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The Effect of Reading Short Stories on Enhancing Students' Writing Skills

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Dedication

To my dear Father who never got tired of taking me to and fro Ouargla to pursue my studies.

Thank you for your unconditional love and assistance.

To my mother: the source of affection and love.

To my beloved husband: thank you for your help, support, and patience.

To my dear sister: Safaa and lovely brothers: Noureddine and Mohammed

To my little angel: Lina Fatima Zahra. You enlightened my life with your birth. I don't know if I say sorry or thank you for sharing every step of this study with me but I like your company and I hope we can co-work in doctoral thesis inchallah.

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Abstract

The present study aims to investigate the effect of reading short stories on enhancing students' writing skill and the potential of this genre to grab students' attention. The current research is conducted via administering literature teachers' interviews to collect their views and attitudes towards teaching short stories and students' attitudes towards this genre. Besides, an experiment is conducted on 12-second year students at Ghardaia University to assess the extent to which the writing skill is improved when short stories are implemented. Therefore, the results of the interviews revealed that students show more interest towards the implementation of short stories in literature classes. On the other hand, the experiment showed an improvement in students' writing skills after the treatment.

Keywords: Reading skill, reading strategies, short story- based teaching, writing skill, language acquisition, language learning, Input Hypothesis.

List of Abbreviations

EFL: 'English as a Foreign Language'.

L1: 'First Language'.

FL: 'Foreign Language'.

SSBT 'Short Story-Based Teaching'.

List of Tables

Table 1: The SQ3R technique (adopted from Nuttall, 2005)	35
Table 2: Teacher's Experience in Teaching Literature	38
Table 3: Teacher's material preference	38
Table 4: Teaching Short Story in Literature Class	38
Table 5: Short Story and Students' motivation	39
Table 6: Teachers' Preferences	39
Table 7: Students' preference	39
Table 8: Students' Motivation	40
Table 9: Benefits of Reading Short Stories	40
Table 10: The Effect of Reading Short Stories on Writing	40
Table 11: The Changes of Writing after Reading	41
Table 12: Applying Literary Theories and Criticism to Short Story	41
Table 13: Understanding Short Story Text through Structure	41
Table 14: Models of Teaching Literature	42
Table 15: Teacher's Advice to Enhance Writing	42
Table 16: Analytic Scoring Rubric for Writing	45
Table 17: Students' Pre-test Scores	47
Table 18: Score Frequency of Composing	47
Table 19: Score Frequency of Style	48
Table 20: Score Frequency of Sentence Formation	48
Table 21: Score Frequency of Usage	48
Table 22: Score Frequency of Mechanics	48
Table 23: Students' Post-test Results	54
Table 24: Score Frequency of Composing	55

Table 25: Score Frequency of Style	55
Table 26: Score Frequency of Sentence Formation	55
Table 27: Score Frequency of Usage	56
Table 28: Score Frequency of Mechanics	56
Table 29: Detailed Comparison of scores in the pre-test and the post-test.....	57
Table 30: Students' Scores' percentage in pre-test and post-test	58

List of Figures

Figure 1: How output contributes to language acquisition indirectly	6
Figure 2: Model of bottom-up approach	7
Figure 3: A schematic representation of top-down model	7
Figure 4: Foreign language teaching program	16
Figure 5: Operation of the “affective filter”	18
Figure 6: The Structure of a Short Story	25
Figure 7: Criteria for selecting reading material	28
Figure 8: Models in teaching Literature	29
Figure 9: The Rotational Model to Teaching Short Stories	34
Figure 10: Comparison between pre-test and post-test scores	57
Figure 11: Comparison between pre-test and post-test scores	58

Table of Contents

Dedication.....	i
Acknowledgements	ii
Abstract	iii
List of Abbreviations.....	iv
List of Tables	v
List of Figure.....	vii
Table of Contents	viii
General Introduction	1
Background of the Study.....	1
Statement of the Problem	1
Aim of the Study	2
Research Questions	2
Research Hypotheses	2
Significance of the Study	2
Methodology	3
Structure of the Dissertation	3
Definition of Key Terms	3

Section One: Theoretical Part

Chapter One: EFL Reading and Writing: A Review of Literature

Introduction	5
1.1.Definition of Reading	5
1.2.The Importance of Reading in EFL classes	5
1.3.Processes Involved in Reading	6
1.3.1. Bottom-up and Top-down Views on Reading	6
1.4.Reading Teachability	8
1.5.Reading Strategies	9
1.5.1. Skimming and Scanning	9
1.5.2. Making Predictions	10
1.5.3. Drawing Inferences	10
1.5.4. Monitoring Understanding	11
1.5.5. Understanding Text Organization	12
1.6.Schemata and Reading	13

1.7. Definition of the Writing Skill	13
1.8. The Importance of Writing	14
1.9. Processes of Writing	14
1.10. Krashen's Language Acquisition Theory	15
1.10.1. The Acquisition-Learning Hypothesis	15
1.10.2. The Monitor Hypothesis	17
1.10.3. The Natural Order Hypothesis	17
1.10.4. The Affective Filter Hypothesis	18
1.10.5. The Input Hypothesis	18
1.11. Problems with Writing for EFL Learners	19
1.12. How Reading Affects Writing	19
1.13. Correcting Written Work	20
1.13.1. Summative Assessment vs Formative Assessment	20
1.13.2. Holistic vs Analytic Scoring	20
Conclusion	21

Chapter Two: Teaching Short Stories in EFL Classes

Introduction	22
2.1. Definition of Short Story	22
2.2. Types of Short Stories	23
2.2.1. Fables	23
2.2.2. Fiction	23
2.2.3. Detective	23
2.2.4. Humour	24
2.3. Elements of Short Story	24
2.3.1. Characters	24
2.3.2. Plot	24
2.3.3. Setting	25
2.4. Implementing Short Story in EFL Classes	25
2.4.1. Advantages of Using Short Story in EFL Classes	25

2.4.2. Characteristics of Short Story Based Teaching	26
2.4.3. Criteria for Selecting Material	27
2.4.3.1. Suitability of Content	28
2.4.3.2. Exploitability	28
2.4.3.3. Readability	28
2.4.3.4. Authenticity	29
2.4.4. Teaching Literature	29
2.4.4.1. The Language Model	29
2.4.4.2. The Cultural Model	30
2.4.4.3. The Personal Growth Model	31
2.4.5. Advantages of Teaching Literature on Facilitating Language Acquisition.	31
2.4.6. Teaching Literary Theories	32
2.4.7. Planning a Reading Lesson of Short Story	33
2.4.7.1. Reading Lesson Activities	34
2.4.7.1.1. Pre-reading Activities	35
2.4.7.1.2. While-reading Activities	35
2.4.7.1.3. Post-reading Activities	35
2.4.8. Using the SQ3R Procedure to Reading Short Story	36
Conclusion	37

Section Two: Practical Part

Chapter Three: Methodology and Data Analysis

Introduction	38
3.1. Research Design	38
3.2. Sample	38
3.3. Tools of Research	38

3.3.1. Description of Teachers' Interview	38
3.3.1.1. Analysis of Teachers' Interview	39
3.3.1.2. Interpretation of the Interview Results	44
3.3.2. Description of the Experimental Protocol	46
3.3.2.1. Pre-Test	46
3.3.2.1.1. Analysis of the Pre-Test	48
3.3.2.1.2. Interpretation of the Pre-Test Results	49
3.3.2.2. Description of Reading Short Stories Sessions	51
3.3.2.2.1. Session One	52
3.3.2.2.2. Session Two	53
3.3.2.2.3. Session Three	54
3.3.2.3. Post-test	54
3.3.2.3.1. Analysis of the Post-test	55
3.3.2.3.2. Interpretation of the Post-test Results	57
3.3.2.4. Comparison of the Pre-test and the Post-test's Results	58
3.4. Practical Recommendations	60
Conclusion	60
General Conclusion	62
Works Cited	63

General Introduction

Background

Teaching writing, due to its importance in EFL contexts, has received an increasing attention from scholars bringing about a wide array of approaches and theories. These theories and approaches aim at developing students' writing performance. As writing takes the lion's share in judging students' achievement, teachers have to implement more effective ways that better students' writing performance. In this vein, intensifying the input is highly recommended by scholars. Among the input that should be presented in the lesson is the reading task.

Tasking students with reading authentic material is highly recommended by researchers to improve students' writing performance (Jozsef, 2001). Authentic material is defined as the material that is not designed for teaching purposes; for example, novels, fables, short stories, political articles. The aim behind using authentic material is presenting natural language contexts that help students identify and recognize how natives use the language. Teaching short stories, for example, supplies learners with new vocabulary, structures, and experiences. A number of researchers and academics (Bartan,2017; Kirin,2010) agreed that students who read short stories are better writers in terms of the sophisticated vocabulary, structures, and organization of ideas.

Statement of the Problem

Many university teachers are unsatisfied with their students' writing performance. For this reason, they strive to find effective ways to improve their students' writing. Reading as a receptive skill is increasingly prescribed at the first place as a treatment when it comes to teaching writing. However, Algerian students are not avid readers; as a result, their writing is poor. Two reasons are behind their abandonment of reading: first, the material presented lack readability; that is to say, students are exposed to rigid reading passages that are deprived from vitality; second, the culture of reading is decreasing with the intrusion of nowadays technology. Short stories may attract students, if chosen appropriately, and make them enjoy reading. Thus, with the consistent exposure to language, students' writing may improve. To this respect, the present dissertation endeavours to identify the effect of reading short stories on EFL learner's writing skills.

Aim of the Study

The aim behind this study consists of two parts. Firstly, our research tries to check if reading short stories overcomes the problem of decoding the writing skill complexity and enhancing students 'writing skills. Secondly, this research strives to figure out if short stories as a genre can encourage students to read.

Research Questions

This research seeks to answer the following questions:

- 1- To what extent does reading short stories enhance EFL students 'writing skills?
- 2- Do short stories overcome the problem of students' lack of interest towards reading?

Research Hypotheses

It is hypothesised that:

- 1- Tasking students with reading short stories that suit their age, interests, and level, would to a great extent influence positively their writing skills at the level of vocabulary sophistication and the logic of organizing ideas.
- 2- If teachers choose relevant short stories, students can enjoy and be motivated to read.

Significance of the Study

This study tackles some of the writing competencies that students develop as a result of reading short stories. In the light of many researches that confirm the correlation between reading and writing (Leys and Tierney, 1984; Tavares, 1990; Krashen, 1993; Lo, 2011; Chuenchaichon, 2011; Khachai, 2015), many researchers (Smith 1967; Ghasemi, 2011; Salimi and Bonyadi, 2016; Bartan, 2017) conducted research in this area granting an array of theoretical and practical explanations to the effect of reading short stories on students' writing skills and vocabulary. They all agree that reading short stories influences positively students' writing skills. Krashen (1993, 2003, 2004) insists that writing can only improve with the comprehensible input that reading provides and thus those who read more, write better. Gascoigne (2005) likewise insists that readers exhibit grammatical competence producing highly structured sentences. In addition, a number of researchers and scholars (e.g. Krashen 1989, 1993, 2003; Gascoigne, 2005; Chuenchaichon ,2011; Shabani and Salek ,2013; Khachai ,2015) affirm that reading helps in vocabulary growth and sophistication, grammatical competence, and organization. To this respect, reading short stories also improves the writing skills through supplying varied vocabulary, new structures, and ideas adding that they are easy

to finish and can extend imagination. Bartan (2017) conducted a thirteen-week experiment on students who were taught through Read for Writing model to find if there is a significant effect of reading short stories on foreign language writing skills. The results indicate that reading short stories improves foreign language writing in terms of language, content, organization, and communicative achievement. To see the effect of reading short stories on writing from different angles, we will conduct an experiment and we will back it up with a questionnaire and an interview to arrive at meticulous results. They will work in accordance to explore the effect of reading short stories in addition to the attitudes of students towards short stories per se. Finally, little has been discussed about the effect of reading short stories on student's writing and the influence of short story as a genre on students' motivation towards reading. Hence, there is a need for a quantitative and qualitative research study that covers this area.

Methodology

This study uses the quantitative and qualitative approach to arrive at a deep understanding of the effect of reading short stories on students' writing skills with reference to short stories' ability to attract students' attention. In this research, we collected data via interviewing teachers of literature at the University of Ghardaia and we conducted an experiment on 2nd year LMD students. The interview serves as a pilot study to set the basis for the experiment and to enquire about students' attitudes towards implementing short stories in literature classes. The experiment investigates the effect of implementing short story in literature class on enhancing students' writing skills.

Structure of the Dissertation

This dissertation is bisected into a theoretical part and a practical part. On the one hand, the former consists of two chapters. Chapter One treats the reading and the writing skills. It discusses the required strategies that make reading more beneficial to learners and how reading affects writing under the assumptions of Krashen's hypotheses. Chapter Two deals with information about short stories and methodology of teaching them. On the other hand, Chapter Three, the practical side, tackles the methodology, data analysis, and interpretation.

Key Concepts

Reading Skill: is a receptive skill that involves students to decode and comprehend written letters.

Reading strategies: they are techniques that readers use to understand texts better.

Short Story: a short narrative that comprises plot, characters, and setting.

Short Story-Based Teaching: it refers to the type of lessons that adopt short story as a means of teaching language and culture.

Writing Skill: it is a productive skill held to embody their ideas into written codes.

Language Acquisition: a subconscious and natural process of developing ability in language.

Language Learning: is a conscious and artificial process of developing language ability in which students are aware and can talk about rules and grammar (Krashen, 2013).

Input Hypothesis: it is introduced by Krashen and it refers to the ways students acquire language through exposure to the target language.

Chapter One: Research on EFL Reading and Writing

Introduction

1.14. Definition of Reading

1.15. The Importance of Reading in EFL classes

1.16. Processes Involved in Reading

1.16.1. Bottom-up and Top-down Views on Reading

1.17. Can Reading Be Taught?

1.18. Reading Strategies

1.18.1. Skimming and Scanning

1.18.2. Making Predictions

1.18.3. Drawing Inferences

1.18.4. Monitoring Understanding

1.18.5. Understanding Text Organization

1.19. Schemata and Reading

1.20. Definition of the Writing Skill

1.21. The Importance of Writing

1.22. Processes of Writing

1.23. Krashen's Language Acquisition Theory

1.23.1. The Acquisition-Learning Hypothesis

1.23.2. The Monitor Hypothesis

1.23.3. The Natural Order Hypothesis

1.23.4. The Affective Filter Hypothesis

1.23.5. The Input Hypothesis

1.24. Problems with Writing for EFL Learners

1.25. How Reading Affects Writing

1.26. Correcting Written Work

1.26.1. Summative Assessment vs Formative Assessment

1.26.2. Holistic vs Analytic Scoring

Conclusion

Introduction

There seems a firm relationship between the reading skill and the writing skill in the sense that reading provides the model for writing. The more students read, the more they are exposed to the target language; and if the affective filter is put to a minimum, acquisition will be maximized. Therefore, the first chapter of the present work will deal with the theoretical background of both reading and writing and an explanation of their relationship via Krashen's hypotheses.

1.1. Definitions of Reading

Reading is a widely discussed term in the field of didactics for it is a pillar aspect in learning and acquisition. Because it has a complex nature, researchers and scholars have supplied a variety of definitions of reading. Formerly, reading was defined simply as identifying phonemes and graphemes, matching them to form words, and then generating meaning. Other researchers claim that the process begins from word recognition to end up with generating meaning. Harvey and Goudvis (2007) oppose the definition of reading as decoding only. According to them, reading is comprehension and decoding without comprehension is word barking. Recent definitions state that reading is as an interaction between the text, the reader, and the reader's prior literacy schema (Cziko et al, 2000). Hence, during a reading class, EFL teachers may stimulate students' background knowledge to help them interact with the text.

1.2. The Importance of Reading in EFL Classes

The language skill that is most researched is reading (Bachman, 2000; cited in Khaki 2014). Syllabus designers always integrate reading passages among the material presented to learners because they are aware of the importance of the reading skill. If the reading material complies with students' interest, it will raise students' motivation, reduce stress, provide information, and most importantly improve students' writing.

Moreover, reading enriches students' imagination and creativity (Harmer, 1998:68). EFL students, if exposed to reading material, will gain a large amount of ideas and information that help them perform well in the target language. Furthermore, if this reading material suits students' age and interest, it will, to a great extent, raise their appetite for learning and make them enjoy the lesson.

The first advice EFL teachers give when asked about the ways to improve writing is reading. For them, a rich input (reading and listening) automatically brings about a rich

output (writing and speaking) (see fig.1.1). Similarly, Tavares (1990) stresses the importance of introducing reading at early learning stages. He claims that by integrating reading into instruction “we provide tools for the learners to comprehend better what they are learning.” Besides, Krashen (2004) undermines the popular myth that writing can actually be improved by writing. He points out that correlational studies have consistently shown that reading results in writing development. In a similar vein, a number of researches report positive effect of reading on writing (Chuenchaichon, 2011; Kirin, 2010; Bartan, 2017; Lo, 2011; Leys and Tierney, 1984; Shabani and Salek, 2013; Habibi, 2015). Therefore, short stories seem to be a suitable reading material that works on providing a comprehensible input and minimizing the affective variables that hinder acquisition.

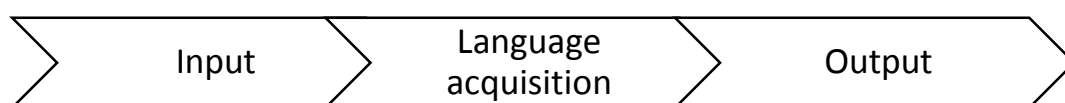


Fig.1.1: How Output Contributes to Language Acquisition (adapted from Krashen, 1982).

1.3. Processes Involved in Reading

Educationists and practitioners devise the reading process with regard to two views bottom-up or outside-in and top-down or inside-out processes.

1.3.1. Bottom-up and Top-down Views on Reading

In broader terms, reading is the activity through which we decode words into thoughts. Technically, researchers define reading in a variety of ways as it has a complex nature and can be regarded with different perspectives. Cambourne (1979), for example, suggests a model of the process of reading stating that the reader encounters the print of letters, distinguishes it into phonemes and graphemes, matches these phonemes and graphemes, blends them, then pronounces them to reach meaning at last (Fig.1.2). In a similar vein, some researchers claim that reading is a “letter by letter” process in which readers make grapho-phonemic associations and go to higher syntactic and semantic levels (Tavares,1990).Technically, scholars call it the bottom-up process. These definitions, per contra, have two pitfalls. Firstly, a research conducted at Harvard University in 2003 provide counterfactual evidence. It reveals that the human mind does not read the letter by itself but rather the word as a whole as far as the first and last letters are at the right place. For instance, the following sentence can be read easily although its letters are scrambled “aoccdrnig to a rscheearch at Cmabrigde Uinervtisy.” Thus, this research excludes the possibility that reading is a “letter by letter” process. Another

evidence that reading is not a letter-by-letter process is that time that readers take whilst reading every letter on its own is far too long than actual reading takes- at least for skilled readers. Secondly, if readers apply this view to their reading, they will read the text but never reach meaning; because the primary focus is given to the graphic aspect of texts rather than meaning (Cambourne, 1979). Furthermore, this theory of reading excludes the pragmatic aspect of language that goes beyond the syntactic and semantic levels. For example, the sentence “the weather is hot” may imply a request to opening the door, though its words do not refer to that request at all. Consequently, readers should read sentences or passages as a whole to arrive at a clear understanding because words, if read separately, cannot convey a message. This alternative is called the top-down process and it involves an interaction between language and thought (Tavares, 1990).

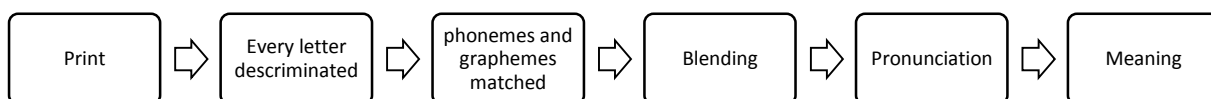


Fig. 1.2: Model of Bottom-up Approach (Cambourne, 1979).

Nunan (1991) defines the top-down process as marrying “knowledge about the subject at hand, knowledge of and expectations of how language works, motivation, interest and attitudes towards the content of the text.” Readers, thus, make hypotheses about the text they are going to read based on their experience then read to either confirm or reject these hypotheses (fig. 1.3). One of the shortcomings of this approach is the exclusion of lower-level readers. Consequently, teachers should blend the two approaches to arrive at an adequate methodology of teaching reading. In this vein, Gebre (2016) combines between the two processes stating that reading is “the process of what happens when one reads and how one comprehends a text”.

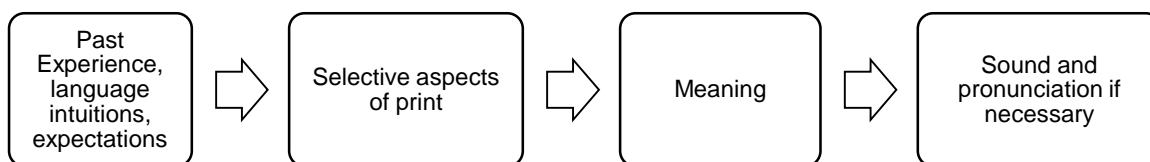


Fig. 1.3: A Schematic Representation of Top-Down Model (Cambourne, 1979).

As far as language and thought are concerned, Piaget suggests that humans have a reading schemata that consists of surface structure and deep structure (Craig,1984). The former is the association between graphs and their sounds, and words and their corresponding images in our brain or the conception; for example, the word “bird” directly

draws in our brains the image of that animal with wings. The latter, however, refers to the innate knowledge that we already have about reading; for instance, we conceive the sentence “take a taxi” as implying an order and the addressee is the pronoun “you” though not mentioned graphically. Similarly, Chomsky defines reading as an active process consisting of deep as well as surface structures. Surface structure, in Chomsky’s terms, is represented by ordinary letters; while deep structure refers to the semantical component of language. The relationship between these structures, for Chomsky, is syntax. In other words, syntax makes a bridge between surface structure and deep structure.

Piaget further pinpoints four factors that can develop one’s reading schemata namely: maturation, physical development, social interaction, and the growth in cognitive equilibrium (Craig, 1984). Here, Piaget infers that the student develops his own schemata on an individual basis; thus, reading instruction should be individualized. Craig (1984) criticized the Piagetian and Chomskyan theories stating that they both neglect the affective side that students get along with texts they like or enjoy.

In short, while researchers focus on the grapho-phonemic associations, syntax, and semantics, they disregard that language is a living body. One sentence can enjoy different interpretations depending on the reader’s state of mind, situation, background, experience, etc. Like chemical reactions that get affected by conditions like temperature, ph., and light, the reading process changes depending on inner and outer circumstances such as the pragmatic aspects and the reader’s individual experience respectively. Thus, reading short stories bridges lacunas in merely reading. It softens the affective side to accept reading at all and provides individualized experiences that can be discussed in the classroom to discover the magic of texts in generating different interpretations.

1.4. Reading Teachability

Reading is a key component in foreign language acquisition. A number of educators like Holt (1967) argue about the teachability of reading claiming that students have their own individual strategies to comprehend a text. He, in his essay “*How Teachers Make Students Hate Reading*”, further points to instruction’s possibility to hinder creativity and deprive students’ freedom in understanding reading passages. However, if the teacher does not direct students, they will take different paths and be misled; Therefore students will not reach the lesson objective. In addition, reading instruction provides strategies that are essential and approved by students and teachers to maximize comprehension (McNamara, 2009; Grabe, 2009; Kazemi et al, 2013). McNamara(2009) adds “strategies are essential,

not only to successful comprehension, but to overcoming reading problems and becoming a better reader and comprehender.”Thereby, reading is a strategic process during which a number of sub-skills are required to construct meaning and avoid reading obstacles.

1.5. Reading Strategies

Reading strategies are a set of procedures that students do to attain a goal like comprehension. According to McNamara (2009), reading strategies are “the means to tackle complex problems in more efficient ways.” Teaching reading strategies in literature classes works as a facilitator to gain time and effort; and to harvest better results (Chambers and Gregory, 2006).

Different researchers identify a set of strategies; however, there is no consensus in the literature about the number of reading strategies. The most frequently cited skills are defined and exemplified below.

1.5.1. Skimming and Scanning

It is not always necessary to read each and every word in the text; especially if it is long; because reading every word minimizes the possibility of comprehending the text. There are two strategies that use emerge in terms of rapidity in reading but with different purposes. They are skimming and scanning.

Skimming is looking over a text rapidly to get a general overview of what the text is about. Harmer (1998:69) defines skimming as casting eyes on the text’s surface to get a general idea. He illustrates stating that readers can use skimming when reading an article in a newspaper to understand the general idea. However, he claims that skimming would be “less utilitarian with a literary work.” Indeed, readers often use the smallest details to interpret a literary work including graphs, word order, punctuation, etc., which is perhaps best exemplified by the subject area of stylistics.

In the contrary, scanning is a glance over the text to get a specific piece of information. It requires readers to be selective. Therefore, they exclude any part that does not adhere to their demand, which may put comprehension at stake.

Harmer (1998:69) suggests that the application of these two strategies depends on the kind of the text and the goal of reading. Henceforth, mixing between the two approaches in reading short stories may bring good results.

1.5.2. Making Predictions

The first thing that readers encounter when they begin reading is the title. Naturally, they start predicting what the script will be about by investing on the title in accordance with building on their background knowledge. After that, as they proceed in reading they simultaneously imagine what comes next. This strategy is very important and it represents the interaction between the reader and the text.

McNamara (2009) defines prediction as the process of “thinking about what might be coming next in the text.” Making predictions is more useful and more common when reading narrative texts (McNamara, 2009). One reads, for instance, a short story entitled “The Disobedient Son”¹ will certainly expect that a son disobeys his parents and will have a bad ending, based on his background knowledge that the son should obey his parents or God will punish him- if he is a believer. Rahman (2004) attributes this strategy to efficient readers. For him, they use minimum clues to reach the appropriate meaning of the text.

1.5.3. Drawing Inferences

Kispal (2008) defines inference as “the ability to use two or three pieces of information from a text in order to arrive at a third piece of information that is implicit.” She adds that this strategy involves marrying the text components to background knowledge. Graesser (1994) describes inference that is constructed during narrative text comprehension stating that inference is when readers construct a situation model that is a mental representation of setting, characters, actions, and events that are in explicit clauses or that are filled in inferentially by world knowledge. Likewise, McNamara (2009) stresses the importance of world knowledge in understanding narrative texts.

Kispal (2008) demonstrates the importance of this strategy in reading comprehension as well as literary criticism. Accordingly, she bisects inference into word level inference and text level inference. She illustrates the former with simple associations as in the sentence, *Ben is taking his son to the kindergarten*, the reader realises that “his” refers to ‘Ben’ to understand the meaning fully. The latter is about the use of clues from the text to understand implicit messages or difficult words. This justifies teacher’s advice not to get the meaning of difficult words from context.

¹ Retrieved from internet <http://www.english-for-students.com/The-Disobedient-Son.html>. 06/03/2018. 11:35 am

Concerning inference in narrative texts, Graesser (1994) sums word-level and text level inferences revealing the several classes of knowledge-based inferences that are potentially constructed during reading- the goals and plans that motivate characters' actions, characters' knowledge and beliefs, traits, emotions, the causes of events, properties of objects, spatial relationships among entities, referents of nouns and pronouns, attitudes of the writer, emotional reactions of the reader, and so on.

A popular technique that brings about exteriorizing some hidden ideas in the text is questioning. When reading a text, readers ask questions and respond to them using clues in the text- McNamara (2009) calls it a self-explanation strategy. When one is reading “Cinderella”, for example, he starts asking questions about Cinderella’s father-what is he like? Is he an affectionate father? Does he know about his wife’s ill manners? These questions may or may not get resolved when proceeding in reading the story (Rahman, 2004). Nevertheless, the reader may give answers based on some clues in the text like: the wife must be hypocrite, Cinderella does not tell her father about his wife’s treatment, or her father does not care about his daughter because it is apparent that she is mistreated because she wears ragged clothes. It is in this point that inference and prediction differ. While reading Readers infer judgements about some aspects in the text like character’s nature, the incentive behind manners, etc. However, prediction works with the progression of the text by using clues and background knowledge to predict what comes next until the end.

In short, drawing inference is the ability of making mental representations based on explicitly stated information in the script then harmonizing it with reader’s background knowledge. Therefore, teachers must invest on this strategy by asking questions that help students build a bridge between the text and background knowledge.

1.5.4. Monitoring Understanding

Harvey and Goudvis (2007:449) enumerate the components of this strategy as “the ability of readers to be aware of what they do understand, identify what they do not understand, and use appropriate fix-up strategies to resolve the comprehension problems.” Readers therefore have an eye on what they read and check their understanding simultaneously. McNamara (2009) defines it simply as “the process of being aware of understanding.” Readers who are aware of their low understanding resort to reading strategies to repair understanding (McNamara, 2009). According to

Fullgrabe (2009), monitoring understanding is at the heart of all comprehension strategies because if students do not ensure that they understand or not, there will be no comprehension.

Mahmoudi (2014) conducted a research on university students to find out how students of different proficiency levels monitor reading comprehension. He concluded that readers that are more proficient use this strategy more frequently in comparison to less proficient ones.

Thus, teachers should follow their students whilst reading through asking questions, discussing, and debating to know if students are taking the right path. Scholars (e.g., Harvey and Goudvis, 2007; Fullgrabe, 2009; McNamara and Kendou, 2011) often suggest the application of thinking- aloud activities to assist in making the comprehension process visible.

1.5.5. Understanding Text Organization

Greenall and Swan (1986:3) define this strategy as the ability to recognize “how sentences are joined together to make paragraphs, how paragraphs form the passage, and how this organization is signalled.” At a larger scale, it is the ability to recognize text structure to help readers understand the text. These reports (Sedita,2012; Bakken and Whedon,2002; Mason and Kindall,1978; Martens et al, 2007) consistently recommend teaching students text structure visibly, especially narrative texts, because it helps students in comprehension. Nonetheless, Harvey and Goudvis (2007) explain that recognizing and using story structure improves comprehension. Thorndyke (1977) demonstrates “that readers develop a sense of story structure from their experiences with texts and draw on this structure (usually linear, including setting, characters, plot episodes, resolution, etc.) to recall what they read.” (qtd. in Martens et al, 2007).

However, Martens et al (2007) point to the risk of using this strategy in post-modern stories because they do not follow the conventional features of traditional narratives. They conducted an experiment with two groups. The first group was exposed to a traditional narrative; the other group was taught a postmodern story. The first group showed more comprehension than the other group. They concluded that teaching narratives should include traditional narratives; and understanding text structure helps in comprehending texts.

This strategy involves a direct teaching of text structure by organizing information into graphic organizers (Torgesen et al., 2007; cited in Sedita, 2012), because they assist in focusing on main points and their relation with supporting details (El-Kouti, 2012).

1.6. Schemata and Reading

Barlett (1932) first coined the term “schema”; and it is widely popular in the literature related to reading (Nunan, 1991). Schema theory suggests that we carry knowledge in our head that is constructed from previous experiences and guides us to make sense of the new experiences (Nunan, 1991). Thus, reading in the schema theory is the combination that humans make between the previous experiences and the current ones. Nunan (1991) stresses the importance of schemata for second and foreign language learners because they require an understanding of linguistic cues and background knowledge to extract meaning from a text.

In the case of reading short stories, teachers direct students’ attention to the general experience by asking questions that help students make hypotheses before reading the text rather than explaining each word. It is thus let for the brain to store and recognize the surface structure, and generate meaning.

1.7. Definition of the Writing Skill

In its simplest meaning, writing is the realization of abstract knowledge into prints. Chambers and Gregory (2006:82-86) view writing as a socio cultural means through which students exhibit their knowledge and understanding. Likewise, Brown (2000) states that, “writing is a culturally specific learned behaviour». Harmer (2004: v) demonstrates that writing is a mental and learning process. Halliday (1985) suggests that the need of recording information to be referred to has stimulated the emergence of writing (cited in Nunan, 1991: 84).

In the literature reviewed, the most suitable definition for our research is uttered by Hamp-Lyons (1990). He states that writing is a personal act in which writers take ideas and transform them into idiosyncratic topics (cited in O’malley and Pierce, 1996). Writing, therefore, is a productive skill through which learners embody their knowledge into systematically organized thread of ideas.

1.8. The Importance of Writing

Writing, as we mentioned before, assists in recording information and realizing ideas into the written word. In literature class, it is equally important. Some people may think that literature class has nothing to do with writing. However, Chambers and Gregory (2006), contend that teaching writing is the main focus in literature class and it is an important part of the Literature teacher's job. Teachers can teach writing as a way of learning (Chambers and Gregory, 2006; Harmer, 1998:79).

In literature class, writing has a special flavour other than other disciplines' writing. It escapes the magisterial rightness that other modules impose and gives the opportunity for students to manifest their knowledge and express themselves freely. They gain confidence as they see that they are little critics that invest on little details built on their background knowledge. Teachers, therefore, can see the creativity of their students. In addition, Harmer (1998:79) acknowledges that writing is a quiet reflective activity and an appropriate alternative for the rush and bother of interpersonal face-to-face communication. It gives students more thinking time than spontaneous conversations (Harmer, 2007: 112).

1.9. Processes of Writing

Brown (2000) suggests a set of micro skills that are involved in the writing process including:

- 1- Produce graphemes and orthographic patterns of English.
- 2- Produce an acceptable core of words and use appropriate word order patterns.
- 3- Use acceptable grammatical systems.
- 4- Express a particular meaning in different grammatical forms.
- 5- Use cohesive devices in written discourse.
- 6- Appropriately accomplish the communicative functions of written texts according to form and purpose.
- 7- Convey links and connections between events and communicate such relations as main idea, supporting idea, new information, given information, generalization, and exemplification.
- 8- Develop and use a battery of writing strategies, such as prewriting devices, writing with fluency in the first drafts, revising, and editing.

In reading short stories, learners observe how words are written, how they are organized in grammatical structures, and how the text is organized. Vocabulary enrichment is primarily linked to reading and short stories have a rich repository for ideas, vocabulary, and structures like cohesive devices. In addition, short stories teach learners logical connections between events. These observations are integrated in the matrix of background knowledge. If learners read short stories effectively, they will get comprehensible input that helps them improve their writing.

The writing strategies help students write good compositions. However, in timed essays skilled writers do all these steps in their head (Harmer, 2004:5). Nunan (1999:90) persuades that less skilled writers tend to limit themselves within rules and modifications of lexis. Therefore, training is the key for improving fluency in writing, and training means enriching background knowledge. Writers call on background knowledge and complex mental processes and incorporate them with prompts to develop new insights (O'malley and Pierce, 1996).

1.10. Krashen's Language Acquisition Theory

Stephen Krashen's revolution granted a myriad of perspectives on language acquisition in a set of articles and books (e.g.1982, 1981, 1988, 1989, 1993, 1997, 2003, 2004, and 2013). His product is one of the most controversial theoretical perspectives in the last quarter of the twentieth century (Brown, 2000:277). Krashen (1982) brings about five hypotheses to language acquisition under the umbrella of the Natural and Nativist Approach. These five hypotheses are discussed and exemplified below:

1.10.1. The Acquisition-Learning Hypothesis

Central to Krashen's theory of acquisition is his distinction between language learning and acquisition (Tricomi, 1986). It is the most fundamental in language acquisition theory (Krashen, 1982). On the one hand, learning is a conscious and artificial process in which students are aware and can talk about rules and grammar (Krashen, 2013). Krashen (1993) criticizes direct instruction for giving limited contribution to writing. Learning commands error correction on the part of the teacher. For instance, if a learner says "He come to school," and a teacher responds with, "No, it's 'He comes to school'," the learner is supposed to know that the 's' comes with second person singular form of the verb in present simple. In addition, Krashen proved consistently (Krashen, 1982, 1988, 1989, 1993, 1997, 2003, 2004, and 2013) that many teachers who apply error correction and process writing fail to

make their student's writing improved. This does not mean excluding instruction but teachers can include direct instruction on few aspects that acquisition cannot develop like punctuation and skills (Krashen, 1993) (see fig.1.4).

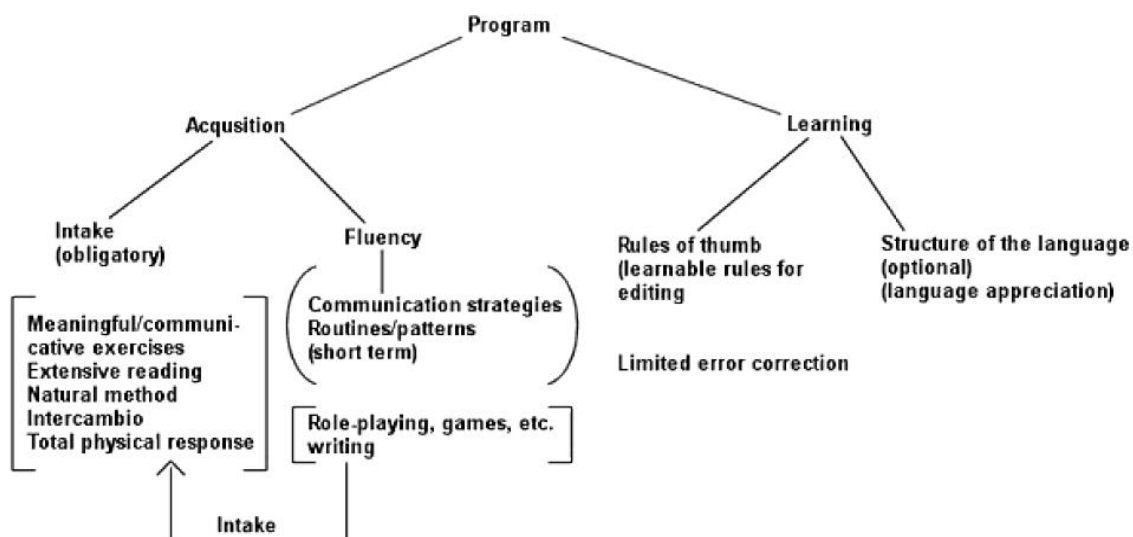


Fig.1.4: Foreign Language Teaching Program (Krashen, 1993).

On the other hand, acquisition is a subconscious and natural process and it resembles the way in which children develop ability in L1 (Krashen, 1982:10). Sometimes, they refer to it as “picking up” a language (Krashen, 2013). Acquirers feel correctness by saying “this sounds correct”, and “this sounds wrong” without knowing the rule (Krashen,1982:11). Krashen argues that acquisition brings better results than learning because paying excessive attention to rules minimizes fluency (Brown, 2000:278). He backs up his assumptions with many real examples, the strongest one is the case of immigrants who develop language competence without receiving instruction (Krashen, 1989:443). He further calls teachers to marry these two processes by moderating the teaching of rules; and focusing on maximizing exposure to the target language.

In short, literature teachers have to make students read short stories but with lesser focus on direct instruction.

1.10.2. The Monitor Hypothesis

While acquisition-learning hypothesis sets the difference between acquisition and learning, this hypothesis admits their coexistence in foreign language development and clarifies how they are used in very specific ways (Krashen, 1982). This hypothesis claims that conscious learning has a limited role in developing

language performance. Learning works as a monitor (Krashen, 2013); it only corrects the errors of the acquired system (Krashen, 1982) (see fig.1.5).

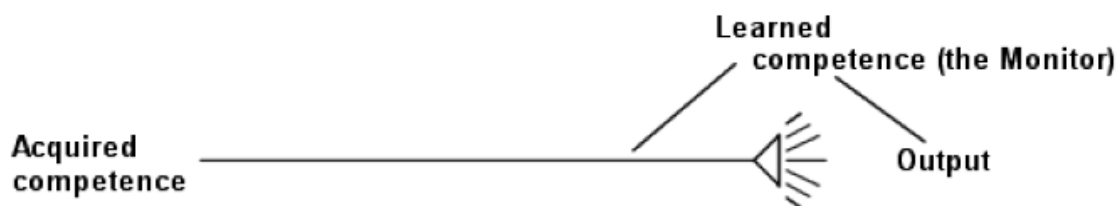


Fig1.5: Acquisition and Learning (Krashen, 1982).

When we want to produce language, the sentence pops to our head thanks to subconscious acquired competence, but before saying it we analyse it using learned rules. If we realise that we made a mistake, we self-correct it using the conscious monitor (Krashen, 2013). Nonetheless, Students have to control their use of conscious use of language all the time so as not to affect fluency. However, in some cases thinking about the rules is compulsory in some cases like activities that demand language appropriateness, when students know the rule, and when they have time (Krashen, 1982, 1995, 2013).

1.10.3. The Natural Order Hypothesis

This hypothesis urges teachers not to correct errors and not to wait for correctness from the part of students, in order to let the natural order take its path (Krashen, 2013:59). Brown (2000) posits that freeing students does not threaten their ego; therefore, they get fluency naturally. The process of acquisition here resembles to a great extent how children acquire the L1. A child for example may say ‘Mom eats table’ and his parents understand that he means ‘Mom eats on the table’ or ‘Mom is eating on the table’. Despite the fact that this sentence is grammatically incorrect, his parents know that following the natural order, their child will acquire how to say it correctly. Similarly, students can get better language naturally if they are exposed to the target language and are not intimidated by error correction; especially in the case of teenagers (Brown, 2000:92).

1.10.4. The Affective Filter Hypothesis

The affective aspect is a pillar aspect in the natural approach; the latter aims to falter the effect of the affective filter on acquisition. The affective filter is a set of defensive mechanisms that students use when they feel uncomfortable. It hinders acquisition and learning, thereby teachers have to consider these affective variables

when teaching to raise the threshold of acquisition (see fig.1.6). According to Tricomi (1986), acquisition does not occur if the affective filter is raised no matter how the input is appropriate.

Krashen (1982) categorises these variables into three parts: motivation, self-confidence, and anxiety. Hence, It is imperative teachers choose material that can stimulate students' motivation and self-confidence and reduce anxiety thereby students can acquire language appropriately.

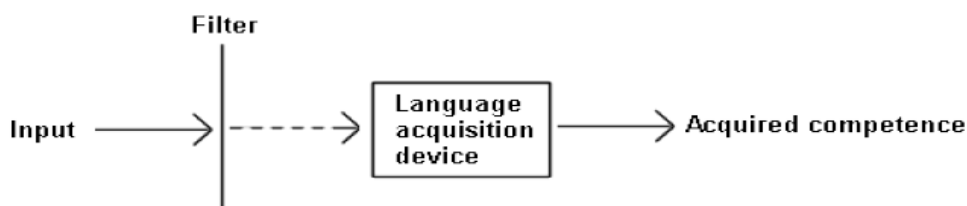


Fig1.6: Operation of the “Affective Filter”. (Krashen, 1982).

1.10.5. The Input Hypothesis

This hypothesis concerns our research most. It consists of two parts. The first part claims that acquisition happens with the consistent exposure to language. That is supplying students with as much input as possible to get a richer output. Students accordingly can improve their writing by reading. The more they read, the better their writing will be. In addition, Krashen (2004) suggests that when narrowing the scope of reading, teachers can intensify acquisition. Narrow reading is focusing on one genre or one author in teaching. Thus, students do not get confused in the reading material. This is in Krashen's words ‘comprehensible input’ that is the second part of this hypothesis.

Comprehensible input is providing material that students can understand. However, if students understand the message fully, then where does acquisition occur? Krashen (2013) responds to this problematic with suggesting the model of $i+1$. If students have level i , the input should be $i+1$. It means that teachers should implement material that overruns students' level with one step. Reading material, therefore, should contain language that is already acquired and which can help students understand new items.

Implementing short stories seems to fulfil the requirements of this hypothesis. First, because this genre is short, teachers can teach four short stories for instance

instead of teaching one novel; therefore the input will be richer with a variety of vocabulary, grammatical structures, and different styles. Second, it realizes narrow reading because it is one genre and it needs two lessons or three to introduce the basic characteristics of short story and the rest of the sessions will deal with short stories that secure gradual development following the $i+1$ formula.

1.11. Problems with Writing for EFL Learners

University teachers always complain about their students' writing. Two major causes lay behind this problem. First, some students lack linguistic knowledge that is an ignorance about basic strategies of writing and poorness of linguistic baggage- including vocabulary and grammatical structures. Basically, this problem stems from the lack of exposure to the target language, ineffective instruction, or mismanagement of reading strategies. It should be noted that the over use of instruction deprives writing from vitality.

Second, students resort to the first language to fill gaps that exist in foreign language (Brown, 2000:68). For students, L1 can interfere with FL as they are considered a prior experience. L1 can be a facilitator to learning FL as it can result in negative transfer especially if the two systems of these languages differ (Grossmann, 2009).

1.12. How Reading Affects Writing

Among the principles for designing writing techniques, Brown (2000) suggests connecting reading to writing. He argues that students learn how to write by carefully observing text structure and vocabulary of relevant texts. The teaching of reading is intimately linked to the teaching of writing because "reading provides models for English writing" (Harmer, 1998:68). In that reading material provides "vocabulary, grammar, punctuation, and the way we construct sentences, paragraphs, and texts," in addition to providing interesting topics and exciting imaginative responses. (Harmer, 1998:68; Harmer, 2007: 99).

Brown (2000) assumes, however, that the type of material read by students does not necessarily affect similar types of writing. For example, reading short stories enriches not only writing narratives; but also essay writing and other types of writing. Gregory and Chambers (2006) speculate that the nature of writing and knowledge conventions differ between the various disciplines and so input should run in the same direction. If this is true, why do we then find majority of writers are poet, novelist and essayist altogether? It

means if one manipulates language mechanism and his repertoire is rich with specific vocabulary of the discipline; he could sculpture thought into words no matter the genre is- this is what Harmer (2004:34) calls “the general language improvement”. O’malley and Pierce (1996) are of the same point of view. They argue that students rely on four types of knowledge: “knowledge of the content, procedural knowledge to organize the content, knowledge of conventions of writing, and procedural knowledge required to apply the three other types of knowledge in composing written product”. This means that knowledge of the content takes only a proportion in writing but is not the only factor needed.

University teachers, thus, should provide suitable reading passages to serve as models for English writing and as rich sources of vocabulary and language structure. Thereby, reading instruction should aim at improving writing (Chambers and Gregory, 2006:95).

1.13. Correcting Written Work

Teachers find it difficult to correct written production because of its complex nature. Simultaneously, students often protest against the way teachers correct written productions.

1.13.1. Summative Assessment vs Formative Assessment

Summative assessment and formative assessment are the two major types of assessment that are established in instruction in terms of purpose (Gregory and Chambers, 2006). Summative assessment, on the one hand, requires teachers to put numerical results to quantify the product and generally it is held for administrative purposes. On the other hand, formative assessment demands giving feedback to learners to signal points of weaknesses and drug process. It contains only verbal notes and recommendations for a better use of language (O’malley and Pierce, 1996). To fulfil the two purposes, some teachers accompany the scores with a descriptive feedback in which they marry summative assessment and formative assessment to quantify both product and process.

1.13.2. Holistic vs Analytic Scoring

Some teachers use the holistic scoring in which they give marks depending on their general impression about the work (Weigle, 2002). It saves time and effort, especially in correcting long productions. However, this type of scoring maybe biased because some teachers focus on content and forget about language correctness and vice versa; and may in other cases judge the handwriting (O’malley and Pierce, 1996).

Next, students have their points of strength as well as of weakness - here we are talking about language students and not students of other disciplines in which language is only a means for communicative purposes.

Conversely, analytic scoring counts on specific aspects in writing and it makes a balance between content and language use (Weigle, 2002). It can further divide language use into grammar mastery, rhetoric, fluency, style, coherence, etc. This type may run the problem of over assessment, which is both tiring for teachers and depressing for students (Weigle, 2002). Harmer (2007) and O'malley and Pierce (1996) propose the use of a marking scale that contains a thorough description of performance in order to attain objectivity and facilitation of rating.

Conclusion

From what has been mentioned earlier, there seems a natural correlation between the reading skill and the writing skill in that reading exhibits input like vocabulary, structures, ideas, etc that enrich output which is writing- if reducing the affective variables.

Chapter Two: Teaching Short Stories in EFL Classes

Introduction

2.1. Definition of Short Story

2.2. Types of Short Stories

2.2.1. Fables

2.2.2. Fiction

2.2.3. Detective

2.2.4. Humour

2.3. Elements of Short Story

2.3.1. Characters

2.3.2. Plot

2.3.3. Setting

2.4. Implementing Short Story in EFL Classes

2.4.1. Advantages of Using Short Story in EFL Classes

2.4.2. Characteristics of Short Story Based Teaching

2.4.3. Criteria for Selecting Material

2.4.3.1. Suitability of Content

2.4.3.2. Exploitability

2.4.3.3. Readability

2.4.3.4. Authenticity

2.4.4. Teaching Literature

2.4.4.1. The Language Model

2.4.4.2. The Cultural Model

2.4.4.3. The Personal Growth Model

2.4.5. Advantages of Teaching Literature on Facilitating Language Acquisition

2.4.6. Teaching Literary Theories

2.4.7. Planning a Reading Lesson of Short Story

2.4.7.1. Reading Lesson Activities

2.4.7.1.1. Pre-reading Activities

2.4.7.1.2. While-reading Activities

2.4.7.1.3. Post-reading Activities

2.4.8. Using the SQ3R Procedure to Reading Short Story

Conclusion

Introduction

In their pursuit of attracting students to reading, EFL literature teachers need to select material that is enjoyable and beneficial at the same time. Teaching short stories is intended to be enjoyable and provides students with satisfactory input thanks to the characteristics of this genre. Therefore, the present chapter treats the characteristics of short stories and the way they should be taught.

2.1. Definition of Short Story

Every culture has a repository of short stories. They are told to teach a lesson, to make children sleep during bedtime, etc. They are short narratives that have characters, plot, setting, and a climax. However, reviewed literature does not provide sufficient information about this genre, compared to novels (Pasco, 1991). No total agreement exists regarding time and birthplace of the emergence of this genre; but surely it finds itself in the earliest days of civilization (Pasco, 1991). In addition, researchers have not arrived at a consensus in defining short story except its short nature (Pasco, 1991).

According to Oxford Dictionary², it is “a story, usually about imaginary characters and events that is short enough to be read from beginning to end without stopping”. Technically, a short story focuses on only one incident, has a single plot, a single setting, a limited number of characters, and covers a short period of time.³ Nevertheless, there are some modern and post-modern short stories that do not follow the conventional patterns of short story. For example, James Joyce’s *Dubliners* focuses more on character’s inner state rather than plot (Yuan and Hong, 2016). The aforementioned definitions lack defining the nature of short story. On the other hand, Pasco (1991) defines it as “short literary prose fiction.” The three words “short”, “prose”, and “fiction” are axiomatically pillar aspects of short story; however, the word “fiction” stimulates a library of controversy. In normal discourse, we tend to tell short stories that are inspired by real life cases to teach lessons, give examples, illustrate a situation, explain, etc. So the aspect of *fictionality* of short story remains doubtful and let fiction be introduced as a genre.

To sum up all, a traditional short story is a short narrative literary prose that consists of a single plot, single setting, and a limited number of characters.

² Oxford Advanced Learner’s 7th edition

³ Retrieved from internet http://acip.sd79.bc.ca/vocab_sheets/short_story_terms.pdf 22/03/2018 09:34 AM

2.2. Types of Short Stories

Teachers of literature should acquaint the learners with the types of short story and their characteristics. They should also know student' preference as to stimulate his interest and motivation.

In reviewing the literature, there appear endless categorizations of short story. We select some of the most important and conventional ones. It should be noted that fiction is sometimes a common feature of all these types.

2.2.1. Fables

As Oxford Dictionary puts it, fable is “a traditional short story that teaches a moral lesson, especially one with animals as characters.” From this definition, we extract two characteristics of fable. First, it teaches a moral lesson. Second, it personifies animal characters.

2.2.2. Fiction

It tackles imaginary topics and characters. According to Donelson (1974), “reading fiction have the potential to free students from their temporary bonds of time and place.” He enumerates the following advantages of reading fiction short stories and novels:

- 1- It provides enjoyment and relaxation.
- 2- It allows students to see their own problems more objectively; through sympathizing or empathizing with characters' problems. Maybe, they understand that their problems are universal.
- 3- It extends students' imagination through enabling students to meet other people in other places in other times.
- 4- It stimulates critical thinking because it demands an assessment of values and practices.

2.2.3. Detective

The previously mentioned types do not stimulate critical thinking as much as to this genre. In the course of reading detective short story, the reader is making suppositions and hypotheses depending on information in the text. Thus, detective short story is an excellent device for curious students. Freire (1970) stresses that curiosity serves as a vital antecedent to learning; and adolescents per se expose higher critical thinking curiosity due to the explorations they launch in this stage (Cited in Clark and Seider, 2017).

2.2.4. Humour

It includes witty description of events and characters that make people laugh. Teaching is tough, but with humour, it turns to be easy even with defensive learners (Lyons, 2005). The most important advantages of using humour in learning context is reducing stress and anxiety (Lyons, 2005), which in turn weakens the affective filter; and thus fosters acquisition.

2.3. Elements of Short Story

Understanding short story related terminology is important as it helps students comprehend the text. Short story elements are mentioned below.

2.3.1. Characters

An anchoring feature related to short stories is the limited number of characters. Admittedly, it is an advantageous feature because unlike novels, short story characters do not confuse students. There exist different classifications of characters depending on the approach used. Klarer (1999:17), for instance, claims that a psychological approach to categorizing characters expels a flat character and a rounded character. The former exhibits one specific trait; the latter has traits that are more complex. Other classifications are antagonist, protagonist, main, minor, etc.

2.3.2. Plot

Klarer (1999:14) sets plot as “the logical interaction of the various thematic elements of a text which lead to a change of the original situation as presented at the outset of the narrative.” Webster (2017) provides a simpler definition stating that “the plot is how the author arranges events to develop his or her basic idea. It is the sequence of events in a story or play. The plot is a planned, logical series of events having a beginning, middle, and end.” Traditional short stories have a linear plot in which there come an exposition, complication, conflict, turning point, resolution, and end successively following a chronological order (Klarer, 1999). Fig 2.1 illustrates the structure of short story.

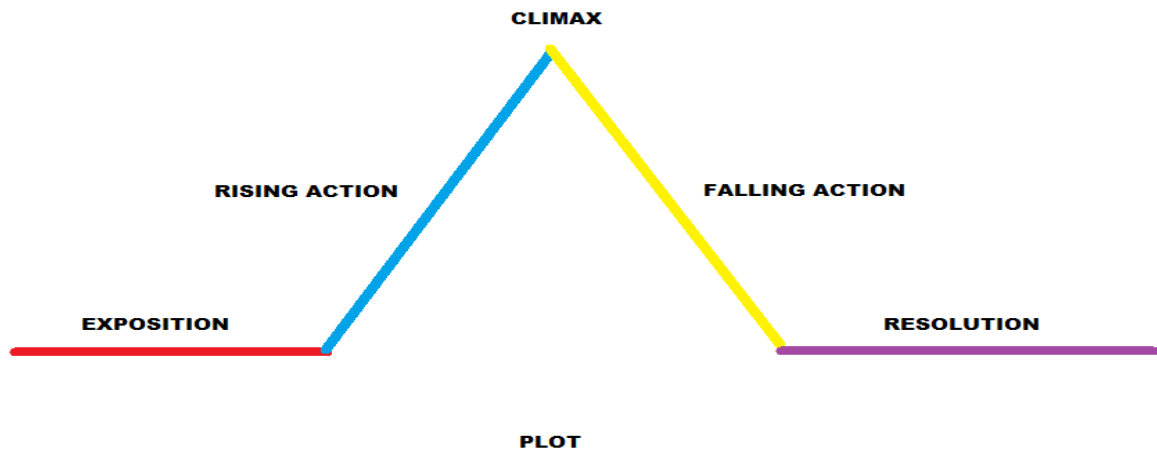


Fig.2.1: Plot Structure: Freytag's Pyramid (Klarer, 1999).

2.3.3. Setting

It is a pillar aspect in any short story. Klarer (1999) defines it as “the location, historical period, and social surroundings in which the action of a text develops.” Webster (2017) argues that there are several aspects of story's setting that need to be considered when examining how setting contributes to a story including geographical location, time, weather conditions, social conditions, and mood.

2.4. Implementing Short Story in EFL Classes

The implementation of short story is rewarding. However, teachers should prepare its presentation carefully otherwise it will be less involving with foreign learners (Collie and Slater, 1987).

2.4.1. Advantages of Using Short Story in EFL Classes

Numerous studies have acknowledged the benefits of using literature in EFL classes (Erkaya, 2005; Khatib and Nasrollahi, 2012; Kohan and Pourkalhor, 2013; Khatib and Seyyedrezaei, 2013; Gebre, 2016). Chambers and Gregory (2006), for instance, list the advantages including encouraging students to develop their own interpretive opinions and excluding magisterial rightness of traditional academy, intellectual and personal development, affective engagement, narrative power, literary experience and learning, looking through human types and situations, and multiculturalism. Additionally, Khatib and Seyyedrezaei (2013) explain that literature can provide authentic materials for language teaching and learning. Besides, literature is rich and has multiple layers of meaning in that it stimulates discussion and critical thinking (Chiang, 2005; cited in Khatib and Seyyedrezaei, 2013). Lazar

(1993) affirms that using literature grants memorable syntactical and lexical items. Using short stories has all the advantages mentioned above adding to that facilitating reading to learners and supplying variety thanks to its practical length (Collie and Slater, 1987). While novels include a complex structure, short stories enjoy simple structures, a limited number of characters, and an economy of words to convey a complete message. This favours the use of short story in the classroom over other genre. According to the Natural Approach, if the learning environment is stress free, students are likely to be more engaged and learning will be more effective (Brown, 2000). Murdoch (2002) contends, “short stories can, if selected and exploited appropriately, provide quality text content which will greatly enhance ELT courses for learners at intermediate levels of proficiency” (cited in Khatib and Seyyedrezaei, 2013). Collie and Slater (1987) enumerate the advantages of using short story:

- 1- Their practical length means they can usually be read entirely within one or two class lessons. Slightly longer works can be sectioned in the same way as novels or plays, but still be completed in a few lessons.
- 2- They are less daunting for a foreign reader to tackle or to reread on his or her own, and are more suitable when set as home tasks. Students get that feeling of achievement at having come to the end of a whole work, much sooner.
- 3- They offer greater variety than longer texts. A teacher can choose very different short stories, so that there is a greater chance of finding something to appeal to each individual’s tastes and interests.
- 4- Short stories are especially valuable for sessional courses, summer courses or the like; or for teachers with shifting classes: evening courses, for example, or continuous-intake adult classes.

To crown the whole advantages, Collie & Slater (1987) name the short story as the “rewarding genre”, that offers immediate and striking results.

2.4.2. Characteristics of Short Story Based Teaching

Khatib and Seyyedrezaei (2013) list the following characteristics to short story based teaching:

1. The primary function of language is interaction and communication.
2. SSBLT is based on humanism and cooperative learning.
3. Personal, cultural and linguistic awareness should be developed.
4. Short stories are used as learning and teaching materials.

5. Linguistics, sociolinguistic and communicative competence are emphasized.
6. All four-language skills receive attention and are practiced integratively.
7. The student's native language should be avoided in the classroom but can be used to talk about the procedure and cultural points.
8. All of the class activities should be done in a stress-free friendly environment.
9. Vocabulary is taught in the context of the short story.
10. Grammar is taught based on focus on form.
11. All types of interaction: Teacher-student, student-teacher and student-student interaction exist.
12. One of the main purposes of SSBLT is to help learners to be critical thinkers.

The short story based teaching seems to cover many facets of how teaching should be: linguistic, cultural, psychological, sociolinguistic, interactive, natural, humanistic, etc.

2.4.3. Criteria for Selecting Material

Of primary importance is the choice of material because crafted writers can magically encapsulate experience into words. Wallace (2010) and Nuttall (2005) agree on some criteria in choosing material, we sum them up in the following figure. These criteria are not necessarily mutually exclusive (Wallace, 2010).

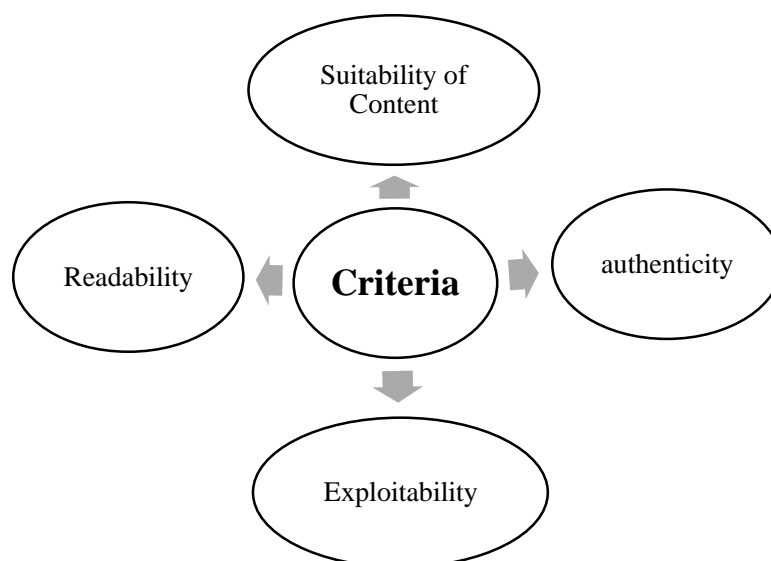


Fig2.2: Criteria for Selecting Reading Material

2.4.3.1. Suitability of Content

According to Nuttall (2005:170), it is the most important criterion because texts should interest the readers. If readers are not interested in text content, they will lose attention and motivation. Thus, reading material should be familiar, interesting, and varied. Thereby, choosing short stories that suit students' interest is imperative for gratifying rewarding results.

2.4.3.2. Exploitability

It is the art of using language that conveys content for a purpose (Nuttall, 2005: 172). Wallace (2010:72) defines it another way. Exploitability, for her, is using texts as a vehicle for teaching language structure and vocabulary. Nuttall (2005) adds another aspect to Wallace's definition, which is the ability of a text to accept integrating reading skills. Short stories, then, is a fertile land to promote reading strategies due to short story's characteristics.

2.4.3.3. Readability

Nuttall (2005:174) defines it as "the combination of structural and lexical difficulty." Teachers in this case have to assess the students' level, the structural difficulty, and the extent of new vocabulary to provide ease to readers (Nuttall, 2005; Wallace, 2010). Readers often find an easy language in short stories; even though they find difficult passages, the thread of narrative always solves the problem.

2.4.3.4. Authenticity

Meinhof (1987) restricts the notion of authentic texts to original pieces of written or spoken language which occurred naturally between native speakers." (qtd. in Wallace, 2010: 79). However, Nuttall (2005:177) insists on the need of texts that exhibit the characteristics of true discourse, pointing to the possibility of modifying texts but with discretion. She exemplify the effectiveness of authentic texts with the possibility of telling a story without distorting the natural use of language.

2.4.4. Teaching Literature

The main characteristics of literature works are the specialized language, ambiguity, and universality. These characteristics make teachers careful about the way they teach it otherwise students will be defensive to the class and may hate it. Conversely, if teachers invest on literary texts appropriately, they will be rewarded greatly with active participation of students,

interaction, discussion, and ultimately students' language development. Therefore, the choice of a suitable method to teaching literature is of cardinal importance.

Scholars have developed three main approaches to teaching literature (Carter and Long, 1991; cited in Padurean, 2015). They are the language model, the cultural model, and the personal growth model. Nevertheless, they are not mutually exclusive (see fig.2.3).

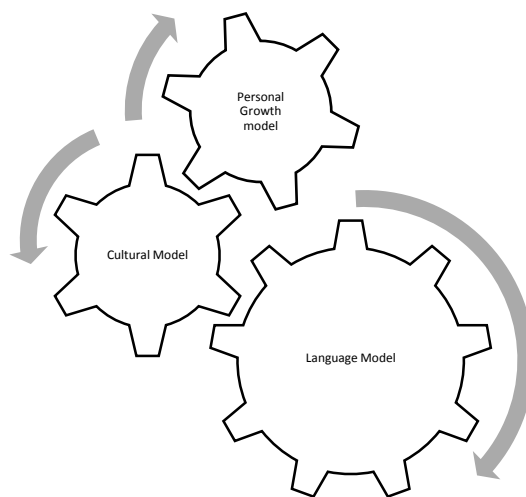


Fig.2.3: Models in Teaching Literature

2.4.4.1. The Language Model

The primary aim of this model is exhibiting language items of a literary text as to enhance students' linguistic knowledge and proficiency in the target language (Lazar, 2000; cited in Bousbai, 2010). It focuses on the language used in a text and it directs students' attention to the language rather than the content (Bibby and McIlroy, 2013; Padurean, 2015). Thus, literary texts are introduced as exemplars of grammatical points or lexical items (Bibby and McIlroy, 2013). The good point of this model is its aspiration to enrich students' language system through exposure to language in authentic material. Teachers resort to literature because it supplies a variety of unique styles and registers that are not available in non-literary texts (Bousbai, 2010). This model is criticised, however, for being mechanistic because it promotes conscious learning and for using unreal language that does not help in developing communicative purposes (Padurean, 2015).

An example for illustration may be to give students in the post reading stage an initial situation of a short story and then ask them to alternate on continuing the events, focusing on the use of the past simple and the past perfect. The initial situation begins as follows: Once upon a time, there was a very beautiful girl called Cinderella. The second student is supposed to say: she lived with her stepmother and sisters after her mother had died, and so on. The

teacher , here, instructs that in order to order the actions according to the time, we have to place actions that are more recent in the past simple and actions that had happened before in the past perfect.

For advanced level, teachers may ask students to engage in stylistic analysis through using their pre-requisites of language system to interpret meaning implied in the text; this can enhance interpretive and inferential skills (Bibby and Mcllroy, 2013).

2.4.4.2. The Cultural Model

There is an Arabic saying that says, “The writer is the product of his environment.” It means that the writer absorbs the culture of his surrounding environment and embodies this culture into the written word. Then, literature is the mirror of society with which we can know the history and culture of nations. This model invests on this characteristic to access history, cultures, ideologies, etc., of the era from which the work sprang via analysing works of the same era or works of a single author. For example studying selected works from the period of 1850’s American literature tells us that Black Americans suffered from racism. Another illustration would be works of Chinua Achebe that epitomize African lifestyle, customs, traditions, and colonization. To this end, literature is “one of the most obvious and valuable means of attaining cultural insights” (Scott, 1964; qtd. in Bibby and Mcllroy, 2013). Thus, literature can be used to create a connection between text and reader; and between reader and culture. Additionally, highlighting the cultural dimensions of texts promotes critical thinking because students start to compare between their culture and the other’s to extract similarities and differences (Bousbai, 2010).

2.4.4.3. The Personal Growth Model

This model combines between the two previously mentioned models (Padurean,2015). Bousbai (2010) reveals that it bridges the gap between the two models. Bibby and Mcllroy (2013) maintain that this model offers a more student-centred approach to literature study. It promotes critical thinking by giving space to learners to debate and discuss their personal interpretations of the work. Carter and Long (1991) define the personal growth model as: “aims to the development of language competence and literary competence of the students and is better expressed in terms of pleasure and personal fulfilment, which come out of the reading of literature and making a literary text one's own.”(qtd. in Bousbai, 2010).

It is all about making the reading journey enjoyable through involving students in experiences and deeming their opinion as an integral part of the course. Wallace (2010)

confirms that literary texts “encode students’ experiences and give rise to strong or varied responses.” However, students should give their opinions respectfully and seriously in order not to ruin the educational setting (Bousbai, 2010).

2.4.5. Advantages of Teaching Literature on Facilitating Language Acquisition

In recent years, teaching language via literature becomes highly appreciated. Literature provides a varied corpus that embodies rich language and culture. Such a variety would “foster an activity-oriented, student-centred, and language-sensitive approach” (Carter and Long, 1991; qtd. in Li, 1998). Students often show preference towards teaching language through literature because for them they find themselves acquiring language without paying attention (Li, 1998). Moreover, the nature of literature embraces the Natural Approach in which the affective filter is set to a minimum; thus, acquisition is simultaneously brought to maximum levels.

Encountering new experiences is the key to stimulate students’ curiosity. The more students are curious, the more they are attracted to pursuing reading; and the more they read the more they are exposed to language. Similarly, Marquardt (1982) acknowledges the advantages of being exposed to literature on the mastery of the target language:

Knowledge of the deep structures of the target language and of the underlying values, assumptions, beliefs, and intergroup attitudes of its culture are now seen to be as important in the real mastery of a language as a facile use of the patterns of everyday speech. And the study of literature of the language is felt to be the surest way to attain these more elusive qualities that go to make up a total mastery of that language. (qtd. in Li 1999)

In short, teaching a diversified and exciting corpus of short stories stimulates students’ zeal and grants effortless development of linguistic knowledge and culture.

2.4.6. Teaching Literary Theories

Teaching students the appraisal of literary works using different literary theories is the ultimate goal of literature course. Literary theories are the lenses through which readers see the text. They provide characteristics that readers should apply for a better comprehension of the text and they give insights towards the intentions of the writer, be they explicit or implicit. For example, reading Beckett’s “Waiting for Godot” maybe nonsensical when the reader is not familiar with existentialism. However, knowledge about the characteristics of existentialism

sets the purpose for reading “Waiting for Godot” and may fetch better-framed understanding of writer’s intentions and the subliminal messages the text carries.

The lessons of teaching literary theories should be planned carefully at the level of selected literary works and the theories; however, we should admit the difficulty of teaching such high order aspect mainly because majority of students enter university with little knowledge of literary theories if not zero knowledge at all (Gregory and Chambers, 2006:73). Students at the beginning get depressed with the lectures of literature that demand critical analyses of literary texts (Gregory and Chambers, 2006:73).

Chambers and Gregory (2006:73) propose introducing the basic characteristics of each literary theory in lectures or seminars, then in small groups independently bringing a representative text through which teacher shows his students how to process data in the text and applying the characteristics of the given literary theory. In other words, in lectures and seminars, teachers set the theoretical basis of analysis; afterwards they realize this knowledge into practice using modelling and free discussions. Modelling critical analysis in small groups and giving students the chance to do likewise independently boost students’ confidence, competence, and enthusiasm, this can also help students to exteriorize through discussion the difficulties they find (Chambers and Gregory, 2006). Through discussion, students may encounter similar or different standpoints allowing them to form a mosaic of ideas and to look to the text from different angles. Progressively, students start analysing the text autonomously and may amaze their teachers by producing creative critical accounts on the text.

Teachers have to ask questions to make reading purposeful; otherwise, students will be bogged down in aimless reading (Chambers and Gregory, 2006:77). An example for illustration may be to ask students to extract aspects of existentialism in “Waiting for Godot”; students search, therefore, for scenes of inaction, nothingness, absurdism, etc.

2.4.7. Planning a Reading Lesson of Short Story

Ellis and Brewster (2014:22) propose a story-based methodology called Plan-Do-Review model. The first stage is the reflection: teacher introduces a set of pre-story activities that prepare learners. The activities can include illustrations and questions as a warming up to motivate and prepare learners to the reading material. The primary purpose of this stage is familiarizing students with the topic and activating prior knowledge to elicit key vocabulary. The second stage comprises a presentation of the reading material and experimentation with the target language using previously elicited vocabulary. The third stage comes after reading and it requires reviewing and assessing what has been done. It gets students to extend, consolidate,

and personalize the short story language. It can be either written, oral or both. The most interesting thing about this model is that it is rotational (fig.2.4); it sews and harmonizes the whole set of studied short stories to attain homogeneity. Accordingly, teachers in the first stage link the previous lesson to the current one smoothly. Ellis and Brewster (2014: 23) conclude that applying this model can bring about interest, enjoyment, creativity, and most importantly an enhancement in language performance. They assure maximum outcome if the teacher tells his students about the efficiency of this regime- this model then experiments on the placebo effect.

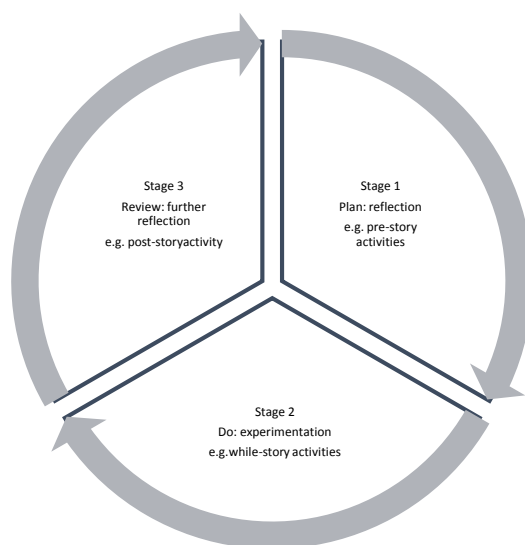


Fig.2.4: The Rotational Model to Teaching Short Stories (adapted from Ellis and Browser (2014:22)).

2.4.7.1. Reading Lesson Activities

Harmer (1989) insists that if students are fired up from the content or the task in the reading lesson, they are less likely to benefit from it. Not only the content should be engaging, the accompanied activities also play an important role in attracting students' attention and maintaining it. Teachers, thereby, should opt for a careful choice of activities.

Collie and Slater (1987) propose the following recommendations for selecting activities in reading literature:

1-Try to select activities that complement each other and form a suitable balance, for example between language-enrichment activities and ones designed to deepen the students' understanding of the book and elicit a response.

2. Do not select too many activities in case this harms the simple involvement through reading that the individual builds.

3. Do not lose sight of the principal aim of the whole operation, which is to foster enjoyment of reading in the learner. An important gift we can give the student is the realisation that further reading and rereading can be enriching.

4. It is a good idea to vary the mode of presentation: silent reading, for example, can be followed by listening to the passage from an audiobook.

5. Unless you are obliged to use prescribed texts, choose works that you know and like, and which are likely to appeal to the students you teach. Using activities of the kind we describe requires a good deal of imaginative involvement on the part of the teacher - much better that this groundwork should be enjoyable rather than a chore!

In sum, activities should be varied, complementary, engaging, and enjoyable.

2.4.7.1.1. Pre-reading Activities

This stage involves calling background knowledge and sewing a gradual thread to what will be tackled in the text. Teachers should give hints before starting reading in order to elicit predictions and expectations; thus, students will be ready to start reading (Harmer, 1989). Collie and Slater (1987) suggest displaying pictures or videos to stimulate ideas that are related to the text.

2.4.7.1.2. While-reading Activities

Narrative texts have special ways of reading to invest on. There are two kinds of reading procedures, aloud reading and silent reading. Collie and Slater (1987) pinpoint the importance of reading aloud using the tone that suits what is being read; teachers can accompany this reading with mimic, facial expressions, gestures, or mimetic emphasis. The advantages of this procedure are engaging students, the ability to emphasize linguistic points, teaching students pronunciation and graphophonemic associations. However, with advanced students reading silently is also recommended. The only advantage of silent reading is letting students process information independently. Collie and Slater (1987) suggest a set of activities that secure sustained attention and better visualization of comprehension in the while-reading stage:

- 1- Delivering grids may economize time and effort and frame understanding; grids may focus on different aspects of the short story such as the development of characters or plot.
- 2- Asking questions before reading sets implicitly the aim of reading and guides students to organize the ideas of the text.

3- Assigning Jigsaws stimulates curiosity and renders attentive focus. Jigsaws often create a gap in the narrative to be filled by students.

2.4.7.1.3. Post-reading Activities

Collie and Slater (1987) recommend asking students to design a review of the short story. This summarizes and organizes the main ideas of the work. It can be done individually or in small groups; then students are asked to display and explain what they have done to their colleagues. An example to illustrate this type of activities may to ask students to imagine that they are working in a publishing house and they have to design a review of the short story to attract readers. After finishing the design, each designer or a group of designers stand to convince the audience about their work.

2.4.8. Using the SQ3R Procedure to Reading Short Story

The SQ3R (Survey, Question, Read, Recite, Review) was first established by F.P.Robinson in 1946 (Wallace, 2010:106). This procedure can be used with any subject and with different types of students and it provides purposeful and active involvement even with able students as with younger ones (Nuttall, 2005). The following table summarizes the different stages of this procedure.

Table 2.1: The SQ3R Technique (adopted from Nuttall, 2005).

Survey	<ul style="list-style-type: none"> • Skimming the text for relevance. • An overview of the main points.
Question	<ul style="list-style-type: none"> • Setting the purpose of reading by asking questions or raising hypotheses. • Activating background knowledge • Involving Prediction.
Read	<ul style="list-style-type: none"> • Reading the text carefully. • Answering previously asked questions. • Confirming or Rejecting Hypotheses.
Recite	<ul style="list-style-type: none"> • Reprocessing gained answers from the text by writing to fix them in mind.
Review	<ul style="list-style-type: none"> • Organizing information in mind. • Assessing its importance.

	<ul style="list-style-type: none">• The aim is to integrate new information into previous knowledge and experience.
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In the first stage, the reader works with the text only. Then, the next two stages (Question and Read) call background knowledge and try to marry between it and the components of the text. The last two stages are an endeavour to incorporate the yielded information into reader's knowledge matrix. Finally, the reader gets out of the reading experience with $i+1$ knowledge.

This procedure may well go with literary texts (Wallace2010:106). Due to their universality, literary texts can encourage students to call personal experience and knowledge (making hypotheses, rejecting, and confirming them) and can fuel debate (consolidation of ideas), which in turn facilitates an exit profile with new information. Similarly, short stories can stimulate all these stages thanks to its short length, which can give access to a more thorough discussion, and thus, more learned aspects.

Conclusion

Briefly, teaching short stories is interestingly favourable for EFL language students in that it helps them accept reading in the first place thanks to short story's practical length and relaxing content. It also fosters critical thinking and fuels zeal to explore more literary works. Short stories develop students' linguistic competence and cultural awareness. However, pedagogic application of teaching this genre should be designed at the light of the aforementioned approaches.

Chapter Three: Methodology and Data Analysis

Introduction

3.1. Research Design

3.2. Sample

3.3. Tools of Research

3.3.1. Description of Teachers' Interview

3.3.1.1. Analysis of Teachers' Interview

3.3.1.2. Interpretation of the Interview Results

3.3.2. Description of the Experimental Protocol

3.3.2.1. Pre-Test

3.3.2.1.1. Analysis of the Pre-Test

3.3.2.1.2. Interpretation of the Pre-Test Results

3.3.2.2. Description of Reading Short Stories Sessions

3.3.2.2.1. Session One

3.3.2.2.2. Session Two

3.3.2.2.3. Session Three

3.3.2.3. Post-test

3.3.2.3.1. Analysis of the Post-test

3.3.2.3.2. Interpretation of the Post-test Results

3.3.2.4. Comparison of the Pre-test and the Post-test's Results

3.4. Practical Recommendations

Conclusion

General Conclusion

Introduction

The present chapter deals with research design and methodology treating the adopted sample and the description of both tools and tasks. Then, the results are presented, discussed, and interpreted in relation to what has been found in the theory. This chapter also ends up with further recommendations for literature teachers to apply this method.

3.1. Research Design

In an attempt to examine how implementing short stories in literature class would attract students and thus enhance positively their writing, we have selected a quantitative and a qualitative descriptive analytical method for the interview, the pre-test, the three reading sessions, and the post-test.

3.2. Sample

The target population of the study under investigation includes 12 EFL students aged between 19 and 22 years old, out of 38 (one $\frac{1}{3}$ of the total number) majoring in second-year English literature and three literature teachers at Ghardaia University. All of the participants are females for males did not fall in the purposive selection we have done. These students are studying literature for their second year.

3.3. Tools of Research

To collect research data, we designed and administered teachers' interviews to get insights about students' preferences and to decide on the method of teaching that suits students. In addition, the pre-test has been also administered to have an idea about students' entry profile before the treatment. Pre-test and post-test have been assigned to compare students' performances before and after the treatment.

3.3.1. Description of Teachers' Interview

Since we aim to explore facts about the teaching situation and enquire about students' preferences, we selected a semi-structured interview that is considered the best direct means to unveil ambiguities (Singh, 2006); and to get a better understanding of the individual's perception of a particular phenomenon (Roberts and Ilardi, 2003). In addition, "unstructured interviews are often used as pilot interviews to lend insight into how specific concepts should be defined or discussed and permit the researcher to become acquainted with these notions"

(Robert and Ilardi, 2003). This interview comprises 14 questions that can give us a general view of the situation before conducting the experiment.

3.3.1.1. Analysis of Teachers' Interview

Question 01: Could you tell us how many years have you been teaching literature?

Table 3.1: Teacher's Experience in Teaching Literature

Teacher 01	Teacher 02	Teacher 03
06 years	08 years	02 years

From teachers' answers, we notice that they have fairly enough experience in the literature teaching.

Question 02: Do you like to teach poems, novels, or short stories? Why?

Table 3.2: Teacher's material preference

Teacher 01	Teacher 02	Teachers 03
Novels, because I think they represent the true meaning of literature and can give the opportunity to introduce such items like themes, literary criticism, movements, etc.	Short stories, because they are attractive to students and we can finish teaching them in a short time.	Sort stories, they are easy to implement.

Two teachers claim that they prefer teaching short stories because they are easy, short, and attractive. While the other teacher prefers novels because they accept analysis of larger scale.

Question 03: Have you ever taught short story in your class?

Table 3.3: Teaching Short Story in Literature Class

Teacher 01	Teacher 02	Teacher 03
Yes, it is part of the curriculum	Yes, we have to teach it because it is part of the curriculum	Yes

All the teachers say they have taught short story because it is part of the curriculum. Indeed, short story is tackled in the first and second year (See Appendix B and C).

Question 04: To what extent do you think short stories can motivate students when implemented in literature class?

Table 3.4: Short Story and Students' motivation

Teacher 01	Teacher 02	Teacher 03
To a great extent if they are chosen well	To a great extent	To a great extent

All the interviewees agree that short stories motivate students to a great extent when implemented in literature class. However, one teacher gives a more specific answer. He stipulates that short stories must be chosen appropriately; implying that not all short stories appeal to students' interests.

Question 05: What type of short stories do you like to implement? Fables/ Fiction/ Detective/ Humour. Why?

Table 3.5: Teachers' Preferences

Teacher 01	Teacher 02	Teacher 03
Detective, because through it, I can teach them critical thinking and Humour, because it helps me break the routine	Fables, because they help me in transmitting messages implicitly through the morals behind these fables	Fables, because they are didactic Humour, because teaching back then will be such a delight

Two of the teachers agree that fables help them in teaching moral lessons. Humour also has been chosen twice because, for them, it breaks the routine and lightens the educational atmosphere. One teacher claims that detective short stories teach critical thinking.

Question 06: What type of short stories are students attracted to? Why?

Table 3.6: Students' preference

Teacher 01	Teacher 02	Teacher 03
Generally, students like humour because they do not like strict teaching; but teachers should be careful about selection because there exist such works that students consider ridiculous	Detective , because they like to unsolve mystery and because students are curious Humour, because they like to laugh.	Definitely Humour, students like to enjoy themselves when studying

and instead of attracting students, the lesson ends up in laughing at the teacher

All interviewees agree that Humour attracts students because it promotes stress-free learning. One teacher adds an interesting point about this choice: ridiculous texts may bring converse results. One teacher chooses detective short story because it stimulates students' curiosity.

Question 07: Do you think the type of short stories may affect students' motivation?

Table 3.7: Students' Motivation

Teacher 01	Teacher 02	Teacher 03
Yes	Yes	Yes

All respondents agree that the type of short story affects students' motivation.

Question 08: What benefits can students get if they read short stories?

Table 3.8: Benefits of Reading Short Stories

Teacher 01	Teacher 02	Teacher 03
Exposure to language, knowing the others' cultures, and many other benefits	They have the benefits of reading in general like learning language and getting ideas	Learning language, enjoying learning, cultural awareness, etc.

The three teachers agree on the short story reading's ability to develop language. Two respondents reveal that it raises cultural awareness; while one teacher says it is a resource to get ideas.

Question 09: Does reading short stories help students to improve their writing?

Table 3.9: The Effect of Reading Short Stories on Writing

Teacher 01	Teacher 02	Teacher 03
Yes	Yes	I do not know

Two teachers affirm that reading short stories affects writing. On the other hand, one interviewee says he does not know.

Question 10: At which level does it improve writing? Vocabulary sophistication/ grammatical structure/ organization of ideas/ or all?

Table 3.10: The Changes of Writing after Reading

Teacher 01	Teacher 02	Teacher 03
all of them	Vocabulary sophistication	Vocabulary sophistication and grammatical structure

All the teachers say, reading short stories enriches vocabulary. One respondent adds that it refines grammatical structure. Other respondent claims that it affects all aspects (vocabulary sophistication, grammatical structure, and organization of ideas).

Question 11: Do you think that teaching literary theories and criticism suits short stories? Why?

Table 3.11: Applying Literary Theories and Criticism to Short Story

Teacher 01	Teacher 02	Teacher 03
Yes, because short stories are short versions of novels so applying literary theories will be easier	Yes, because we can discuss more details in short stories than in novels	Yes, because basically they are literary works

The three teachers agree about short story's ability to undergo literary criticism because they are primarily literary works. Two teachers admit the practicality of short story in discussing thorough details in a short time.

Question 12: Do you think teaching students the structure of short story helps them in comprehending the text?

Table 3.12: Understanding Short Story Text through Structure

Teacher 01	Teacher 02	Teacher 03
To a great extent	To some extent	To a great extent

Two teachers say, teaching students the structure of short story helps these students in comprehending the text. They claim that the thread of narrative assists in logical thinking and in making predictions. However, one of them says, it helps them to some extent because understanding relies on knowledge of vocabulary and resorting to understanding the text by text structure is just a contingency plan.

Question 13: What model do you use to teach literature: the language model, the cultural model, or the personal growth model?

Table 3.13: Models of Teaching Literature

Teacher One	Teacher 02	Teacher 03
The language model and the cultural model	The language model and the cultural model	I give lectures and I don't have an idea about these models

Two respondents affirm that they use the language model and the cultural model because, for them, literature uses language as a vehicle to teach culture. Thus, by the nature of literature, the two models are automatically incorporated. No one has chosen the personal growth model because teachers rely primarily on lectures and do not have small group discussions. The third teacher expresses his ignorance about these models; partly because majority of literature teachers are not formed in literature didactics.

Question 14: If a student asks you about ways to improve his writing? What will be your answer?

Table 3.14: Teacher's Advice to Enhance Writing

Teacher 01	Teacher 02	Teacher 03
The only advice I give is reading books because reading nourishes students' linguistic abilities	Reading and writing. I always oblige my students to read literary works and I ask them to supply me with summaries. I believe the combination between these two skills is fruitful	I usually recommend my students to practice "practice make perfect". They have to train themselves to write. In effect, the task of writing will be easy to them. I personally used to write a lot and I felt my writing improved

One teacher insists that reading is the only way to improve writing. Another teacher strongly considers the practice on writing as a way to improve writing. He backs up this assumption with his personal experience that he practiced until his writing improved. On the other hand, the other interviewee suggests a combination between reading and writing skills to arrive at better results. For him, reading supplies information but it is not sufficient because it needs consolidation by writing.

3.3.1.2. Interpretation of the Interview Results

After analyzing teacher's interview many facts have been revealed concerning students and teachers' preferences and the framework within which we will apply the treatment of the experiment. The questions of the interview have been developed gradually beginning from teachers' experience ending in their advice about the ways to improve writing. All these questions are held as a pilot study to help us design lessons of the experiment.

From questions 2, 11, and 13, we want to extract the primary aim that teachers want their students to reach and their attitudes towards implementing short stories in literature class. In question 2, one teacher reveals his primary intention which is to teach literary criticism, themes, movements, etc.; while the others appreciate the use of short story in that it is easy to implement. For question 11, the above interpretation is further confirmed with the total agreement that literary criticism is applicable to such a genre. Teachers appreciate the benefits of short story in fulfilling their primary aim, which is teaching literary theory and criticism. In a similar vein, question 14 shows that two teachers have chosen the language model and the cultural model reflecting their aim behind teaching literature, which is to develop students' linguistic and cultural knowledge. The other respondent is frank about his ignorance about these models; this can be partly because of the lack of experience (see question 1) or can be traced back to the non-existence of literature didactic module- if it exists, the amount of knowledge delivered in it is insufficient because it tackles general didactics.

In an endeavour to know if teachers can know their students' preference, we have asked question 1 and 3. On the one hand question 1 enquires about teacher's years of expertise. Since all of them exceed two-years- experience, it can be assumed that they know the needs of students. On the other hand, interviewees, in question 3, say they have all taught short story because it is part of the curriculum; and thus we will not hesitate to ask them more questions about students' attitudes towards this implementation because they have already experienced teaching short story.

Questions 4, 5, 6, and 7 give us insights about the extent to which students accept this genre and the effect of short story on the affective variables. For question 4, all the interviewees agree that short stories motivate students to a great extent when implemented in literature class. However, one teacher gives a more specific answer. He stipulates that short stories must be chosen appropriately; implying that not all short stories appeal to students' interests. For question 4, all respondents acknowledge that students welcome short stories with an open heart. However, one teacher insists on choosing the appropriate material. Indeed, Slater and Collie

(1987) and Chambers and Gregory (2006) admit that teaching short stories is rewarding but teachers have to pay due attention in teaching short story. Through asking questions 5, 6, and 7, we want to know students and teachers' preferences. Humour comes in the first rank because it softens the teaching learning procedure. Teachers feel more at ease when they present lessons that promote stress-free atmosphere. Likewise, students do not like rigid educational regimes. One valuable remark one of the respondents gives is that humour short story has to be adequate so as not to give reverse effects. After humour, there comes detective short story in the second rank. Naturally, students at this age are curious and they like to predict and investigate. For this, detective short story is a good stimulator of students' imaginative thinking. For didactic reasons, teachers opt for fables to deliver subliminal messages.

For question 12, respondents agree that teaching structure helps students in comprehension to different extents, they view that the nature of narrative texts fosters logical thinking and prediction making which aids in deducing the general meaning. Short story elements are interrelated and can realize unity of meaning. Still one has to mention that understanding text structure is one of the strategies that can serve partly in comprehending the text. Thus, reading strategies should be activated simultaneously for a better comprehension of the text. Our aim behind asking this question is to know if these teachers refer to short story's structure in their teaching and it is quite obvious that they are aware of the necessity of teaching reading strategies in general, and the structure of short story in particular.

Questions 8, 9, 10, and 14 question teacher's awareness of the effect of short stories on writing. From teachers' responses, we deduce that they are aware of the fact that reading can enhance students' writing and short stories' reading as well can develop linguistic competence. Concerning question 8, one teacher says that short stories create enjoyable learning. In addition, all the interviewees affirm that reading short stories develops students' linguistic and cultural knowledge. Accordingly, the three interviewees in question 10 agree that reading enriches vocabulary. Development of linguistic competence means also a development in the writing skill and that is what questions 9, 10, and 14 confirm. In question 9 and 14, the same two teachers prescribe reading as a device towards improving writing. The same other teacher does not know the effect of reading and writing; and thereby he confirms that writing can be improved by practising writing.

In sum, teachers generally appreciate the benefits of short stories and are aware of the aims behind teaching literature in general and short stories in particular. However, they recommend a careful planning of teaching them beginning from the choice of material that appeals to students' interest and educational adequacy, and the strategies that should be used

ending in the methods of teaching. After yielding the results of the interview, we will design our experiment that is framed by these results.

3.3.2. Description of the Experimental Protocol

It is widely agreed that the experimental method is the appropriate tool to test a particular cause-effect relationship between variables. The purpose of experimentation is to spot functional relationships among phenomena under controlled conditions or to “identify the conditions underlying the occurrence of a given phenomenon” (Singh, 2006). However, the total isolation of subjects under study in social sciences is quite impossible because of the interference of extraneous variables such as the varying students’ moods, students’ learning styles, etc.

The experiment comprises three major stages: pre-test, the application of treatment, and the post-test. In the succeeding paragraphs, the adopted procedures will be explained and discussed along with the justification of the components of lessons.

3.3.2.1. Pre-Test

The pre-test consists of one question that demands an answer in a form of essay. The test is about a topic that interests everyone, the benefits of literature. Students are now launching a new experience in studying literature to which they have not been acquainted. Some admire the wonders of this field; others see it as a window into other cultures, while some get bored. This pre-test is administered to test students’ mastery of linguistic knowledge including vocabulary, organization of ideas, sentence formation, grammatical structures, and mechanics. We have adopted the analytic scoring rubric of O’malley and Pierce (1996) because we can see that it assesses the use of language only and does not assess content- for our aim does not tackle content but rather sculpturing content into writing (see table 3.15). Analytic assessment has been chosen to maximize reliability. The subjects have to finish the test within one hour.

Table 3.15: Analytic Scoring Rubric for Writing (O’malley and Pierce, 1996: 145)

Domain Score	Composing	Style	Sentence Formation	Usage	Mechanics
4	Focuses on central ideas with an	Purposefully chosen vocabulary, sentence	Standard word order, no enjambment	Standard inflections (e.g., plurals, possessives,	Effective use of capitalization, punctuation,

	organized and elaborated text	variety, information, and voice affect the reader	(run-on-sentences) Completeness (no sentence fragments), standard modifiers, and coordinators, and effective transitions	ed, ing, with verbs and ly with adverbs). Subject-verb agreement (we were vs we was)	spelling, formatting (paragraphs noted by indenting)
3	Central idea, but not as evenly as elaborated and some digressions	Vocabulary less precise, and information chosen less purposefully	Mostly standard word order, some enjambment or sentence fragments	Mostly standard inflections, agreement	Mostly effective use of mechanics, errors do not detract from meaning
2	Not a focused meaning or more than one idea, sketchy elaboration, and many digressions	Vocabulary basic and not purposefully selected; tone flat or inconsistent	Some standard word order, enjambment and word omissions	Some errors with inflections	Some errors with spelling and punctuation that detract from meaning
1	No clear idea, little or no elaboration, many digressions	Not controlled, tone flat, sentences halted or chopped	Frequent non-standard word order, enjambment, and word omissions	Shifts from one tense to another; errors in convention (them/those, good/well, double negatives, etc)	Misspells even simple words, little formatting evident

3.3.2.1.1. Analysis of the Pre-Test

Table 3.16: Students' Pre-test Scores

Students	Composing	Style	Sentence Formation	Usage	Mechanics	The Total Score
1	3	2	2	2	2	11
2	2	2	2	3	2	11
3	3	2	3	4	4	16
4	1	1	2	2	2	08
5	2	3	3	3	4	15
6	1	1	3	2	3	10
7	2	2	3	3	1	11
8	4	4	3	3	2	16
9	3	2	3	3	3	14
10	1	1	2	2	1	07
11	4	3	2	2	1	12
12	2	2	2	2	1	09
Average	2.33	2.08	2.5	2.58	2.16	11.65

Concerning the composing criterion, there are noticeable divergences among students. The score ranges from low (1) to excellent (4) performance. When taken in details, two students only show high performance in keeping up with the central idea and they represent only 17%, three students score 3/4 (25%), four students score 2/4 (33%), and three students show a low performance (1) and they represent (25%) (See table 3.17).

Table 3.17: Score Frequency of Composing

	1	2	3	4
Frequency	3	4	3	2
Frequency Ratio %	25%	33%	25%	17%

Style seems to score less. Only one students has scored (4). Two students have got (3), while six of them have scored (2), and three have taken 1. The frequency has been further identified in the table below.

Table 3.18: Score Frequency of Style

	1	2	3	4
Frequency	3	6	2	1
Frequency Ratio%	25%	50%	16%	8%

At the syntactic level (sentence formation), no one has scored (4), six students have managed to take (3) exhibiting few incomplete sentences and fewer divergences in word order. On the other hand, the number of students who have scored (2) is six (see table 3.19).

Table 3.19: Score Frequency of Sentence Formation

	1	2	3	4
Frequency	0	6	6	0
Frequency Ratio %	0%	50%	50%	0%

For grammatical accuracy (usage), no one has shown the least performance. At the same time, only one student has shown a tight control over the usage of grammatical rules; while six and five of the test takers have scored (3) and (2) respectively (see table 3.20).

Table 3.20: Score Frequency of Usage

	1	2	3	4
Frequency	0	5	6	1
Frequency Ratio %	0%	42%	50%	8%

Concerning mechanics, two student have produced mistake-free punctuation and indentation. Two of the students have scored (3). Four students, however, have shown moderate performance (2) committing some spelling and punctuation errors. While four of them have shown a low performance (1) (see table 3.21).

Table 3.21: Score Frequency of Mechanics

	1	2	3	4
Frequency	4	4	2	2
Frequency Ratio %	33%	33%	17%	17%

3.3.2.1.2. Interpretation of the Pre-Test Results

It should be noted that the average students have taken on each criterion sketches out approximate results ranging from 2.08 to 2.58; this reflects the overall level of students, which

is average. The mean score of all the students is 11.65, which further confirms what has been said about their medium level.

In composing, 42% of the examinees have focused on a central idea (3 and 4), two students only have produced an elaborated text (4). In addition, 25% have failed to a little extent in writing highly elaborated texts. Their scripts lack inserting details, explanations, and exemplifications. On the other hand, 58% of the students did not focus on developing the main idea (2 and 1), 25% of them brought about chaotic ideas that are not casted towards the unity of topic. Generally, students may get excited in expressing themselves and entering in the stream of consciousness but may forget to weave homogenous productions. The reason may as well be attributed to the lack of planning or lack of exposure to texts to extract how ideas are organized.

Concerning style, the results are variant. Seventy five per cent of the students have failed to grab the readers' attention (1 and 2). They use basic vocabulary and a flat tone. However, two students could have a loose control over the choice of words, while only one person could grab the attention with his well-chosen vocabulary and purposeful information. Teachers can by no means teach style because it grows up with reading. Literature, nevertheless, unlike non-literary texts, supplies a variety of unique styles and registers (Bousbai, 2010). Thus, the lack of readership among students is reflected directly on their style and vocabulary.

At the level of sentence formation, there appear no extremes (neither low nor high performances). Fifty percent of the students have some inversions in word order and run-on-sentences. The other 50% have made even more mistakes and omitted some words. This deficiency in sentence formation may be due to the lack of information and certainly the lack of reading. If students are good readers they will feel the incompleteness and the oddness of sentences because their inner language system is previously filled with structures (Input Hypothesis/ Natural Order Hypothesis) and is backed up with repair that learning grants (Acquisition Learning Hypothesis/ Monitor Hypothesis).

No one, in the usage criterion, has shown a poor performance but only one as well has shown a perfect performance. This can be justified with their lack of focus on grammatical rules. We have noticed some deviations concerning subject-verb agreement and especially unnecessary tense shifts in 92% of the students. The number is big and it reflects lack of nourishment of language system via reading and learning grammatical rules, which work in accordance to elaborate writing (Acquisition Learning /Monitor Hypothesis).

Mechanics is the only criterion that is teachable. Students take enough courses on the types of punctuation and their usage. However, students, here, have shown a lack of knowledge on the use of punctuation. This may be due to their carelessness about the importance of such an aspect or the lack of practice. Part of mechanics, which is spelling, can be taken from exposure to language i.e., reading.

It should be noted that each student has approximate results on each criterion; this demonstrates that improvement of language mechanism works as an entity. Reading cannot, for example, improve vocabulary only or style only. It affects all sides of language simultaneously.

3.3.2.2. Description of Reading Short Stories Sessions

Second year students are required to read effectively a variety of short stories to enrich their language system- with the help of a discrete use of reading strategies such as skimming and scanning, making predictions, drawing inferences, monitoring understanding, and understanding text organization. Each reading session comprises three phases. The first phase is pre-reading with an underlying assumption that students are not *tabula rasa* and the teacher has to fetch their background knowledge to the fore for a better grounding. The second phase is while reading and it comprises questions that stimulate critical thinking and discussion. The third phase is a *refiguration* of students' understanding into writing or speaking. To facilitate the application of these phases, we use the SQ3R procedure (Survey, Question, Read, Recite, and Review).

One characteristic of short story based teaching is that the teacher has to secure stress-free environment that works to reduce the affective variables for a better acquisition and learning. The targeted skills are mainly personal, linguistic and cultural. Accordingly, the models adopted are personal growth, language-based, and cultural models.

Before applying the experiment, we have distributed handouts that sum up the characteristics and types of short story with sketchy definitions of related terminology and characteristics of the post-colonial movement (see Appendix E). The choice lays on the postcolonial movement for four reasons. First, dealing with one movement duplicates the focus on one issue rather than targeting several issues, which in turn saves time. Second, it permits launching in depth analysis of this domain and making analogies between different works, this can exert discussion and critical thinking. Fourth, postcolonial literature has simple and expressive language that comforts students and its topics can bring background knowledge because Algerians also have witnessed colonization. Third, in accordance with Krashen's

recommendations concerning comprehensible input, narrowing reading can strengthen acquisition (see The Input Hypothesis).

We have selected material according to criteria (see criteria for selecting material). The selected works are George Orwell's 'Shooting an Elephant' and Chinua Achebe's 'Chike's School Days' and 'The Sacrificial Egg'. These works tackle the aftermath of colonization, cultural imperialism, otherness, etc. These topics fuel debate and critical thinking. The first work depicts how colonizers see colonized people; the other two works are apparently a reaction to this gaze but imply a rejection to cultural imperialism. Based on the results of the interview, we have inserted some short stories that tease irony to grab students' attention.

3.3.2.2.1. Session One

The teacher begins by telling a story: "I once visited USA, I saw people with tattoos, piercing all over their bodies, even people having their tongues cut, people drinking wine in streets, some people are hilarious, they do not care about people; that was all disgusting. How could a society have such ill manners? I came after that to my country and I began telling my family and colleagues about USA people. I told them "do not believe all the glamour that westerners tell about their lives! They are like animals and they have an over freedom." After one year, I have hosted an American friend. As soon as, he has put his feet on the Algerian territory, he has noticed that people do not talk too much; women wear scarfs and do not shout or raise their voices. That was all strange for him. He said after few days, "You are oppressed in your society, aren't you? Did you see how we live in USA? Humans are free to do whatever they want!" Back then, I realized something very important." The teacher then asks students to extract the moral behind this story (activating background knowledge), and starts interacting with students until they come together to the point of short sightedness, otherness, and racism. At this moment, the teacher explains briefly how colonizers depict life of the colonized people. He, then, points to the title 'Shooting an Elephant', and asks students to predict what the text will be about.

Now, students are equipped with ideas and terminology that help them analyse the text. The teacher asks the students to read the text and extract indicators of short sightedness, otherness, and racism (while reading activity). Students begin to raise their hands to express their ideas (think-aloud protocol); the teacher and the students comment on these ideas and extend them. In this non-constrained environment, majority of students try to share their ideas comfortably; especially that the teacher welcomes all the answers with an open heart. The

students, in this stage, use a variety of reading strategies (skimming, scanning, predicting, inferring, etc.).

The post-reading stage comprises questions that push students to think critically like: do you think Conrad was racist in his description of colonized people or he was just depicting what he saw? After writing down their answers, some of the students are permitted to tell their answers aloud. Here, a new discussion comes to the fore with hybrid ideas (personal ideas and text ideas). To sum up the entire lesson, the teacher has summarized the text vis-à-vis the themes of postcolonial theory with graphic organizers.

In short, students show great zeal towards studying this short story, especially that it rings a bell and calls upon background knowledge. The process that the lesson has taken was smooth and stress-free to the extent that students were not defensive against the introduction of such a lesson. Instead, if these tenants were introduced in a rigid non-interactive lecture, students would not expose similar motivation. The three models are used in this lesson-cultural, language-based, and personal growth.

3.3.2.2.2. Session Two

The teacher asks the students about the previous lesson (the rotational model to teaching short stories). He hypothesizes that “if a French writer describes Algeria in Orwell’s manner, what will be your reaction?” Students’ answers vary between proponents and opponents; proponents say that he is depicting the reality while opponents say that we have to criticize back their civilization or praise ours. Here, the teacher explains how writers from colonies like Chinua Achebe react. The teacher introduces the title ‘Shike’s School Days’ and asks them to expect the content of the work.

In the while-reading stage, teacher supplies students with questions that guide their understanding (such as, what is the significance of giving three names?). After a while, students begin to give answers- we notice that these answers contain exact terminology that was learnt in the previous session. Students are expressive because they put themselves in Achebe’s shoes (the effect of pre-reading activity). When discussion reaches its climax, the teacher introduces the term ‘cultural imperialism’. He enquires if Algeria has such a phenomenon. They all compete to take part of the debate and give instances.

The post-reading stage encompasses questions that exert critical thinking:

- 1- Do you think Chinua Achebe was right about his reaction?
- 2- Do you think he has been over sensitive?

- 3- Has his story succeeded in undermining the colonizers' culture?
- 4- You are an explorer who went to the Amazon and met people there. How would you describe them?

We notice that students supply variant answers and support these answers with quite convincing arguments.

In short, the second session teaches students the tenants of critical thinking through comparing two different perspectives. Reading the two texts supplies them with a variety of contrasting words and terminologies and acquaints them with different ideas and styles. It also teaches them to make analogies when analysing texts.

3.3.2.2.3. Session Three

In this session, students are required to analyse critically a work and refer to other works. To do so, students make analogies and extract postcolonial features.

In the first stage, the teacher teases with this question, “if someone imitates the culture of the colonizer, is it because he admits the superiority of the colonizer over colonized or he has a weak personality?” Students provide different answers until they come to the point that colonized people have to take only the good things but should never forget their identity. The teacher asks “based on the ‘Chike’s School Days’ and the previous question, what do you expect Achebe will tackle in this short story?” Students seem to give creative answers.

In the while reading phase, the teacher asks the students to extract postcolonial features. We wait that students use the terminologies and ideas they have just learnt with reference to the previous works. Indeed, students are engaged in fruitful discussions that were vibrant with professional discourse.

In the post-reading stage, the teacher asks students about the good and the bad things brought by colonialism. The aim behind this activity is getting students to think critically. They give answers that are inspired by the material presented in the three sessions.

At the end of these short story-based lessons, students become autonomous in that they give their comments about the work, criticize, and raise arguments. Students feel at ease while learning. That is the essence of Krashen’s hypotheses.

3.3.2.3. Post-test

In order to identify the effect of the treatment, it is important to test the subjects again. For this reason, a post-test was designed and administered. It consists of one essay question and

time allotted is one hour. The same question of the pre-test is repeated in order to figure out if any changes have occurred in developing the same topic.

3.3.2.3.1. Analysis of the Post-test

Table 3.22: Students' Post-test Results

Students	Composing	Style	Sentence Formation	Usage	Mechanics	The Total Score
1	4	3	3	3	2	15
2	3	3	3	3	2	14
3	3	3	3	4	4	17
4	2	2	2	2	2	14
5	3	3	3	3	4	16
6	2	2	3	2	3	12
7	3	3	3	2	2	13
8	4	4	3	3	2	16
9	4	3	3	3	3	16
10	2	2	2	2	2	10
11	4	4	2	3	1	14
12	3	3	3	2	1	12
Average	3.08	3.08	2.75	2.67	2.33	14.08

After the correction, it has been noticed that the scores were remarkably higher than the ones of the pre-test (see table 3.22). Writing has been improved to a great extent regarding the short time of tuition. All the students have got the average. Noticeable changes have been remarked in composing and style, while slight changes have occurred in sentence formation, usage, and mechanism.

In composing (see table 3.23), 33% of students could produce highly elaborated text with a tight focus on one idea. More than 40% of them still focus on one idea but we remark some digressions. Quarter of the students did not focus on one idea, failed to construct well-

elaborated text, and made many digressions. None of the students, however, showed the least performance.

Table 3.23: Score Frequency of Composing

	1	2	3	4
Frequency	0	3	5	4
Frequency Ratio %	0%	25%	42%	33%

Regarding style, no one showed the least performance. 17% of students could grab through their writing the reader with a strong voice and specific vocabulary. Nearly 60% could produce good texts but with less precise vocabulary and information chosen less purposefully. Quarter of them used basic vocabulary, which in return affected the voice (see table 3.24).

Table 3.24: Score Frequency of Style

	1	2	3	4
Frequency	0	3	7	2
Frequency Ratio%	0%	25%	58%	17%

In sentence formation, 0% of the students were in both extremes. 75% made some fragments and some ineffective transitions, while 25% omitted some words (see table 3.25).

Table 3.25: Score Frequency of Sentence Formation

	1	2	3	4
Frequency	0	3	9	0
Frequency Ratio%	0%	25%	75%	0%

For usage, no one showed a poor performance while just one student could manipulate grammatical structures. Half of the students made few grammatical mistakes mainly subject-verb agreement and ambiguity with using some pronouns. We have detected some grammatical errors in 41% of the papers like writing 'then' instead of 'than' or vice versa and some unnecessary tense transitions (see table 3.26).

Table 3.26: Score Frequency of Usage

	1	2	3	4
Frequency	0	5	6	1
Frequency Ratio%	0%	41%	50%	9%

Concerning mechanics, only 17% showed a total control over the use of punctuation and spelling. Similarly, 17% of papers marked some divergences in punctuation; however, these mistakes do not affect meaning. Whereas, half of the students made some mistakes in punctuation that detract from meaning. 17% exhibited little knowledge over the use of punctuation in addition to misspelling some words (see table 3.27).

Table 3.27: Score Frequency of Mechanics

	1	2	3	4
Frequency	2	6	2	2
Frequency Ratio%	17%	50%	17%	17%

3.3.2.3.2. Interpretation of the Post-test Results

The data gathered indicate a significant improvement in students' writing after the short stories' reading regime. The results expel that the subjects were not interested in literature before the treatment. In fact, the short-story based reading lessons have had a great influence on students' motivation towards literature and on their linguistic as well as cultural knowledge. The interactive educational setting with the careful application of reading strategies facilitated students' investment on literary texts. In fact, this suitable setting of teaching literature takes learning and acquisition to the threshold. Thus, many facets in students' writing have been improved-especially composing and style. Students have got tighter control on maintaining the development of a single main idea because perhaps they have been acquainted with the unity of texts through short stories. In the training sessions, the teacher has trained students on professional discourse using exact vocabulary and ideas. He has taught them as well how to raise discussions and debates confidently. This has been foiled in their confident voice and convincing argument. There has been no direct instruction or focus on syntax, grammar or mechanics. However, students have shown improvement in them. This justifies Krashen's Acquisition-Learning and Monitor Hypotheses. On the one hand, acquisition happens unconsciously in syntax, grammar, and mechanics; but it is light and latent. On the other hand,

in style and composing, acquisition is reinforced with learning; so the improvement is more apparent.

3.3.2.4. Comparison of the Pre-test and the Post-test's Results

The results have revealed that all the students have ameliorated their writing. We immediately attribute this improvement to the excessive exposure to language through short stories using carefully chosen reading strategies. Figure 3.1 illustrates the difference in students' writing scores between pre-test and post-test.

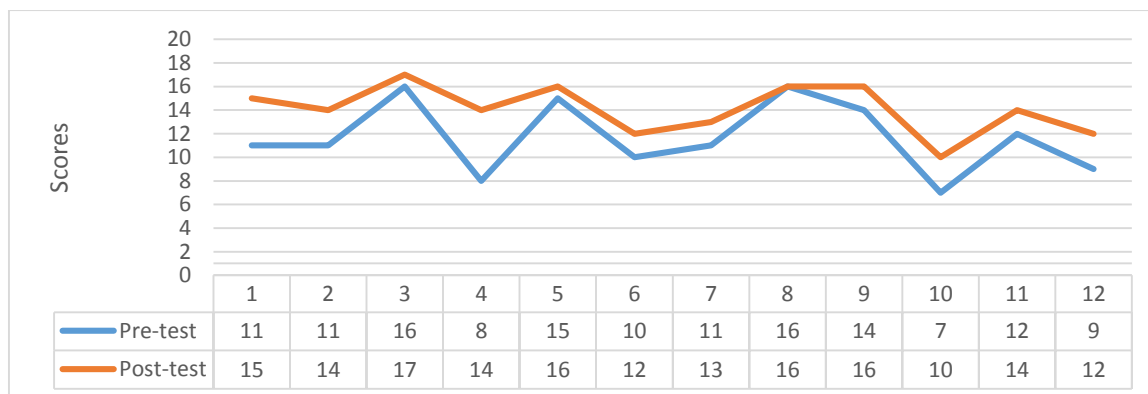


Fig. 3.1: Comparison between pre-test and post-test scores.

To go a little deeper, the table below reveals that the criteria investigated in the pre-test were improved in the post-test.

Table 3.28: Detailed Comparison of scores in the pre-test and the post-test

	Pre-test	Post-test
Composing	2.33	3.08
Style	2.08	3.08
Sentence Formation	2.5	2.75
Usage	2.58	2.67
Mechanics	2.16	2.33
Overall Average	11.65	14.08

The results show that the criteria assessed have witnessed an improvement, most remarkably in composing and style. The remaining other criteria moved just slightly. The training sessions were efficient in that they equipped the subjects with linguistic and cultural knowledge that helped them improve their writing. In addition, implementing short stories minimized the effect of the affective variables that hinder learning and acquisition. Figure 3.2 clarifies the difference between the two tests' scores.

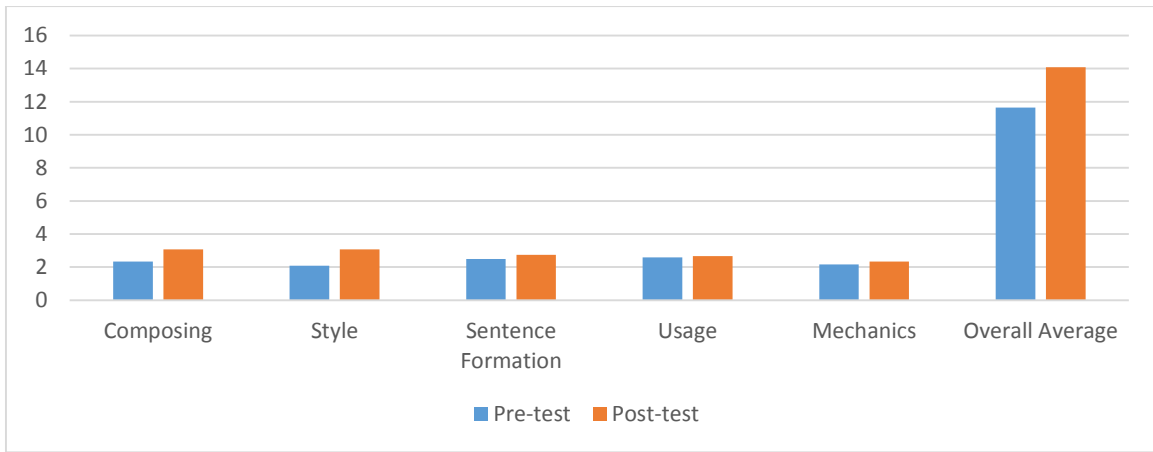


Fig. 3.2: Comparison between pre-test and post-test scores.

We have bisected scores into category A (0-2) and category B (2-4) to facilitate analysis. First, Students display significant improvement in composing. 75% of students have got (3-4) compared to 42% in the pre-test. While 58% of students belonged to category A in the pre-test, only 25% belonged to this category in the post-test. Nearly 33% of students proceeded from category A to B. Second, concerning style, half of the students could jump from category A to B. 75% of students belonged to category A in the pre-test compared to 25% in post-test. Third, in sentence formation, 75% of students have got (3-4) in post-test while 50% got (0-2). Quarter of the students advanced to category B. The number of students in category A decreased from 50% to 25%. Fourth, for usage, little has changed. Only 1% of the students have transferred from category A to B. Variance between pre-test and post-test is very slight for example 59% of students got (3-4) in the post-test while the percentage was 58% in pre-test. Finally, there occurs no change concerning mechanics. The table below illustrates the percentage of students' scores

Table 3.29: Students' Scores' percentage in pre-test and post-test.

Criteria	A (0-2)		B (3-4)	
	Pre-test	Post-test	Pre-test	Post-test
Composing	58%	25%	42%	75%
Style	75%	25%	25%	75%
Sentence Formation	50%	25%	50%	75%
Usage	42%	41%	58%	59%
Mechanics	67%	67%	33%	33%

3.4. Practical Recommendations

Based on the results of this study, we suggest the following recommendations for future teaching of short stories:

- 1- Reading material should adhere to students' interests in order to reduplicate motivation.
- 2- The selection of short stories should be harmonized with the goals of the curriculum.
- 3- Short stories should be selected according to the appropriate criteria (suitability of content, readability, authenticity, and exploitability) that guarantee better engagement and benefits.
- 4- Teaching entities of short stories that tackle common issues maximizes critical thinking and facilitates making analogies.
- 5- The use of Ellis and Brewster's model of teaching short stories harmonizes the lessons and links them to each other.
- 6- Teachers should not neglect the use of reading strategies even in literature class because they help students in understanding.
- 7- Calling on students' background knowledge helps students localize the content within their pre-requisites and further integrates new information into their matrices.
- 8- Using the three models to teaching literature (language-based, cultural, and personal growth models) generates holistic education and results in better investment.
- 9- Teachers have to assign reading short stories for homework. This gives room for careful reading and thereby students acquire many facets of language. Assigning reading as a homework can facilitate the work inside the classroom and gives more space to discussion and debate.
- 10- Allowing students to share their ideas and criticism in discussions raises their confidence and maintains their engagement. Thus, the discussed ideas will stick into their heads.
- 11- True that reading provides the writing models permitting acquisition to occur, it is also more beneficial to reinforce this acquisition by learning through pinpointing elements of language and supplying rules.

Conclusion

Since the aim of this study is to investigate, the effect of reading short stories on the writing skill and if short stories as a genre can minimize students' view of reading as a burden, our practical side has opted for two instruments of collecting data: semi-structured interview and an experiment. The interview has served as a pilot study to set the framework of the

experiment. In addition, it has provided us with teachers' perceptions about the benefits of applying this genre and its effect on students' motivation. On the other hand, the experiment has provided a detailed account on the ways reading short stories can affect writing. Results showed that reading short stories attracts students and raises their motivation and engagement. This has resulted in an improvement in learning and acquisition, which in return ameliorated writing. We look forward to seeing awareness within teachers and students towards the benefits of reading in general and short stories in particular as we hope that practical recommendations would assist literature teachers.

General Conclusion

Implementing short stories in literature classes is ultimately fruitful in that they grab students' interest and equip students with linguistic and cultural knowledge that can enhance students' writing skill.

The present paper strove to investigate the characteristics of short story that can promote learning and acquisition and how the occurrence of these two processes can enhance writing.

This paper also tackled the improvement of students' critical thinking because of short story's length that facilitates literary analysis and enables making analogies through studying different short stories. What is noticeable through literature review is that short story is a fertile soil to apply literary theory and criticism and due to its shortness, the analysis is more thorough and richer than that of novels. Short story also falters the affective filter so that acquisition and learning occur.

Relying on the collected data and analyzed findings, it can be generally said that short story is the best material to teach literary theory and criticism and through it, students get involved in the classroom. Therefore, they acquire and learn linguistic and cultural knowledge. This knowledge is later used in writing performance.

It is hoped that the present research would contribute with humble efforts to promote the teaching of literature in Algeria by raising teachers' awareness of the importance of teaching literature through short story.

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Appendices

Appendix A: Teacher's Interview

Dear teacher,

Our study attempts to investigate the effect of reading short stories on students' writing skill. We would be grateful if you could answer the following questions to help us in our research for the accomplishment of a Master thesis in Literature and Civilization. Thanks in advance for your cooperation.

- 1- Could you tell us how many years have you been teaching literature?
- 2- Do you like to teach poems, novels, or short stories? Why?
- 3- Have you ever taught short story in your class?
- 4- To what extent do you think short stories can motivate students when implemented in literature class?
- 5- What type of short stories do you like to implement? Fables/ Fiction/Detective/ Humor. Why?
- 6- What type of short stories are students attracted to? why?
- 7- Do you think the type of short stories may affect students' motivation?
- 8- What benefits can students get if they read short stories?
- 9- Does reading short stories help students to improve their writing?
- 10- At which level does it improve writing? vocabulary sophistication, grammatical structure, organization of ideas, or all?
- 11- Do you think that teaching literary theories and criticism suits short stories? Why?
- 12- Do you think teaching students' the structure of short story helps them in comprehending the text?
- 13- What model do you use to teach literature: the language model, the cultural model, or the personal growth model?
- 14- If a student comes to ask you about ways to improve his writing? What will be your answer?

Appendix B: The Syllabus of First Year Literature Module

Literary genres, 1st Year

Course objectives:

At the end of the course, students are expected to:

- Have a good understanding of literary genres (poetry, short story, novel and drama)
- Recognize the characteristics of each genre through the study of literary texts
- Analyse literary texts using appropriate literary terminology
- Improve their reading and writing skills

Assessment method:

Test: Two questions to be answered in two separate paragraphs

Exam: Two questions to be answered in two separate paragraphs

Basic Readings:

- Arab, SA, Bensemmane, M, Dahim, O, Deramchia, Y and Mahrour, N (2011), *Bridging the Gap: Language, Culture and Literature*, Alger: Office des Publications Universitaires
- Boulton ,M. 1983. *The anatomy of poetry*, London:Routledge
- Carter, R , Walker, R & Brumfit, C J (eds), 1989. *Literature and the learner: Methodological approaches*, London: Macmillan
- Charlotte Bronte, *Jane Eyre*
- Okot P'Bitek, *Song of Lawino*
- Pincas, A (ed).1980. *English literature for EFL students*, London: institute of education
- Shakespeare , *Sonnets/ Romeo and Juliet*
- Washington Irving, *Rip Van Winkle*
- Widdowson, HG, 1975. *Stylistics and the Teaching of literature*, London: Longman
- Wordsworth,*The Daffodils*

Course outline: Semester I

Week by week	Topics and activities
Week1	Introduction to literature: describing all genres
Week 2	POETRY : introduction to poetry
Week 3	Shakespeare's sonnets: study of 2 sonnets
Week 4	Wordsworth : the Daffodils
Week 5	Poe: Annabel Lee
Week 6	Poe: Annabel Lee
Week 7	Okot p'Bitek: extract from "Song of Lawino"
Week 8	Mid-term test
week 9	SHORT STORY : Introduction to the short story
Week 10	Washington Irving : Rip Van Winkle
Week 11	Background , biography,literary devices, theme, etc
Week 12	Background , biography ,literary devices, theme, etc
Week 13	Background , biography, literary devices, theme, etc
Week 14	Background , biography ,literary devices, theme, etc
Week 15	Revision
Week 16	Exam

Course outline: Semester II

Week by week	Topics and activities
Week1	NOVEL : introduction to the novel
Week 2	Charlotte Bronte: Jane Eyre
Week 3	Background , biography,literary devices, theme, etc
Week 4	Background , biography ,literary devices, theme, etc
Week 5	Background , biography, literary devices, theme, etc
Week 6	Background , biography ,literary devices, theme, etc
Week 7	Background , biography ,literary devices, theme, etc
Week 8	Mid-term test

week 9	DRAMA: introduction to drama
Week 10	Shakespeare: Romeo and Juliet
Week 11	Stage directions, comedy, tragedy, etc
Week 12	Stage directions, comedy, tragedy, etc
Week 13	Stage directions, comedy, tragedy, etc
Week 14	Stage directions, comedy, tragedy, etc
Week 15	Revision
Week 16	Exam

Appendix C: The syllabus of Second Year Literature Module

Anglophone Literature, 2nd Year

Course objectives:

By the end of the course, students are expected to :

- Identify the different literary movements (Romanticism, Realism, Naturalism and Modernism) through a selection of Anglophone literary works.
- contextualize and analyze literary works .
- identify a literary approach (eg: biographical, historical, postcolonial approach)
- improve their reading and writing skills

Assessment method:

S3 : One question on literary movements to be answered in a short paragraph and one text commentary or one question on a work studied in class to be developed in a long paragraph or a short essay.

S4: Text commentary or one question on a work studied in class to be developed in an essay of about 300 words.

Basic readings :

- Arab, SA, Bensemmane, M, Dahim, O, Deramchia, Y and Mahrour, N, 2011, *Bridging the Gap: Language, Culture and Literature*, Alger: Office des Publications Universitaires
- Boulton ,M. 1983. *The anatomy of poetry*, London:Routledge
- Carter, R , Walker, R & Brumfit, C J (eds), 1989. *Literature and the learner: Methodological approaches*, London: Macmillan
- Chimamanda Ngozi Adichie, *The American Embassy*
- Chinua Achebe, *The Sacrificial Egg*
- Edgar Allan Poe, *The Masque of the Red Death*
- Hamlin Garland, *The Return of a Private*
- John Keats, *Ode to Autumn, Ode to a Nightingale .*
- Pincas, A (ed).1980. *English literature for EFL students*, London: institute of education
- Stephen Crane, *Maggie, a Girl of the Streets* (extracts)
- Widdowson, HG, 1975. *Stylistics and the Teaching of literature*, London: Longman

Course outline: Semester III

Week by week	Topics and activities
Week1	Different literary periods of English and American literatures before romanticism;
Week 2	Romanticism: context, characteristics and principles
Week 3	Illustration: John Keats (poems)
Week 4	John Keats (poems)
Week 5	Edgar Allen Poe: “The Masque of the Red Death”

Week 6	Edgar Allen Poe: The Masque of the Red Death
Week 7	Edgar Allen Poe: The Masque of the Red Death
Week 8	Mid-term test
week 9	Critical reading: the biographical approach
Week 10	Realism : context, characteristics and principles
Week 11	Illustration : Hamlin Garland, “The Return of a Private”
Week 12	Hamlin Garland, “The Return of a Private”
Week 13	Critical reading: the historical approach
Week 14	Critical reading: the historical approach
Week 15	Revision
Week 16	Exam

Course outline: Semester IV

Week by week	Topics and activities
Week1	Naturalism:context, characteristics and principles
Week 2	Illustration: Stephen Crane,”Maggie, a Girl of the Streets”
Week 3	Stephen Crane,”Maggie, a Girl of the Streets”
Week 4	Stephen Crane,”Maggie, a Girl of the Streets”
Week 5	Critical reading: the textual approach
Week 6	Critical reading: the textual approach
Week 7	Modernism : context , characteristics and principles
Week 8	Mid-term test
week 9	Illustration: Chimamanda Ngozie Adichie,”The American Embassy”
Week 10	Chimamanda Ngozie Adichie,”The American Embassy”
Week 11	Chinua Achebe,”The Sacrificial Egg”
Week 12	Critical reading: the postcolonial approach
Week 13	Critical reading: the postcolonial approach
Week 14	Critical reading: the postcolonial approach
Week 15	Revision
Week 16	Exam

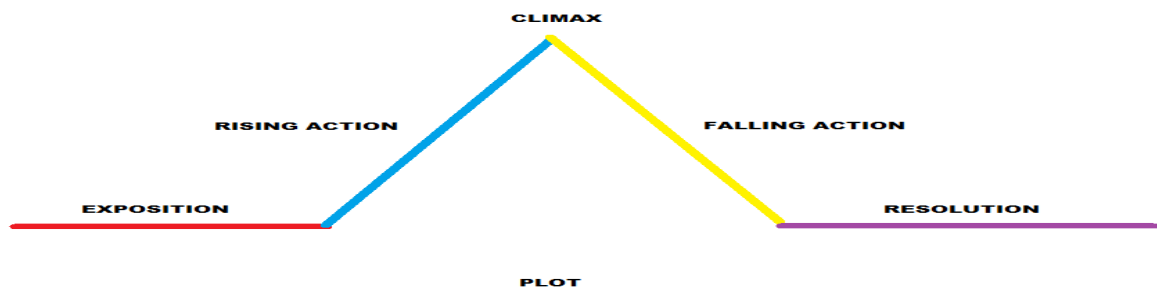
Appendix D: Pre-test and Post-test Essay Question

What are the benefits of the lessons of literature?

Appendix E: Handout of Short Story Basic Elements and Characteristics of Post-colonial Movement

Short Story: a prose narrative shorter than a novel usually dealing with a few characters with a primary focus on the main character. It develops a single plot and usually has a single setting. There exist several types of short stories including fables, detective, humour, fiction, etc.

Elements of Short Story: Characters, plot, setting.



The Structure of a Short Story.

Post-colonialism: the historical period or state of affairs representing the aftermath of Western colonialism; the term can also be used to describe the concurrent project to reclaim and rethink the history and agency of people subordinated under various forms of imperialism.

Themes of Post-colonial literature:

- 1- Awareness about the attempt of the colonial system to create cultural inferiority.
- 2- The struggle to overcome this inferiority and preach political autonomy.
- 3- Unacceptance of the new situation after independence, which is mostly composed, of hybrid societies.

Terms related to post-colonialism:

Ambivalence: the dual perception of one thing.

Alterity: the quality or state of being radically alien to a particular cultural orientation (otherness). It studies the ways with which differences are presented in the story.

Exoticism: the quality of being unusual and exciting because of coming (or seeming to come) from far away, especially a tropical country: the exoticism of the East.

Hybridity: refers to new mixed transcultural forms that arose as a result of colonialism. This hybridity can be social, linguistic, political, etc.

Appendix F: First Session's Short Story: Shooting an Elephant

Shooting an Elephant by George Orwell

IN MOULMEIN, IN LOWER BURMA, I was hated by large numbers of people--the only time in my life that I have been important enough for this to happen to me. I was sub-divisional police officer of the town, and in an aimless, petty kind of way anti-European feeling was very bitter. No one had the guts to raise a riot, but if a European woman went through the bazaars alone somebody would probably spit betel juice over her dress. As a police officer I was an obvious target and was baited whenever it seemed safe to do so. When a nimble Burman tripped me up on the football field and the referee (another Burman) looked the other way, the crowd yelled with hideous laughter. This happened more than once. In the end the sneering yellow faces of young men that met me everywhere, the insults hooted after me when I was at a safe distance, got badly on my nerves. The young Buddhist priests were the worst of all. There were several thousands of them in the town and none of them seemed to have anything to do except stand on street corners and jeer at Europeans.

All this was perplexing and upsetting. For at that time I had already made up my mind that imperialism was an evil thing and the sooner I chucked up my job and got out of it the better. Theoretically--and secretly, of course--I was all for the Burmese and all against their oppressors, the British. As for the job I was doing, I hated it more bitterly than I can perhaps make clear. In a job like that you see the dirty work of Empire at close quarters. The wretched prisoners huddling in the stinking cages of the lock-ups, the grey, cowed faces of the long-term convicts, the scarred buttocks of the men who had been Bugged with bamboos--all these oppressed me with an intolerable sense of guilt. But I could get nothing into perspective. I was young and illeducated and I had had to think out my problems in the utter silence that is imposed on every Englishman in the East. I did not even know that the British Empire is dying, still less did I know that it is a great deal better than the younger empires that are going to supplant it. All I knew was that I was stuck between my hatred of the empire I served and my rage against the evil-spirited little beasts who tried to make my job impossible. With one part of my mind I thought of the British Raj as an unbreakable tyranny, as something clamped down, in *saecula saeculorum*, upon the will of prostrate peoples; with another part I thought that the greatest joy in the world would be to drive a bayonet into a Buddhist priest's guts. Feelings like these are the normal by-products of imperialism; ask any Anglo-Indian official, if you can catch him off duty.

One day something happened which in a roundabout way was enlightening. It was a tiny

incident in itself, but it gave me a better glimpse than I had had before of the real nature of imperialism--the real motives for which despotic governments act. Early one morning the sub-inspector at a police station the other end of the town rang me up on the phone and said that an elephant was ravaging the bazaar. Would I please come and do something about it? I did not know what I could do, but I wanted to see what was happening and I got on to a pony and started out. I took my rifle, an old .44 Winchester and much too small to kill an elephant, but I thought the noise might be useful *in terrorem*. Various Burmans stopped me on the way and told me about the elephant's doings. It was not, of course, a wild elephant, but a tame one which had gone "must." It had been chained up, as tame elephants always are when their attack of "must" is due, but on the previous night it had broken its chain and escaped. Its mahout, the only person who could manage it when it was in that state, had set out in pursuit, but had taken the wrong direction and was now twelve hours' journey away, and in the morning the elephant had suddenly reappeared in the town. The Burmese population had no weapons and were quite helpless against it. It had already destroyed somebody's bamboo hut, killed a cow and raided some fruit-stalls and devoured the stock; also it had met the municipal rubbish van and, when the driver jumped out and took to his heels, had turned the van over and inflicted violence upon it.

The Burmese sub-inspector and some Indian constables were waiting for me in the quarter where the elephant had been seen. It was a very poor quarter, a labyrinth of squalid bamboo huts, thatched with palmleaf, winding all over a steep hillside. I remember that it was a cloudy, stuffy morning at the beginning of the rains. We began questioning the people as to where the elephant had gone and, as usual, failed to get any definite information. That is invariably the case in the East; a story always sounds clear enough at a distance, but the nearer you get to the scene of events the vaguer it becomes. Some of the people said that the elephant had gone in one direction, some said that he had gone in another, some professed not even to have heard of any elephant. I had almost made up my mind that the whole story was a pack of lies, when we heard yells a little distance away. There was a loud, scandalized cry of "Go away, child! Go away this instant!" and an old woman with a switch in her hand came round the corner of a hut, violently shooing away a crowd of naked children. Some more women followed, clicking their tongues and exclaiming; evidently there was something that the children ought not to have seen. I rounded the hut and saw a man's dead body sprawling in the mud. He was an Indian, a black Dravidian coolie, almost naked, and he could not have been dead many minutes. The people said that the elephant had come suddenly upon him round the corner of the hut, caught him with its trunk, put its foot on his back and ground him into the earth. This was the rainy season and the ground was soft, and his face had scored a trench a foot deep and a

couple of yards long. He was lying on his belly with arms crucified and head sharply twisted to one side. His face was coated with mud, the eyes wide open, the teeth bared and grinning with an expression of unendurable agony. (Never tell me, by the way, that the dead look peaceful. Most of the corpses I have seen looked devilish.) The friction of the great beast's foot had stripped the skin from his back as neatly as one skins a rabbit. As soon as I saw the dead man I sent an orderly to a friend's house nearby to borrow an elephant rifle. I had already sent back the pony, not wanting it to go mad with fright and throw me if it smelt the elephant.

The orderly came back in a few minutes with a rifle and five cartridges, and meanwhile some Burmans had arrived and told us that the elephant was in the paddy fields below, only a few hundred yards away. As I started forward practically the whole population of the quarter flocked out of the houses and followed me. They had seen the rifle and were all shouting excitedly that I was going to shoot the elephant. They had not shown much interest in the elephant when he was merely ravaging their homes, but it was different now that he was going to be shot. It was a bit of fun to them, as it would be to an English crowd; besides they wanted the meat. It made me vaguely uneasy. I had no intention of shooting the elephant--I had merely sent for the rifle to defend myself if necessary--and it is always unnerving to have a crowd following you. I marched down the hill, looking and feeling a fool, with the rifle over my shoulder and an ever-growing army of people jostling at my heels. At the bottom, when you got away from the huts, there was a metalled road and beyond that a miry waste of paddy fields a thousand yards across, not yet ploughed but soggy from the first rains and dotted with coarse grass. The elephant was standing eight yards from the road, his left side towards us. He took not the slightest notice of the crowd's approach. He was tearing up bunches of grass, beating them against his knees to clean them and stuffing them into his mouth.

I had halted on the road. As soon as I saw the elephant I knew with perfect certainty that I ought not to shoot him. It is a serious matter to shoot a working elephant--it is comparable to destroying a huge and costly piece of machinery--and obviously one ought not to do it if it can possibly be avoided. And at that distance, peacefully eating, the elephant looked no more dangerous than a cow. I thought then and I think now that his attack of "must" was already passing off; in which case he would merely wander harmlessly about until the mahout came back and caught him. Moreover, I did not in the least want to shoot him. I decided that I would watch him for a little while to make sure that he did not turn savage again, and then go home. But at that moment I glanced round at the crowd that had followed me. It was an immense crowd, two thousand at the least and growing every minute. It blocked the road for a long distance on either side. I looked at the sea of yellow faces above the garish clothes--faces all happy and excited over this bit of fun, all certain that the elephant was going to be shot. They

were watching me as they would watch a conjurer about to perform a trick. They did not like me, but with the magical rifle in my hands I was momentarily worth watching. And suddenly I realized that I should have to shoot the elephant after all. The people expected it of me and I had got to do it; I could feel their two thousand wills pressing me forward, irresistibly. And it was at this moment, as I stood there with the rifle in my hands, that I first grasped the hollowness, the futility of the white man's dominion in the East. Here was I, the white man with his gun, standing in front of the unarmed native crowd--seemingly the leading actor of the piece; but in reality I was only an absurd puppet pushed to and fro by the will of those yellow faces behind. I perceived in this moment that when the white man turns tyrant it is his own freedom that he destroys. He becomes a sort of hollow, posing dummy, the conventionalized figure of a sahib. For it is the condition of his rule that he shall spend his life in trying to impress the "natives," and so in every crisis he has got to do what the "natives" expect of him. He wears a mask, and his face grows to fit it. I had got to shoot the elephant. I had committed myself to doing it when I sent for the rifle. A sahib has got to act like a sahib; he has got to appear resolute, to know his own mind and do definite things. To come all that way, rifle in hand, with two thousand people marching at my heels, and then to trail feebly away, having done nothing--no, that was impossible. The crowd would laugh at me. And my whole life, every white man's life in the East, was one long struggle not to be laughed at.

But I did not want to shoot the elephant. I watched him beating his bunch of grass against his knees, with that preoccupied grandmotherly air that elephants have. It seemed to me that it would be murder to shoot him. At that age I was not squeamish about killing animals, but I had never shot an elephant and never wanted to. (Somehow it always seems worse to kill a *large* animal.) Besides, there was the beast's owner to be considered. Alive, the elephant was worth at least a hundred pounds; dead, he would only be worth the value of his tusks, five pounds, possibly. But I had got to act quickly. I turned to some experienced-looking Burmans who had been there when we arrived, and asked them how the elephant had been behaving. They all said the same thing: he took no notice of you if you left him alone, but he might charge if you went too close to him.

It was perfectly clear to me what I ought to do. I ought to walk up to within, say, twenty-five yards of the elephant and test his behavior. If he charged, I could shoot; if he took no notice of me, it would be safe to leave him until the mahout came back. But also I knew that I was going to do no such thing. I was a poor shot with a rifle and the ground was soft mud into which one would sink at every step. If the elephant charged and I missed him, I should have about as much chance as a toad under a steam-roller. But even then I was not thinking particularly of my own skin, only of the watchful yellow faces behind. For at that moment, with the crowd

watching me, I was not afraid in the ordinary sense, as I would have been if I had been alone. A white man mustn't be frightened in front of "natives"; and so, in general, he isn't frightened. The sole thought in my mind was that if anything went wrong those two thousand Burmans would see me pursued, caught, trampled on and reduced to a grinning corpse like that Indian up the hill. And if that happened it was quite probable that some of them would laugh. That would never do.

There was only one alternative. I shoved the cartridges into the magazine and lay down on the road to get a better aim. The crowd grew very still, and a deep, low, happy sigh, as of people who see the theatre curtain go up at last, breathed from innumerable throats. They were going to have their bit of fun after all. The rifle was a beautiful German thing with cross-hair sights. I did not then know that in shooting an elephant one would shoot to cut an imaginary bar running from ear-hole to ear-hole. I ought, therefore, as the elephant was sideways on, to have aimed straight at his ear-hole, actually I aimed several inches in front of this, thinking the brain would be further forward.

When I pulled the trigger I did not hear the bang or feel the kick--one never does when a shot goes home--but I heard the devilish roar of glee that went up from the crowd. In that instant, in too short a time, one would have thought, even for the bullet to get there, a mysterious, terrible change had come over the elephant. He neither stirred nor fell, but every line of his body had altered. He looked suddenly stricken, shrunken, immensely old, as though the frightful impact of the bullet had paralysed him without knocking him down. At last, after what seemed a long time--it might have been five seconds, I dare say--he sagged flabbily to his knees. His mouth slobbered. An enormous senility seemed to have settled upon him. One could have imagined him thousands of years old. I fired again into the same spot. At the second shot he did not collapse but climbed with desperate slowness to his feet and stood weakly upright, with legs sagging and head drooping. I fired a third time. That was the shot that did for him. You could see the agony of it jolt his whole body and knock the last remnant of strength from his legs. But in falling he seemed for a moment to rise, for as his hind legs collapsed beneath him he seemed to tower upward like a huge rock toppling, his trunk reaching skyward like a tree. He trumpeted, for the first and only time. And then down he came, his belly towards me, with a crash that seemed to shake the ground even where I lay.

I got up. The Burmans were already racing past me across the mud. It was obvious that the elephant would never rise again, but he was not dead. He was breathing very rhythmically with long rattling gasps, his great mound of a side painfully rising and falling. His mouth was wide open--I could see far down into caverns of pale pink throat. I waited a long time for him to die, but his breathing did not weaken. Finally I fired my two remaining shots into the spot

where I thought his heart must be. The thick blood welled out of him like red velvet, but still he did not die. His body did not even jerk when the shots hit him, the tortured breathing continued without a pause. He was dying, very slowly and in great agony, but in some world remote from me where not even a bullet could damage him further. I felt that I had got to put an end to that dreadful noise. It seemed dreadful to see the great beast Lying there, powerless to move and yet powerless to die, and not even to be able to finish him. I sent back for my small rifle and poured shot after shot into his heart and down his throat. They seemed to make no impression. The tortured gasps continued as steadily as the ticking of a clock.

In the end I could not stand it any longer and went away. I heard later that it took him half an hour to die. Burmans were bringing dahs and baskets even before I left, and I was told they had stripped his body almost to the bones by the afternoon.

Afterwards, of course, there were endless discussions about the shooting of the elephant. The owner was furious, but he was only an Indian and could do nothing. Besides, legally I had done the right thing, for a mad elephant has to be killed, like a mad dog, if its owner fails to control it. Among the Europeans opinion was divided. The older men said I was right, the younger men said it was a damn shame to shoot an elephant for killing a coolie, because an elephant was worth more than any damn Coringhee coolie. And afterwards I was very glad that the coolie had been killed; it put me legally in the right and it gave me a sufficient pretext for shooting the elephant. I often wondered whether any of the others grasped that I had done it solely to avoid looking a fool.

Appendix G: Second Session's Short Story: The Sacrificial Egg

The Sacrificial Egg by Chinua Achebe

Julius Obi sat gazing at his typewriter. The fat Chief Clerk, his boss, was snoring at his table. Outside, the gatekeeper in his green uniform was sleeping at his post. You couldn't blame him; no customer had passed through the gate for nearly a week. There was an empty basket on the giant weighing machine. A few palm-kernels lay desolately in the dust around the machine. Only the flies remained in strength.

Julius went to the window that overlooked the great market on the bank of the River Niger. This market, though still called Nkwo, had long spilled over into Eke, Oye, and Afo with the coming of civilization and the growth of the town into a big palm-oil port. In spite of this encroachment, however, it was still busiest on its original Nkwo day, because the deity who had presided over it from antiquity still cast her spell only on her own day--let men in their greed spill over themselves. It was said that she appeared in the form of an old woman in the centre of the market just before cock-crow and waved her magic fan in the four directions of the earth--in front of her, behind her, to the right and to the left--to draw the market men and women from distant places. And they came bringing the produce of their lands--palm-oil and kernels, kola nuts, cassava, mats, baskets and earthenware pots; and took home many-coloured cloths, smoked fish, iron pots and plates. These were the forest peoples. The other half of the world who lived by the great rivers came down also--by canoe, bringing yams and fish. Sometimes it was a big canoe with a dozen or more people in it; sometimes it was a lone fisherman and his wife in a small vessel from the swift-flowing Anambara. They moored their canoe on the bank and sold their fish, after much haggling. The woman then walked up the steep banks of the river to the heart of the market to buy salt and oil and, if the sales had been very good, even a length of cloth. And for her children at home she bought bean cakes and mai-mai which the Igara women cooked. As evening approached, they took up their paddles again and paddled away, the water shimmering in the sunset and their canoe becoming smaller and smaller in the distance until it was just a dark crescent on the water's face and two dark bodies swaying forwards and backwards in it. Umuru then was the meeting place of the forest people who were called Igbo and the alien riverain folk whom the Igbo called Olu and beyond whom the world stretched in indefiniteness.

Julius Obi was not a native of Umuru. He had come like countless others from some bush village inland. Having passed his Standard Six in a mission school he had come to Umuru to work as a clerk in the offices of the all-powerful European trading company which bought

palm-kernels at its own price and sold cloth and metalware, also at its own price. The offices were situated beside the famous market so that in his first two or three weeks Julius had to learn to work within its huge enveloping hum. Sometimes when the Chief Clerk was away he walked to the window and looked down on the vast ant-hill activity. Most of these people were not there yesterday, he thought, and yet the market had been just as full. There must be many, many people in the world to be able to fill the market day after day like this. Of course they say not all who came to the great market were real people. Janet's mother, Ma, had said so.

'Some of the beautiful young women you see squeezing through the crowds are not people like you or me but mammy-wota who have their town in the depths of the river,' she said. 'You can always tell them, because they are beautiful with a beauty that is too perfect and too cold. You catch a glimpse of her with the tail of your eye, then you blink and look properly, but she has already vanished in the crowd.'

Julius thought about these things as he now stood at the window looking down on the silent, empty market. Who would have believed that the great boisterous market could ever be quenched like this? But such was the strength of Kitikpa, the incarnate power of smallpox. Only he could drive away all those people and leave the market to the flies.

When Umuru was a little village, there was an age-grade who swept its market-square every Nkwo day. But progress had turned it into a busy, sprawling, crowded and dirty river port, a no-man's-land where strangers outnumbered by far the sons of the soil, who could do nothing about it except shake their heads at this gross perversion of their prayer. For indeed they had prayed--who will blame them--for their town to grow and prosper. And it had grown. But there is good growth and there is bad growth. The belly does not bulge out only with food and drink; it might be the abominable disease which would end by sending its sufferer out of the house even before he was fully dead.

The strangers who came to Umura came for trade and money, not in search of duties to perform, for they had those in plenty back home in their village which was real home. And as if this did not suffice, the young sons and daughters of Umuru soil, encouraged by schools and churches were behaving no better than the strangers. They neglected all their old tasks and kept only the revelries.

Such was the state of the town when Kitikpa came to see it and to demand the sacrifice the inhabitants owed the gods of the soil. He came in confident knowledge of the terror he held over the people. He was an evil deity, and boasted it. Lest he be offended those he killed were not killed but decorated, and no one dared weep for them. He put an end to the coming and

going between neighbours and between villages. They said, 'Kitikpa is in that village,' and immediately it was cut off by its neighbours.

Julius was sad and worried because it was almost a week since he had seen Janet, the girl he was going to marry. Ma had explained to him very gently that he should no longer go to see them 'until this thing is over, by the power of Jehovah'. (Ma was a very devout Christian convert and one reason why she approved of Julius for her only daughter was that he sang in the choir of the CMS church.)

'You must keep to your rooms,' she had said in hushed tones, for Kitikpa strictly forbade any noise or boisterousness. 'You never know whom you might meet on the streets. That family has got it.' She lowered her voice even more and pointed surreptitiously at the house across the road whose doorway was barred with a yellow palm-frond. 'He has decorated one of them already and the rest were moved away today in a big government lorry.'

Janet walked a short way with Julius and stopped; so he stopped too. They seemed to have nothing to say to each other yet they lingered on. Then she said goodnight and he said goodnight. And they shook hands, which was very odd, as though parting for the night were something new and grave.

He did not go straight home, because he wanted desperately to cling, even alone, to this strange parting. Being educated he was not afraid of whom he might meet, so he went to the bank of the river and just walked up and down it. He must have been there a long time because he was still there when the wooden gong of the night-mask sounded. He immediately set out for home, half-walking and half-running, for night-masks were not a matter of superstition; they were real. They chose the night for their revelry because like the bat's their ugliness was great.

In his hurry he stepped on something that broke with a slight liquid explosion. He stopped and peeped down at the footpath. The moon was not up yet but there was a faint light in the sky which showed that it would not be long delayed. In this half-light he saw that he had stepped on an egg offered in sacrifice. Someone oppressed by misfortune had brought the offering to the crossroads in the dusk. And he had stepped on it. There were the usual young palm-fronds around it. But Julius saw it differently as a house where the terrible artist was at work. He wiped the sole of his foot on the sandy path and hurried away, carrying another vague worry in his mind. But hurrying was no use now; the fleet-footed mask was already abroad. Perhaps it was impelled to hurry by the threatening imminence of the moon. Its voice rose high and clear in the still night air like a flaming sword. It was yet a long way away, but Julius knew that distances vanished before it. So he made straight for the cocoyam farm beside the road and

threw himself on his belly, in the shelter of the broad leaves. He had hardly done this when he heard the rattling staff of the spirit and a thundering stream of esoteric speech. He shook all over. The sounds came bearing down on him, almost pressing his face into the moist earth. And now he could hear the footsteps. It was as if twenty evil men were running together. Panic sweat broke all over him and he was nearly impelled to get up and run. Fortunately he kept a firm hold on himself... In no time at all the commotion in the air and on the earth--the thunder and torrential rain, the earthquake and flood--passed and disappeared in the distance on the other side of the road.

The next morning, at the office the Chief Clerk, a son of the soil spoke bitterly about last night's provocation of Kitikpa by the headstrong youngsters who had launched the noisy fleet-footed mask in defiance of their elders, who knew that Kitikpa would be enraged, and then...

The trouble was that the disobedient youths had never yet experienced the power of Kitikpa themselves; they had only heard of it. But soon they would learn.

As Julius stood at the window looking out on the emptied market he lived through the terror of that night again. It was barely a week ago but already it seemed like another life, separated from the present by a vast emptiness. This emptiness deepened with every passing day. On this side of it stood Julius, and on the other Ma and Janet whom the dread artist decorated.

Appendix H: Third Session's Short Story: Chike's School Days

Chike's School Days by Chinua Achebe

Sarah's last child was a boy, and his birth brought great joy to the house of his father, Amos. The child received three names at his baptism--John, Chike, Obiajulu. The last name means 'the mind at last is at rest'. Anyone hearing this name knew at once that its owner was either an only child or an only son. Chike was an only son. His parents had had five daughters before him.

Like his sisters Chike was brought up 'in the ways of the white man', which meant the opposite of traditional. Amos had many years before bought a tiny bell with which he summoned his family to prayers and hymn-singing first thing in the morning and last thing at night. This was one of the ways of the white man. Sarah taught her children not to eat in their neighbours' houses because 'they offered their food to idols'. And thus she set herself against the age-old custom which regarded children as the common responsibility of all so that, no matter what the relationship between parents, their children played together and shared their food.

One day a neighbour offered a piece of yam to Chike, who was only four years old. The boy shook his head haughtily and said, 'We don't eat heathen food.' The neighbour was full of rage, but she controlled herself and only muttered under her breath that even an Osu was full of pride nowadays, thanks to the white man.

And she was right. In the past an Osu could not raise his shaggy head in the presence of the free-born. He was a slave to one of the many gods of the clan. He was a thing set apart, not to be venerated but to be despised and almost spat at. He could not marry a free-born, and he could not take any of the titles of his clan. When he died, he was buried by his kind in the Bad Bush.

Now all that had changed, or had begun to change. So that an Osu child could even look down his nose at a free-born, and talk about heathen food! The white man had indeed accomplished many things.

Chike's father was not originally an Osu, but had gone and married an Osu woman in the name of Christianity. It was unheard of for a man to make himself Osu in that way, with his eyes wide open. But then Amos was nothing if not mad. The new religion had gone to his head. It was like palm-wine. Some people drank it and remained sensible. Others lost every sense in their stomach.

The only person who supported Amos in his mad marriage venture was Mr Brown, the white missionary, who lived in a thatch-roofed, red-earth-walled parsonage and was highly respected by the people, not because of his sermons, but because of a dispensary he ran in one of his rooms. Amos had emerged from Mr Brown's parsonage greatly fortified. A few days later he told his widowed mother, who had recently been converted to Christianity and had taken the name Elizabeth. The shock nearly killed her. When she recovered, she went down on her knees and begged Amos not to do this thing. But he would not hear; his ears had been nailed up. At last, in desperation, Elizabeth went to consult the diviner.

This diviner was a man of great power and wisdom. As he sat on the floor of his hut beating a tortoise shell, a coating of white chalk round his eyes, he saw not only the present, but also what had been and what was to be. He was called 'the man of the four eyes'. As soon as old Elizabeth appeared, he cast his stringed cowries and told her what she had come to see him about. 'Your son has joined the white man's religion. And you too in your old age when you should know better. And do you wonder that he is stricken with insanity? Those who gather ant-infested faggots must be prepared for the visit of lizards.' He cast his cowries a number of times and wrote with a finger on a bowl of sand, and all the while his *_nwifulu_*, a talking calabash, chatted to itself. 'Shut up!' he roared, and it immediately held its peace. The diviner then muttered a few incantations and rattled off a breathless reel of proverbs that followed one another like the cowries in his magic string.

At last he pronounced the cure. The ancestors were angry and must be appeased with a goat. Old Elizabeth performed the rites, but her son remained insane and married an *_Osu_* girl whose name was Sarah. Old Elizabeth renounced her new religion and returned to the faith of her people.

We have wandered from our main story. But it is important to know how Chike's father became an *_Osu_*, because even today when everything is upside down, such a story is very rare. But now to return to Chike who refused heathen food at the tender age of four years, or maybe five.

Two years later he went to the village school. His right hand could now reach across his head to his left ear, which proved that he was old enough to tackle the mysteries of the white man's learning. He was very happy about his new slate and pencil, and especially about his school uniform of white shirt and brown khaki shorts. But as the first day of the new term approached, his young mind dwelt on the many stories about teachers and their canes. And he remembered the song his elder sisters sang, a song that had a somewhat diquieting refrain:

Onye nkuzi ewelu itali piagbusie umuaka.

One of the ways an emphasis is laid in Ibo is by exaggeration, so that the teacher in the refrain might not actually have flogged the children to death. But there was no doubt he did flog them. And Chike thought very much about it.

Being so young, Chike was sent to what was called the 'religious class' where they sang, and sometimes danced, the catechism. He loved the sound of words and he loved rhythm. During the catechism lesson the class formed a ring to dance the teacher's question. 'Who was Caesar?' he might ask, and the song would burst forth with much stamping of feet.

_Siza bu eze Rome

Onye nachi enu uwa dum._

It did not matter to their dancing that in the twentieth century Caesar was no longer ruler of the whole world.

And sometimes they even sang in English. Chike was very fond of 'Ten Green Bottles'. They had been taught the words but they only remembered the first and the last lines. The middle was hummed and hee'd and mumbled:

_Ten grin botr angin on dar war,

Ten grin botr angin on dar war,

Hm hm hm hm hm

Hm, hm hm hm hm hm,

An ten grin botr angin on dar war._

In this way the first year passed. Chike was promoted to the 'Infant School', where work of a more serious nature was undertaken.

We need not follow him through the Infant School. It would make a full story in itself. But it was no different from the story of other children. In the Primary School, however, his individual character began to show. He developed a strong hatred for arithmetic. But he loved stories and songs. And he liked particularly the sound of English words, even when they conveyed no meaning at all. Some of them simply filled him with elation. 'Periwinkle' was such a word. He had now forgotten how he learned it or exactly what it was. He had a vague private meaning for it and it was something to do with fairyland. 'Constellation' was another.

Chike's teacher was fond of long words. He was said to be a very learned man. His favourite pastime was copying out jaw-breaking words from his 'Chambers' Etymological Dictionary. Only the other day he had raised an applause from his class by demolishing a boy's excuse for lateness with unanswerable erudition. He had said: 'Procrastination is a lazy man's apology.' The teacher's erudition showed itself in every subject he taught. His nature study lessons were memorable. Chike would always remember the lesson on the methods of seed dispersal. According to teacher, there were five methods: by man, by animals, by water, by wind, and by explosive mechanism. Even those pupils who forgot all the other methods remembered 'explosive mechanism'.

Chike was naturally impressed by teacher's explosive vocabulary. But the fairyland quality which words had for him was of a different kind. The first sentences in his 'New Method Reader' were simple enough and yet they filled him with a vague exultation: 'Once there was a wizard. He lived in Africa. He went to China to get a lamp.' Chike read it over and over again at home and then made a song of it. It was a meaningless song. 'Periwinkles' got into it, and also 'Damascus'. But it was like a window through which he saw in the distance a strange, magical new world. And he was happy.

Résumé

Cette étude a l'objectif d'examiner l'effet de la lecture des récits sur l'amélioration des compétences rédactionnelles des étudiants et la capacité de ce genre d'attirer l'attention des étudiants. La recherche a utilisé des interviews des profs de la littérature Anglaise à l'université pour savoir ses points de vue envers l'utilisation des récits et les attitudes des étudiants envers ce genre. En outre, une expérimentation sur 12 étudiants à l'université de Ghardaïa a été conduite pour évaluer dans quelle mesure les compétences rédactionnelles ont été amélioré lorsqu'on a appliqué l'enseignement des récits. Par conséquent, les résultats des interviews révèlent que les étudiants montrent l'attention vers l'application des récits dans la classe de la littérature. En complément, l'expérimentation démontre une grande amélioration au niveau des compétences rédactionnelles des étudiants après le traitement.

Les mots clés : les compétences en lecture, les stratégies de la lecture, l'enseignement des récits, les compétences rédactionnelles, acquisition de la langue, l'apprentissage de la langue, Hypothèse de l'input.

الملخص

تهدف هذه الدراسة إلى إجراء تحقيق حول أثر تدريس القصة القصيرة على تطوير مهارات الطالب الكتابية وقدرتها على جلب انتباه الطالب. اعتمد هذا البحث على إجراء مقابلات مع أساتذة الأدب الإنجليزي في الجامعة لمعرفة آراء ووجهات نظر التلاميذ والأساتذة اتجاه القصة القصيرة الى جانب القيام بتجربة على 12 طالبا من السنة الثانية اختصاص لغة انجليزية بجامعة غرداية لتقييم مدى تطور مهاراتهم الكتابية بعد تطبيق تدريس القصة القصيرة. وعليه أفضت نتائج المقابلات إلى أن التلاميذ أظهروا اهتماما اتجاه تدريس القصة القصيرة في حصة الأدب الإنجليزي. من جهة أخرى، أظهرت نتائج التجربة تحسنا كبيرا في مهارات التلميذ الكتابية بعد تطبيق العلاج. الكلمات المفتاحية: مهارة القراءة، استراتيجيات القراءة، التدريس المعتمد على القصة القصيرة، مهارة الكتابة، اكتساب اللغة، تعلم اللغة، فرضية المدخلات.

