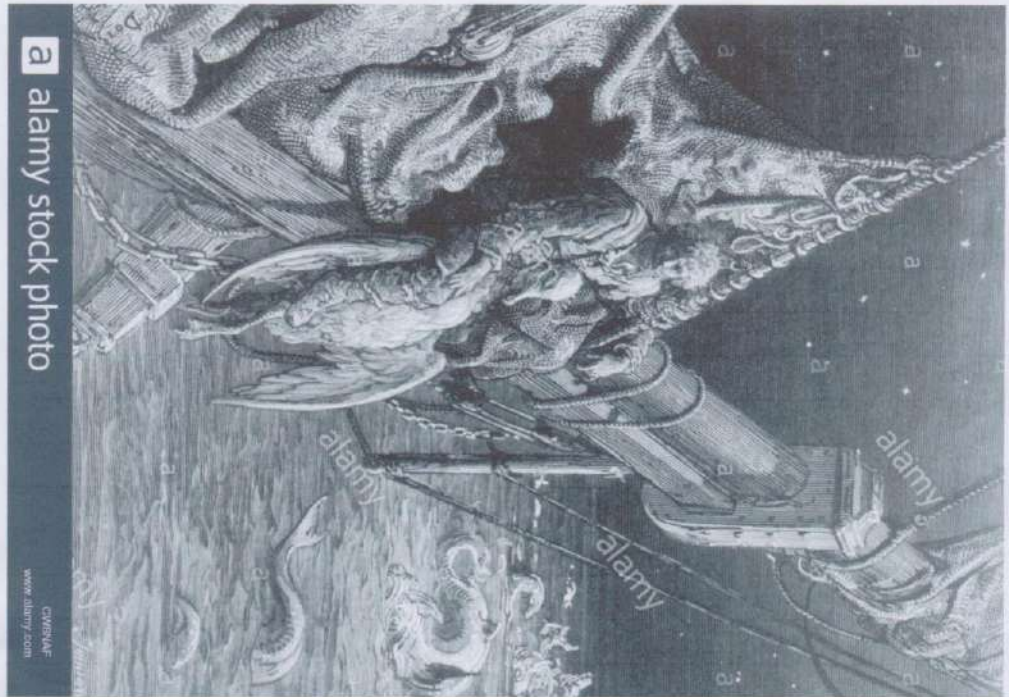
In ancient times when it appears above the ships and the boats in the seas and oceans refers to a great pessimism as its presence indicates the approaching of a catastrophe.

Hunging the Albatross was a chance that leads the Mariner to a spiritual **epiphany** allowing him to understand his relationship with God and Nature.

#### Box of some words' definition:

- \* **bewilderment** - state of being bewildered, deeply thoughtful.
- \* **serenity** - the state of being serene, calmness, peacefulness.
- \* **archaic** - characterized by antiquity, old-fashioned.
- \* **frost** - cold weather that causes these ice crystals to form, coldness, act of freezing water.
- \* **invoke** - call upon a person.
- \* **Bassoon** - musical instrument in the woodwind family.
- \* **epiphany** - an illuminating realizing in doctrine.





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### III. Romanticism =

Romanticism was an artistic, literary, and intellectual movement that originated in Europe toward the end of 18<sup>th</sup> Century. Scholars regard the publishing of William Wordsworth's and Samuel Taylor Coleridge's *Lyrical Ballads* in 1798 as probably the beginning of the movement, and the crowning of Queen Victoria in 1837 as its end.

Romanticism arrived in other parts of the English-speaking world later; in America, it arrived around 1820.

At that period Romantic changes effects and was one of the major social change in England due to depopulation of the countryside and rapid development of over-crowded industrial cities that took place in between 1798 and 1832, and that movement result of two forces: Agriculture and Industrial Revolution.

#### → Romanticism of English Literature

William Wordsworth, Samuel Taylor Coleridge, John Keats, Lord Byron, Percy Bysshe Shelley and the much older William Blake followed later by the isolated figure of John Clare, also such novelists as Walter Scott from Scotland, Mary Shelley, and the essayists William Hazlitt and Charles Lamb.

The publication of *Lyrical Ballads* in 1798, with other finest poems marks the start of the movement.

Many poems of Wordsworth dealt with the lives of the poor in his native Lake District, or his feeling about nature.

Romanticism has a Gothic side was showed in Coleridge's longest poem in Volume *"The Rime of Ancient Mariner"*, and also the exotic settings.

The most significant novelist in English during the peak Romantic period, other than Walter Scott was Jane Austen whose essentially conservative world view had little in common with her romantic contemporaries, retaining a strong belief in decorum and social rules.



Name: Senalah MomoBook Title: The Prime of Mr. CasparyDate Due: 17/02/2020Pages: 125 to 250

Literature Circle Role

## Story Connector

### Your job:

Your job is to find parts from this section of the the story that remind you of things that happened in another story you've read. Then, describe how the two stories are alike.

### When you meet with your group:

Describe the event from the story you're reading and tell how it connects to another story you have read before. Describe the similarities to the group. Then, ask if anyone else can make other story connections.

Event from this story: suffering from the last sexual times of life and this is evident at that moment when the sailor bites his hand helping him to maintain his dark lips with his blood so that he can scream.

Something similar happened in another story when: I linked this event with a film I watched, called "The Hunger games" which contains a lot of miserable events.

Another event from this story: sailor shot and killed the Albatross, he believed that they could manage without this bird which happened to arrive to coincide with a lot of good luck.

Something similar happened in another story when: I linked this event with the story of "Le prisme orgueilleux" a book written by "Eric Chevillard", this prisme had the same personal trait of the sailor which is "Pride" that pride is by nature, the inherent irrationality

Name: Ferah MarziyaBook Title: The fall of the house of Usher

Date Due: \_\_\_\_\_

Pages: \_\_\_\_\_ to \_\_\_\_\_

Literature Circle Role

# Illustrator

**Your job:**

Draw a picture of one scene from the section of the book you're reading. Your pic should be colorful and have lots of details.

**When you meet with your group:**

Have each member of the group describe what's happening in your picture.



- he sees the house collapse and disappear into the ethereal fog and waters. Eventually, the house is completely gone.

Name: Ferah Madijda

Book Title: The fall of the House of Usher

Date Due: \_\_\_\_\_

Pages: \_\_\_\_\_ to \_\_\_\_\_

Literature Circle Role

# Word Wizard

**Your job:**

Your job is to search for words in this section of the book that you (or others in your group) might not know. After you find challenging words, tell where they are used in story and find the definitions.

**When you meet with your group:**

First, share the challenging word you found. Show them where it is in the story. Then have each person try to predict the definition. After everyone has shared their definitions, you can tell them the real meaning of the word.

Word #1: gloom Page Number: page 04.

Copy the sentence this word was used in. Nevertheless, in this mansion of gloom I now proposed to myself a sojourn of some weeks.

Definition of the word: "Darkness, dimness, obscurity"  
it a sense of depression and feeling of great unhappiness.

Word #2: peasantry Page Number: 05

Copy the sentence this word was used in. in the minds of peasantry who used it both the family and the family mansion.

Definition of the word: Impoverished rural farm workers, either as serfs, small freeholders or hired hands.



Name: Ferah MadistaBook Title: The fall of the house of Usher

Date Due: \_\_\_\_\_

Pages: \_\_\_\_\_ to \_\_\_\_\_

## Literature Circle Role

# Discussion Leader

**Your job:**

Write questions for your group to discuss. The questions should have to do with the section of the book you're reading. Be sure your questions are interesting and open-ended so everyone will be able to answer it in their own way.

**Examples:** Were you surprised when \_\_\_? Why or why not?  
Do you think the main character made a good choice when he/she \_\_\_?  
Why do you think the main character decided to \_\_\_?

**When you meet with your group:**

You will read your questions to the group and give everyone a chance to answer. After everyone has answered, share your answer with the group.

Question #1: What plot points fall within the American Gothic tradition in "The fall of the house of Usher"?

Your Answer: The story explores the boundary between the natural and the supernatural, Fantasy and reality, most notably through the resurrection of Madeline.

Question #2: What is the role of sorrow in the story?

Your Answer: As the narrator approaches the house of Usher, he notes that the overall effect of the building design, the weather, the landscape, and the lighting is a "sorrowful impression".

Question #3: Why did Roderick bury Madeline in addition she was alive? and inside the house?

Your Answer: ⇒ he was selfish, he want to be the last person remain from the Usher Family.



Literature Circles  
Task List

Assign tasks to each student for the next meeting.

Task	Name of student
Discussion Director	Maacha Amina
Story Connector.	Bouharoud Mounel
Word Wizard	Chekrain Houda
Investigator	BouAL bi fatima Zahraa
Illustrator.	Ghebache imen
Literary Luminary	Kettaf Ines

**Literature Circles  
Planner**

A literature circle is a group of students that are reading the same book. When they meet, they discuss the parts of the book they have read and plan for the next session. Often, Literature Circles are enhanced with extra "assignments" – making time lines to help understand the book better, or writing a chapter from a different character's point of view, or researching a historical element of the text, illustrating a scene\*... or whatever the students feel would increase their appreciation of the book. They may choose to do these assignments individually, in pairs, or as a whole group.

Use this form to help you plan your Literature Circle.

Literature Circle for the book

Beowulf by \_\_\_\_\_

Names of Literature Circle students:

- |                            |                                 |
|----------------------------|---------------------------------|
| 1. <u>Khansa Amina</u>     | 4. <u>Boutalbi Fatima Zahra</u> |
| 2. <u>Bouharoud M'Gard</u> | 5. <u>Ghebaché Ines</u>         |
| 3. <u>Chetroun Houda</u>   | 6. <u>Kettaf Ines</u>           |

What are some assignments that will help you understand and appreciate what you read?

- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

*\*suggestions for specific assignments can be found on abcteach.com*

### Literary Luminary-Literature Circles

Name: Ketia Ines      \*Book: Beowulf  
 Date: Group 5      Assignment: from 1600-2750

**Literary Luminary:** Your job is to choose a paragraph or sentences from the book to discuss with your group. Your purpose is to help other students by spotlighting something interesting, powerful, funny, puzzling, or important from the text. You can read parts aloud yourself, or ask another group member to read them. Include your reasons for picking the paragraphs or sections you did. Please record the page number and paragraph.

Paragraph and reason for choosing:

1. 1600: "Her evil skin"

The reason: because the poet describes her skin as an evil instead of describing her to emphasize and show that she is so evil to exaggerate and to show that evil reached even her organs and her body's parts.

2. 1616: "The Goats proud prince"

The poet feels that Beowulf will not be named like that and also to show that he is welcomed and to show good qualities of the character. This type of literary device is called kenning.

3. 1740: "A journey into darkness that all men must make"

The poet even if he lived in a time of pagans but he believed that after death there was another life. When he used the darkness, he meant the darkness of the grave that all people will live it.

4. 1646: "The brilliant light shone, suddenly though burning in that hall, heaven's own candle lit in the sky"

The poet used this expression after the death of Grendel's mother to show that she was a curse. Hiding the light so when she died the light shone. Also the marvelous description of the sun which he described it as a candle of the sky. This kind of literary device is called: metaphor.



Name: Maacha AminaBook Title: Beowulf

Date Due: \_\_\_\_\_

Pages: 20 to 24

Literature Circle Role

## Discussion Leader

### Your Job:

Write questions for your group to discuss. The questions should have to do with the section of the book you're reading. Be sure your questions are interesting and open-ended so everyone will be able to answer it in their own way.

**Examples:** Were you surprised when \_\_\_? Why or why not?  
Do you think the main character made a good choice when he/she \_\_\_?  
Why do you think the main character decided to \_\_\_?

### When you meet with your group:

You will read your questions to the group and give everyone a chance to answer. After everyone has answered, share your answer with the group.

Question #1: What is the significance of Grendel and his mother living in the bloody deep lake?

Your Answer: The deep lake represent how much lonely Grendel and his mother are, they felt unwelcomed at Heorot and they knew it. This feeling created an evil side of them reflected by blood.

Question #2: Was Beowulf really a hero when he killed Grendel's mother? and why?

Your Answer: No, he wasn't. Beowulf didn't fight her to beat her, he fought the battle to prove to every one that he could win it, he was looking for fame and insuring his own figurative immortality.

Question #3: What does the dragon symbolize in Beowulf?

Your Answer: Dragons are a chinese symbol of good fortune and nobleness, the dragon in Beowulf represented the prosperity of china. at this time.

Name: Bouharand GavelBook Title: Beowulf

Date Due: \_\_\_\_\_

Pages: 20 to 24

Literature Circle Role

## Story Connector

**Your job:**

Your job is to find parts from this section of the the story that remind you of things that happened in another story you've read. Then, describe how the two stories are alike.

**When you meet with your group:**

Describe the event from the story you're reading and tell how it connects to another story you have read before. Describe the similarities to the group. Then, ask if anyone else can make other story connections.

Event from this story: Beowulf had a relation with the sea witch and they had a dragon. Beowulf in the end had to kill the dragon which was his son.

Something similar happened in another story when: This is similar to the movie Immortals the Gods created Titans. Titans got released from their cage they end up fighting and killing some of the gods. In both cases the people who created the monsters had to fight them by the end.

Another event from this story: Beowulf set out to free the citizens of the village of attack from the Dragon.

Something similar happened in another story when: We have William Wallace, who was a freedom fighter who sought to free Scotland from England's control.

Name: Chebron HowardBook Title: Beowulf

Date Due: \_\_\_\_\_

Pages: 20 to 24

Literature Circle Role

# Word Wizard

**Your job:**

Your job is to search for words in this section of the book that you (or others in your group) might not know. After you find challenging words, tell where they are used in the story and find the definitions.

**When you meet with your group:**

First, share the challenging word you found. Show them where it is in the story. Then, have each person try to predict the definition. After everyone has shared their definitions, you can tell them the real meaning of the word.

• Word #1: Hunting Page Number: 20

Copy the sentence this word was used in. that Hunting could not hunt her, was useless now when he needed it

Definition of the word: the name of Beowulf's sword.

Word #2: mail Page Number: 21

Copy the sentence this word was used in. and her stabbing blade was blunted by the woven mail shirt he wore on his chest

Definition of the word: a shield made of connected small metal rings / small metal loops.



Word n° 3 = loathsome Page number = 21

Copy the sentence this word was used in = and running to his loathsome moor with another such rickering meal waiting in his pouch.

Definition of the word = indicating how much you dislike someone or something or how much they disgust you.  
loathsome = disgusting, hateful.

Word n° 4 = moor Page number = 21

Copy the sentence this word was used in = and running to his loathsome moor with another such rickering meal waiting in his pouch.

Definition of the word = an open area and usually high land with poor soil, grass and heather.

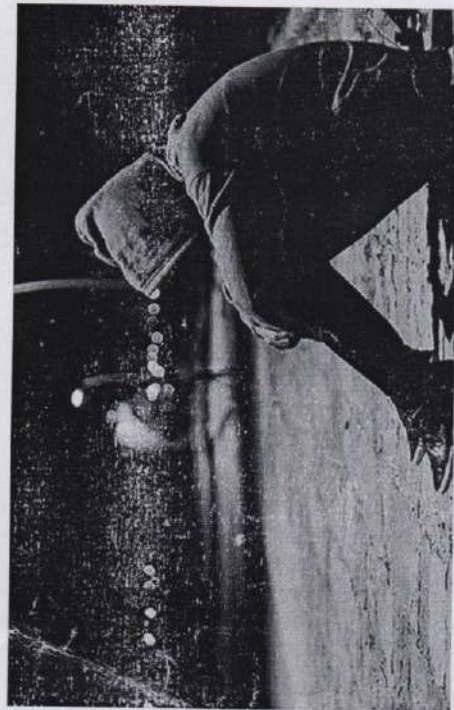
Word n° 5 = hoary Page number = 23

Copy the sentence this word was used in = a cold no loud and clear that it reached through the hoary rock.

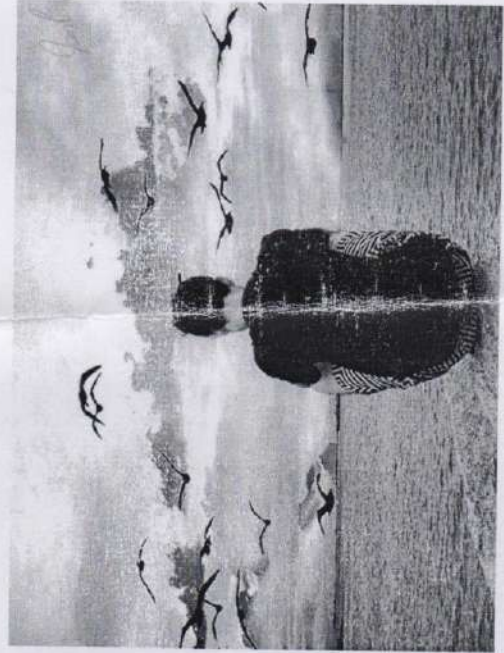
Definition of the word = old and gray or white with age.

**Grendel**

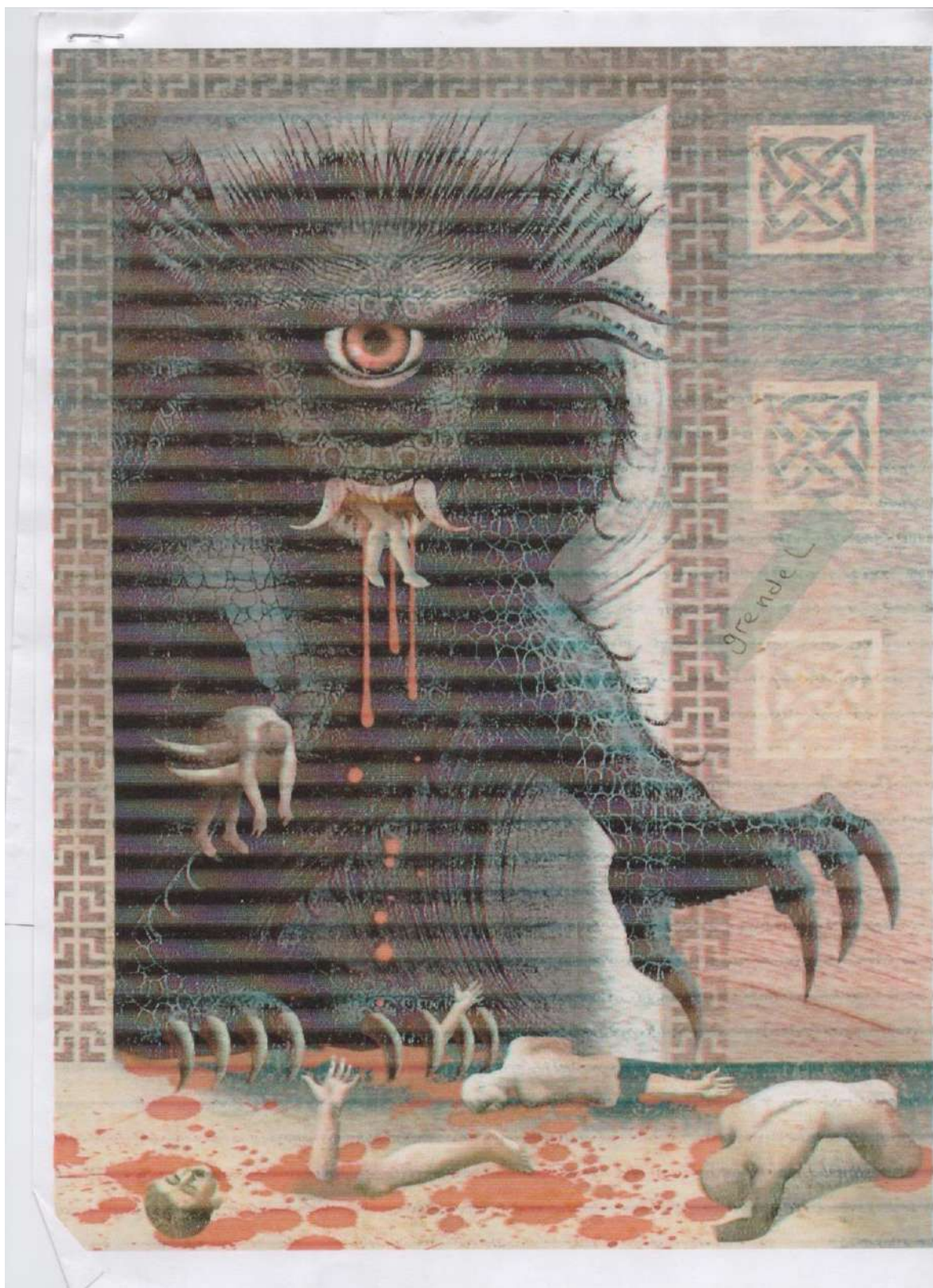
I see The character of Grendel is lonely person he is living alone, no one accepts him They might feel afraid because of his ugly shape, Grendel feel so sad and angry about others happiness and celebrations so he made a reaction and kill people for my point of view Grendel want to show his emotions, maybe to prove his presence & establish to tell that he is not a **disorder**



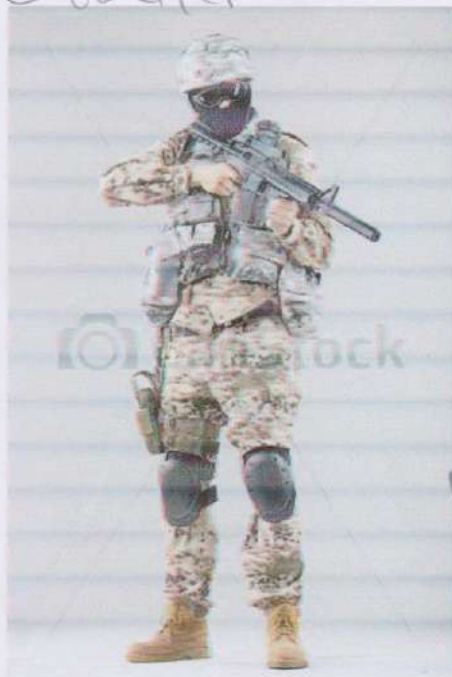
QuotesPics.net





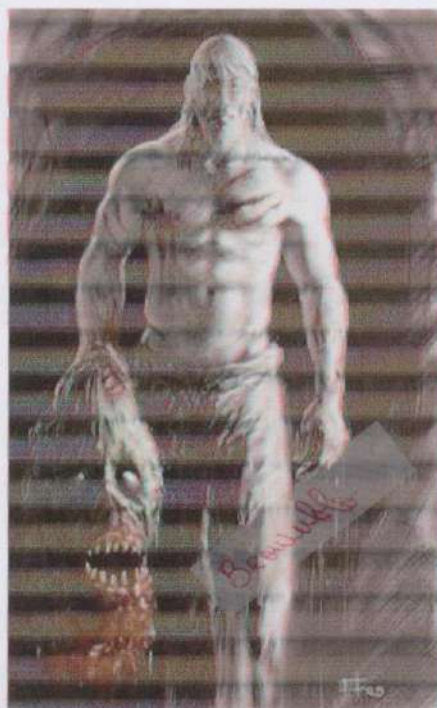


Soldier



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Soldier



Beowulf.

I see The character of

Beowulf as Soldier his duty is to protect people others and people service he does self sacrificing for patriotically if he dies he will be consider as a hero as Beowulf attacked The monster Grendel without fear also a soldier faces all risks because it is part of his duty



## BEOWULF

## AMEAD-hall OR Heorot

During The middle ages, tribes or communities would gather together in what they called a mead-hall. a mead-hall is a large dining hall where warriors and others would participate in drinking and eating and the telling of stories, Heorot is mentioned in The epic poem Beowulf as mead-halls are in Anglo-Saxon history and can easily be compared to dining halls of today. In Beowulf Heorot is illustrated as a grand hall built by The Danish king Hrothgar for his village everyone drinks and socializes in Heorot as part of daily ritual. Heorot in Beowulf literally means Hall of hart a hart being a male deer.

The Mead-halls were rather large with great wooden beams and were cherished by all, The mead-hall also functioned as a seat of government and acted as a shelter for The kings Thanes

## heorot

heorot means Hall of The hart (male deer).  
 حور الجوز

## BEOWULF

An English translation of The Tale Beowulf is one of the first literary masterpieces of the English language written in old English in The 11 century. The story itself is thought to have been originally composed sometime between 700 and 1000. Although certain places and events are indeed historical, the main character of the story, Beowulf, is thought to be a fictional archetypal hero. It recounts the life of prince Beowulf of the Scandinavian Geats who fights various monsters, returns to his father's kingdom a hero, and soon becomes king himself, ruling for 50 years in peace. Until a fire-breathing dragon appears, one more Beowulf must fulfill his responsibilities, even unto his own destruction.

What is the message  
of Beowulf?

The moral of Beowulf is that good conquers evil. In the epic, bravery, honor, and loyalty conquer evil. The story highlights the importance of the values in individuals. Beowulf, the hero of the story, goes to the aid of King Hrothgar.

Beowulf.

Origin of some words

1. Kyrios = or kurios is greek word which is usually translated as Lord or master
2. Origin of the name **Grandel** is **Unknown** "Grandel means gift of God"
3. What is **Wulf** fing?  
The Wulfing (The name means The **wolf** clan) was a powerful clan in Beowulf. The wulfings play an important role in Beowulf as Beowulf's father.
4. What is **hrothgar**?  
was a legendary Danish king in the early 6<sup>th</sup> century (This name derives from old high germanic name **Hrodgar** it can be translated as **glorious spearman or famous with the spear**.  
  - In Danish say Reger
  - In English say Rodger
  - In Norwegian say Roar
  - In Italian say Ruggiero / Ruggiero.
5. The **Geats** (**Geats**) were Beowulf's clan, a seafaring tribe residing in the south of Sweden.

*Module: Introduction to  
literary texts.*

## Literature Circles

MAGGIE A GIRL OF THE STREETS by  
(Stephen Crane)



Done by : Selsabil Ayache.









**Beowulf's Circle**

Beowulf became the King of the Geats  
Beowulf fought the dragon and died  
Beowulf kills Grendel's mother

Beowulf kills Grendel and his mother

He became a King of the Geats

Beowulf  
mighty warrior who later becomes King of the Geats

He kills

Grendel's mother a formidable foe who seeks revenge for her son's death

Dragon Angered by a theft from his treasure hoard he plagues the later years of Beowulf's reign

kills and is killed by

He fought the dragon to save his kingdom.

great father

Beowulf (Hero)

Literature Circles  
Task List

Assign tasks to each student for the next meeting.

Task	Name of student
Discussion leader	eRab Aicha
Investigator	SELMANE CHIMINE
literary luminary	Kiboudj Youssa
Illustrator	BAOUZ AHLEM
Words wizard.	Hizi Ramia
Connector	Guellati Wissem

## ANSWERS' SHEET :

Name MEGAVI JOHN Jeanette GROUP B5 Card NUMBER 18188TG05783

Q1 The tone is ironic. Crime portrays life in all of its  
 contradictions and disappointments. Like the saints  
 that he is. Mary and Jimmie are not saints but they  
 were the ones assisting Maggie.

passages:

4 "An' wid all deh bringin' up she had, how call she?"  
 concerning she asked of her son. "wid all deh talkin' wid  
 her I did an' deh things I tell her to remember. When a  
 girl is bring'd up deh way I bring'd up Maggie, how two  
 she go teh deh devil." >>

"Maggie's mother patted and he, addressing the  
 drooping eyes, expounding like a club shoveller at a  
 mauling of the vice-gang. However, he bawled... "Dear  
 she stands! Lee but her! Ah, she a dandy! Ah, she was so  
 good as to come home teh her mudder, she was!"

Q2 Maggie became a pretty young girl. Jimmie became hardened  
 and he thinks he is superior because of the way he does  
 and his proximity with rich and moneyed people.

passages:

"The girl Maggie blossomed in a mud puddle. She grew to be  
 a most nice and wonderful production of a tenement district.  
 None of the dirt of Pium. Ahly seemed to be in her veins."

"His (Abe) materialism stamped him as a man who  
 had a correct sense of his personal superiority. There  
 was water and contempt for circumstances in the glance  
 of his eye. He waved his hand like a man of the world who  
 dismisses religion and philosophy."



"He (Timothy) became a young man of leather. He lived some red years, without laboring. During that time his senses became chronic. He studied human nature in the gutter, and found it no worse than he thought he had a reason to believe it was."

Q3. As readers, Crane expects us to sympathize with Maggie, who was rejected by Pete and his family. Without a job she was forced into prostitution so that she can feed and take care of herself. The other characters had choices. They could have been good and supportive for Maggie, but they decided to let her suffer. She regarded them the most, and all that let her to her death.

Q4. In the Fall of the House of Usher, the narrator, cousin John Redick, asked him to even though they haven't see each other for long and weren't very close friends. He chooses to assist Redick in making sure his people around his family and friends disappear when you need help. They'll choose not to help you, but will want you to help them when they are in difficult situations. They are your friends only for their interest and when the storm comes you will not see them.

Q5. I notice a lonely young girl who doesn't look happy and also by the clothing she doesn't belong to a rich family.

Images 1, 2, 3, 4 and 6 emphasize a young unhappy and lonely girl. She is clean even though she lives in poverty. The image 6 shows her looking at the moon maybe hoping that tomorrow will be better.

The image 6 also emphasize the loneliness of the young girl by showing her with her parents and the little portrait.

My own vision of Maggie is a lonely girl with a poor background. She is lonely although she lives with her family because they are not supportive.

## ANSWERS' SHEET :

Name Benkhaouache Abiram GROUP 2/B6 Card NUMBER 1818.31050444  
Levent

Q1. The general tone of the story seems to be melancholic - comic. Even though Crane acknowledges the misfortunes of his characters; he does so in a way that is mocking and at times even sarcastic.

## passages:

Take for example Pete being used for drinks by a group of girls:  
 "Yehs, honey, damn it, yehs can have all got, cause I'm stuck and yehs, Nell, damn it, I-I'm stuck on yehs, Nell, buy dumbest-damn it... We're havin' hell on time - we're any one tree & me re!  
 -I-I damn it, Nell - we're havin' hell on time!"  
 Shortly after that he went to sleep with his swollen face fallen forward on his chest.  
 The women drank and laughed.

Or take the mother lamenting over her daughter:

"' 'Whid a home like dis an' a mudder like me, she went 'th' del' had' cried the mother, raising her eyes."

Q2. One thing that is shared between the three characters is their disdain towards their social environment. Yet it seems that in each one of them, this feeling stems from different motives.

## passages:

In Maggie's case, it seems this feeling stems out of fear of looking inadequate before Pete: "...Turning, Maggie contemplated the dark, dust-stained walls, and the scant and crude furniture of her home. A clock, in a splintered and battered oblong case of wood, she suddenly regarded as an abomination!"

Pete's disdain, however, seems to come out of a sense of superiority towards all that which surrounds him?

..... Pete however, "Der. wuz a mug in deh place. deh odder day wid an idear. he wur gam' teh own deh place! Hully get, he wur gam' teh own deh place! I see he had a will an an I. dater. wuzma first in me stuff. so I says: "Git deh hell outa here an' make no trouble!"  
 ..... "Leaving back, he regarded with eyes of superiority the scene before them".

Q3. Crane creates the perfect sets up perfectly for Maggie to not have any choices of her own, making her naive, orphaned, lonely... etc. Yet when it comes to other characters we see that they have been given free reign. Take Pete for example, despite having grown up in the same slums as Maggie, he still managed to escape poverty and get what is deemed "a respectable job". Or the mother who surely could have forgiven her daughter but instead she wanted what she did to do her. The constant abuse that befalls Maggie is surely Crane's attempt to draw all his readers' sympathy to her.

Q4. Perhaps the perfect fit for this would be "The Fall of the House of Usher". Where we find two siblings being chastised for the sins of a whole family merely because they were born into it.

..... In reality however, this debate becomes a daily occurrence especially within conservative circles. We find that parents deprive their kids of the simplest freedoms, and expect them to live according to some vague advice that they themselves don't abide by, then cruelly imposing the harshest punishments anytime their children slip up.

Q5. There seems to be two main themes being emphasized through the many covers, these being the two sides of Maggie's character.

The first is her innocence - i.e. pictures 3 and 4 - where she's portrayed as a mere child.

..... And the second being her promiscuity - i.e. pictures 1 and 2 - where the darker and latter years of Maggie's are portrayed.

..... My vision of Maggie however remained that of the innocent child. Even after she was pushed into prostitution because I felt she was fighting against that reality and wasn't indulging in her debauchery.



## ANSWERS' SHEET :

Name SELMANE Chirine GROUP 2B6 Card NUMBER 171835069086

Q1. The tone is pessimistic. Crane creates this tone through using the use of strong language. Besides, he uses various of pessimistic adjectives such as dark, uncomfortable, a dozen, gruesome and ways. All these adjectives are of Lower class. The color Red is repeated to emphasize the pessimistic mood of The Bowery at that time.

## passages:

- Second chapter: Eventually they entered into a dark region where, from a... careening building, a dozen gruesome doorways gave up loads of babies to the street and the gutter. A wind of early autumn, sooty, yellow dust from whistles and swirled it against an hundred windows - long streamers of garments fluttered from fire escapes. The all formidable women with uncombed hair and disordered dress, gaped while leaning on mantles or screamed in frantic quarrels. Withered persons in curious postures of submission to something, sat smoking pipes in obscure corners. (A small ragged girl dragged a red...)
- A small ragged girl dragged a red, bauling infant along the crowded ways. He was hanging back, a baby like brooding his winkles and loose legs.
- The vulgarity of language in The Bowery Part 1: Jimmie says, "Ah, where de hell was gen when I was down all de fightin'?" he demanded "you kids make me tired Ah go ahn / or whi" Ah what de hell. Cried Jimmie. shut up or I'll smack yer mouth see...?"

Q2. The environment influences a human behaviour. Thus, Maggie painful experience draw her into prostitution. She was obliged to go into that world. color red's language portray him as an abusive and aggressive character and her brother Jimmie is a bloody boy all the time. He fighting in the streets his selfish and does not respect any thing.

## passages:

- First chapter (The opening scene): he had bruises on twenty parts of his body, and blood was dripping from a cut in his head. (fighting between Jimmie and Jimmie's bum all the boys) Jimmie wiped his blood-wet features with his stove.
- The little girl cried out "Ah, Jimmie, come ahn, Dere's Jimmie... and fade... don't be a pullin' me back..."
- Jimmie studied human nature in The gutter, and found... more than he respect for The world, because he had begun with me idols. That it had smashed

"Pete made a furious gesture." "Get outa here now, an' don't make no trouble."

Q3 Crane expect us to sympathize with as readers. I think both of Maggie and Jimmie are victims of their society which shapes their personality and damaged their chance of being a good person in this environment. Maggie has chance to change her life to better, her mother blocks down her hope when Maggie comes back home violent mother accuses and refused her. Maggie's resistance to it is vanished and her miserable experience push her to get in the world of prostitution. All the characters tried to escape their reality (Slum reality). My idea emphasize the concept of environment which influences a human behaviour and a person has nothing to do in front of this fate.

Q4 Maggie committed a sin by entering the world of prostitution. As the Traveller did the same when he killed Albatross, he committed a sin. The Rime of the Ancient Mariner by Samuel Coleridge. Today we live in a greedy society without satisfaction, the absence of humanity. The spread of evil of all kinds.

Q5 I notice that every cover represents Maggie in different way and different points of view. The first one represents Maggie as poor and ordinary girl, the second represents Maggie as girl selling herself for money, the third one represents Maggie as a prostitute girl in the streets, the fourth one represents Maggie as an innocent and beautiful girl, the fifth one with rears represent Maggie as black and helpless girl she put her destiny in the hands of whoever pays her. The metaphor the slum environment emphasizes more miserable and dark features in the slum environment and the negative view about the slum environment emphasizes more negative view about the slum environment.

My own view of Maggie: Maggie is a victim of her social traditions and beliefs especially her dreams.



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14  
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Name : Selsabil Ayache  
 Card number : 181835063207  
 Group : B5

ANSWER THE FOLLOWING QUESTIONS SHOWING PROOF OF GOOD READING

1. When reading *Beowulf* you might think that it is an ancient story about ancient people that has no relevance to today's world. However, if a closer look is taken, one might notice that the ideas and themes of the poem parallel many of the issues today's world faces. Take a closer look at the poem, *Beowulf*, and discuss how the poem relates to modern day society. **2 MARKS**

*The poem relates to our modern day society because the agent of evil remained always accompanied with the possession of power like in Beowulf the powerful one leads showing off his power by devastation and killing and in our modern world politicians the countries which possess powerful weapons leads wars and engages in conflicts as well as the concepts of envy and revenge they exist in our society in a form of obsessive competitiveness on owning valuable things.*

2. After reading *Beowulf* and looking at the characters and their relationships with each other, look at the values of the entire story. Look at these three values and how they relate to the characters and their relationships: Loyalty, Bravery, and Leadership. Discuss the importance of these values in *Beowulf* and how they benefit him in his success through the story. **2,5 MARKS**

*Being loyal lead Beowulf to be trustworthy and allegiant to the king of the entire kingdom especially the king Hrothgar besides bravery that lead him to fight fearlessly to save his people from the evil thus he was a protector of the nation and leadership was an essential component in his quest of maintaining the great victories and the future of the. So these three values were as important in Beowulf's success journey and heroic achievement throughout the story.*

3. Does *Beowulf* glorify violence? Discuss why or why not. **2,5 MARKS**

*Beowulf glorifies violence because the events were based on violent acts such as killing brutally, revenge and bloody battles between the hero and the monsters therefore in a way it considered the savage fighting as heroic deeds but in fact being a hero doesn't necessarily require using violence.*

*02 ✓*

4. The concept of good and evil is a reappearing theme in *Beowulf*. What constitutes the good versus the bad? Who's good and who's bad, and what is your personal viewpoint about their status? 3 MARKS

The good was represented by the hero Beowulf who proved a loyal, brave and had good intentions and saved his people as a real noble knight, whereas the evil was the monster Grendel who represented misery and hatred along with his mother who committed revenge and in my viewpoint I think that causing about the ignorant people and protecting them is a good but the matter than spreading fear among them as well as killing them.

5. To your mind, why does *The Rime of the Ancient Mariner* open with a reference to a wedding? 3 MARKS

It opens with a reference to a wedding to emphasize the contrast between the extreme edges, the sadness of the mariner and the joy of the guests, the celebration of union and the deep depression of loneliness (mariner), the starvation of the ship's crew compared with the food abundance, the harmfulness of the mariner and the sense of belonging in the wedding besides the death of the ship's crew contrasted with the new life of the married couple.

6. What does the Albatross stand for? 3 MARKS

The Albatross stands for a messenger of god (according to christian beliefs), so it was considered as a sign of hope as well as a good omen for the sailors.

explain its symbolism

7. Summarize one of the poems you studied in class (*Beowulf*/ *The Rime of the Ancient Mariner*) 4 MARKS

One day three friends were on their way to a wedding party, when they were about to arrive one of them were stopped by an old mariner who insisted on him to listen to his woful story, so he told him that one day he set sail with a group of sailors and went on a journey in the vast sea, moving on they reached a land of mist and icy mountains, but suddenly an albatross appeared on the mist faded, and the sailor considered him as a good omen and guide.

but soon after the mariner shot the albatross and killed him, so they were cursed, the rain was bloody and the sky was as copper and they got stuck in a ghostly atmosphere of slimy creatures after that the sailors were so thirsty but they couldn't drink the salty water, they blamed the mariner and hanged the albatross on his neck, after that they were dead and he remained alone feeling so guilty and punished by his sin of killing.

when he confessed repentance the sea became normal and the ship sailed back to the shore, the mariner felt always the pain of the rain and decided to tell his tale to whomever he meets to relieve his guilt.



## ANSWERS' SHEET :

Name SELMANE Chirine GROUP 2B6 Card NUMBER 171835069086

Q1. The tone is  pessimistic. Crane creates this tone through using the use of slang language. Besides, he uses various of pessimistic adjectives such as dark, uncomfortable, degrading, greasy, dark ways. All these adjectives are of lower class. The color red is repeated to emphasize the pessimistic mood made of The Bowery at that time.

## passages:

- Second chapter: Eventually they entered into a dark region where, from a careening building, a dozen greasy doorways gave up loads of babies to the street and The gutter. A wind of early autumn raised yellow dust from sidewalks and sucked it against unhinged windows - long streamers of garments fluttered from fire escapes. The all formidable women with uncombed hair and disordered dress, gossiped while lessons on trifles or screamed in frantic quarrels. Withered persons in curious postures of submission to something, sat something pipes in obscure corners. (A small ragged girl dragged a rusty bauling infant along the crowded ways, he was hanging back, baby like, brooding his wrinkles, large legs.)
- The Valparaiso language in The Barstchub: Jimmie says, "Ah, where deh hell was deh when I was down all deh fighting? he demanded 'youse kids make me tired Ah go a hn / or who" Ah, what deh hell. Cried Jimmie. shut up or I'll smack yer out see P....."

Q2. The environment influence a human behaviour. Thus, Maggie painful experience draw her into predicition. She was obliged to go into that world colorful language portray him as an abusive and aggressive character and her brother, Jimmie is a bloody boy all the time. He fighting in the streets he is selfish and does not respect any thing.

## passages:

- First chapter (The sperm scene): he had bruises on twenty parts of his body, and blood was dripping from a cut in his head. (fighting between Jimmie and The Run Alley boys). Jimmie wiped his blood - wet features with his stave.
- The little girl cried out "Ah, Tommie, come a hn, Dear Jimmie and father... don't be a - pullin' me back..."
- Jimmie studied human nature in The gutter, and found me worse than he respect for the world, because he had begon with me idols that it had smashed.

"Pete made a furious gesture." "Git outa here now, an. do n...  
make no trouble."

Q3. Crane expect us to sympathize with as readers. I think.....  
Both of Maggie and Jimmie are victims of their society which shapes  
their personality and damages their chance of being a good person in this environment.  
Maggie has chance to change her life to better, her mother blocks down her hope. When  
Maggie comes back home violent mother accuses and refused her. Maggie is resistance to  
and is vanished and her miserable experience push her to get in the world of prostitution.  
All the characters tried to escape their reality. (Slums reality).....  
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As the sinners and the same when he killed Albatross he committed  
a sin. The Rime of the Ancient Mariner by Samuel Coleridge.  
Today we see a greedy society without satisfaction, the absence  
of humanity. The spread of evil of all kinds.....

Q5. I notice that every cover represents Maggie in different way and different points  
of view. The first one represents Maggie as poor and ordinary girl. The second represents  
Maggie as girl selling herself for money. The third one represents Maggie as a prostitute  
girl in the streets. The fourth one represents Maggie as an innocent and beautiful girl  
in the hands of who pays her. The metaphor thus emphasizes.....  
poverty, fear, sex, oppression people, slum environment, emphasizes more  
miserable and dark features in the Bowery slum = restaurant, alcoholic  
bars, etc. to emphasize more negative view exist  
in the Bowery slum.....

• My own version of Maggie: Maggie is a victim of her  
social traditions and beliefs especially  
her dreams.....



ANSWERS' SHEET :

Name Jmz. ac. Sava. mi GROUP B6 Card NUMBER 181833003525

Q1 the tone of this story is : "Irony"

passages:

"An' wid all deh bringin' up the brad, how could she? meaningly she asked of her son. " wid all deh talkin' wid her I did an' deh t'ings & I tol' her to remember? when a girl is bringed up de way I bringed up Maggie, know kin she go teh deh devil?"

Q2 to "Ho" she said, with a great grunt of contempt. "An' what in the devil are you stickin' your nose for?"

Q2 the relation between the three characters with their environment is that they show the external living conditions and environmental influence (especially over Maggie) of society.

passages:

"The sudden death of Jimmy's father and  
"The sudden abandon to Maggie by Pete"  
+ that we have : the violence like they had.  
e: "His infantile countenance was lit with fury!"

Question three: First of all, I believe that Maggie had a choice (she was working in a factory but was willing to be made slave her to the dirty life she lived). But Jimmy didn't have a choice, this is why.

Jimmy is the character I feel sympathy for, because from the beginning of the novel he starts fighting on the streets of Rum Alley and takes responsibility of his family after his father dies and caretaker of his drunk mother and his misguided wife.

Q4 We see it in "The Fall of the House of Usher".

In modern society we see it in "F. Scott Fitzgerald's "The Great Gatsby", which was a reflection of his experiences and opinions of America during the 1920s.

Q5 [5-A] I notice that in each image they share the same concepts which is the external situation (poverty, family issues, and sexual abuse).

[5-B] => what is emphasized in each one?

1) Poverty / 2 = Prostitution / 3 = Loneliness.

4 = homelessness / 5 = family problems / 6 = loneliness.

## ANSWERS' SHEET :

Name Benkhaouache Abiram GROUP 2B6 Card NUMBER 18193650444  
Leuhalr

Q1. The general tone of the story seems to be melancholic - comic. Even though Crane acknowledges the misfortunes of his characters; he does so in a way that is mocking and at times even sarcastic.

## passages:

Take for example Pete being used for drinks by a group of girls:  
 "Yehs. Amey, damn it, yehs. can't get all got, cause I'm stuck and yehs. Well, damn it, I'm stuck on yehs, Well, boy drinks - damn it - we're having hell on time - when anyone's free's me it's I - damn it, Well - we're having hell on time."  
 Shortly after that he went to sleep with his swollen face fallen forward on his chest.  
 The women drank and laughed."

Or take the mother lamenting over her daughter:

"'Whid a home like dis an a mudder like me, she went 'tho deh had' cried the mother, raising her eyes."

Q2. One thing that is shared between the three characters is their disdain towards their social environment. Yet it seems that in each one of them, this feeling stems from different motives.

## passages:

In Maggie's case, it seems this feeling stems out of fear of looking inadequate before Pete: "Turning, Maggie contemplated the dark, dust-stained walls, and the scant and crude furniture of her home. A clock in a splintered and battered oblong case of wood, she suddenly regarded as an abomination."

Pete's disdain, however, seems to come out of a sense of superiority towards all that which surrounds him?



Pete however "Oh, wuv, a mug in deh place, deh odder day wid an idear, he wuv gam' tek own deh place! Hully gee, he wuv gain tek own deh place! I see he had a will an an I didn't wuv none of it. I'm no stuff, so I says: 'Git, deh hell outa here, an' make no trouble.'" "Steaming back, he regarded with eyes of superiority the scene before them."

Q3. Crane creates the perfect sets up perfectly for Maggie to not have any choices of her own; making her naive, orphaned, lonely... etc. Yet when it comes to other characters we see that they have been given free reign. Take Pete for example, despite having grown up in the same slums as Maggie, he still managed to escape poverty and get what is deemed "a respectable job." Or the mother who surely could have forgiven her daughter but instead she waited until she died to do so. The constant abuse that befalls Maggie is surely Crane's attempt to draw all his readers' sympathy to her.

Q4. Perhaps the perfect fit for this would be "The Fall of the House of Usher." Where we find two siblings being chastised for the sins of a whole family merely because they were born into it.

In society however, this debate becomes a daily occurrence especially within conservative circles. We find that parents deprive their kids of the simplest freedoms, and expect them to live according to some vague advice that they themselves don't abide by, then cruelly imposing the harshest punishments anytime their children slip up.

Q5. There seems to be two main themes being emphasized through the many covers, that being the two sides of Maggie's character:

The first is her innocence - i.e. picture 3 and 4 - where she's portrayed as a mere child.

And the second being her promiscuity - i.e. picture 1 and 2 - where the darker and latter years of Maggie's are portrayed.

My view of Maggie however, remained that of the innocent child. Even after she was pushed into prostitution because I felt she was fighting against that reality and wasn't indulging in her debauchery.



## ANSWERS' SHEET :

Name: MESAM JOHN Jeanveth GROUP B5 Card NUMBER 18188TG05783

Q1 The tone is ironic. Crane portrays life in all of its degradations and disappointments, and the reader that he is. Mary and Jimmie are not saints but they were the ones accusing Maggie.

## passages:

4 "An 'wid all deh bringin' up she had, how could she?" condescendingly she asked of her son. 'Wid all deh talkin' wid her I did an' deh things I let her to remember. I pers a girl to bring up deh way I bring up Maggie, how two she go teh deh devil?"

"Maggie's mother passed and he, addressing the dead set of eyes, expounding like a gift shopman at a museum, the voice rang through the building... "Dear she stands! Look! her. Ah! she is blind! Ah! she was so good as to come home teh her mudder, she was!"

Q2 Maggie became a pretty young girl, Timmie becomes hardened and felt that he is superior because of the way he dresses and his proximity with rich and moneyed people.

## passages:

"The girl Maggie blossomed in a mud puddle. She grew to be a most nice and wonderful production of a temperment district. None of the dirt of River Alley seemed to be in her veins."

"His (Pete) mannerisms stamped him as a man who had a correct sense of his personal superiority, there was no doubt and contempt for circumstances in the glance of his eye. He waved his hand like a man of the world who discusses religion and philosophy."

"He (Timmie) became a young man of leather. He lived some real years without laboring. During that time, his senses became chronic. He studied human nature in the gutter, and found it no worse than he thought he had reason to believe it was."

Q3. As readers, Crane expects us to sympathize with Maggie, who was rejected by Pete and his family. Without a job she was forced into prostitution so that she can feed and take care of herself. The other characters had choices. They could have been good and supportive for Maggie, but they decided to let her when she needed them the most, and at that let her to her death.

Q4. In the Fall of the House of Usher, the narrator comes when Roderick asked him to, even though they haven't see each other for long and weren't very close friends. He chooses to visit Roderick. In modern society, people around you (family and friends) disappear when you need help. They'll choose not to help you, but will want you to help them when they are in difficult situations. They are your friends only for their interest and when the storm comes you will not see them.

Q5. I notice a lonely young girl who doesn't look happy and also by the clothing she doesn't belong to a rich family.

Images 1, 2, 3, 4, and 6 emphasize a young unhappy and lonely girl. She is clear even though she lives in poverty. The image 6 shows her looking at the moon maybe hoping that tomorrow will be better.

The image 6 also emphasize the loneliness of the young girl by showing her with her parents and the little dog.

My own vision of Maggie is a lonely girl with a poor background. She is lonely although she lives with her family because they are not supportive.



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ANSWER THE FOLLOWING QUESTIONS SHOWING PROOF OF GOOD READING

1. When reading *Beowulf* you might think that it is an ancient story about ancient people that has no relevance to today's world. However, if a closer look is taken, one might notice that the ideas and themes of the poem parallel many of the issues today's world faces. Take a closer look at the poem, *Beowulf*, and discuss how the poem relates to modern day society. 2 MARKS

In deed that the poem relates to Modern day society since we do not have many people who are only about their image in front of others like Beowulf and some of his just do what ever they like without looking or thinking about others feelings like the king and his celebration. On another hand we find people who represents the poor people in the society who care about them who care less than in fact they and when they have the chance to revenge in general their case it represents a society that is not a world of power

2. After reading *Beowulf* and looking at the characters and their relationships with each other, look at the values of the entire story. Look at these three values and how they relate to the characters and their relationships: Loyalty, Bravery, and Leadership. Discuss the importance of these values in *Beowulf* and how they benefit him in his success through the story. 2,5 MARKS

Bravery represents Beowulf  
 Loyalty represents Beowulf friends  
 Leadership represents Beowulf as a king  
 and these values were very important to build a strong kingdom

explain in relation all characters

3. Does *Beowulf* glorify violence? Discuss why or why not. 2,5 MARKS

Yes, Beowulf glorify violence because the story in general represents violence as some it shows many death concepts (killing of a hand and his mother and slaying monsters) and too much bloody events like the bloody lake where Grendel's mother is living in. Also when the hero's death after the Beowulf personality he was very strong on one hand he has the power of Britain and fear's name to this one some characters is which says that Beowulf glorify violence for me.



4. The concept of good and evil is a reappearing theme in *Beowulf*. What constitutes the good versus the bad? Who's good and who's bad, and what is your personal viewpoint about their status? 3 MARKS

For me the bad concept in this story is the King or King's... Beowulf is a heroic person who cares greatly about his reputation about his prestige among people even in his heroic point he may kill monsters but always and always the only person he thinks about is himself in his eyes he is the bad one because he is the only one who is the king and he is also a bad one because he followed his own path

5. To your mind, why does *The Rime of the Ancient Mariner* open with a reference to a wedding? 3 MARKS

In my mind, the Mariner attended to the wedding because the wedding represents or symbolizes happiness, joy, and fun. So the Ancient Mariner chose it to show his extreme sadness and his pain in his own life. While every one is happy and celebrating, in general to the Mariner the world is all the same sad. It is his way to show his own pain.

6. What does the Albatross stand for? 3 MARKS

The Albatross is a good omen for the Mariners and his crew they even named him as the Christ the rain bird in the beginning since he saved them. But after wards the Albatross is a bad luck just to the Mariners and his crew because he is the cause of the bad weather and the badness of a sign from the god.

7. Summarize one of the poems you studied in class (*Beowulf*/ *The Rime of the Ancient Mariner*) 4 MARKS

"Beowulf"

It was a king dom which was ruled by a king named Hrothgar. His king used to celebrate every night in his hall called Haven. It was to be in peace. The king's people called the gates. They used to celebrate with out hearing of the noise they made. But ended it was his own fault.

There was a monster called Grendel who was brother of the wise that was in Haven. So he decided to change because of Haven. He attacked Haven and killed every one. It was his only activity. Until there was a celebration. Afterwards a hero called Beowulf heard about this monster and decided to go and fight since every one no one could defeat the monster. He took the challenge and every one know that Beowulf is strong in one hand he has the strength of 30 men and fears no one.

After that Beowulf and his men went to the great hall to kill the monster and to gain honors. As he arrived there he of the king and his men had heard of him. So they promised the king to kill the monster with no arms. He waited until night and they started to celebrate again. They attacked Grendel. Grendel went to Haven after he heard the noise. When he went there Beowulf attacked him and cut his arms. He was killed. The monster died at that time he went to his own place of pleading to the monsters to change to be like the other men. The report of the gates and he went back to his people leading them and he had one final battle against the dragon in Haven and his memory was left at the place.



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 JAN 2020

14  
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Name: SELMANE Chirine  
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 Group: L.B6...

ANSWER THE FOLLOWING QUESTIONS SHOWING PROOF OF GOOD READING

1. When reading *Beowulf* you might think that it is an ancient story about ancient people that has no relevance to today's world. However, if a closer look is taken, one might notice that the ideas and themes of the poem parallel many of the issues today's world faces. Take a closer look at the poem, *Beowulf*, and discuss how the poem relates to modern day society. 2 MARKS

What happen nowadays? wars, refugees, terrorism, bombs, etc! and USA, Israel, Iran become the monster of the modern day. etc possibly what is happen in the arab world. The same happen in the time of Beowulf when he would killed people without mercy. also the poor people of today are grieved they look just for money and cheap authority they just see money and power. This exactly what the dragon symbolize in the poem (the greed) but beowulf rejected to own that because perfect man. In addition to that our days there are a lot of parties, celebrations, get togethers in summer with famous singers such as adele... The Solking... The same happens in the best. They celebrate all the wins (drinks, food) spending money till making the bill to be tumbled by the end they suffer and paid a lot.

2. After reading *Beowulf* and looking at the characters and their relationships with each other, look at the values of the entire story. Look at these three values and how they relate to the characters and their relationships: Loyalty, Bravery, and Leadership. Discuss the importance of these values in *Beowulf* and how they benefit him in his success through the story. 2,5 MARKS

Beowulf was a hero he famous for his bravery he had not fear to kill grendel he had courage to attack him without sword that make people trust him he had will confidence inside him his aim is called a hero no one is stronger than him also he is a loyal person because he kept his promise with the king till the end no matter what is happen but he win the challenges. This show that beowulf has all the characteristics to become a leader he has a power as a soldier or warrior he can stand against the enemies and he is clever however Hrothgar was a ideal by king he was arrogant but he was weak physically to face grendel.

3. Does *Beowulf* glorify violence? Discuss why or why not. 2,5 MARKS

In the epic beowulf is powerful, brave he could attack any monster he proof that when killed Grendel and his mother he use the power of his body to keep his courage as a hero he face all the risks to get the gold the final battle he use his mind his intelligence his wisdom he was braver enough to kill the dragon in the same time he was old, injured, weak physically but he success. This another proof that he is a hero with the power and wisdom also he was clever, wise person (wisdom) he just rejected the treasure to show that he is a perfect man a hero who make hero, hero...

(is his powerful and his clever)



4. The concept of good and evil is a reappearing theme in *Beowulf*. What constitutes the good versus the bad? Who's good and who's bad, and what is your personal viewpoint about their status? 3 MARKS

In my view point, the bad and the evil person in *Beowulf* was The King, Hrothgar, because he had his fault from the beginning, however, Grendel killed to show his existence and his power because he was angry about others happiness. They did not accept him, his wife was ugly, they rejected him, he treated people to make a reaction that he was not divine. Beowulf, for me, is a good person, just like... he has a power and his duty to save people from dangers, he sacrificed his life to protect others but he did not wait for his reminiscent because it's his job, it's represent. The picture of The Saviour - God → bad → good

5. To your mind, why does *The Rime of the Ancient Mariner* open with a reference to a wedding? 3 MARKS

In my mind, *The Rime of the Ancient Mariner* opens with a reference to a wedding to show that sadness and happiness are always together and between the sea and the land there is slight line. It was a conceal. The mariner was bad and had self-reproach, he was guilty... he survived but the sea will stay with him, he blame himself all the times, he is afraid to confess to the happiest one in the wedding the priest may be think that he will understand him well because he is exciting to be a good wife, may also be exaggerated what inside his heart he feel heavy heavy burden, he search for forgiveness and to know how to ease it.

6. What does the Albatross stand for? 3 MARKS

Albatross stands for a heavy burden of the The sin of the mariner, however, he symbolized the good and hope of for the sailors always it become the friend of the sailors on their trip, but the mariner killed him, he destroyed the feelings of friendship, he killed the love and loving the land and the sea... also, it can represent the nature which it destroyed at that time, people did not respect nature and keep destroying why this is why the mariner killed albatross

7. Summarize one of the poems you studied in class (*Beowulf* / *The Rime of the Ancient Mariner*) 4 MARKS

In *Beowulf*, there is a hero warrior, his name is Beowulf, he was courage because he used to kill monsters, he take it as his duty, one time, The King, Hrothgar, invite him for recess, that time he and the clones suffering, there is a monster who killed people without mercy, every night, Grendel come to the mead hall to kill, the clones were afraid of him, no one can face him, Beowulf take this as a challenge and went to kill Grendel, without a sword just to proof that he is hero and to keep his promise, he save the King and his people, he fa attacked, the monster was cut his leg and

belonging as a good proof, the clones celebrate the occasion, but Grendel mother prepared herself to take a revenge, Beowulf was ready to fight again, however, he fall in love with her, but his principle is to kill her, he killed her without mercy, love did not make him weak.

In the final battle, Beowulf was old and weak, but his intelligent help him to kill the dragon with a tricky plan, also, he refused to take any gold and treasure to show that he is perfect man, he did not need any money, but he want glory only glory.

19.5

13

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 JAN 2020

Name: Benkhoulache Akram Fouhal  
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 Group: B6

ANSWER THE FOLLOWING QUESTIONS SHOWING PROOF OF GOOD READING

1. When reading *Beowulf* you might think that it is an ancient story about ancient people that has no relevance to today's world. However, if a closer look is taken, one might notice that the ideas and themes of the poem parallel many of the issues today's world faces. Take a closer look at the poem, *Beowulf*, and discuss how the poem relates to modern day society. 2 MARKS

13 Perhaps the biggest similarities we see are people such as Beowulf who show noble and virtuous facade when they're only motivated by fame and riches. We also see the disturbance of the peace and the abuse of the weak through things like colonialism, which is exactly what Crendel was doing.

2. After reading *Beowulf* and looking at the characters and their relationships with each other, look at the values of the entire story. Look at these three values and how they relate to the characters and their relationships: Loyalty, Bravery, and Leadership. Discuss the importance of these values in *Beowulf* and how they benefit him in his success through the story. 2.5 MARKS

13 Beowulf was a man loyal to his people and to his word, for when he promised to rid them of the monster he delivered. His bravery is shown when he faced the monster with his bare hands, then diving into the lake of fire while showing no fear and even after he got old he wanted to face the dragon alone. We can also see his leadership skills through the loyalty of his men, they knew how brave he was and good of a warrior he was so he earned their respect and they were bound to follow him.

importance in relationship to other characters

3. Does *Beowulf* glorify violence? Discuss why or why not. 2.5 MARKS

02 Yes, he does. For someone who has fought many wars and defeated many monsters violence is necessary, since these two both require violence, not only that but the first thing he decided to do when he heard of Crendel was to kill him and not to have a trial or just scare him off. He then went on to rip the monster apart with his bare hands.



4. The concept of good and evil is a reappearing theme in *Beowulf*. What constitutes the good versus the bad? Who's good and who's bad, and what is your personal viewpoint about their status? 3 MARKS

01  
The bad was obviously Grendel, he was killing innocent warriors for the pure sake of being evil. And Beowulf despite his being motivated by fame and glory he was still the good one because his mission was to put an end to the cause of Grendel.

5. To your mind, why does *The Rime of the Ancient Mariner* open with a reference to a wedding? 3 MARKS

02  
Weddings are seen as occasions of happiness, new beginnings, and new life, while the story of the Mariner is one of death and desolation, therefore it sets for a perfect juxtaposition of life and death.

6. What does the Albatross stand for? 3 MARKS

03  
The Albatross is a sign of hope and good omen. When seamen have been sailing for long and see an Albatross they know land is near because the Albatross is a land creature, so it gets their hopes up and they rejoice. Then what???

7. Summarize one of the poems you studied in class (*Beowulf*/ *The Rime of the Ancient Mariner*) 4 MARKS

04  
When after peace in the land of the Danes is disturbed; through a monster named Grendel who came every night to Herot, a mead hall where warriors resided, and attacked them in their sleep, left them dead, and some of them brave enough to face him, news have travelled to the land of the Geats, where a brave warrior named Beowulf has decided to go and kill this monster. Upon arrival to Denmark he was welcomed by the King and his people, later on that night and wasting no time, Beowulf faced the monster and ripped him apart with his bare hands. His victory was cut short when the monster's mother decided to take vengeance but he followed her to her den and killed her with a sword that he found in there. Years after this victory and when he was king of his people, he decided to kill a dragon but old age has made him weak and the dragon left him fatally injured, then he died in the arms of one of his soldiers and was cremated in a ceremony. His ashes were kept in a tower close to the sea so the voyagers would see and pay their respect.

Try to manage the space as to make your handwriting clear lest you will lose marks



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ANSWER THE FOLLOWING QUESTIONS SHOWING PROOF OF GOOD READING

1. When reading *Beowulf* you might think that it is an ancient story about ancient people that has no relevance to today's world. However, if a closer look is taken, one might notice that the ideas and themes of the poem parallel many of the issues today's world faces. Take a closer look at the poem, *Beowulf*, and discuss how the poem relates to modern day society. 2 MARKS

The poem *Beowulf* highlights the heroism, the ability of one to risk his life for others. Not always heroes are not the ones fighting with swords, modern day heroes are everywhere and are human beings like us. For example, not always hero can be a scientist who finds a cure for a disease, a pilot who save the world, My hero wish to be a mechanic who detects a dysfunction with your car to avoid an accident. These are everywhere.

2. After reading *Beowulf* and looking at the characters and their relationships with each other, look at the values of the entire story. Look at these three values and how they relate to the characters and their relationships: Loyalty, Bravery, and Leadership. Discuss the importance of these values in *Beowulf* and how they benefit him in his success through the story. 2,5 MARKS

Loyalty, bravery, leadership are 3 important values in everyone's life. Beowulf's loyalty is shown by his promise to kill Grendel and he did it. His bravery in risking his life for others and his leadership in going to the battle himself not avoiding any one. For these values Beowulf was loved and that made him successful.

3. Does *Beowulf* glorify violence? Discuss why or why not. 2,5 MARKS

*Beowulf* doesn't glorify violence. All the monsters he killed was benefiting his community. Grendel was killing the Danes and the Jutes attacked the Geats. *Beowulf* was obliged to kill them to protect the Danes and the Geats. He is not violent he is a hero. Needs more examples.

4. The concept of good and evil is a reappearing theme in *Beowulf*. What constitutes the good versus the bad? Who's good and who's bad, and what is your personal viewpoint about their status? 3 MARKS

Bad things: killing, devouring others, attacks without reason.  
 Good things: heroism, loyalty, bravery of Beowulf.  
 Grendel is a bad person, he is killing the Danes because of  
 jealousy and loneliness. But Beowulf is a good person because  
 he kills Grendel and the dragon to protect his community.  
 What about you? *more?*

5. To your mind, why does *The Rime of the Ancient Mariner* open with a reference to a wedding? 3 MARKS

The Rime of the Ancient Mariner opens with a reference to a wedding to  
 show the contrast between joy and sadness, to describe the joy of the  
 mariner and his friends on the ship, to show the abundance of  
 food in a wedding whereas in the ship there were starvation. The mariner  
 and his friends were very close they passed through happiness, joy, bad words,  
 the people in a wedding was only the couple or couples and everyone  
 in it go home just after the wedding.

6. What does the Albatross stand for? 3 MARKS

The Albatross is a kind of good omen. It is a symbol of hope  
 for a lost ship. The Albatross coming calm the wind and  
 help the mariners to find their way. It stands for a divine  
 help.

7. Summarize one of the poems you studied in class (*Beowulf*/ *The Rime of the Ancient Mariner*)  
 4 MARKS

Every night Grendel enters Heorot and kills Hrothgar's men. It was  
 terrifying for the Danes but they couldn't do anything. But one day  
 Beowulf, the prince of the Geats, came to the Danes with five of his  
 men. He met the king Hrothgar and proposed him to kill Grendel for  
 the good of all. Hrothgar welcomed him and this evening they enjoyed  
 a feast. When the night came, Hrothgar and his men went and  
 Beowulf stayed with his men.

Later that night Grendel entered Heorot and devoured one of the Geats.  
 After that Beowulf and him had a battle and Beowulf killed him  
 with his hands. The Danes were happy. But this night  
 Grendel's mother came to avenge her son but she was also  
 killed by Beowulf. That also made the Danes happy. After  
 all that Beowulf left the Danes and went back to  
 the Geats.

Beowulf became the king of the Geats after the death of his uncle  
 and ruled for 50 years. But a dragon attacked them and  
 Beowulf fights with the dragon. He killed the dragon but  
 he was also injured. He died.



## Appendix A: Request for Permission to Conduct Research

*République Algérienne Démocratique et Populaire*  
Ministère de l'Enseignement Supérieur et de la Recherche Scientifique  
Faculté des Lettres et des Langues  
Département de Littérature et de Langue Anglaises

  
UNIVERSITÉ SÉTIF  
Mohamed Lamine Debbaghine

الى السيد عميد كلية الآداب واللغات

الأستاذ: توفيق كوسة  
أستاذ مساعد أ

الموضوع: الموافقة على اجراء دراسة ميدانية

تحية طيبة وبعد،  
في اطار اعداد أطروحة الدكتوراه الموسومة ب:

Implementing Content-Based Instruction in Teaching Literature Through Reader Response :A Case Study of Second Year LMD Students of English at Mohamed Lamine Debbaghine University Of Sétif2

فأنني أتقدم اليكم بهذا الطلب للموافقة على اجراء دراسة ميدانية مع فوجين من السنة الثانية ليسانس استكمالاً للدراسة التجريبية التي يتطلبها البحث.  
في الأخير تقبلوا مني فائق الاحترام والتقدير.

موافقة العميد

امضاء المعني

ا.د صلاح الدين زرال

ا.د نوال عبد اللطيف مامي

كوسة توفيق

  
عميد كلية الآداب واللغات  
الدكتور: صلاح الدين زرال

  
موافقة



**Appendix B: CBI MOOC Certificate**



## **Appendix 15: Informed Consent to Participate in a Research Study**

**TITLE OF STUDY :** Implementing Content-Based Instruction in Teaching Literacy Through Reader Response: A Case Study of Second-Year LMD English Students at the Mohamed Lamine Debbaghine University of Sétif

MAIN INVESTIGATOR: Toufik KOUSSA

Email: [t.koussa@univ-setif2.dz](mailto:t.koussa@univ-setif2.dz)

Phone number: 0551281259

### **INTRODUCTION**

This letter is an offer to consider participating in a research I am undertaking as part of my doctoral dissertation at the Department of English Language and Literature at Mohamed Lamine Debaghine University, under the direction of Pr. Naouel Mami Abdellatif. I would want to give you with some information about this initiative and what your participation would entail if you chose to take part.

Please carefully read the following information.

**AIM OF STUDY :** The goal of this research is to examine the impact of Content-Based Instruction (through literature circles) on boosting students' literary reader response.

**STUDY PROCEDURES:** If you accept to participate in this research, you will be required to complete the following tasks. You will first take exams to determine your language proficiency. Second, you will be given a test in literature; after a few weeks, you will be retested to see if your literary reader reaction has improved or changed.

This treatment will probably take at least 12 weeks, once every week. In addition to the examinations (pre-test, and post-test).

**BENEFITS:** Your participation might offer me with a deeper grasp of the issue and assist me in my research.

**CONFIDENTIALITY :** Your replies to this survey will be kept confidential. And participant information will be kept private.

Please refrain from writing any identifying information on your examination papers. Regarding this research project, your opinions will be kept confidential. The researcher will make every attempt to protect your privacy by ensuring the following:

- Assigning participant code numbers to be used on all study notes and records.
- Keeping notes and any other participant identification information in the researcher's possession.

### **CONTACT INFORMATION**

If you have any concerns about this project, or if you have any ill effects as a consequence of participation in this study, or if you have any issues about your rights as a research participant, please contact the researcher whose contact information is shown on the first page.

**VOLUNTARY PARTICIPATION:** Participation in this research is completely optional. It is your choice whether or not to participate in this research. If you want to participate, you will be required to sign a permission form. After signing the permission form, you retain the right to withdraw at any moment and without explanation. Your withdrawal from this study will have no effect on your connection, if any, with the researcher. If you withdraw from the research before to the conclusion of data collection, your data will either be returned to you or deleted.

### **CONSENT**

I have read and comprehended the material presented and have been given the chance to ask questions. I acknowledge that my participation is optional and that I may withdraw at any moment, without explanation and without penalty. I understand that a copy of this consent form will be sent to me. I consent to participate willingly in this investigation.

Participant's signature \_\_\_\_\_ Date \_\_\_\_\_

Investigator's signature \_\_\_\_\_ Date \_\_\_\_\_

## **Appendix 17: Pilot Testing of the Pre-/ Post Test to the Experts**

My name is Toufik KOUSSA. I am a phd student at the university of Kasdi Merbah in Ouargla, Algeria. I am doing research for my Ph.d. thesis, and it will be very questionable if I do not account for the views of experts. I thus request that you illuminate this work with your pertinent thoughts.

Implementing Content-Based Instruction in Teaching Literature Through Reader Response: A Case Study of Second-Year LMD English Students at Mohamed Lamine Debbaghine University Of Sétif<sup>2</sup> is the title of the study.

The Objective of the Test -

This test is an adaptation of test number eight from The SAT Literature Test, McGraw-Hill Education, fourth edition (Muntone, 2019) and is designed to measure students' literary reader reaction in seven (7) categories.

Observe:

Elements to Consider:

- The test's language: Does it fit the reading level of the target population?
- The total number of statements.
- The complexity/simplicity of the statements.
- The possible challenges with vocabulary.
- Time allocation: within a one-and-a-half-hour window - Scoring style (1-5 point Likert scale).

Thank you for your assistance.

Name:

## Appendix NV1: quantitative data analysis excerpt using NVIVO 12

The screenshot displays the NVivo 12 Pro interface for a project named 'ATTITUDES QUESTIONNAIRE.nvp'. The main window is titled 'Diagramme d'exploration' and shows a node analysis for 'A - Colonne AA'. The node contains the following text:

What did you not like?  
Did you find it helpful in working with your peers while learning? YES/NO  
Explain:  
What are your thoughts about discussing your ideas about literary works face to face with your group compared to other strategies in literature course discussions?  
1 - Q  
Did you prefer one way over the other?  
Yes No  
Why?  
5. Were you more willing to participate as a member of a circle than you might have been in a regular class? Explain.  
7. Did the literature circle technique help you to like reading more than you might have without it? Yes No  
based self confidence through expressing responses overtly

Below the node, the text '2 - STUDENT 1' is visible. The right-hand pane shows a list of references with their coverage percentages:

- Référence 1 - Couverture 0,22%
- Référence 2 - Couverture 0,22%
- Référence 3 - Couverture 0,22%
- Référence 4 - Couverture 0,22%
- Référence 5 - Couverture 0,22%
- Référence 6 - Couverture 0,22%
- Référence 7 - Couverture 0,22%
- Référence 8 - Couverture 0,22%

The bottom status bar indicates '534 éléments', 'Liens de condensé', and 'Cellule 0 Position 0'.



Name:

**APPENDIX. 19: CBI LESSON PLAN TEMPLATE**

## Lesson Plan Template

Name:

Length of lesson:

1. a general account of your students (how many, age, language level, and purposes for studying English)
  
2. Name your lesson's content objective(s). Begin each with "By the end of the lesson, students will be able to."
  
3. Specify your language learning objectives for the lesson. Begin each with "By the end of the lesson, students will be able to."
  
4. Which unfamiliar vocabulary terms will students need to know?
5. Which of the following terms are subject-specific technical terminology?
6. Additional terms that may challenge students:
  
7. In this lesson, I expect students to be challenged by...
  
8. To address these problems, I want to (include the exact actions that will be undertaken)
9. This is how I will evaluate my students (include particular phases and activities you will utilise for evaluation)
10. These are the items I will need to execute this lesson plan (Do you need special pens? Photocopies? Etc.)

**The steps of the lesson plan are described below.**

### Detailed Lesson / Activity Plan Steps

Time	Lesson Content / Activity Stages	Students will...(what they will do and how they will interact with each other and the content)	Language focus (what kind of language will the students be using / practicing)	Role of the teacher... (my role, and what I will be paying attention to)



Name:

## APPENDIX 20: Samples of Lesson Plans

### Lesson plans

#### Week 1 through 7: Literature Circles launch+ implemented circles

**Teacher:** T.Koussa

**Target Audience:** : 2<sup>nd</sup> year Licence

**Time:** 90”

**Place:** classroom

**CONTENT:** literature and response

**PRODUCT:** response, discussion, presentation, writing

**PROCESS:** roles & response

**LEARNING ENVIRONMENT:** small group, whole class, direct instruction, group investigation, Socratic discussion, shared inquiry, collaboration, intellect, response-based, student-centered

#### Week 1: Goals

- ❖ Setting the groups .
- ❖ Introduce role sheets and linked assignments
- ❖ Introduce literary text discussions.
- ❖ Introduce Independent Reading.

#### Objectives:

- ❖ To become accustomed with the instructional claims and potentials of Literature Circles (How can Lit. Circles enhance the literary experiences of the student?)
- ❖ To understand and apply Literature Circles that comprise the basics of Depth, the fundamentals of Complexity, and Content Requirements (In what ways can the basics of Depth, the fundamentals of Complexity, and Content Requirements help improve the experience reading a literary text?)
- ❖ To encourage students to actively engage in the literacy skills needed for reading comprehension, analysis, and interpretation of any literary text.

#### Suggested Classroom Materials

**literary texts:** To offer students with a extensive collection of literary texts for independent reading

**Role sheets:** To keep record of the different assignments and roles

**Reading folders (per student):**To organize response logs prompts, reading lists and interests, headings, etc.

**Sticky notes:** For students to mark IMPORTANT in the text during guided reading instruction and independent reading during *Read to Someone*

**Whiteboards, Colored markers:** To be used whenever necessary

#### Procedure

Name:

	Students	Teacher
<b>Literature/ Reading</b>	<ul style="list-style-type: none"> <li>• Selecting literary texts</li> <li>• Forming groups</li> <li>• Assignment of roles</li> <li>• defining circles schedule</li> <li>• Read</li> <li>• Reader-response through role Completion ( role sheets)</li> <li>• Reflections</li> <li>• Pre-Discussion</li> </ul>	<ul style="list-style-type: none"> <li>• Preparing the role sheets</li> <li>• Preparing a list of selected literature</li> <li>• Introduce topic/theme</li> <li>• Activate Prior Knowledge</li> <li>• Observation/Diagnostic/</li> <li>• Scaffold</li> <li>• Mini-lessons</li> </ul>
<b>Discussion</b>	<ul style="list-style-type: none"> <li>• Pre-discussion</li> <li>• Discussion during circle</li> <li>• Post- circle discussion</li> </ul>	<ul style="list-style-type: none"> <li>• Active Participation Strategies</li> <li>• Shared Inquiry/</li> <li>• Socratic Dialogue</li> <li>• Anticipation Guides</li> <li>• Bloom’s Taxonomy</li> </ul>
<b>Presentation</b>	<ul style="list-style-type: none"> <li>• Role sheets</li> <li>• Individual Presentation</li> <li>• Group Presentation</li> </ul>	<ul style="list-style-type: none"> <li>• Guiding presentations</li> </ul>
<b>Evaluation</b>	<ul style="list-style-type: none"> <li>• Reflections, Goal Setting</li> </ul>	<ul style="list-style-type: none"> <li>• Conference</li> </ul>

WEEK	GROUP	OBJECTIVES	CONTENT	Production	PROCESS
1	Whole Class	understand/ establish group norms and social skills	<p><b>The significant part or result of an idea or event</b></p> <ul style="list-style-type: none"> <li>• How long did this build/formulate?</li> <li>• What things came together to cause this?</li> <li>• What was the value?</li> <li>• Effect of a character’s actions, impact of setting, contributing factors of accelerating the</li> <li>• conflict/rising action Effect of literary devices</li> </ul>	Role sheets	<p>Language of the Literary Text Terms, Diction used by the author/writer (or used within a Literary Text)</p> <p>Consider the impact of words and/or phrases, figurative speech, tropes &amp; figures used by the author to establish style, tone, mood, etc. [<b>Word Finder, Literary Luminary</b>]</p> <p><b>Details</b> Features, attributes, elements, specific information; elaboration; embellishment</p> <p>How is _____ characterized? Determine the attributes of the author and his/her style [<b>Profiler, Word Finder</b>]</p>
2			<ul style="list-style-type: none"> <li>• <b>Comprehension/Thinking Skills:</b> differentiate from relevant from irrelevant;</li> </ul>		

Name:

			judge with criteria; prioritize; prove with		
2	Whole Class (Jigsaw)	understand production	<p><b>The coming together or meeting point of events or ideas</b></p> <ul style="list-style-type: none"> <li>• How did this all come together?</li> <li>• How did things merge?</li> <li>• What were the meeting points?</li> <li>• Factors that create the climax</li> <li>• Realization/Key Moment for the character</li> <li>• Author's use of language to develop tone, imagery, style; genre</li> <li>• <b>Comprehension/Thinking Skills:</b> drawing conclusions, predicting, inferring</li> </ul> <p><b>PARALLEL Ideas or events that are similar and can be compared to one another</b></p> <ul style="list-style-type: none"> <li>• What is similar?</li> <li>• What is comparable?</li> <li>• What seems the same as...?</li> <li>• Synonyms</li> <li>• Connections</li> </ul>	Production	<p><b>Patterns:</b> recurring elements; cycles; order; composite of characteristics; Track a character throughout the plot; create a timeline of key events; identify reoccurring motifs, predict what happens next, connect the details that lead to the theme</p> <p><b>[Profiler, Literary Luminary, Illustrator]</b></p> <p>Rules</p> <p>Standards, organizational patterns, structure, order</p> <p>Analyze the genre structure; what is the organization of the society/setting in the story; organize relationships of characters</p> <p><b>[Literary Luminary, Illustrator, Profiler, Connector]</b></p> <p>Trends</p> <p>Changes over time; general tendency of direction, drift; influences over time causing effects to happen</p> <p>Consider the social, economical, historical, &amp;/or political factors of the setting or conflict (or influencing the author)</p> <p><b>[Connector, Profiler]</b></p>
3	Small Groups (Fixed)	Understand Content, Discussion & production	<ul style="list-style-type: none"> <li>• <b>Comprehension/Thinking Skills:</b> identify attributes; compare and contrast; judge with criteria; support/prove with evidence</li> </ul>	Production	<p>student choice of roles, jigsaw roles</p> <p>Students' choice</p>
4	Small groups (based on text)		<p><b>PARADOX: The contradictory elements in an event or idea</b></p>		

Name:

5				
		<ul style="list-style-type: none"> <li>• What are the opposing ideas?</li> <li>• What are the inconsistencies?</li> <li>• What is the dilemma?</li> <li>• Internal conflict</li> <li>• Irony</li> </ul> <p>• <b>Comprehension/Thinking Skills:</b> differentiate fact from fictions; determine relevant from irrelevant; judge with criteria; judge authenticity</p>		<p><b>Unanswered Questions</b>            Knowledge yet to be discovered, explored, proven; unclear information needing further evidence or support Consider the ambiguities and speculate; what are the discrepancies of a character's actions or of the plot/setting [<b>Discussion Director</b>]</p>

**EXTENSIONS: BEYOND the conventional Literature Circles**

6	Small groups	Understand Combined Roles	Same Content	Combined Role Sheets	<p>Generalization, Principle, Theory, or Concept            Broad conclusions based on evidence; rules based on tested and accepted facts or assumptions; basic truths, laws, or assumptions            Draw a conclusion on the theme of the story based on the details/info from all roles [<b>All Roles</b>]  <b>Ethics</b>            Value-laden ideas, information; ideas, opinions related to bias, prejudice, discrimination Consider the cause of the conflict; identify what changes occur due to the conflict;  <b>[All Roles]</b></p>
7	All groups	Recapitulation		Depth/Complexity/ Content Imperative	

Name: \_\_\_\_\_

**APPENDIX 21 : Literary circle Packet**

# Literature Circle Packet

My name: \_\_\_\_\_

Book Title: \_\_\_\_\_

Author: \_\_\_\_\_

- People in my group:
1. \_\_\_\_\_
  2. \_\_\_\_\_
  3. \_\_\_\_\_
  4. \_\_\_\_\_
  5. \_\_\_\_\_
  6. \_\_\_\_\_

Draw a picture of the book's cover below.

Name:

**Literature Circle Golden Rules**

- Groups are formed based on the selection of literary texts.
- Each group reads a different literary text.
- Groups meet regularly for consistent time periods.
- Students rotate through the roles.
- Students run their own discussions and remain on task.
- Each student takes a turn within their group.
- The teacher will facilitate and move among the groups.
- Students use their notes to guide their discussions.
- Everyone is a valued member.
- Students act responsibly, do their reading selections, ask good questions, construct meaning and be respectful while group members are sharing.

○ Name: \_\_\_\_\_  
○ \_\_\_\_\_  
○ Date Due: \_\_\_\_\_  
○ \_\_\_\_\_

Literary text Title: \_\_\_\_\_  
Pages: \_\_\_\_\_ to \_\_\_\_\_



Name:

Literature Circle Role

# Illustrator

**Your job:**

Draw a picture of one scene from the section of the literary text you're reading. Your picture should be colorful and have lots of details.

**When you meet with your group:**

Have each member of the group describe what's happening in your picture.

Name:

Name:

Title: \_\_\_\_\_  
Author: \_\_\_\_\_

Setting

Where: \_\_\_\_\_  
When: \_\_\_\_\_

Characters

Main Characters: \_\_\_\_\_  
\_\_\_\_\_  
Other Characters: \_\_\_\_\_  
\_\_\_\_\_

Main Problem

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Solution to the Main Problem

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Name:

Name:

<b>beginning Picture</b>	<b>Beginning:</b>
<b>Middle Picture:</b>	<b>Middle:</b>
<b>Ending Picture:</b>	<b>Ending:</b>
	<hr/>
	<hr/>
	<hr/>

Name:

write

—

Name:

Name Lit-

erary text: \_\_\_\_\_

Use the 3 boxes to tell and show the beginning, the middle and ending of your story.

Name:



# Literature Circles Name

Literary \_\_\_\_\_

text

Title

Pages:

Discussion Director: Your role is to think of questions for the group members to discuss. It is important to ask questions that promote thinking. Avoid from asking questions that require the responder to say yes or know. You need a minimum of 5 questions.

A good strategy is to ask questions like:

Why do you think..... What does (event/happening) remind you of and whyP..... Why do you think the author..... Describe. What is another way that Predict why..... Compare (character) to.....Do you agree with.....- What do you think wi// happen.... What were you thinking when....

what

Who

When

Name:

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---

---

Why

<http://www.worksheefp/acecom e>

\_\_\_\_\_ Literary text Title: \_\_\_\_\_

Date Due: \_\_\_\_\_

Pages: \_\_\_\_\_ to \_\_\_\_\_

\_\_\_\_\_



Name: \_\_\_\_\_

Literature Circle Role

# Word Wizard

**Your job:**

Your job is to search for words in this section of the literary text that you (or others in your group) might not know. After you find challenging words, tell where they are used in the story and find the definitions.

**When you meet with your group:**

First, share the challenging word you found. Show them where it is in the story. Then, have each person try to predict the definition. After everyone has shared their definitions, you can tell them the real meaning of the word.

Word # 1 \_\_\_\_\_ Page Number: \_\_\_\_\_

Copy the sentence this word was used in. \_\_\_\_\_  
\_\_\_\_\_

Definition of the word: \_\_\_\_\_  
\_\_\_\_\_

Word • \_\_\_\_\_ Page Number: \_\_\_\_\_

Copy the sentence this word was used in. \_\_\_\_\_  
\_\_\_\_\_

Definition of the word: \_\_\_\_\_  
\_\_\_\_\_

Name:

Name: \_\_\_\_\_

Date: \_\_\_\_\_

# Book Review

Title: \_\_\_\_\_

Author: \_\_\_\_\_ Number of pages: \_\_\_\_\_

## Summary

Describe the main events of the story.

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## Opinion and Why

Did you like the book? Why or why not?

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---

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---

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---

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## Rating

★★★★★ = Excellent

★★★ = Good

★ = Not-so-good

Draw one to five stars in the box.

Name:

Super Teacher Worksheets - [www.superteacherworksheets.com](http://www.superteacherworksheets.com)

\_\_\_\_\_Chapter

\_\_\_\_\_

## LITERATURE CIRCLE Art Director

**Directions:** Use the back of this paper to draw a picture of what happened in today's reading for your group. Be sure to include details from the story in your picture.

Please tell us what your drawing is about.

1.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Name:

\_\_\_\_\_Chapter\_\_\_\_\_

## Literature Circle Leader

Directions: Write 5 or more comprehension questions about the chapter. Your group will answer these questions during discussion time.

1.

\_\_\_\_\_

\_\_\_\_\_

2.

\_\_\_\_\_

\_\_\_\_\_

3.

\_\_\_\_\_

\_\_\_\_\_

4.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Name: \_\_\_\_\_

5. \_\_\_\_\_  
\_\_\_\_\_ Chapter \_\_\_\_\_

LITERATURE CIRCLE  
**Wild and Crazy Word Finder**

Directions: Find 4-6 interesting, powerful, tricky, or new words. Write them below along with the page number and a definition. Use sticky notes to mark the words. You will be sharing these words with your group.

1. Word: \_\_\_\_\_ Page \_\_\_\_\_  
Definition: \_\_\_\_\_  
\_\_\_\_\_

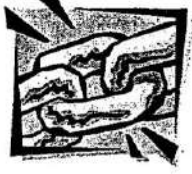
2. Word: \_\_\_\_\_ Page \_\_\_\_\_  
\_\_\_\_\_ Definition: \_\_\_\_\_  
\_\_\_\_\_

\_\_\_\_\_

3. Word: \_\_\_\_\_ Page \_\_\_\_\_ Definition: \_\_\_\_\_  
\_\_\_\_\_

4. Word: \_\_\_\_\_ Page \_\_\_\_\_  
Definition: \_\_\_\_\_  
\_\_\_\_\_

Name: \_\_\_\_\_



# Cool Connector

Your Name: \_\_\_\_\_

## Your Job:

- Read the book. As you read, think of something the story reminds you of. It may remind you of another book you've read or something you've done in the past or something you've seen.
- Write about what the story made you think of and why it made you think of it.
- Draw a picture about the connection you made with the story.

This story made me think of

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This is the part of the story that made me think of a connection.

(Example: They went into the snowy woods to hunt for owls.)

Here is a picture of the connection I made to the story.

(Example: I went into the woods with my brother when it was snowing to look for animal tracks.)

Name:

--	--

Name: \_\_\_\_\_



# Super Storyteller

Your Name: \_\_\_\_\_

## Your Job:

Read the book. As you read, you may want to make notes of story events.  
a Read the literary text. As you read, you may want to make notes of story events.

: Q You will identify the main character and setting of the story.

: o You will also write a story summary. You should tell the main events of the story in 4-5 sentences. You will share this summary with your group.

Main Character(s):

\_\_\_\_\_

Story Setting:

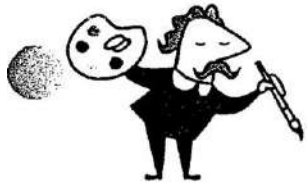
\_\_\_\_\_

rite your story summary in the box below. Remember a summary does not tell every detail of the story. You should be able to tell the important events in 4-5 sentences.

\_\_\_\_\_

\_\_\_\_\_





# Artful Artist

Your Name: \_\_\_\_\_

## Your Job:

- Read the book. Pick your favorite part of the story.
- Illustrate this event. Your illustration should **completely fill the box below!** Your picture should show what is happening in the story and include background.
- Write a caption (2-3 sentences) that tells about the event of the story that you illustrated.

---

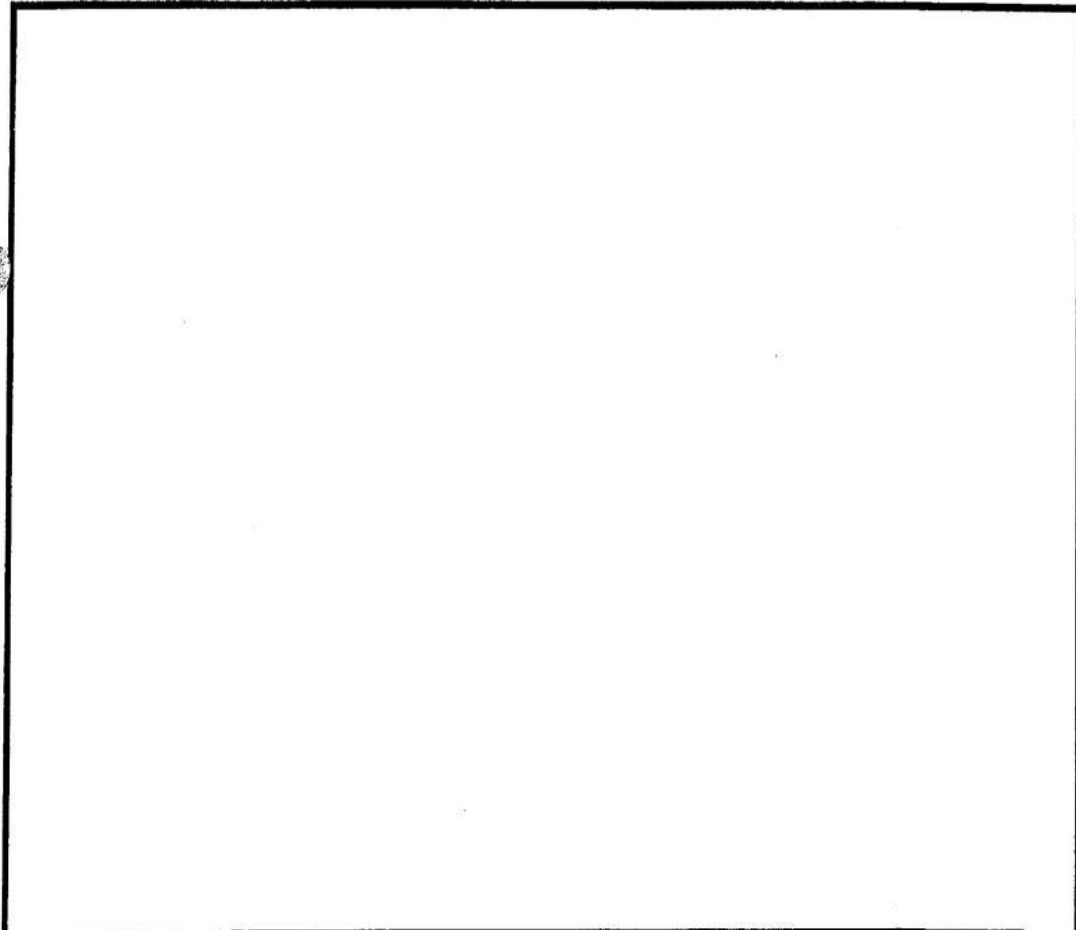
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: o Write a caption (2-3 • illustrated.



Caption: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



## Passage Performer

Your Name: \_\_\_\_\_

• Your Job  
• You do

- Read the literary text. Pick your favorite passage (part) of the story. Make sure it is only 1-2 pages long.

: Write the pages you picked and tell why you chose this passage.  
: a Practice reading this passage over and over until you can  
read it with no mistakes. Now read it with **EXPRESSION**  
in your voice. You will read this  
: passage to your group.  
: .....  
passage to your group.

The passage I picked is on page(s):

\_\_\_\_\_

I chose this passage because

\_\_\_\_\_



\_\_\_\_\_

Check each box below to show you have practiced your pas-  
sage.

I practiced my passage once. I had trouble with these words:

\_\_\_\_\_

\_\_\_\_\_

I practice my passage twice. I still had trouble with these  
words: \_\_\_\_\_

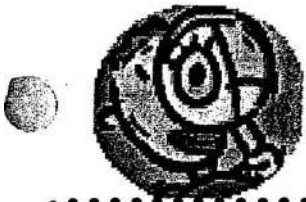
\_\_\_\_\_

Now I'm ready to add **EXPRESSION** to my voice when  
I read.

I practiced my passage once with expression in my voice.

I practiced my passage twice with expression in my voice.

Story Title \_\_\_\_\_



# Wacky Word Finder

Your Name: \_\_\_\_\_

## Your Job:

□ I practiced my passage three times with expression in my voice.

: a Read the literary text. Look for 2-3 wacky words. These words could be words that you do not know, words that are interesting, unusual, cool, or just funny!

: Q Write the words on your recording sheet, along with the page number you found • them on.

: o Look up the words in a dictionary and write their meanings. Use each word in a sentence of your own.

1. Wacky Word \_\_\_\_\_

# 1 from page Definition:

\_\_\_\_\_

\_\_\_\_\_

My sentence: \_\_\_\_\_

\_\_\_\_\_

2. Wacky Word # 2 \_\_\_\_\_

from page \_\_\_\_\_

Definition:

\_\_\_\_\_

\_\_\_\_\_

---

My sentence:

---

---

3. Wacky Word # 3 \_\_\_\_\_

from page \_\_\_\_\_

Definition:

---



My

sentence:

---

Name:

الملخص / **Résumé**

## الملخص:

تركز هذه الدراسة على ادراج "الحلقات الأدبية" كإستراتيجية لتحسين استجابة القارئ وتحليل النص ومهارات التفسير في تدريس النصوص الأدبية. تم اختيار نموذج استجابة القارئ(نظرية القراءة) كنهج لتدريس الأدب باعتباره جزءًا من التعليم القائم على المحتوى (CBI) لأنه يناسب طبيعة النصوص الأدبية بشكل أفضل. أجريت الدراسة كبحث تجريبي حيث شارك في الدراسة 60 طالباً وطالبة في السنة الثانية من قسم اللغة الإنجليزية وآدابها بجامعة محمد لمين الدباغين سطيف 2. تم تقسيمهم إلى مجموعتين؛ مجموعة التحكم ومجموعة التجربة. لتحسين استجابة الطلاب للقراءة ومهاراتهم التفسيرية، تم تنفيذ "حلقات الأدب" لمدة 14 أسبوعًا لحصة تدريسية مدتها ساعة ونصف. في نهاية التجربة عندما تمت مقارنة نتائج الاختبار التمهيدي والبعدي لاستجابة الطلاب للقراءة، لوحظ فرق ذو دلالة إحصائية و بناءً على نتائجه ، امكن الاستنتاج أن "الحلقات الأدبية" فعالة في تنمية قدرات الطلاب على فهم النص الأدبي وتفسيره والاستجابة له كما انه إلى جانب تنفيذ هذه الاستراتيجية ، عبر الطلاب عن زيادة في الثقة بالنفس والتعلم التعاوني والتفكير النقدي.

**الكلمات المفتاحية:** تدريس الأدب، الحلقات الأدبية التعليم القائم على، المحتوى، استجابة القارئ ، التفكير النقدي.

**Résumé:**

Cette étude se concentre sur la mise en œuvre de « cercles de littérature », comme stratégie, pour améliorer la réponse du lecteur (Reader Response), l'analyse du texte et les compétences d'interprétation. En fait, le modèle de Reader Response a été choisi comme approche pour enseigner la littérature faisant partie de l'enseignement basé sur le contenu (CBI) car il convient mieux à la nature des textes littéraires. L'étude a été réalisée en tant que recherche expérimentale où un total de 60 étudiants de deuxième année du département de langue et littérature anglaises de l'Université Mohamed Lamine Debbaghine, de Sétif2 ont participé à l'étude. Ils ont été sectionnés en deux groupes ; un groupe témoin et un groupe expérimental. Pour améliorer Reader Response et les compétences d'interprétation des étudiants, des « cercles de littérature » ont été mis en place pendant une période de 14 semaines pour un cours d'une heure et demie. À la fin de l'expérience, lorsque les scores de Reader Response des étudiants au pré-test et au post-test ont été comparés, une différence statistiquement significative a été observée. Sur la base de ces résultats, on peut conclure que les « cercles de littérature » sont efficaces pour développer les capacités des étudiants à comprendre, interpréter et répondre à un texte littéraire. Outre la mise en œuvre de cette stratégie, les étudiants ont augmenté leur confiance en eux, leur apprentissage coopératif et leur pensée critique.

**Mots-clés** : enseignement de la littérature, cercles de littérature, enseignement basé sur le contenu, Reader Response, pensée critique.