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**Implementing Discourse Qualifying Devices to Improve
Students' Stylistic Interpretation of Literary Texts
A Case Study of First Year LMD Students of English at
Mohamed Kheider University of Biskra**

Thesis submitted to the Department of Letters and English Language in fulfilment of
the requirements for the degree of 'Doctorat Es-Sciences' in Comparative Stylistics

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Dedication

I dedicate this modest work, with all my love and respect, to

My late parents: Mouloud and Turkia ZAIM, for everything

My late grand-mother: Achoura LAGHA, for her affection, patience and care,

My wife: Faiza KHELIFI, for her constant support and encouragement,

My sons: Miloud, Noureddine and Mohamed Ali, and my daughter: Amina,

My brothers and sisters

My extended family in Tolga and Lichana,

All my post-graduate teachers,

All my post-graduate mates,

Biskra University teachers,

My country: Algeria, its flag and its national anthem,

Mohamed KHEIDER, martyr and son of Tolga,

All our martyrs.

Declaration

I, **Ramdane MEHIRI**, do hereby solemnly declare that the work I presented in this thesis is my own, and has not been submitted before to any other institution or university for a degree.

I assert that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also assert that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

This work was carried out and completed at Mohamed KHEIDER University of Biskra, Algeria.

Certified:

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Abstract

Many first year EFL students in our university find it difficult to analyse and interpret texts. Although some of them show certain proficiency when they deal with comprehension questions, they seem to be unable to call for any background knowledge or show an awareness of text or discourse hanging-devices. The present study examined whether explicit instruction in stylistics and discourse devices improved the stylistic interpretation of literary texts by first year students of English. The study employed an intervention strategy that introduced some discourse devices to a section (sample) of 39 students who participated simultaneously in the study as the control and experimental groups. This section received instruction on coherence, cohesion, situationality and intertextuality for a period of 15 hours through 5 weeks after it had taken a pretest on the old model of exams. A posttest was then taken on the new model of exams and ANOVA tests were used to check the improvement of the students' stylistic interpretation of literary texts and overall achievement before and after the intervention. Prior to the intervention, the thirty-nine students responded to a questionnaire and the teachers of the course were interviewed to provide the researchers with insights into different aspects of the classroom situation and the programme of the first year. The analysis of the data gathered resulted in important differences in the stylistic analysis and general comprehension of texts by the students in the posttest, attaining better scores than they did in the pretest. The teachers' responses in the interviews, the students' answers to the questionnaires and the scores achieved indicated that it is important to include the teaching of discourse devices in the first year Literary Texts programme.

Key Words: First year EFL students, discourse devices, stylistic interpretation, literary texts, intervention strategy, Literary Texts programme.

List of Abbreviations and Acronyms

ANOVA: Analysis of Variance

BAC: Baccalaureate (the last secondary school exam)

CBA: Competency-Based-Approach

EFL: English as a Foreign Language

Ells: English language learners

ESP: English for Specific Purposes

ICTs: Information and Communication Technologies

LMD: Licence-Master-Doctorat (system)

MA: Master of Art (Magister)

MEC: Ministry of Education and Culture (Brazil)

MOOCs: Massive Open Online Courses

OFSTED: Office for Standards in Education

PhD: Doctor of Philosophy (Doctorate degree)

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GENERAL

INTRODUCTION

General Introduction

1. Statement of the Problem

In Literary Texts courses, as in most teaching/learning situations, the teacher and the learner play collaborative roles. These roles are different in terms of what each partner is supposed to perform as well as in terms of the items intended to be taught. This belief, as far as we are concerned, should be highly considered so as to fully achieve successful language lessons. The significance of teacher-students classroom interaction derives from the assumption that the Licence-Master-Doctorat (LMD) system and the Competency-Based-Approach (CBA) techniques acknowledge more learners' involvement in the overall teaching/learning operation. The LMD system and the CBA techniques have only recently been implemented, and thus opinions about them are still inconclusive. We press on the idea that the LMD system is a new one because it was first introduced in our context in 2004, and since then it has been intended to bring about radical changes in our pedagogical arena. In addition, it came, at least in the view of some Algerian educationalists, to put an end to a full-length period of experiences with many teaching methodologies such as the Audio-lingual and the Communicative methods, which were used between the early 1960s and the late 1990s, and which were dependable on different procedures to deal with literature. These methods, besides the CBA techniques, were all deliberately designed to guarantee ample students' achievement in language classes. However, we believe that none of them is adequate enough to cater for developing students' interpretative skills and urge them to learn through their mistakes. Given its real role as an important element in the teaching of foreign languages, it is assumed that:

1. "Literary Texts" is an integral part in language classes, not a passive instance whereby students do not receive any amount of learning. Therefore, effective teaching of literary texts needs more practice than theory.

2. More text reading enhances learning opportunities both in the classroom and outside it. Reading is the main source of vocabulary and structures which may not be taught by the teacher.

3. Students' learning styles are personal stamps; that is, their growth goes hand in hand with the individual's experience and his/her familiarity with the skill. Here, students' willingness is a crucial criterion.

4. Students' learning speed depends largely on how good they perceive the target language literature(s) and the features of the main writing styles.

5. Students' "good achievement" cannot be realised unless these students are encouraged to make efforts in all the courses being studied.

2. Aim(s) of the Study

By reviewing some literature on the important role of literary texts in foreign language learning, this research aims to investigate this area, with a special focus on the factors which prevent students from handling it. In addition, the research targets other areas of relevant interest to make students avoid confusion, over generalisation, and blunders. Namely, the purpose of this study is to elucidate the relationship between language learning and the teaching of literary texts on the one hand, and the implementation of discourse devices as a new paradigm in interpreting literary texts to insure integration amongst students on the other. By integration is meant the quality of appreciation of texts from different sources and literary trends. That is, the diversity of ideas as well as styles of writers may lead to optional outcomes; i.e. the integration and involvement of students. Therefore, the research questions addressed in relation to the problem are as follows:

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3. Research Questions

1. Why do our students fail to produce acceptable stylistic interpretations of literary texts?

2. How do students perceive the stylistic interpretation of literary texts and its components?

3. What can be done to develop the students' stylistic interpretative competencies?

4. Are the teachers of Literary Texts aware of the usefulness of discourse qualifying devices in the study of texts?

5. In what way is the teachers' feedback designed to improve the students' interpretative production?

4. Research Hypotheses

Our decision to carry out this research is that there are real difficulties facing students in areas linked in a way or in another to linguistics. What at first interested us and attracted our attention to the topic of trying out something new to help first year LMD students were our constant observations of the issue of writing, which in return has given rise to other phenomena such as the failure to analyse and interpret texts. This latter pushed us to assume that the teachers and the students would answer the questionnaire and the interview items, as well as the tests objectively, and that their answers would fit the hypotheses below:

1. We hypothesise that our students are unaware of any stylistic techniques to use when interpreting literary texts.

2. We also hypothesise that students are unfamiliar with the stylistic interpretation of literary texts and its components.

3. We put forward that the unawareness of the usefulness of discourse qualifying devices in the study of texts, on the part of some teachers, slows down the amelioration of the students' interpretative skills.

4. We advance that a systematic and a well-organised feedback may lead to an optimal assimilation of the stylistic interpretative techniques.

5. Cooperative tasks are sometimes useful and enjoyable, especially when teachers intend to teach rules or techniques requiring more practice than theory.

5. Significance of the Study

Because determining the factors which make poor text interpretation happen to our students is still unreachable, there is a large space to test this phenomenon and find out its sources. These latter may constitute a firm ground for suggesting new techniques to advance the current Literary Texts Programmes. Algerian Ministry of Higher Education's efforts to improve learning through the introduction of the LMD system implies that there is an intention to teach specific competencies such as reading, analysing and paraphrasing. This research may support the aforementioned efforts in a way or in another, and its findings could help to design not only syllabuses but also teaching materials. Moreover, this research may sustain the development of real literary competence in the English language classes.

A better understanding of the literatures of a language will benefit many different, yet interacting, groups. The results of this research will inform those involved in the teaching and the learning of literary texts how the depths of human thought can be decoded through deep comprehension of pieces of writing. Implementing linguistic tools such as discourse qualifying devices (Rules Governance) may provide relevant information that will assist their understanding and will, at the same time, enlarge their interests in examining other related areas.

The relative newness of the subject matter in this study, the recentness of the theoretical background, as well as the intention of realizing an empirical work in the context of Biskra University necessarily draws the limits of this work and shows, although indirectly, the nature of the approach we want to apply. The study contends that the interpretation of literary texts through the implementation of discourse devices might create a new practical model, one that goes beyond the current descriptive methodologies used by the teachers and the students at our English Department.

6. Research Scope and/Limitations

The focus of this study is to spot light on the failure of students to produce acceptable stylistic interpretations of literary texts as a major phenomenon rather than a detailed investigation of a single technique to be used. The nature of this scope does not allow the deep exploration of the situation as experienced by each student individually, but it is on the overall problem, with a considerable number of students, i.e. a minimum that allows for a case study. Here, it needs to be restated that the work is brand-new and has never been carried out at our English Division before.

In fact, the study is specifically and deliberately centred on:

1- Spotting light on the factors which prevent students from effecting acceptable text interpretations.

2- Categorising these factors on a stylistics basis (Cohesive, intentional, informative).

3- Providing solutions to cater for improving the students' interpretative skills.

4- Proposing a model to teach Literary Texts in our English Classes (1st year LMD).

5- Encouraging students to learn English language through interpreting texts in a non-threatening and more positive atmosphere. Based on their modest experience, the researchers already know that first year students are fresh learners and they need help: they need more time and practice.

7. Research Methodology

This study attempts to record whether the implementation of discourse (an explicit instruction) in the teaching of English literary texts improves the interpretative production and recognition skills of First year LMD students. The current study uses qualitative and quantitative components in a mixed method. Qualitative data will be collected to record teachers and students' attitudes towards the intervention or implementation, while quantitative methods will be used to compare achievement test scores between the experimental and control groups.

The researchers then intend to use an intervention strategy that introduces discourse devices to a section (sample) of students. This section studies the points included in the present programme with an introduction to discourse analysis and some analytical techniques after it takes a pretest. Another test (posttest) is taken immediately after the intervention. The researchers also plan to distribute a questionnaire to this section of students and to interview the teachers of the course to provide insights into what to incorporate in the intervention lessons and what would be included or ameliorated in the programme of the first year. The teachers and the students will respond anonymously to the questionnaires and interviews.

8. Research Organisation

This research paper involves six chapters divided into two parts: theoretical background and field work. The paper opens with a general introduction which is designed to present the work from a theoretical orientation perspective, i.e. it provides the reader with a glance over the major points, the gradual move of the titles, the research methodology and organisation.

Chapter one, History and Emergence of Stylistics, is devoted to a discussion of Stylistics as a new discipline. This is preceded by a detailed identification of style as a

term, as a genre, and as an individual stamp which finds its place within the classification of language in terms of variation. The various types of stylistics will be explored, culminating at a proposed arrangement, along with a description of the main characteristics that distinguish each type from the other types.

In introducing discourse analysis, Chapter two, *Discourse Analysis and Text-Hanging Devices,* presents some basic aspects of discourse with a special focus on its types as well as its governance rules. After explaining some preliminary notions, "Discourse Analysis" as a procedure for analysing texts will be shown in some detail.

Chapter three, Innovation and Education, is a go-between the theoretical and the practical parts of the present work. It justifies the implementation of discourse devices in the teaching of literary texts by the researchers both as their touch in the work and as their legitimate role as partners in the LMD system. Thus, Innovation stands for the ideas developed and the efforts made by the researchers to remedy a local issue.

Chapter four, The Research Context, focuses on the context of the research, i.e. the identification of the setting (the English department) or the level meant by the investigation. It will also describe the different issues related to the enrolment of the students and their increasing numbers, which may give to the reader a picture of the connections that can be found between the introduction of the LMD system and the students' achievements, especially in the Literary Texts course. In addition, this chapter will lay down a significant evaluation of the present Literary Texts Programme in order to sort out the uncovered parts, and to reveal the inconsistency of other elements.

The major topic of Chapter five, The Research Methodology, consists of a sketch of the different steps of the research methodology. In this chapter, the central objective is to speak about the approach or approaches (qualitative and quantitative) adopted, and what makes this approach/ these approaches appropriate for the analysis of our case. A

foundational approach to this research is to check whether the first year LMD students, in Literary Texts course, receive information and techniques about interpreting texts or not, and to check their reception of general understanding of concepts regarding literature, literary movements, and genres as far as the current programme is concerned. This will be done through a pilot study (questionnaires to the experimental group). The type of the questionnaire design, the data collection and data analysis procedures, and the verification process all unite to determine the suitable lines of inquiry of this work. Therefore, it is clear from the beginning that the study is both qualitative and quantitative; it is qualitative by nature (a case) and is quantitative because the researchers want to reinforce and consolidate findings (testing). Chapter six, The Research Findings, involves the results and full-length discussions. These latter will be accompanied by comparisons with the research hypotheses so as to validate the findings.

The present work; however, ends up with a general conclusion and some recommendations. These two will then remind the reader that a stylistic interpretation and analysis of a literary text is always dependent on the study of data above and beyond the text, for what the reader and analyst look for is to find meaning and expand their knowledge of the world. Moreover, it shall be pointed out that some of this knowledge comes from the analysis of texts other than the text under examination.

9. Demystification of Terms and Anticipation of Criticism

Writing a research thesis in the social sciences often requires choosing the appropriate style, strategy, method, population and sample. Almost inevitably these choices raise questions about how researchers would justify, step by step, every single action they take to avoid bias and harsh criticism. Then, researchers should be more vigilant and more persuasive in the manner in which they answer those questions, for it

has become a great concern for academics, today, to set clear the component of planning and implementing research.

9.1 The Style

There are many writing styles in the academic field. These styles may be used in their original fields or beyond, but researchers should respect some general characteristics. The APA style (American Psychological Association) is commonly used in the social sciences; whereas, the MLA (Modern Language Association) is used in the humanities (Lipson, 2006, p. 7). Choosing a writing style may also depend on a compromise between researchers and their supervisors; a compromise in which they consider mainly the domain or specialisation. Weidenborner and Caruso (1986) stated that " In choosing a system of documentation, scholars should ask their instructors about an appropriate one; most instructors of language and literature, for instance, follow the MLA style which was devised in 1984" (p.154). In this thesis, the researchers chose the APA style because English language teaching and learning makes an integral part of the social sciences.

9.2 The Case

The Case Study in this thesis is the researchers' own choice; i.e. it started with a recurrent observation of students' failure to study texts and interpret them although these students dealt with different texts and did a series of corresponding exercises and activities. Then, the decision to address this deficiency called for implementing a particular strategy; a strategy that could help the researchers to find solutions and could take into consideration some specific principles. Cohen and Manion maintained that:

> The case study researcher typically observes the characteristics of an individual unit – a child, a class, a school or a community. The purpose of such observation is to probe deeply and to analyse intensely the multifarious phenomena that constitute the life cycle of the unit. (Cited in Biggam, 2008, p. 83)

Moreover, in many fields, case studies are said to have in common the principles of "singularity, particularity, depth, contextualization, triangulation, induction, interpretation and analysis" (Duff, 2008, pp. 21-23). In this thesis, the researchers, from the beginning, were aware of the singularity and particularity of the case, limiting the scope of the study to the groups they were teaching. As for the principles of depth and triangulation, they agreed on using three data collection methods: the interview, the questionnaire and the tests. The results of these methods were interpreted and analysed qualitatively and quantitatively despite the fact that it was a case study. If some scholars think that qualitative research is utterly exempt from using numbers and statistics," A number of qualitative studies involve numbers in the form of frequencies of occurrence of certain phenomena and are analysed by such statistical methods as chi-square" (Perry, J.r.,2005, p.75). Besides this, for the "contextualisation" and "induction" principles were important, the researchers started the practical part of the thesis (see Chapter 4) with an examination of the social and pedagogical context in which the present work is being produced. Factors such as the teachers of the department, the number of students, the LMD system, the targeted audience and the LMD road map in the Maghreb countries were all discussed and several values, aspirations and expectations were sorted out.

9.3 The Sample

As any researchers in the field of social sciences, we could not collect data from the whole category (first year students) that we wanted to research. It was not also easy for us to work with the other groups of the same population for many different reasons. As a result, we relied on getting evidence from the nearest portion of students. It is then fairly common that "We may be forced by circumstances to use the only sample that can be reached - an opportunity sample" although the most frequently used are random samples (Swetnam, 2004, p.43). With an opportunity or a convenience sample, researchers are required to spend much less time and to make much less effort than probability samples (Schonlau, Fricker, Jr. and Elliott, 2002, pp. 8-9). The use of probability sampling indicates that the researcher tries to find a representative section of people or events in the population he wants to study (Descombe, 2007, p. 13).

The choice of the case study as a strategy and the use of a convenience sample (no randomness is guaranteed), among other practices, show that the researchers relied on a quasi-experimental design. In a quasi-experimental design, only a few conditions of a true experiment are fulfilled (Leedy, 1980, p.172; Marczyk, DeMatteo, and Festinger, 2005, p. 137). There are many cases where quasi-experimental designs are used, but:

> The most common case is when a group is tested for the influence of a variable and compared with a non-identical group with known differences (control group) which has not been subjected to the variable. Another, in the absence of a control group, is repeated testing over time of one group, with and without the variable (i.e. the same group acts as its own control at different times). (Walliman, 2001, p.94)

The second case in the above quotation was the case in the present study. As it was mentioned earlier, the same section of students received the instruction and was tested before and after the intervention.

9.4 The Participants

Throughout the whole thesis, the term that the researchers used frequently to refer to the people who participated in the study is "participants". The term participant is completely different from "subject" and "respondent". Oliver (2003) stated that "Perhaps the most traditional term in use here is 'subject'. The use of this term is more commonly associated with research which tends to reflect the approach of the natural sciences such as physics and chemistry"(p. 4). Oliver, in this same sense, adds that:

> Whereas the term respondent may give the impression of someone who while providing data is not closely involved in the research process, the concept participant suggests a different kind of relationship. If we speak of a person participating in an activity, such as for example the organization of a social event, there is the assumption that the person is fully involved in the process. (ibid, p.6)

The use of the term "Participants" rather than "Subjects" shows clearly that the teachers and the students of the first year are involved, or are, at least, considered to be involved in the study by the researchers. This involvement reveals that these people may offer too much help to the researchers. Moreover, the use of the term "Respondents", which was less frequent than "participants", indicates that the researchers, in some instances of the study, wanted to raise more the standard of objectivity, trying to make the reader feel that the teachers and the students are not so involved that the results of the study may lose consistency. In this study too, the researchers did not use the term "Subjects" because Literary Texts as a social science has nothing to do with the approaches of the natural sciences.

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PART ONE:

LITERATURE REVIEW

Chapter 1: History and Emergence of Stylistics

Introduction

The aim of this chapter is to introduce the discipline and practice of stylistics. It is structured into seven major titles. The first four titles provide background knowledge on the concept of style, the nature and types of style, as well as its various treatments in both linguistics and literature. Titles 5, 6, and 7 cover a brief history of stylistics, the essential types of stylistics, and the crucial levels of linguistic and literary description of style in text. These include the phonological, the lexical, the syntactical, the psychological, and the sociological levels. It also introduces stylistics as a tool for instruction.

The general aim of this chapter is to equip students and readers with the knowledge needed to get a meaningful conception of new tools of text analysis, especially a literary text. It aims at providing them with an idea of how to define, describe, and measure style; to identify and explain some perspectives on style; to define stylistics and its different dimensions; to identify and explain some types of stylistics; to mention and describe the major levels of linguistic description of a text; to describe the register, tenor, and field in a text; to identify and discuss the point(s) relating in a text; and to be aware of the utility of stylistics in pedagogy. The researchers hope that, in the long run, all of this will lead to much discussion in our department about the needs of students in the Literary Texts course and about the new types of teaching materials that could be used. The researchers recommend the combination of linguistics and literature and its inclusion in the teaching and studying of texts written in English to increase the students' acquisition of knowledge and skills. The researchers have a particular interest in the use of linguistic tools in the teaching and learning of literature.

1.1. The Definition of Style

1.1.1. Style as a Concept

Style is a vague and an elusive concept that defies all our definitions. Many people believe that style is easily recognised, and that it is a question of intuition and impressions. However, style is not that easy perception. The study of style has led to the creation of overlapping areas among many disciplines. Studer (2008) stated that "In its most general sense, style makes linguistic expression meaningful and distinctive. In literary texts-the traditional domain of stylistic study - style is understood as a reflection of an author's personality and originality" (p.1). Studer's statement shows the existence of a mutual concern between linguistics and literature. Style is thus understood as an individual quality, and is looked at as the outcome of several intermingling factors. Spencer (Cited in Enkvist and Gregory, 1964, p. ix), on the other hand, noted that:

> …it would be sanguine to expect the tunnels of the linguists and the literary critics automatically to meet in the middle of the mountain. To the former, the investigation of style is essentially a scientific description of certain types and sets of linguistic structures that occur in a given text, and of their distribution. On the contrary, the literary scholar must be more preoccupied with matters outside the text. That he will study the reader's responses and his thinking of given textual stimuli with features that lie beyond the text itself but are part of his past experience recalled by stimuli in the text ...

Style, as a term used in this chapter, refers to distinctive linguistic features that characterise personal behaviour and literary genres, and sometimes types of discourse within texts. This distinction stems out of both the belief that the investigation of style is best done at linguistic and literary levels, at a time or synchronically, and the intent of this present work to enable students to interpret literary texts using not only the techniques (discourse devices) we plan to teach them, but also their past experiences as readers and their connections to the world outside. With this focus, the chapter aims

mainly at investigating and empirically introducing style as a go-between linguistics and Literary Texts because the description of style, as a term, has often been tied to the notion of stylistics. Studer (2008, p.7) pointed out that:

> In their comprehensive bibliography of English stylistics from antiquity to the twentieth century, Bailey and Burton (1968: viii) quote an unpublished dissertation by Leo Rockas to emphasize the difficulty in defining the concept: 'One's notion of style is logically tied up with one's notion of stylistics…Critics will define style in such a way as to rationalize whatever stylistic activity they choose later to indulge'. This statement, we may argue, applies as much today as it did half a century ago.

Although the term "style" is largely used in stylistics, it is found in other fields. In each of these fields, it is given specific characteristics which give to it variegated classifications (Miššíková, 2003, p.18). These classifications are:

1- Style refers to the **manner of expression** in both writing and speaking. Some people think that style can be good or bad.

2- Style can be seen as **variation in language use**. In non-literary situations, this variation is termed *register* which gives individual stamps to spots such as advertising, journalism, sports commentary, and politics. Style may also vary from one *genre* to another (literature).

3- Style is seen as the set of distinctive features; characteristics of an author such as his/her most preferable words and expressions; his/her language habits or idiolect. Style is **the man himself**.

4- One clear implication of (3) is that **choice of items** is what makes a style really distinctive from other styles. The selection of items, their types, and their distribution in the text is determined by such criteria as genre, form, theme, etc.

5- Another approach to defining style is to compare a text, for instance, against the linguistic norms of its genre, or its period so as to find out central patterns and features. This approach of looking at style as **a deviation from a norm** was prevailing in the 1960s.

Relying on the abovementioned classifications, we may come up with certain conclusions regarding the different perceptions of style as a concept. A first perception is that style has to do with how people express themselves in both writing and speaking. A second perception equals style to variation in language use which is named, from a sociolinguistics point of view *register* or the language of fields such politics, economics, law and so forth. Variation in language use may be termed *genre* which varies, in literature for instance, from prose to poetry. In addition, style may express individuals' preferences such as the use of words and expressions (*idiolect)*. More importantly, in literature, style is an individual stamp, i.e. a quality of every single author and is considered to be a deviation from a norm.

1.1.2. Style as a Varying Element

Besides the above categorisation, style as conformity, style as period or time, and style as situation are added as further classes (National Open University of Nigeria, 2012, pp. 15-16).

1- Style as **conformity** refers to the writer's decision to conform to the established style of certain fields. A concrete example of this is professional writing such as the case of research projects.

2- Style as **period or time** is clearly noticed when we look at a text written in Old or Middle English. The language seems different because its syntax, vocabulary, and spelling are different. These differences are the features that made a given style dominant in a period whether considered synchronically or diachronically.

3- As far as conformity is concerned, style can be determined by the context in which it is used. Though some words are considered taboo or vulgar and do not fit some context, they may be used in other **situation** or circumstance.

From a general point of view, style is the core object of stylistics. Defining it, as previously mentioned, has always been debatable among renowned linguists. The word *style* may be easily defined by many people and it may be described from diverse directions. Nevertheless, it is not easy to lay down a final sense; one that is recapitulative of all these interpretations. Below are some more examples of definitions and concepts offered by Crystal and Davy (Cited in Dámová, 2007, p.13):

1- Style may refer to some or all of the language habits of one person- as when we talk of Shakespeare's style (or styles), or the style of James Joyce, or when we discuss questions of disputed authorship…more often, it refers in this way to a selection of language habits, the occasional linguistic idiosyncrasies which characterise an individual's uniqueness….

2- In a similar way, style may refer to some or all of the habits shared by a group of people at one time, or over a period of time, as when we talk about the style of Augustan poets, the style of Old English "heroic" poetry, the style in which civil service forms are written, or styles of public-speaking….

3- Style is given a more restricted meaning when it is used in an evaluative sense, referring to the effectiveness of a mode of expression. This is implied by such popular definitions of style as "saying the right thing in the most effective way" or as "good manners"….

4- Partly overlapping with the three senses just outlined is the wide spread use of the word "style" to refer solely to literary language. Style has long been associated

primarily or exclusively with literature, as a characteristic of "good", "effective", or "beautiful" writing….

Leech and Short (Cited in Dámová, 2007, pp. 13-14) also offered some interesting concepts, stressing the fact that style:

> …refers to the way in which language is used in a given context, by a person, for a given purpose and so on. To clarify this, we may adopt the Swiss linguist Saussure´s distinction between langue and parole, langue the code or system of rules common to the speakers or writers of a language (such as English), and parole being the particular uses of the system, or selection from this system, that speakers or writers make on this or that occasion.

Style is then a mere language use that is determined by context and purpose. People use language differently due to their different intentions and the situations in which they find themselves. Leech and Short compare language and any particular use of it to Saussure´s langue and parole. That is, language is the overall system and people's styles are paroles. All that speakers and writers of a language are supposed to use is only a matter of appropriate choice from the system which they share with one another.

1.1.3. Style as a Feature of Distinction

The definitions cited above reflect differences in views as well as in ways of perception. This is only because the fields of study are not the same, i.e. the outcomes are dependent on the inputs on the one hand, and are proportional to circumstances on the other hand. On the whole, it is difficult to get into the depths of style; it is difficult to determine its real components and how it is improved throughout the years. Enkvist and Gregory (1964, p. 13) avowed that:

It is difficult to tell what constitutes style and how one cultivates style, is style a man or his work, his body, his heart, or soul, or the words he uses, an embellishment, choice, personality, psyche, deviation from norm, set of individual or collective features, or the words he uses, or the way in which he uses them.

Below are also some other definitions of style which reflect the diversity of people's views (Vorshney, 1980, pp.358-389) and how each personality perceives the point:

1. **Buffon** (1753): "Style is the man himself ".

2. **Gibbon:** "Style is the image of character ".

3. **F.L.Lucas:** "Style is a means by which a human being gains contact with others; it is personality clothed in words, character embodied in speech ".

4. **Emerson:** "A man's style in his mind's voice ".

5. **Murry:** "Style is « the flesh, bone and blood » of the writer ".

6. **Cleath Brooks** and **Robert Pen Warren:** "this term (style) is usually used with reference to poet's manner of choosing, ordering, and arranging his words. But, of course when one asks on what grounds certain words are chosen   and ordered   one   is raising the whole problem of form".

Saying that style is a man's character, voice, words, personality, or whatever makes a person different from others, it is still a complex notion. The fact that this notion has been exploited by many disciplines such as aesthetics, linguistics, stylistics and poetics explains the complexity of the term (Mugair, 2013, p.730). However, it can be said that style is a distinctive feature of every single individual. Style distinguishes individuals or makes them distinctive can be explained at many levels: a novelist or a poet is easily detected by the words he uses and how he uses them; a famous politician attracts millions of people by the speeches he delivers; and a beloved actor or actress has a noticeable influence on a large audience all over the world because he or she often plays roles which are appealing to people.

1.2. The Description of Style

Style, as we have already mentioned, is seen as the author's particular choice and use of language in order to examine a social phenomenon, to experience an adventure, to report economic depressions and political upheavals; that is, to interpret the world and participate in positive changes. So, the study of style requires "opening a door to fuller appreciation of literature" (Leech, Deuchar and Hoogenraad, 1982, p. 158) besides the discussion of language, including its grammar. In other words, it is not easy to find a single technique for studying style, as it is not easy to measure all the stylistic features of an author in one work. The only accessible and rational approach is to combine our knowledge of the language and our reaction or response to the work so as to describe more fully the author's style and to interpret more assuredly the message intended to be conveyed.

1.2.1. Leech, Deuchar and Hoogenraad's Approach

As an approach or model to analyse literary style, Leech, Deuchar and Hoogenraad (1982, pp.158- 170) suggest the steps below. These steps are in fact supported by examples from three different literary works (D.H.Laurence's *The Rainbow*, Charles Dickens's *Bleak House*, Virginia Woolf"s *The Waves*), but they are here summed up.

* First of all read the passage carefully twice or more.

* Then identify and list features of style under various headings. Here what is meant to be done is the real analysis of language; i.e. we classify the features of style under: lexis (vocabulary: formal or informal, complex or simple, abstract or concrete , etc.) , grammar (simple, compound, or complex sentences, the types of clause and or phrases favoured in the passage, etc.) , figures of speech (metaphor, irony, paradox, etc.), cohesion and context (how sentences and whole discourses are placed within a context, anaphoric and cataphoric relations, etc.).

* And then, finally, synthesise these features of style in an interpretation of the meaning and effect of the passage.

This model of analysis combines the selection of major distinctive features or linguistic patterns and the reader's intuition. The results of this kind of analysis consist in a report in which qualitative and quantitative data blend together to lessen subjectivity on the one hand, and to maintain the aesthetic quality of the text or passage.

1.2.2. Leech and Short's Approach

Sometimes, style is treated through a dual approach, the basis of which is the view that style is both form and meaning. The opposite of this view or approach is that style can be considered as one body in which form and content unite. This is called the monist view (Leech and Short, 2007, p. 13). Dualism implies that there are many ways or forms to convey the same message; however, monism sees that any change in form causes a change in content or meaning. Dualism as such may find a strong ground in prose, the genre in which different writers may cover the same theme in different ways or styles. Monism, on the other hand, may find a strong ground in poetry where devices such as metaphor and irony smother sense, and thus suggest many interpretations. Leech and Short (2007), as a substitute to dualism and monism, introduced pluralism, the approach which tries to distinguish meaning at different functional levels of language. Pluralists find that language does not only transmit thoughts and ideas, but it also has referential (newspapers), persuasive or directive (advertising), and casual (conversation) functions (pp. 24-25). What is more, according to this approach, a single utterance may communicate several meanings.

The aforementioned approaches about the description of style should be fused together so as to come up with a full view of style. A multilevel or multifunctional view of style may help anyone to produce practical examination of texts.

1.2.3. Galperin's Approach

In addition to Leech and Short's threefold functional classification of style, there have recently been other categorisations. According to Galperin, there are five (05) functional styles which can be subdivided into sub-styles in modern English as follows (Cited in Stylistics of English, Chapter 1, p. 6):

1. The Belles – Lettres Functional Style: this is found mainly in (a) poetry; (b) emotive prose; and (c) drama.

2. Publicistic Functional Style: this style is strongly felt in (a) oratory; (b) essays; and (c) articles in newspapers and magazines.

3. The Newspaper Functional Style: in (a) brief news items; (b) advertisements and announcements; (c) headlines; (d) the editorial, readers are supposed to come across this type of style.

4. The Scientific Prose Style: (a) Exact sciences; (b) humanitarian sciences; and (c) popular- science prose writing are characterized by this style.

5. The Official Documents Functional Style: this style is more specific in that it is used in (a) diplomatic documents; (b) business letters; (c) military documents; and (d) legal documents.

1.3. The Measurement of Style

As it was mentioned in the previous sections, we may refer to style as frequency or recurrence of items most preferred by a writer and their distribution in the text. Recurrence implies that there are unusual, distinguishable patterns of language; i.e. choices that are repeated many times, and which can be counted, classified, and thus can be considered as specific features. So, measuring style refers to our own point of view about the text, as readers, especially in terms of those deviations from language norms (Leech and Short, 2007, pp. 34-35). Deviations from the language norms may

also be characteristic of a genre, a group, a register, or other stances, which may impose on the stylistician limitations of comparison. It is then more adequate and more strategic if criteria such as geography, period, domain, and educational background are also taken into consideration when it comes to measuring a writer's style. Glover (1996, 13), in highlighting stylistic consistency, stated that:

> By writing *style*, I mean a writer's linguistic choices that are characteristic of the individual, a group, a genre, a historical time period, a communicative goal, a register, and/or a rhetorical stance. These choices may be conscious (e.g., consideration for the subject matter, the audience, the purpose, etc.) or unconscious (e.g., dialect). Despite the influence of genres and group styles, writers generally develop individual styles within the group norms. Indeed, many writers cultivate distinctive styles, as can easily be seen by comparing two authors—even, contemporaries from the same country with similar educational backgrounds writing in the same domain

The investigation of style by gathering data about countable features has been known as stylostatistics, stylometry, or statistical stylistics. This kind of investigation relies on quantitative methods to describe a writer's style. Stylostatistics has recently gained large popularity for two main reasons: first it refuses all types of scholars' subjective treatment of texts; second, it has introduced computers to easily and quickly compile information from texts. Nevertheless, stylometry has suffered from problems such as the scarcity of literary theory underpinning stylistic investigations; the small number of researchers and academics working in the field which makes the use of this investigation insignificant; the difficulties posed by statistics for students in the branch of humanities (ibid, pp. 22-23).

1.3.1. Labov's Approach

One of the approaches which examined *style* and gained worldwide recognition was undertaken by William Labov in 1966. Labov recoded more than a hundred Speakers' styles, each of which was divided into several sub-styles. The respondents were asked to do a series of language tasks such as answering interview questions and reading aloud a short story. The result was that Labov noticed that the respondents paid more attention to their ways of speaking (in answering the questions) and reading (the story) by shifting pronunciation as they moved from one style or situation to another (Cited in Llamas, Mullany and Stockwell, 2007, pp. 95-96). Labov's approach, in other words, treated style as *attention to speech*; i.e. style was controlled by the amount of attention paid to speech.

1.3.2. Bell's Approach

A host of sociolinguists; however, criticised Labov' approach later on. In 1984, Allan Bell attempted to offer an explanatory account of stylistic variation, which he called *Audience Design framework*. Since then, this framework has been the most frequently used approach to language style in the field of sociolinguistics. It holds that speakers shift their language style because they are responding to their listeners. The points below summarise the *Audience Design Framework* and provide an overview of how speaking styles are recognised by modern sociolinguists (ibid, pp. 97-98):

1- Style is what an individual speaker does with a language in relation to other people. Style is essentially interactive and social, marking interpersonal and intergroup relations.

2- Style derives its meaning from the association of linguistic features with particular social groups. The social evaluation of a group is transferred to the linguistic features

associated with that group. Styles carry social meanings through their derivation from the language of particular groups.

3- The core of Audience Design is that speakers design their style primarily for and in response to their audience. Audience Design is generally manifested in a speaker shifting her style to be more like that of the person she is talking to – 'convergence' in terms of accommodation theory.

4-Audience Design applies to all codes and levels of a language repertoire, **monolingual** and **multilingual**.

5-Variation on the style dimension within the speech of a single speaker derives from and echoes the variation which exists between speakers on the 'social' dimension. This axiom claims that quantitative style differences are normally less than differences between social groups.

6-Speakers show a fine-grained ability to design their style for a range of different addressees, and to a lessening degree for other audience members such as auditors and overhearers.

7-Style shifts according to topic or setting derive their meaning and direction of shift from the underlying association of topics or settings with typical audience members.

8-As well as the 'Responsive' dimension of style, there is the 'Initiative' dimension where a style shift itself initiates a change in the situation rather than resulting from such a change. Sociolinguists have drawn attention to this distinction at least since Blom and Gumperz's proposal of situational versus metaphorical styles (1972). In responsive style shift, there is a regular association between language and social situation. Initiative style trades on such associations, infusing the flavour of one setting into a different context, in what Bakhtin has called 'stylization' (1981). Language becomes an **independent variable** which itself shapes the situation.

9-Initiative style shifts are in essence 'Referee Design', by which the linguistic features associated with a group can be used to express affiliation with that group. They focus on an absent reference group rather than the present audience. This typically occurs in the performance of a language or **variety** other than one's own.

1.4. Individual vs. Group Styles

1.4.1. Dialects and Idiolects

Language flexibility is a sign of several possible changes which may occur due to a variety of criteria such as politics or ideology, geography, setting, ethnicity or sects, and, at times, special needs. Therefore, human language is subject to incessant internal variation according to different situations and in terms of pronunciation, words, and grammar. If two groups of speakers speak the same language differently, they are said to speak two different *dialects* of that language (Akmajian et al, 2001, p. 275). An example of this type of variation, as far as English language is concerned, is American English, British English, Australian English, and so on. Language variation is also noticed between the speakers of the same dialect. Thus, "a dialect is made up of vocabulary items and grammatical patterns, and is usually spoken with a particular accent"(Bauer, 2007, p.3). One may identify individuals "by their distinct speech and language patterns; indeed, a person's language is one of the most fundamental features of self-identity"(Akmajian et al, 2001, p. 277). The identifiable form of language used by each individual is known as an *idiolect*, and is the property of that individual.

1.4.2. Register: Field, Tenor and Mode

Unlike dialect which refers to geographical area and background differences between speakers, the element of *register* as another language variation, according to Simpson (2004), is very crucial because it shows what users of language are doing with an unchanged set of lexicon and grammar at a given setting. Register is determined by

field (setting and purpose), *tenor* (relationship between participants), and *mode* (medium of communication) (p. 104). The concepts of field, tenor and mode were also expressed and explained by Halliday and Hassan (1976, p. 22) when they suggested that:

> The FIELD is the total event, in which the text is functioning, together with the purposive activity of the speaker or writer; it thus includes the subject-matter as one element in it. The MODE is the function of the text in the event, including therefore both the channel taken by the language—spoken or written, extempore or prepared—and its genre, or rhetorical mode, as narrative, didactic, persuasive, 'phatic communication' and so on. The TENOR refers to the type of role interaction, the set of relevant social relations, permanent and temporary, among the participants involved.

Therefore, one may say that there are many registers in a single language, and that these registers may encompass areas as law, literature, linguistics, history, and so forth. In each of the latter areas language is used in a specific manner and only the participants share a high linguistic intelligibility level because they are aware of the event in terms of nature and function, purpose, means and the role or roles of each participant.

1.4.3. Formal and Informal Language

Most people's different speeches are deliberate because people tend to use formal and informal language, depending on the topic discussed and the social context they find themselves in. These tactics or conscious adaptations are referred to as stylistic variation which is the result of a two-fold process: assessing the sociolinguistic characteristics of the addressee and designing a particular way of speaking to him or her (Radford et al, 2009, p.53). Speakers and writers of a language often make choices of style in order to fulfil several functions; if they want to represent events from both

the physical and the abstract world; that is patterns of experience, then the experiential function of language is fulfilled. This latter, according to Simpson (2004, p. 22) is

> …an important marker of style, especially … style of narrative discourse, because it emphasises the concept of *style as choice*…What is of interest to stylisticians is why one type of structure should be preferred to another, or why, from possibly several ways of representing the same 'happening', one particular type of depiction should be privileged over another. Choices in style are motivated, even if unconsciously, and these choices have a profound impact on the way texts are structured and interpreted.

Bell explains that the speaker's or writer's shift of style is often due to a change in situation. Therefore, different styles are assigned to different situations, which may lead to producing different meanings, which may represent different social positions, which may differentiate our perception by others. He adds that the constant shift of style reflects the speaker's or writer's good command of language and his or her ability to play variegated social roles (Cited in Llamas, Mullany and Stockwell, 2007, p. 95).

Other differences of style or the "languages" speakers and writers use on different occasions are negotiated in terms of formality or informality of language, politeness or familiarity, and the impersonal (style). Some constructions are considered to be "common core" (a); the common core construction is the safest form to use. Other constructions are formal and typical of written exposition (b); formal constructions are used publicly in official reports, business letters, regulations, and so on. Many constructions in language are informal and more conversational (c); informal language is the language used in private conversations, personal letters, etc. Leech and Svartvik (A Communicative Grammar of English, pp. 9-10) illustrated (a), (b), and (c) through these examples.

* Feeling tired, John went to bed early.   (a)

* John went to bed early because he felt tired.   (b)

* John felt tired, so he went to bed early.   (c)

According to Leech and Svartvik, the impersonal style is an indicator of formal written language. This style is characterised by the use of "it" instead of "I, you, and we", and the use of passive sentences as well as abstract nouns (ibid, p.13). As for familiarity and politeness, they noted that" our language tends to be more polite when we are talking to a person we do not know well, or a person senior to ourselves in terms of age or social position…When we know someone well or intimately, we tend to drop polite forms of language…"(ibid).

1.4.4. Speaking and Writing

In addition to the language varieties mentioned above, the spoken and written forms are worth discussing. In writing, there is usually time to plan messages, to think about those messages, and to revise them. Nevertheless, in speaking, there is no or only little time to do that. There is instead too much hesitation, incomplete sentences, and mixed grammatical constructions. The linguistic choices about what to say are not as easy and feasible as the choices about what to write. Consequently, it is necessary to make a clear distinction between speech and writing.

As far as writing is concerned, literary critics and stylisticians emphasise the distinction between genre and text type; i.e. the dimension of language whereby writers themselves may develop distinctive features or individual stamps although they specialise to write in definite literary genres. A literary genre may, in terms of mastery, belong to or be shared by a group of writers; whereas, text type is an individual property or quality. This is why "One way of making a distinction between *genre* and *text type* is to say that the former is based on external, non-linguistic, "traditional"

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criteria while the latter is based on the internal, linguistic characteristics of texts themselves" (Lee, 2007, p. 38).

In writing texts, authors decide about a number of devices. They decide about the organisation of information they want to introduce; they decide about the vocabulary and syntactical constructions; and more importantly they decide about the type of audience they want to target by the text. These decisions are based on criteria such as personal preferences, views, and knowledge or experience. These decisions are intentional and may guide the reader to understand the text deeply. Some of these decisions may be easily distinguished by the reader as a predisposition on the part of the author, and thus may recognise them as stylistic variation. The frequent occurrence of these language patterns can be easily treated; that is, classified and described by the reader if he or she uses statistical analysis. A good management of stylistic resources is a marker of a competent author; and the recognition of this manipulation is a marker of a proficient reader (Karlgren, Textual Stylistic Variation, pp. 129-130).

1.5. A Brief History of the Discipline (Stylistics)

Stylistics has so far been defined by many linguists as the scientific study of language at work. Namely, it is the linguist who investigates, compares and evaluates the uses of language, especially in literature. He investigates a writer's or a poet's style in terms of the implementation of words, phrases, and sentences; he describes the common as well as the random features of a writer's style which produce an effect upon the readers. Then, the linguist compares these features with the common usage of the language; he checks the additions (new forms), the deviations from norms (the rules of language) and the density (the frequency) of these features in a piece of work so as to carry out a statistical analysis to show how meaning is conveyed. Lyons (Cited in Vorshney, 1980, p. 354), in an attempt to define stylistics, says:

Stylistics, more commonly, is the scientific study of 'style'. But the term 'style' here has to do with these components or features of a literary composition which give to it individual stamp, making it as the work of a particular author and producing a certain effect upon the reader.

According to Lyons, stylistics is the study that looks at how style achieves effect by means of some devices which distinguish an author from others. Stylistics is also regarded as a borderline or a go-between discipline where students are faced with a double challenge: linguistics and literary criticism. This view uncovers the fact that any stylistic work is, unquestionably, a co-operative effort between the linguist and the literary critic. This view implies, on the other hand, that any 'reliable' stylistician is the one who combines together rules of general linguistics, literary 'critical' criteria and artistic gifts. He is the one who values every side in his analysis for what it might add as evidence to better understand a text and ultimately appreciate it.

1.5.1. What is Stylistics?

So far, there has been no clear agreement on one definition of the term stylistics. Its scope of study also seems too immeasurable, which leads one to ask the questions: what is stylistics?, and why should we do stylistics?. A suitable answer to these questions may be that of Simpson (2004, p. 3) when he says:

To do stylistics is to explore language, and, more specifically, to explore creativity in language use. Doing stylistics thereby enriches our ways of thinking about language and, as observed, exploring language offers a substantial purchase on our understanding of (literary) texts.

However, Simpson's answer seems to be insufficient for those who need to know the very nature of stylistics, the disciplines it overlaps with other than literature, the devices it focuses on in its interpretation of texts, the materials it draws on to achieve its

interpretation, its descriptive and explanatory procedures, and its pedagogical objectives. Thus, the following panel of definitions may bring some clarification.

1- According to Widdowson, "Stylistics occupies the middle ground between linguistics and literature" (Cited in Davies, 2007, p. 105).

2- "Stylistics is a borderline discipline between language and literature. It focuses on language use in both literary and non-literary texts. In doing this, it uses insights from numerous disciplines such as literature, psychology, sociology, philosophy and so on. Therefore, while it has its own focus, it is multidisciplinary in nature. Stylistics looks at style in such dimension as: choice, deviation … "(National Open University of Nigeria, 2012, p. 19)

3- "Stylistics is the study of language in literature. It seeks to account for the interpretative effects of a text through close study of its linguistic detail, such as syntactic structuring, semantic deviation, deixis, modality, etc., often working through inferred interpretative cohesion of foregrounded features. Stylistics uses models and approaches from various fields in linguistics to help draw out how a specific arrangement of linguistic motifs and structures facilitates and generates certain aesthetic and hermeneutic effects, to analyse the functioning of textual features as triggers for and constraints upon interpretation. The term stylistics is also sometimes used to describe critically reflexive development of linguistic tools through literary application (this usually being called linguistic stylistics), or the use of linguistic tools to analyse literary or poetic features (e.g. metaphor) within naturally occurring language and non-fictional texts (e.g. conversations, advertisements, political speeches). In this respect, stylistics very much perceives the literariness of language as scalar rather than binary (e.g. literary vs. non-literary language and texts)" (Linguistics, Stylistics and Cognitive Poetics, p.1).

4- "Given that stylistics is essentially a bridge discipline between linguistics and literature it is inevitable that there will be arguments about the design of the bridge, its purpose, the nature of the materials and about the side it should be built from. Some would even claim it is unnecessary to build the bridge at all. In such a situation there is always a danger that stylistics can become blinkered by too close an affiliation to a single mode of operation or to any one ideological position. There is already a considerable division in the subject between literary stylistics (which is in many respects an extension of practical criticism) and linguistic stylistics (which seeks the creation of linguistic models for the analysis of texts – including those conventionally thought 'literary' and 'non-literary'). Such divisions can be valuable in the process of clarifying objectives as well as related analytical and pedagogic strategies, but one result can be the narrowing of classroom options and/or the consequent reduction in the number and kinds of academic levels at which stylistics to literature students can operate. For example, literary stylistics can be more accessible to literature students because it, in Carter's view, models itself on critical assumptions and procedures already fairly well established in the literature classes of upper forms in schools, whereas the practice of linguistic stylistics tends to require a more thorough acquaintance with linguistic methodology and argumentation" (Cited in Simpson, 2004, pp.161-162).

5- According to Crystal and Davy (1969), the aim of stylistics is to analyse language habits with the main purpose of identifying, from the general mass of linguistic features common to English as used on every conceivable occasion, those features which are restricted to certain kinds of social context; to explain, where possible, why such features have been used, as opposed to other alternatives; and to classify these features into categories based upon a view of their function in the social context. (p.10)

6- "Stylistics is centrally concerned with the study of linguistic style. Style has always been, and still is, a slippery concept. Etymologically the word derives from the Latin *stilus* which was an ancient writing implement. However, this concrete object played little or no role in the more abstract sense of style as the Roman rhetoricians knew it. For them, style – or elecutio as they called it – was the third of the five canons of rhetoric" (Malmkjaer, 2010, p.518).

7- "The main aim of stylistics is to enable us understand the intent of the author in the manner the information has been passed across by the author or writer. Therefore, stylistics is concerned with the examination of grammar, lexis, semantics as well as phonological properties and discursive devices. Stylistics is more interested in the significance of function that the chosen style fulfils" (National Open University of Nigeria, 2012, p.13).

Some scholars see that "Stylistics studies and describes the formal features of the text, that is, the levels of expression vis-à-vis the content, thus bringing out their functional significance for the interpretation of the work." (Nnadi, 2010, p. 22). In terms of function too, Picken (2007) sees stylistics as an approach to literary criticism and interpretation; he cites Freeman, van Peer, and Simpson (1998) and Wales (2001) to emphasize the stylistics focus on the interpretation of literary texts through analyzing their formal features (p. 18). This reflection hints at other concepts. It reveals that each style has its own, unique and inimitable features and that stylistics is a study based on comparisons between norms and deviations. In addition, it sets as a compulsory task the setting up of a corpus of reference to determine the frames of the stylistic analysis, for it exceeds the boundaries of the sentence to groups of several pieces and parcels of 'language at work'. Stylistics draws on relevant models of linguistics such as discourse analysis and pragmatics to account for both the aesthetic and functional significance of

the text. Others, however, consider stylistics "…as the study of individual expression or the linguistics of parole…." (Enkvist and Gregory, 1964, p. 22). This consideration or definition confirms the previous concepts.

1.5.2. Early Beginnings and Origins

The inclusion of the term 'stylistics' in the English lexicon dates back to the first half of the nineteenth century after having appeared in both German and French. "In English, the noun 'stylistic' is found as early as 1846…" (Vorshney, 1980, p. 355). However, stylistics as an independent discipline appeared only in the late twentieth century and has flourished since then (Nǒørgaard, Montoro and Busse, 2010, p. 2).

Modern stylistics depends mainly on the analytical methods and descriptive intentions of linguistics. Whereas, modern literary stylistics adds to its linguistic sources of analysis the interpretive goals of modern literary criticism. That is, the cooperation between linguistics and literary criticism has pushed 'literary stylistics' to establish a fuller analysis of language at work. Moreover, the use of linguistic procedures has made the interpretation and description of style empirical.

The origins and roots of modern stylistics are entrenched in the works of Charles Bally (1865-1947) and Leo Spitzer (1887-1960). Bally's work, for instance, was realized in Jules Marouzeau's *Précis de Stylistique Française* (1946) and Marcel Cressot's *Le Style et Ses Techniques* (1947). This implies that Bally's work "….offered literary stylistics a relatively precise methodology for describing the components and features of a text. In place of an open-ended and evaluative process, linguistics both underwrote the need for a more precise analytical attitude toward language study and provided specific categories for categorizing sound, rhythm, and eventually syntax…"(Guide to literary theory/ stylistics, 2004). It also implies that Bally tried to carry out a pure linguistic analysis; he looked at text as any instance of language

because it equals parole from a structural point of view, and as such linguistics and only linguistics can provide a precise analysis. It can provide a feasible as well as logical scrutiny, for it looks only at devices and components inside the text. This limits the study of style to the borders of text. Spitzer; however, had a different view (process) toward language analysis. His work "...strives to unite the analytical description with a critical interpretation that relates the style to a larger conceptual or situational frame…" (Guide to literary theory/Stylistics, 2004). Spitzer did not emphasise the use of linguistic analytical techniques without relying on interpretive methods. He wanted to create an analytical frame in which the linguist and the literary critic cater for a unified account for the internal and external mechanisms which make the text hang together. Moreover, he tried to add to the analytical sources of linguistics interpretive tools that help to broaden the scope of investigation. This is only because, sometimes, it is impossible to spot meaning without exploring external elements. This is how modern literary stylistics basically functions.

1.5.3. Linguistics and Literature

Todd (1987) identified the link between linguistics and literature by defining literature as "language at full stretch" (p.111). By stretch is meant the different practices of language by its users on the one hand, and the common as well as rare stylistic features of these users on the other. Thus a pure linguistic analysis is not enough to get deeply into particular usages by writers and poets. That is, there must be a kind of cooperation between the linguist and the literary critic to account for, for instance, individual or dialectal markings which may face an ordinary reader. Cooperation at this level has given birth to literary stylistics. Literary stylistics is what reinforces one's knowledge of variety in language, one's knowledge of specific usages of words, expressions, idioms and proverbs, and one's awareness of the appropriateness of these

devices. Moreover, literary stylistics deepens one's awareness as well as interpretation of literature. Trask (2007) defines stylistics as "the study of the aesthetic uses of language, particularly the use of language in literature" (p. 280). He continues to say that before the second half of the twentieth century, there was an unabridged gap between linguistics and literature, i.e. they did not meet because it was thought that there were no common interests between the two disciplines. However, in the last few decades of the century, several analytical techniques of theoretical linguistics have been applied to elucidate literary works and to examine the different aesthetic aspects of language. These aspects have often been irony in novels, sound structure in poems, regional and social varieties for comic effect in plays, and so on. Stylistics has always been concerned with emphasizing the stylistic significance and the meaningfulness of these aspects in the context in which they appear (Studer, 2008).

So far, we have seen that linguistics and literature meet on a borderline area known as stylistics. This latter draws its power and techniques from both disciplines; it relies on literary critical interpretation and linguistic methods in its analysis and investigation of literary works. The core of this investigation, as we have also seen, is the language management; i.e. one might go along with Vorshney's statement (1980) that "the problem of stylistic reconstruction involves all aspects of language: sounds, vocabulary, morphology, syntax and semantics" (pp. 354-355). This means that stylistics has different types; it is categorized in terms of the areas with which it is concerned as follows:

Phono-stylistics or stylistics of sounds. It deals with recurrences of phonological characteristics such as verse, rhyme, alliteration, assonance…, etc. It also deals with onomatopoeia and rhythm. Phono-stylistics links the repeated sounds and what they might hint at outside the poem (context) or in other poems. For example, onomatopoeia

is defined as words containing sounds which are similar to the noises they describe. This gives it the possibility to be seen as an available medium for creating situations outside the poem. That is, meaning is projected from inside the poem to the environment and vice versa.

Lexical stylistics or stylistics of the word investigates phenomena such as word-formation, synonymy, and use of foreign words and so on. Its subject matter is vocabulary ; it counts for strangeness in the building of words such as the use of uncountable words in the plural form by some writers ; it counts for the use of borrowed words which reflect the influence of foreign culture on writers who spend most of their lifetime abroad and keep writing in their mother tongue, or writers who specialise in travel writing.

Syntactical stylistics or stylistics of the sentence focuses and concentrates its examination on the components of the sentence, sentence structure and higher units of combination. It studies the internal relations between the constituents of the sentence such as how phrases or clauses interrelate and interact to produce meaning or to add information to sustain the theme. None of these parts can stand alone, but is needed for a specific function within the sentence. It also throws light over larger units like complex sentences and paragraphs.

Psycho-stylistics, which was first proposed by Professor Leo Spitzer, is concerned with distinguishing the type of style through the analysis of the author's psyche. It studies the majority of an author's achievements by determining the common subjects he writes about. The solutions which he proposes reflect his own problems. These latter characterise his style - they define it according to its main functions (describing, narrating…).

Socio-stylistics: It studies the varieties of language in a single text. It explores the register or, sometimes, the registers from which an author takes his material and forms his 'imagery'. The common registers of an author's achievements indicate in a way or in another the literary trend the author belongs to; they indicate how an author's style is built up, and thus its analysis is carried out easily.

1.6. Stylistics: Functions and Major Types

As stated at the beginning of this section, Stylistics, as we have seen and as its types suggest, takes its material or tools of investigation from general linguistics. This allows it to target one of its chief concerns which consists in comparing and contrasting the language of a literary work with the present usage. Its main concern, so to speak, is the investigation of any device which aims at some specific expressive end. Wellek and Warren (1985) stated that stylistics "cannot be pursued successfully without a thorough grounding in general linguistics, since precisely one of its central concerns is the contrast of the language system of a literary work of art with the general usage of the time" (pp. 177-180). In other words, the function of stylistics is determined by its concerns as well as the areas of its interest. So, they (ibid) concluded that:

> A first step in stylistic analysis will be to observe such
> deviations as the repetitions of sound, the inversion of word
> order, the construction of involved hierarchies of clauses, all
> of which must serve some aesthetic function such as
> emphasis or explicitness or their opposites– the aesthetically
> justified blurring of distinctions or obscurity.

To be more obvious, any stylistic analysis must establish some general aesthetic aim omnipresent in a whole work, for it is not difficult to analyse the style of a 'genuine' author as Henry James, or even the style of an author of little artistic importance but one who cultivated his idiosyncrasy. Idiosyncrasy in writing means a lot of years of experimentations and attempts to refine one's style. It also means

acquisition of skills; it means that any author develops his own way of writing by means of the aesthetic usages of words, expressions, proverbs and so on. The starting point of this evolution is a bare minimum of endowed competence.

1.6.1. Historical Stylistics

Historical Stylistics overlaps with other disciplines such as historical pragmatics, historical sociolinguistics and historical text linguistics, for they have as a common interest language change and language relationships. Historical stylistics and historical pragmatics unite when there are changes in the linguistic structure due to communication needs and the different social situations where these changes in style and meaning become a necessity (Salvador, 2003, p. 1). At their extreme concord and unity, historical stylistics and historical pragmatics come close to historical sociolinguistics which presents as its main concern the description of linguistic variation and language change as a result of social interaction. The sociolinguistic and pragmatic components are predominantly central in historical stylistic study of variations or deviations from norms because they emerge from other forms of discourse; that is, other communication situations. In addition to the previous dimensions and concerns, historical stylistics may be said to have a text-linguistic outlook since it deals with text classification and targets textual patterns and regularities in a wide range of text forms (Studer, 2008, pp. 7-14).

Some linguists and philosophers see that historical pragmatics examines language change in terms of its pragmatic aspects. "…historical pragmatics defines itself as the study of pragmatic aspects in the history of specific languages. The field is also called historical discourse analysis or historical dialogue analysis" (Jucker, 2006, p. 329). On the basis of empirical investigation, historical pragmatics tries to cover linguistic occurrences and changes which emerge due to use over long periods of time; it is

interested in pragmatic changes from old documents and testimonies. The methods developed by historical pragmatics for this kind of study are combined with the methods used by historical linguistics to eliminate deficiencies and enhance trustworthiness. According to Jucker' view, "Historical pragmatics tries to throw new light on historical language data and on the development of language by combining the traditional methodologies of historical linguistics with the methodologies developed in pragmatics" (Cited in Pietarinen, On Historical Pragmatics and Peircean Pragmatism, pp.1-2). That is, the areas that are more focused on in this respect are: (a) the role of speech acts, (b) diachronic explanations in both semantics and pragmatics, and (c) the significance of arguments in diachronic linguistics. Moreover, historical pragmatics includes several subfields or approaches such as pragmaphilology which studies the pragmatic aspects of historical texts using descriptive tools from pragmatics and discourse analysis, and diachronic pragmatics which studies the historical evolution of elements such as discourse markers concentrating on their forms and functions.

Historical sociolinguistics is concerned with tracking linguistic change by analysing written documents diachronically. It has been for some time now a very practical model within historical linguistics although it lacks independent theoretical grounds and publication on its methods. In addition to approaching historical documentation, historical sociolinguistics is also able to assume a synchronic perspective in its analysis whereby it relies on recording unstable variables which ensure and prove language change. Thanks to these two approaches, "the analysis of the current linguistic situation could serve to explain what was the situation in the past -and vice versa, the linguistic situation in the past could help us to understand the current one" (Miralles, 2003, p. 3).

Long before the emergence of text linguistics, linguists relied on "a sentence grammar" to analyse the major features that differentiate a text from other forms. The first approaches to text did not clearly start until the 1970s, the period which marked a rapid increase of studies on text types, classification, and analysis in terms of function. By the 1980s, " Beaugrande and Dressler (1981) and other text linguists take into consideration the previous studies on text generation and structure analysis. They make reference to the speakers' world knowledge in their procedural approach to text linguistics" (Medina, 2003, p. 148). This implies that because text classification and text analysis were two difficult tasks, there was a need for taking into consideration the context in which the text is produced, and that the study of sentences in isolation proved to be impractical. Givon stated that"... it has become obvious to a growing number of linguists that the study of the syntax of isolated sentences, extracted without natural context from the purposeful constructions of speakers is a methodology that has outlived its usefulness"(Cited in WAM Carstens, Text Linguistics: Relevant Linguistics, p. 588). Brown and Yule (1983, pp. 588-589) also added that:

> ... in recent years the idea that a linguistic string (a sentence) can be fully analysed without taking 'context' into account has been seriously questioned. If the sentence-grammarian wishes to make claims about the 'acceptability' of a sentence in determining whether the strings produced by his grammar are correct sentences of the language, he is implicitly appealing to contextual considerations. After all, what do we do when we are asked whether a particular string is 'acceptable'? Do we not immediately, and quiet naturally, set about constructing some circumstances (i.e. a 'context') in which the sentence could be acceptably used?

Text linguistics is thus one approach of studying texts, especially the study of variety in these texts. Text linguistics is about how texts are produced and how they are interpreted

or understood by readers. This cannot be realised, according to Beaugrande and Dressler, unless the text textuality is defined through these criteria: cohesion, coherence, intentionality and acceptability, informativity, contextuality, and intertextuality (ibid, pp.589-592). Defining these criteria entails knowledge of grammar, semantics, pragmatics, sociolinguistics, and psycholinguistics.

1.6.2. Linguistic Stylistics

Linguistic stylistics concerns itself mainly with developing appropriate linguistic methods for two major objectives: defining and describing the most significant stylistic tools in literary and non-literary texts; that is, the stylistic stimuli selected intentionally by the writer of the text to affect the reader in some way (Miššíková, 2003, p.27). In addition to this, efforts have been made by stylisticians to help readers to seek for meaning in texts on contextual grounds; i.e. the reader's background and the conditions under which the text is interpreted has been recently taken into account by modern stylistics. Mcrae and Clark (Cited in Davies and Elder, 2004, p. 329) pointed out that today:

> Thanks to research in the field of pragmatics, even linguists have come to realize that meaning is not stable and absolute, but depends as much upon the processes of interpretation undertaken by a reader or listener as upon the actual linguistic structures that are used. Consequently, account has to be taken of contextual factors, which had been ignored in the past, such as the cultural background of the reader, the circumstances in which the particular text is read, etc.

Linguistic stylistics, as a study, applies linguistic techniques to uncover the merits and demerits of texts. It examines the specific employment and arrangement of patterns of language in achieving particular intents, measuring the linguistic tools that contributed to realise a special aesthetic purpose (Nnadi, 2010, p.26). Linguistic

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stylistics is considered to be more scientific and objective than the other literary studies. Fish (Cited in Nnadi, 2010, p. 29) says that:

> Stylistics was born of a reaction to the subjectivity and imprecision of literary studies. For the appreciative raptures of the impressionistic critic, stylisticians purport to substitute precise and rigorous linguistic descriptions, and to proceed from those descriptions to interpretations for which they claim a measure of objectivity. Stylistics, in short, is an attempt to put criticism on a scientific basis.

The same idea is found in Huang's words (2011) that "Stylistics supplies systematic and coherent theoretical linguistic approaches to investigate the style, rather than taking it for granted as intuition"(pp. 289-290). The study of texts, from a linguistic stylistics point of view, may include many procedures. Azuike observes that the first step of text analysis is reading and scrutinising, which helps the analyst to determine the dimensions of the text. The second step consists in dealing with diction, the aim of which is to identify the tone of the writer; words and expressions play an important role in presenting theme. The third step is the level of considering sentences in terms of their types and functions in the text (Cited in Nnadi, 2010, p. 28-29).

Other linguists and researchers go beyond these levels when they speak about the subject matter of stylistics. They maintain that stylistics may exceed the diction and sentence levels (Huang, 2011, p. 61) to cover:

> …modality and attitude; processes and participants; the figurative language; recording speech and thought; the patterns of rhythm; cohesion; and narrative structure. Also, stylistics examines "deliverer's intention (a humorous style); receiver's evaluation (an imprecise style); context (an inappropriate style or REGISTER); AESTHETIC (an ornate style); level of formality (a colloquial style); social CLASS (an urbane style) – and so on" (Hawthorn, 2000: 344; emphasis in original).

Stylistics, therefore, encompasses several levels and dimensions inside the text and outside it. Its investigation goes beyond the word and the sentence; it explores prose and poetry; it examines the writers' intensions and the readers' interpretation of texts; and it highlights all styles in terms of the type of language and social class.

1.6.3. Literary Stylistics

According to McRae and Clark (Cited in Davies and Elder, 2004, p. 331), one of the most central definitions of Stylistics in terms of its dimensions, aspects, scope, and significance is the one offered by Wales in the first edition of her *Dictionary of Stylistics*. She attempted to identify it as follows:

> STYLISTICS: The study of style . . . Just as style can be viewed in several ways, so there are several stylistic approaches. This variety in stylistics is due to the main influences of linguistics and literary criticism . . . By far the most common kind of material studied is literary; and attention is largely text-centered . . . The goal of most stylistics is not simply to describe the formal features of texts for their own sake, but in order to show their functional significance for the interpretation of text; or in order to relate literary effects to linguistic "causes" where these are felt to be relevant . . .

This definition leads us to think deeply of other connotations. We may assert from the very beginning that stylistics is a multidimensional discipline, for it principally looks for the intricacies of human uses of language. That is, it tries to get into the depths of human verbal behaviour and its social as well as cultural manifestations from a communication perspective. We may also, as an initiation, notice that literature, the aesthetic part of human life, is realized only through better manipulation of language, and that this realisation differs from one writer or author to another.

Language is used for both verbal and visual communications. The author's precise choice and use of words in a way or in another is very important, for it determines his attitudes to the world as well as his vision of life, people, and events. More than this,

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literature may create for us alternatives to our living space and time. Sometimes, the stories which we read come out of the author's imaginative force; that is, they are not realistic, but we believe and enjoy them and , in the long run, we learn from them many things (Cook, 2003, p. 60). Succinctly, it would be immoral to underestimate the power and importance of literature because it accounts for our history and victories; it identifies our origins and constructs our social values; it has an integral role to play in our life.

Literature is made entirely up of language, and thus any literary investigation demands a linguistic analysis. To explain the effect of language upon the reader in a literary text is nothing but an effort to consider the linguistic choices and how they combine together to achieve that effect. This is known as the concern of literary stylistics. Literary stylistics analyses of texts (Cook, 2003, p. 62)

> tend to highlight three aspects of literary language: its frequent
> deviation from the norms of more everyday language use; its
> patterning of linguistic units to create rhythms, rhymes, and
> parallel construction, and the ways in which the form of the
> words chosen seems to augment or intensify the meaning.

Stylistics analyses can explain the link between the various language uses such as repetitions and odd or new words, in a poem or a piece of prose, and their social and psychological power. Stylistics analyses are then used to reveal the author's linguistic manipulation and to arrive at determining the meaning intended by that particular manipulation. For these qualities and others, Wales (Cited in Studer, 2008, p.7) stressed the point that:

Intuitions and interpretative skills are just as important in stylistics and literary criticism; however, stylisticians want to avoid vague and impressionistic judgments about the way formal features are manipulated [. . .] Stylistics is only 'objective' (and the scare quotes are significant) in the sense of being methodical, systematic, empirical, analytical, coherent, accessible, retrievable and consensual.

It is known that the study of style stems out of rhetoric, with a great interest in the area of expression improvement in which the focus is mainly on written texts. The study of style is not limited to sentence level, but it rather lends itself to the investigation of the issues of adjectivisation, the discourse use of verbs and word order at higher levels; that is; throughout larger contents (Salvador, 2003, p. 2).

Today, Literary Stylistics has become a discipline which concerns itself mainly with the interpretation of meaning and its achievement as has already been mentioned. To sum up what has gone before, Zhang (2010, p. 155) asserted that the object of this discipline is

to investigate thematic and aesthetic values generated by linguistic forms, values which convey the author's vision, tone and attitude, which increase the affective or emotive force of the message, which contribute to characterization and make fictional reality function more effectively in the thematic unity.

To this assertive statement, one may add an elucidation offered by Todd (1987, p. 111) who tried to present literary stylistics in these terms: in literary stylistics the linguist and the critic unite to achieve better understanding of literature because a knowledge of phonology, morphology, vocabulary, syntax, rhetorical and graphological devices can make explicit what has always been implicit for the reader. Stockwell confessed that "Historically, literary stylistics has achieved success around the world largely because of its capacity for teaching the English language to foreign learners in an engaging and motivated way" (Cited in Watson and Zyngier, 2007, p. 15).

1.7. Stylistics and Pedagogy

The role of stylistics in the field of teaching and learning can be addressed through answering the question: to what part or section of pedagogy are the stylistics methods applied? One of these answers is McRae and Clark's acknowledgment that" Since stylistics deals essentially with the linguistic features of a text, its methods have been extensively applied to teaching literature in English for non-native speakers"(Cited in Davies and Elder, 2004, p. 335). Teaching literature as such relies mainly on describing the poetic function of language that is in the hands of authors and poets. The poetic function, in Yule's view (1996), does not refer to poetry, but to the quality of being a good user of language. In other words, teaching literature from a stylistics perspective refuses the traditional methods used by literary critics and accuses them of being vague and subjective. Literary critics, on their part, have often been against the use of scientific approaches in their analysis of literary texts. These two opponent positions towards the study of literature in relation to language were discerned by McIntyre (2012, p. 1) as follows:

> Since the emergence in the 1960s of English Language as a
> university subject in its own right, the relationship between
> the study of literature and the study of language has often
> been one of bitter rivalry. Literary critics have railed against
> the 'cold', 'scientific' approach used by scholars of language
> in their analyses of literary texts, whilst linguists have
> accused their literary colleagues of being too vague and
> subjective in the analyses they produced.

According to Short (Cited by McRae and Clark in Davies and Elder, 2004, p.334), stylistics provides us with new facets of interpretation through its detailed examination of texts. Unlike traditional criticism, stylistic analysis shows us how a text is linguistically organised and how this specific organisation may help the readers to

establish an empirical understanding of that text. This new type of understanding is the basis for our interaction with the author's views and attitudes, which may enable us to read between the lines. Short (ibid) treated stylistic analysis from a more constructive point of view, noting that:

> Stylistic analysis, unlike more traditional forms of practical criticism, is not interested primarily in coming up with new and startling interpretations of the texts it examines. Rather, its main aim is to explicate how our understanding of a text is achieved, by examining in detail the linguistic organization of a text and how a reader needs to interact with that linguistic organization to make sense of it.

Familiarity with the author's views and world of thought is also a form and an instance of interaction. As we mentioned previously, there are times when stylistics overlaps with sociolinguistics, especially when there is a need for a change of expression due to a change of social situations. Understanding the author's lexicon and key expressions by the reader indicates a move from the notion of 'style' to that of 'register', the area where language variation is of ample implication. Salvador (2003) maintains that stylistics "can also be linked with the work on functional language variation, where the term "style" overlaps with that of "register", and is closer to the latter epistemological area"(p.1). Sadeghi (2007, p. 204), in support of this idea, wrote:

> Text, or written discourse, is the product of the writer's thought expressed through some visible shapes, whether alphabetic or ideographic, printed or hand-written, something kinesthetic or written in Braille, written on a piece of paper, carved on a stone, or displayed on a computer screen.

Therefore, familiarity with the author's views and world of thought may extend to an awareness of text (written discourse) shape, including lexis, linking items, order of ideas, and all elements through which some communicative acts are conveyed.

As we have seen in previous sections, Stylistics is related to two disciplines: Linguistics and (the study of) Literature. According to this position, Stylistics is seen as a sub-division or sub-branch of linguistics because it deals with idiosyncrasies of literary texts. Stylistics can be a sub-discipline of literary study, for it seldom uses linguistic tools; and it can also be regarded as an independent discipline when it draws on methods from linguistics and literary study (Miššíková, 2003, p. 24). These qualities or options provide us with the opportunity of choosing the relevant approach; i.e. we may choose to combine linguistic and literary methods to describe the style of a particular text or we may prefer pure linguistic techniques to study style typology as linguistic deviation.

All in all, stylistics facilitates for learners a meaningful interaction with texts whose dimensions become perceivable. Stylistics provides learners with a mature knowledge of textual appreciation, which evolves together with their appreciation of the language workings; it does not only make them informed observers but also analysts of language at work; it makes them good negotiators of meaning (National Open University of Nigeria, 2012, p. 21). As for teachers, stylistics is a tool in their hands to teach language and literature, to research in the classroom, to boost practical knowledge, to encourage production, and to broaden their pedagogical activities together with students (ibid, pp. 33-34). Stylistics tries to eliminate or, at least, decrease the subjectivity and imprecision of literary criticism; it tries to simplify literature and render it for learners; and it seeks to make us react to literature in a different way (Krishnamurthy, 2012, p. 1357).

Conclusion

In this chapter, we have argued that literature is part and parcel of language, that it is an instance whereby the literary artist achieves some aesthetic work. In this instance,

the literary artist is aware of both the 'Words' he uses and the 'Way' in which he uses them. From a linguistic point of view, literature is regarded as **parole** because it is unstable, variegated, and above all individual. That is, each author can be distinguished from others by the literature he produces or rather by his style. On the other hand, language is viewed as **langue**, i.e. it includes all the material that an author needs.

Style or the management of language as referred to by some linguists is the subject matter of stylistics. It is studied in terms of its constituents though they are difficult to describe or to determine. Yet, it is possible to treat it by focusing on the author's specific and common features as well as his random ones throughout several works. In other words, any brilliant novelist or poet has undoubtedly cultivated his style by treating lots of subjects and by trying out many genres. He has added to his gifted skills new traits which make up his style and differentiate him from all other literary artists. This is why we have emphasised the concern of stylistics to provide the readers with a brief description of how stylistics functions or how it approaches its content, object of study. We have rather revealed some of the tools of this new discipline and have provided some knowledge of using stylistic devices to better understand literary texts.

Chapter 2: Discourse Analysis and Text-Hanging/Qualifying Devices

Introduction

This chapter is intended to introduce discourse and discourse analysis. Our major aim is to provide the readers of this thesis with few key terms and key concepts in the field, and to give them an opportunity to look at other interesting areas with a close eye.

The chapter consists of eleven basic titles. They range from identifying Discourse Analysis to highlighting it as a convenient tool for analysing written texts and case studies research. It is also within this chapter that we will be exposing our understanding of discourse elements and discourse analysis facets, through which the subject matter of the thesis is presented, discussed, and defended. Other titles; however, will demonstrate in some detail the relationships between discourse analysis and the other disciplines, from a linguistics point of view, and how each discipline labels and uses the term. Here, we will be doing our best to clarify the principal ideas in the chapter more fully.

2.1. What is Discourse?

The relationship between language and context or our intentions and the kind of language we use is a relation of reciprocity. It is the situation in which we are interacting that dictates what resources we have to use as spoken or written language because in different situations or circumstances we need and use different levels of the language in question. However, sometimes, it is the level of language used that creates the situation. Differently stated, the *Who* (identity) and *What* (activity) of a particular situation are projected through a particular language and the meanings which we exchange to communicate these *Whos* and *Whats* through well selected utterances are discourses (Gee, 1999, pp.11-14). In this same vein, Adjei (2013) points out that "The production of language and meaning making significantly depend on the context of language use and repertoires available to people involved in social discourse"(p.5).

Here, the relationship between language and context is equated to the relationship between language and the production of meaning in the various social contexts where speakers rely on what they store in mind and find available and appropriate.

The term "discourse", for many years, has not been used deliberately by scholars. It has been vague or rather used with different meanings in different contexts, but one common idea is that "language is structured according to different patterns that people's utterances follow when they take part in different domains of social life" (Jorgenson and Philips, 2002, p. 1). Accordingly, "Discourse Analysis" is the analysis of these language patterns. The term "discourse" is just not easy to define, for it is used in different ways. In terms of structure, the discourses of particular texts such as recipes are mere lists on which details about names of meals, ingredients, and descriptions are offered, and, sometimes, the applications of this term "discourse" vary to span areas like political discourse, colonial discourse, media discourse and so on (Baker,2006,p.3).

2.2. What is Discourse Analysis?

2.2.1. General Overview

Discourse Analysis is sometimes viewed as an independent discipline, the subject matter of which is vast- "language in context" (Cook, 2003, p.50), "as an inter-disciplinary field" (Jhonstone, 2008, p.6-7) which is supposed to solve a variety of problems, and as a method to help language teachers to manage classroom talk and to improve the teaching of pronunciation, grammar, and vocabulary (McCarththey, 1991, p. 5-8). Trappes-Lomax; however, takes an in-between position, from which he looks at discourse analysis as "the study of language viewed communicatively and/or communication viewed linguistically" (Cited in Davies and Elder, 2004, p. 134). The approach we take in this chapter and in the thesis as a whole is a combination of these considerations. More than this, we treat discourse analysis both as a tool and a method

for analysing written texts and doing case studies. For these reasons, this chapter is meant to encourage students to think of discourse analysis as a study that sets itself to answer many types of questions about language and its uses. It also sets itself to answer many types of questions about the users of language, about their social issues and daily lives and about culture because it is used by scholars coming from an array of fields.

"Discourse Analysis" has different connotations and different applications, which vary from one academic department to another. Jhonstone (2008) finds that these differences in meaning as well as in perception refer primarily to how people perceive the term and how they use it to describe newspapers titles, to talk about differences between minorities in a community, to analyse figurative language and other stylistic features in a piece of writing, and so on. Sociolinguists, for instance, are particularly concerned with the influence of social context on "real instances of language in use" or conversation; psycholinguists are concerned with applying the findings of psychology in their investigation of comprehension problems; philosophical linguists concentrate on evaluating the semantic aspect of pairs of sentences and on the truth-yielding quality of theses sentences, and computational linguists endeavour to produce models of discourse processing out of their work on short texts (Brown and Yule, 1983). These few examples imply that despite of the diverse uses of Discourse Analysis in the above mentioned fields, the only thing they all have in common is the study of language and its effects.

2.2.2. Practical Considerations

In an attempt to easily introduce Discourse Analysis, from a practical perspective, Yule (1996) stated that what matters most about language is how it is used, not how it is made up as a system. What matters most is how we, as language-users, interpret texts, understand what the other speakers of the language mean, and above all "

recognise connected as opposed to jumbled or incoherent discourse, and successfully take part in that complex activity called conversation, we are undertaking what is known as discourse analysis" (p. 139). Yule's words confirmed again the job of the discourse analyst. They imply that any discourse analyst is first and foremost interested in describing language in use, distinguishing between the correct and the incorrect forms, coping with fragments of sentences and texts which appear to violate the rules of language, making sense of and not rejecting what seems to be ungrammatical, interpreting and being interpreted to make messages of the language-users understandable. In addition to these practices, the discourse analyst must add his knowledge of the social context. But what do we mean here by knowledge? What the discourse analyst needs to know, or understand, in the first place is the grammar or the morphological, syntactical, and semantic structure of the linguistic units (sentences) within a text. What the discourse analyst needs to know more than this is not only the grammaticality of the texts, but what makes the text hang together (Nunan, 1993, p.2). In a few words, the discourse analyst's particular job, Trappes-Lomax clarified, is to notice consciously, deliberately, and systematically patternings of language in use and all the associated circumstances (participants, situations and purposes), and to come up with accounts (descriptions, interpretations and explanations) after a thorough examination (Cited in Davies and Elder, 2004, p.133).

The discourse analyst needs rather to determine discourse before analysing it; i.e. he needs to separate between the correctness of sentences and what makes them odd or inappropriate in a certain situation. Coulthard (1977) used the following examples (Labov's examples) to prove that discourse is not made up of a string of well-formed utterances or sentences, and that oddity derives from the breaking of rules which are supposed to ensure coherence in discourse (p.7).

A: What is your name?

B: Well, let's say you might have thought you had something from before but you haven't got it anymore.

A: I'm going to call you Dean.

B: I feel hot today.

A: No.

Coherence here refers to the unity of meaning or rather the smooth jump from one sentence to another. In terms of the example given, we may notice that the infringement of rules is due to various crucial factors such as the linguistic incompetence of one of the speakers, the lack of a good command of speech acts (the use of language for specific functions such as stating, questioning, apologising, etc.), and the lack of an awareness of the socio-cultural milieu of the language.

As it was mentioned, discourse is text in context. But, context has two aspects that must be taken into consideration in any stylistic analysis: the context of the text's production (the circumstances in which it was spoken or written) and the context of the text's perception (the circumstances which affect its interpretation). Thus, a good analysis of any text must be at the level of discourse or the best linguistic choices of the writer or speaker, for these choices are the key to discover the ultimate meanings and purposes. Campsall (2009, p. 3) noted that:

> An analysis of style aims to 'break down' or 'deconstruct' a text in order to uncover its important individually-effective parts to work out how these form part of an effective whole. A successful stylistic analysis will aim to avoid stating the obvious and have as its focus only those more important and subtle language choices made by its writer or speaker. This kind of analysis will allow for a useful and subtle commentary to be made concerning the **effects** of the key stylistic choices, the **methods** used and the **purposes** intended.

Campsall's words are clearly supported by a definition of stylistics and its main concern offered by Allan B. et al. (1988). This definition accounts more for the nature of the stylistic analysis of language use, the situational individual uses of language, and the text's elements that must be examined by the analyst in a hint at discourse devices. This definition (Cited in Yeibo, 2011, p.197) looks at stylistics as:

> A branch of linguistics which studies the characteristics of situationally distinctive use of language with particular reference to literary language and tries to establish the principles capable of accounting for the particular choices made by individuals and social groups in their use of language.

The definition above indicates clearly that stylistics is that branch of linguistics which concerns itself principally with the study of language use in the different social situations, trying to settle down the underlying rules which make the users of that language opt for certain utterances or expressions and prefer them to other ones. The definition also identifies literary language or text as being primary to speech in a stylistic investigation.

2.3. Discourse Qualifying Devices (Rules Governance)

"Rules", "conventions", or "qualifying devices" are terms referring to a code or a definite structure according to which people, in any of life arenas, are supposed to act. The aim is to keep order, to maintain justice, to protect civilians, to teach at school, and to make people aware of how to behave in a certain situation. So much the same may be thought of discourse; i.e. if a piece of writing is cohesive and coherent it is because its writer knows the rules and the conventions of writing, and more specifically he has applied or obeyed them. De Beaugrande and Dressler suggested the fulfillment of seven criteria to qualify either a written or a spoken text as a discourse. These involve:

- **Cohesion:** grammatical relationship between parts of a sentence essential for its interpretation;

- **Coherence:** the order of statements relates one another by sense.

- **Intentionality:** the message has to be conveyed deliberately and consciously;

- **Acceptability:** indicates that the communicative product needs to be satisfactory in that the audience approves it;

- **Informativeness:** some new information has to be included in the discourse;

- **Situationality:** circumstances in which the remark is made are important;

- **Intertextuality:** reference to the world outside the text or the interpreters'

Schemata (Cited in Wiśniewski, 2006).

2.3. 1. Cohesion and Coherence

Cohesion and coherence are the most important discourse devices as approved by linguists and literary critics. They are essential in the building of both discourse and text. This perception is well clarified, in terms of nature and in terms of function, by Hinkel (2004, pp. 279-280) as follows:

> In general terms, cohesion refers to the connectivity of ideas in discourse and sentences to one another in text, thus creating the flow of information in a unified way…..Although the terms cohesion and coherence are often used together, they do not refer to the same properties of text and discourse. Cohesion usually refers to the connections between sentences and paragraphs, and coherence can also refer to the organization of discourse with all elements present and fitting together logically.

Cohesion is sometimes referred to as the means or tools that show the structure of texts. These means can be pronouns, repetitions, ellipsis and coordination which link sentences together (Wright and Hope, 1996). However, coherence is indicated by means of the logical connections between ideas which can be understood through

making associations between actions and people or objects, or by relying on predicting actions from the series of previous ones (ibid). "Coherence, then, tells us how facts are related in models or reality. It is …a minimum requirement of textuality"(Khalil, 2000, p.45).

Discourse in this sense is a stretch of sentences, the combination of which constitutes a coherent unit such as a narrative. This narrative may not include all the criteria mentioned above because some of them may not fit well in some cases. So, identifying these criteria in a text means getting control over the way words, phrases, clauses and expressions are agglutinated; it means interpreting undoubtedly and correctly; interpreting what is true or real or interesting; interpreting with assurance or making some contact with the writer so that we actually experience his meaning or vision.

But identifying those criteria also means getting control over ourselves and over the interpretation process; knowing what we are doing as we explore the text; being in charge; trying to make of our examination a reliable reconsideration of plot, setting, characters, point of view, and theme. That is, we must not smother the voices which the text may create in our minds, but we have to tame them in the sense that they add to the aesthetic value of the text. Hashimoto believes that "texts contain voices that somehow get activated by eye contact, or contain something like pixie dust that creates voices in our heads or bodies when we read" (Cited in Elbow,1998, p. xiv), which indicates that new readings of the text raise new adjustments of time setting, or perhaps theme, in terms of the similarity of events.

According to Alba-Juez (2009), if intentionality relates to the speaker's or writer's attitude or purpose, acceptability refers to how good the hearer or reader is at assessing the value or importance of the text. Informativity or informativeness; however, refers to

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the quantity and quality of the new information that the hearer or reader is provided with. As for situationality and intertextuality, they point to two main facts. The situation or the setting in which the text is produced facilitates its interpretation, and the feature of a text's intertextualitiy refers to its linkage to other texts, in terms of genre, and to other previous discourses outside the text respectively (pp. 6-7).

2.3. 2. Situationality and Intertextuality

While situationality refers to the setting of the text's production, intertextuality was clearly defined by Fairclough as " the property texts have of being full of snatches of other texts, which may be explicitly demarcated or merged in, and which the texts may assimilate, contradict, ironically echo, and so forth" "(Cited in Adjei, 2013, p. 3). That is, any text, regardless of its genre or context, it is imitative, in some respects, of other texts. Intertextuality, to sum up, holds that several voices speak through several texts and that meaning in any text can be found and must be sought in other texts which contain similar, prior discourses.

2.4. Types of Discourse

2.4.1. Spoken and Written Discourses

Leech, Deuchar and Hoogenraad (1982) maintain that "The term DISCOURSE applies to both spoken and written language (literary and non-literary), in fact to any sample of language used for any purpose" (p. 133). Namely, there are two major types of discourse: Spoken discourse and written discourse, and though spoken discourse is more appreciated by analysts, written discourse has its own value in society because it is visual, i.e. it is easy to investigate and to interpret. However, from a general perspective, both types of discourse are looked at as good sources of communication. "Writing is intrinsically no 'better' or 'worse' than speech, but each performs different

function in society, uses different forms, and exhibits different linguistic characteristics" (ibid).

Writing is highly estimated by analysts because of the easiness of its communicative intentions. When an author writes something it is because there is a need to inform, to sensitise and to enhance the public to act in response to an issue, and the power or strength of the message depends largely on the sophistication of the author's style. The more the latter is sophisticated, the stronger the message becomes. Flynn and Stainthorp (2006) state that "Writing has a communicative function. We write to communicate to others or to communicate to our selves. In the early stages of writing, when skills are fairly rudimentary, this communicative function may be considerably reduced"(p. 55).

In support of the previous view about the two forms of discourse or more simply the two aspects of language, many scholars uphold that "Speech and writing are both forms of communication that use the medium of language, but they do so quite differently"(Knapp and Watkins, 2005, p. 15). They state (ibid, p. 18), in an attempt to explain the core differences between these aspects and what makes writing a good option, that:

> Texts are always produced in a context. While texts are produced by
> individuals, individuals produce those texts as social subjects; in particular,
> social environments. In other words, texts are never completely individual
> or original; they always relate to a social environment and to other texts.

, and that all of this refers to the way people receive language. Most of the time, language is produced and received as cohesive units within the boundaries of momentous, social environments. These latter involve several interrelated conditions and values, which determine both the semantic and pragmatic dimensions of those cohesive units and make of them complete acts of communication. Speech is often

individual, not social; i.e. it is not often controlled by context as is the case of text (ibid, p. 29).

2.4.2. Transactional and Interpersonal Discourses

In classifying discourse types, it is better and more strategic to distinguish the communicative *jobs* they bring about. On the whole, language is used for two major purposes: transactional and interpersonal. "Transactional language is that which occurs when the participants are concerned with the exchange of goods and services. Interpersonal language, on the other hand, occurs when the speakers are ….with socializing"(Nunan, 1993, p.18). Sometimes, the primary purpose of language use is neither the former nor the latter. "It fulfils an expressive or aesthetic function"(ibid, p.19). Literature is then a third major purpose when people use language; literature is more interpersonal because it is first and foremost a means of communication. This communicative property of literature (written form/ texts) asserts the existence of different types of discourses, depending on the purpose of communication, its context and the interaction of the reader with the text as he or she starts reading it.

From a functional point of view, texts are said to fulfill "ideational", "interpersonal", and "textual" functions simultaneously. Halliday stated that there exists "different kinds of meaning potential that relate to the most general functions that language has evolved to serve" (Cited in Muto-Humphrey, Discourse Analysis through Interpersonal Meaning, p. 94). According to him, ideational meanings are best expressed by the ways in which the language is used to talk about one's actions, feelings, beliefs, situations, and so on, the participants or people and things, the pertinent settings of time, place, and the rest of it. Interpersonal meanings refer to the ways in which we interact through language, and more precisely to the roles (Provider/ recipient of information) they play when information is being transmitted through a

text. Textual meanings deal with the way in which language is organised in a text with regard to its context.

Texts are seen as being multifunctional because discourses appear as parts of social practices or ways of acting, representing, and being. To put the point differently, they are viewed in terms of "the relationship of the text to the event, to the wider physical and social world, and to the persons involved in the event" (Fairclough, Analysing Discourse: Textual analysis for social research, p.27). The three functions, action, representation, and identification can be seen both in entire texts and in small portions of them.

Written texts are preferred to spoken or oral ones in discourse studies for many reasons. First, written texts are easy to experience or practice; there are infinite numbers of them in libraries, archives and data bases. Second, they are easy to read, to check, and to examine at any moment. Third, most of them come as records of interactions, events, histories, and other human particularities (Johnstone , 2008, pp. 264-265)

2.4.3. Discourse Styles

Discourse types were described, after having examined many samples of conversations from Glasgow, in correlation with age, gender and social class differences (Macaulay, 2005, p. 159). The adolescents' talk is different from that of adults in many respects. Adolescents use taboo language and adults do not; adolescents make demands of each other when they converse; while, adults tackle many topics in their conversations. Females tell more stories and use more dialogue and personal pronouns; whereas, males refer to places and frequently use the definite article. As for the social class, the middle class speakers are characterised by the frequent use of adverbs, evaluative adjectives and more passives in comparison with the working-class speakers (ibid, 160-172).

There are, in fact, several types of discourse and a distinction between these types can be made at a number of levels: the lexical choices, the medium of the discourse, the communicative role of the discourse, the text-type and the sentence structure (Khalil, 2000, pp.20-21). Words, among other items in language, have particular meanings in commerce and as such they are used in a different way in other fields, and when people (speakers and writers) choose between written and spoken mediums for their communication, both the form and the structure of the discourse are determined; i.e. texts to be read for the radio are easily distinguishable from texts to be read for a newspaper because they have certain features. That is, hearers and readers' attention is often attracted to certain messages by speakers and writers who behave in terms of their relation with their audience and the goals of communication. In addition, the text type, which has to do and fulfill definite schematic structure, is another significant level of difference between discourses. The schematic structure of a text is usually indicated by the syntactic structures (such as the passive) used in the text (ibid).

Resistant and *changing* discourses may be considered as another classification of discourse types. "Discourses are not static. They continually shift position - a fact that can often be demonstrated via analysis of language change" (Baker, 2006, p.14). An example of language change is broadening; i.e. the process in which a word is used with a more general meaning than it was at the beginning, and narrowing; i.e. the process in which a word is used with less general meaning than it used to be. In both processes, there is always a change in the meaning of the word which increases or lessens the influence of the discourse being exchanged, and there is an indication of a change in context or between the past and the present. These new meanings may influence the attitudes of the hearers and readers towards the speakers and writers.

2.5. Discourse and the Other Disciplines

According to OConnor (1995), Discourse Analysis has always been used in the social sciences such as sociology, anthropology, psychology, political science and history to get into the depths of various phenomena through the investigation of texts (Cited in Heracleous, 2006, p.1). If the common focus between these disciplines is on the structure and inter-textual features of individual texts and their effects on the context, then language can be viewed as a sample of discourse or discourses.

2.5. 1. Discourse and Literature

Discourse and literature is an area that needs to be investigated and considered from several perspectives. One of these perspectives is that literary texts are known to deviate from the rules of the language, and thus they do not fully exemplify the grammatical system which they derive from. However, the linguistic deviations in these texts are not accidental and their meanings are understood, at least in part, within the context in which they appear (Brown and Yule, 1983, p. 27). That is, literary texts must be seen not only as texts in their narrow senses, but also as pieces of discourse (Widdowson, 1975, p. 27). Another perspective is that most of human linguistic communication is rarely achieved by the use of sentences in isolation; it rather requires other specific units (discourses). These latter are not determined in terms of size or quantity, but in terms of performance. Chapman (1989, p. 100) put it as follows:

> In fact stylistics, whatever style is being investigated, cannot proceed very far without recognition of units above the sentence…A unit of linguistic performance which stands complete in itself is commonly called a discourse. The name gives no information about size, style or quantity. At the lower end of the scale it can be a single imperative-'Stop'- and the upper end is completely open as far as analysis is concerned…

The first idea that can be picked up from Chapman's words is that the interpretation of discourse enables the reader to establish both the discourse and linguistic features of the text. This strategy enables the critical reader or analyst to examine the varied linguistic choices as well as the different discourse types used in poetry, drama, and prose fiction. It provides an effective association between discourse and literature, by its implementation of specific discourse devices for the investigation of the form and function of language at work.

The second idea is that discourse analysis and stylistics overlap when there is a need for examining language functions. Their combination serves to analyse the communicating function of language by means of several interpretative tools. According to Opara (Cited in Yeibo, 2011, p. 198),

> Discourse Analysis and Stylistics are broad-based disciplines which deal with the functional aspects of language. While D.A. analyses what is communicated in Discourse, Stylistics analyses how it is communicated. The two disciplines often interact with each other. Thus Discourse-Stylistics is concerned with the analysis of communication to reveal its function, using various tools of interpretation including textual peculiarities. Such analysis enables us to appreciate style.

2.5. 2. Discourse and Linguistics

Discourse and linguistics is another area that deserves exploration. Here the emphasis must be put on the texture of discourse or discourse structure. Literary genres such as poems, narratives, dramas, and even prayers all have their own discourse structures (Halliday and Hassan, 1976, p.327). The texture of discourse in each of these genres is governed by the adherence of different devices: some rely on cohesion to tie their parts and others are confined to strict norms such as meter and rhyme. Moreover, the analysis of a genre which takes into consideration discourse structure is one that

aims at discussing the categories of texts and teaching them to people who want to be competent members in particular communities (Johnstone, 2008, pp.181-183). Thus, the relation between discourse and linguistics is a relation of form and categorisation, a relation of structure and classification.

Relying on the above examples, one could say that discourse analysis is multidisciplinary or, in other words, it crosses the boarder of linguistics into other fields. Van Dijk (Cited in Alba-Juez, 2009, pp.9-10) says that discourse is multidisciplinary and due to this feature " We should devise theories that are complex and account both for the textual, the cognitive, the social, the political and the historical dimension of discourse".

Therefore, analysing discourse requires the inclusion of social, political and cultural elements. That is to say, discourse is the subject matter of researchers from a variety of domains, especially those where language use is a crucial inquiry. Johnstone (2008) views discourse analysis " as a research method that can be (and is being) used by scholars with a variety of academic and non-academic affiliations, coming from a variety of disciplines, to answer a variety of questions"(p. xi). The answers of the latter depend mainly on the text and context of the discourse or discourses utilised.

2.6. Text and, or Context

It is not easy to make a clear cut distinction between "text" and "context" for two different reasons. First, their definitions impose a differentiation between discourse analysis and text linguistics. However, these two disciplines have common interests; i.e. they overlap because both of them are concerned with the examination of cohesion (Alba-Juez, 2009, p. 7). Second, only a few linguists and researchers use the definition of text and the definition of discourse similarly. Brown and Yule (1983) believe that discourse analysis is the analysis of the linguistic forms within their context, or on the

basis of the functions they are intended to serve (p.1). Whereas, Coulthard (1977) sees that "text is the verbal record of a communicative event" (p.190). That is, Coulthard confirms the fact that what is produced as language or material that is worth analysing is termed "text" while the conditions or circumstances in which the text is written are the "context". In other words, without a context (social and cultural) a text is a mere string of words, sentences, and paragraphs. The communicative significance of the text is then largely determined by criteria outside the linguistic items that a writer may use in a genre of writing whatsoever.

Below are the definitions of both terms as put by Schiffrin (Cited in Alba-Juez, 2009, p.8). She tries to make a balance between the above-mentioned views and beliefs, combining the terms both as a linguistic and a literary material. She says:

> …In terms of utterances, then, "text" is the linguistic content: the stable semantic meanings of words, expressions, and sentences, but not the inferences to hearers depending upon the contexts in which words, expressions, and sentences are used. …Context is thus a world filled with people producing utterances: people who have social, cultural, and personal identities, knowledge, beliefs, goals and wants, and who interact with one another in various socially and culturally defined situations.

The first two lines of the block above suggest that "text" is the spoken or written form of discourse, which is considered to be the linguistic material or content. This latter (words, expressions, and sentences) may have various meanings, depending on various criteria such as the users of the language, their culture, knowledge, beliefs, and personalities. The last four lines of the block identify clearly the term "context". They single out the criteria which shape as well as determine the meanings (message) intended by discourse. Discourse, at this level, implies what is deliberately meant to be communicated with the hearer or reader. To sum up, "context" is the container of

"text"; i.e. without "context" "text" is vague, meaningless, and almost unapproachable by analysts.

Greenbaum (1996, p.364) lays down in note form the major aspects of speech and writing. This latter is approached in terms of its distinctive features, uses, and its discursive or communicative value which is achieved by means of devices such as cohesion and coherence. In addition to these devices, the author speaks of other conditions which may improve the interpretation of texts within their natural, linguistic realisation and the socio-cultural atmosphere where they were produced. These include:

* Language use may be categorised according to register (the type of activity engaged in through language), level of formality, attitudes to the other participants or to the communication, relationships between participants, and the situational context.

* A text (a written text or spoken discourse) depends in part for its interpretation on intertextuality, the relationship of the text to other past or coexisting texts.

* The unity of a text is assured by its cohesion (lexical and grammatical devices for linking parts of a text) and its coherence (the continuity of meaning that enables one to make sense of a text).

* Situational deixix involves the use of expressions to refer directly to persons and objects in the situation and to temporal and locational features. Textual deixix involves the use of expressions to refer to other words in the text. Anaphoric references are to previous words; cataphoric references are to subsequent words.

* Reference, substitution, ellipsis, and logical connectives contribute to the cohesion of a text.

* Paragraphs present structural units of conceptually related sentences.

* Some texts have conventional textual patterns.

* Speech acts are often indirect, as in a question intended as a request.

* Interpretations of texts are dependent on understanding implications.

We once more notice that the unity of "text" is guaranteed by cohesion and coherence; that the interpretation of "text" depends heavily on "context"; that "context" provides not only internal consistency (anaphoric reference) to the "text", but it also intertwines it tightly with external entities (cataphoric reference) in order to make of culture and the social values necessary elements in the construction of meaning.

The description of context, as far as language is concerned, is not in fact at the reach of every analyst. Approaching context has often required the implementation of a systematic model, although this latter may not fit in the case of an aesthetic product such as literature; i.e. a domain where meaning occupies the most significant status. This problem has been solved by the development of discourse analysis, which is, according to applied linguists, "the study of how stretches of language in context are perceived as meaningful and unified by their users"(Cook, 2003, p.50). Discourse analysis has been developed to help literary critics and any one who is interested in depicting "truths" out of texts. It has also been developed to examine human behaviour and intention, which is a difficult task. This view is supported by Trappes-Lomax (Cited in Davies and Elder, 2004, p.149) as he puts it as follows:

> Text is both something produced by interactants in the process of making discourse and something consumed by linguists in the process of making analyses. These two somethings are by no means the same. The first is an inextricable part of a living here- and –now process of meaning creation and intention- interpretation, the second is an inert object led out as if on a slab for dissection by the pathologist

Byrne (1988) introduces the link between text and context, saying that" Texts-read or listened to- offer a natural context for a wide range of writing activities. We often read or hear something and react by making a note, for example, or writing a

letter"(p.70). The aim of Byrne's book, or more specifically, this chapter is to encourage students to answer questions orally about texts so as to prepare them to write on the basis of the information and the knowledge attained. In other words, comprehension of texts is considered as a source for written production, which may be developed gradually by more reading and discussion of meaning, connections of sentences, and implications used by writers.

But what we could grasp when we read between the lines from the above paragraph, as far as we are concerned, is that text and context are as terms or concepts often used together. In addition, what a student might write or an author produce (text) stems out of the reading or the hearing of an event, a crisis, or any other phenomena (context). That is the sentences, the paragraphs, or the chapters in a novel or a short story, for instance, counted as linguistic items, are the text, and the meanings of the various sentences, the paragraphs, or the chapters represent the context. This is only because they, altogether, construct the general meaning or theme of the whole piece of writing.

Context can be divided into a range of sub-contexts. These can be the political, economic, social, and cultural conditions of a span of time. Each of these conditions can contribute to reduce a part of a text elusiveness. kukulska-hulme (1999) wrote" … context can help to resolve the ambiguity of word meaning. But it does not always resolve ambiguity. This is partly because there are typically a number of contexts to consider simultaneously" (p.77). These types of contexts, according to Evans and Green (2006), may give rise to conventional meaning; that is, the relationship of a word with the other elements of the same string and pragmatic meaning which depends on the ability of the speaker to utter sentences and on the ability of the hearer to decode or interpret those sentences (pp. 112-113).

The different types of contexts are sometimes the product of people or speakers and writers. The people's discourses that are embedded in their communicative events, especially when they participate verbally, such as chatting with a friend, participating in a lesson at school, or discussing various topics with colleagues at work, are called context models or contexts that people create to fit the situation (Gee, 1999, p. 11).

2.7. Text, Mood, Theme and Rheme

When people speak to each and one another, they tend as a rule to select the words, the phrases, the sentences, or the expressions which they consider to be appropriate. They use more standard language to address a doctor or a university teacher; whereas, less standard language may fit another situation such as talking about football with a friend. Sometimes, it is the topic which people discuss that determines the type of language or dialect they use. This variability of language which depends on the social context or the nature of the topic is known as "stylistic variation" (Radford et al, 2009, p. 53).

Stylistic variation is also a characteristic of written or recorded discourse. This latter is the 'text' meant to be discussed in this section. Crystal (Cited in Nunan, 1993, p.6) defines text as "a piece of naturally occurring spoken, written, or signed discourse identified for purposes of analysis. It is often a language unit with a definable communicative function". Text is often described as a semantic unit or a texture, a unit that is larger than a sentence and whose meaning reflects a firm connection to the immediate context in which it appears. Text unity, according to Halliday and Hassan (1976, p. 293), is guaranteed by the forms of cohesion that exist among the sentences of which it is comprised.

A text, we have suggested, is not just a string of sentences. In other words it is not simply a large grammatical unit, something of the same kind as a sentence but differing from it in size-a sort of super-sentence. A text is best thought of … a semantic unit. The unity that it has is a unity of meaning in context, a texture that expresses the fact that it relates as a whole to the context in which it is placed.

The writer's selection of what to say about a person or a situation is a direct sign of his/her own attitude. A writer may consider things to be facts or non-facts, and each state is expressed by different words which principally reflect a special attitude or mood. "Mood is an indication of the speaker's attitude towards what he or she is talking about, whether the event is considered fact or nonfact" (Laurel J. and Donna M. Brinton, 2010, p. 129). In English, the mood of fact is expressed by simple and compound tenses; while, the mood of non-fact involves a wide range of cases such as wishes, requests, warnings, and so forth, and is of two types: the imperative and the subjunctive. The imperative includes direct commands such as "*Go!*, *Be quiet!*, *Don't disturb me!"*. The subjunctive is expressed by the modal verbs or their phrasal equivalents, as in the following examples:

He may leave.

You shouldn't wait.

I can't find my keys.

Would you pass the salt? (ibid)

A similar definition for "mood" was that "mood is a grammatical reflection of the speaker's purpose in speaking"(Kroeger, 2005, p. 163). According to Kroeger, linguists believe that the declarative, imperative, and interrogative moods are the major mood categories, and that they correspond to the basic speech acts: statements, commands, and questions, respectively.

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The definition of theme given by Nunan (1993, p. 46) is that theme is the initial element in a clause or the starting point of information launched by the writer somewhere in the text. This information is of paramount importance; that is, everything that comes after is the rest or the remaining part of the message. This latter provides fresh ideas and is known as the rheme. Theme and rheme show how information is distributed in a sentence. In Wang's (2007, p. 166) words,

> Theme typically contains familiar, old or given information. Theme provides the settings for the remainder of the sentence − Rheme. Rheme is the remainder of the message in a clause in which Theme is developed, that is to say, Rheme typically contains unfamiliar or new information. New information is knowledge that a writer assumes the reader does not know, but needs to have in order to follow the progression of the argument.

To separate between theme and rheme in position, Wang used the following examples.

Theme	Rheme
The lion	beat the unicorn all round the town
All round the town	the lion beat the unicorn
However, the unicorn	still did not want to bow to the lion
The lion	decided to beat him to death
Would the unicorn	give in to the lion?
When the lion got to the battle field	the unicorn was ready for the battle

Table 2.1: Wang's examples showing the borderline between themes and rhemes.

The table above indicates that at only a few times, Theme is equated with the subject of the sentence; and Rheme with the predicate. Moreover, we could notice that Theme may be formed or represented by a nominal group, verbal group, adverbial group, prepositional phrase or a dependent clause, the elements which may be placed

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first in a clause and represent 'given' or old information. New information needs to be represented by Rheme elements (ibid, p.167). According to Wang too, cohesive texts are dependent on the balance that Theme and Rheme create, and if the movement of information from Theme to Rheme in a clause is not well monitored, the reader fails to follow the development of ideas.

2.8. Text and Meaning

Meaning in any text is made up of many other meanings. The meanings of the individual words combine together to form the meanings of sentences; the meanings of sentences combine together to form the meanings of paragraphs; the meanings of paragraphs, in their turn, combine together to form larger units of meaning. That is, the role of the reader is not only reading, but also checking, guessing, and formulating possible understandings of what is at his hand (text as a whole). Usually, Elbow (1998, p. 315) says:

> When you come to a word you don't know, you may have to look it up in the dictionary and then try out the different definitions to see which one is intended here….for everything you read, you must bring meanings to the words, not take meanings from them. Meanings are in readers, not in words.

Meaning, from a semantics point of view, is of functional and structural sources. In a discourse, meaning is made up of the meanings of its constituent expressions or sentences, and the meaning of each expression or sentence derives from the meanings of its constituent words. Furthermore, the structures of the constituent expressions of discourse are taken as structures of meanings; i.e. the organisation of sentences as predicates and arguments are interpreted as other sources of meaning. Hence, the interpretation of the overall meaning does not stop at this level. Bennet (1995, pp. 35-36) claimed that it depends heavily on the reader's ability to match and adjust the text

with the context, and on the reader's smooth and gradual building and linking of ideas while moving from one sentence or one paragraph to another (Cited in Hadjoui and Kheladi, 2014, p. 124) . This is only because words, in isolation, do not mean anything at all; they are out of context or rather out of the real conditions and circumstances in which they were used. The use of these words as they appear was not a random choice, nor was it chosen for nothing. Leech (1981, p. 14-16), in describing the "Social and Affective" meaning as a third type of a whole classification, stated that this latter refers to what a piece of language, be it a single word or a pronunciation, transmits from the speaker to the hearer information about the origin, status, social relationships and many other facts such as beliefs and attitudes.

The type of meaning we are discussing in here has to do with the amount of information the text may bring to the reader who may be far away from the author in terms of time and space. In other words, a considerable deal of information is expected to pass from one person to another, and the types of information that an author and a reader may exchange may be about internal states, about the world outside, or about evaluating other people. The deciphering of codes and the understanding of messages, on the part of the reader, is both linguistically and culturally bound up. If the reader does not master the language of the text, or if he does not have a good cultural background of the language of the text, the rate of ambiguity and that of subjective judgment rise. Thus the enjoyment of a text requires a good mastery of language and an awareness of the cultural milieu (social organisation, social values, and social environment) of that text (McCarthy, 1991, p.27).

If discourse analysis is intended to help analysts and critics to get into the depths of texts (meaning), three areas of study are supposed to contribute at this level. These are paralanguage, pragmatics, and genre studies (Cook, 2003, p.50). Paralanguage

refs to the use of gestures, eye contact, facial expressions, and any other communicative behaviour used alongside language. Pragmatics; however, is the speakers' ability to understand one and each other's words; it is simply the study of what people intend to mean by their use of language, not what the language (a word, an expression, or a statement) literally denotes. The last area, genres, is the study of events. These events are said to bring changes to meaning in the text. For example, gossiping about people and greeting them are two different events. Other examples of events may include conversations, e-mails, jokes, and operas.

The link between text and meaning is also sought for in terms of the existence of devices such cohesion and coherence. If a text is cohesive, it does not necessarily mean that it is coherent. In other words, if its phrases, sentences, and clauses are well formed, it may lack organisation of content. This latter refers to the order in which information is presented. If information is well ordered, then the reader may pick up its meaning easily (Thornbury, 1997, p. 251). Coherence is then what counts more for a reader, for it helps him or her to grasp ideas, receive and interpret messages and above all personal strategies of dealing with texts, or even larger units, develop. Whatever the type of the text is, be it descriptive, narrative, expository, or argumentative, coherence must appear in it. Coherence is what makes the individual parts of a text work together skillfully to deliver a comprehensible and reasonable message (Stirling, 2009, p.14). But, in fact, coherence is not easy to keep, especially when there are many topics to discuss. Radford et al, 2009, p 398) stated that:

> Various groups of linguists, psychologists, philosophers, computer scientists and others have tried to provide a definition of textual or discourse coherence, and it seems that the essential feature of this property refers to what speakers and hearers believe and what they can sensibly infer.

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In our case, coherence is a matter of text relevance and a matter of what the reader might infer as much information as he or she could. Reading a text is different from listening to a speaker, and hence it is the reader's job to prudently decode that text.

2.9. Discourse Analysis as a Qualitative Method for Analysing Written Texts

Research on language variation and the incorporation of various criteria such as culture (norms of interaction and norms of interpretation) to enhance language learning has led to the emergence, and at times, to the creation of various methods to collect and examine data from close sources (teachers and students). Discourse analysis may be one pertinent method for this inquiry. Trappes-Lomax believes that "Discourse research is mainly qualitative because it is inherently interpretive" (Cited in Davies and Elder, 2004, p. 141). This justifies the fact that discourse analysis is, by nature, an effective tool for studying texts, where there is always an imminent combination of phenomena such as ethnicity, religion, gender, politics, and other social practices. Equally important is that the role of discourse analysis, as argued by Denzin and Lincoln, is "to make sense of or to interpret phenomena in terms of the meanings people bring to them" (Cited by Trappes-Lomax in Davies and Elder, 2004, p. 141). That is, the unit of investigation is meaning, and this latter is reinforced by the whole body of systematic interpretations made by people within an original context.

Many researchers and sociolinguists have long argued that "Qualitative research approaches collect data through observations, interviews, and document analysis and summarise findings primarily through narrative or verbal means" (Lodico, Spaulding and Voegtle, 2006, p. 15). This also stresses the importance of discourse analysis as a qualitative method, which an analyst or a researcher may implement in the field of humanities. The major implementations of qualitative research are discussed below in some detail.

Qualitative research approaches involve Case Studies, Ethnographic Studies, Grounded Theory, and phenomenological Studies. Case Studies are characterised by focusing on small groups of people or individuals in specific settings, and by gathering data through several sources and sides. So much the same can be said about the second type. Ethnographic Studies rise when researchers focus more on the interaction of individuals and on the influence of the larger society. They also require the perspective of the group members being investigated; i.e. the researcher must involve himself or herself as a part of the interaction. In the third type; however, the aim is to develop a theory based on the data gathered. The theory, in fact, develops gradually and gains strength by means of collecting new data so as to confirm or defy the initial findings. As for phenomenologists, they are interested above all in recording the individual perspectives of the participants. To do so, they rely on open-ended interviews for data collection; i.e. they endeavour to encourage the participants to avow and to confess the truth or reality.

In a comparison between 'Quantitative' and 'Qualitative' research methods, *The Masters Programme in Education Handbook* (The Open University) reveals that the 'Quantitative' research method deals with numbers and uses statistical techniques, while, the 'Qualitative' method rarely uses these techniques or rather employs them only to a minor degree. Moreover, in educational research, both methods may be combined in various ways and to varying degrees in order to make room for both counting and calculating percentages, and for accounting verbally in natural language and recording events (p. 21). This combination of research methods in education is not made by the researcher to satisfy him/herself, but it comes out of the belief that the study addresses different types of questions (descriptive, explanatory, predictive, evaluative, or prescriptive), and that these questions require different sorts of evidence. McKay

(2006) develops almost the same ideas as to what questions are asked in each of the research methods above, and the comparison drawn between the two methods relies mainly on the role of the researcher, purpose of the research, the research design, length of the study, data analysis, and the research report (pp. 5-7).

When we study a text from a discourse perspective, we do not study only the sentences which make it up, but we move beyond them. We determine and examine the parts of larger constructions produced and arranged appropriately. "Broadly speaking, the study of discourse is the study of units of language and language use consisting of more than a single sentence, but connected by some system of related topics" (Akmajian et al, 2001, p.387). Furthermore, in our study of discourse, we stress the speaker's or the writer's choices of syntax; i.e. we explore the sentence structure of the text in question with regard to the context and the organisation of information, which make the text cohesive and coherent. Brinton, L.J. and Brinton, D.M. (2010) maintain that:

> The conscious choice of one linguistic formulation over another is not restricted to literary language. In everyday language use, we are always making choices about how to express ourselves. The syntax of the language provides alternate ways of saying the same thing. …The choice often depends on contextual factors, especially the context of the immediate discourse. We organize our discourse in a particular way in order to create cohesive and coherent texts….

Having seen some of the areas targeted by discourse analysis, we may now suggest that discourse analysis may address specific research questions such as the failure of students to understand literary texts or interpret them from stylistic perspectives. That is, the implementation of discourse devices such as cohesion, coherence, situationality, and intertextuality in the study of literary texts may lesson students' fear for reading and improve their deduction of meaning. Discourse analysis

as any other qualitative study aims at answering questions about " the 'what', 'how' or 'why' of a phenomenon, rather than questions about 'how many' or 'how much'"(Green and Thorogood, 2004, p. 5). Thus, Discourse data may come from interviews, observations, documents, and texts, the fact that makes it difficult for the analyst to delve into their aspects unless he or she organises and processes them. The discourse analyst is also encouraged to realise that any qualitative data, be it discourse or some other process, is not easy to be systematically examined. Denscombe (2007, p. 289) indicates that:

> Qualitative data can come in a variety of formats: fieldwork notes, interview transcripts, texts, photographs, etc. Whatever the format, the data need to be prepared and organized before they can be analysed. It is important to appreciate that qualitative data, in 'raw' condition, is likely to be difficult to interrogate in any systematic and meaningful fashion. In all probability it will prove difficult for the researcher to compare aspects of the data or find recurrent themes. Before the data can be used for research purposes, therefore, they need to be collected, processed and filed in a way that makes them amenable to analysis.

To sum up, discourse analysis can be employed as a method to collect and examine data from various sources. When data are collected from texts, for instance, they need to be organised and refined in order to be easy and pertinent to analyse. In the present work, the researchers do not aim to use discourse analysis in itself as a tool, but discourse devices from texts as means to analyse these latter from a stylistic perspective. Discourse devices are different from discourse and discourse analysis in that they ensure unity and coherence (of meaning) in texts.

2.10. Discourse Analysis and Case Studies

Doing a case study on a topic in a field such as linguistics, literature, or education requires a specific research strategy because each topic is different from any other one

in terms of nature and logic, and thus the data collection and data analysis tools for each case will be different (Yin, 2003, p. 3). Case studies are then numerous, and in each case the researcher uses specific tools to collect evidence or the bits which support the hypotheses of the research. Case studies are considered to be specific, deep, intensive, and subjective in the sense that they can not be generalised (Singh, 2006, p. 147). They are specific because they are conducted for particular situations whereby more personal observations are required; they are deep because their essence is the exploration of all the idiosyncrasies of a phenomenon; they are intensive because they are intended to bring detailed information about that phenomenon; and they are subjective for the simple reason that in education, for instance, there are individual as well as intra-individual differences, and thus the representativeness of the population may become unattainable.

Among the main objectives of a case study are fact-findings about psychological or educational problems (ibid, p.148). At this level, the main source of data is the subjects themselves; sometimes the respondent (student or teacher) may serve as the major source of information; i.e. the respondent may help to pool the considerable information and insights which may help the researcher to gain an understanding of the case. In other words, answering questions and giving opinions on actual situations may lead to identification of causes, and in the long run remedial steps will be prescribed. This latter may validate the identification, and the problem may be properly on its way toward disappearance. Moreover, the validity of a case study as a method refers to its focus on only one or two examples; that is, to its suitability for investigating issues or problems within small groups of people and limited areas such as institutions, schools, and even individuals. This tiny scope is undoubtedly an advantage for new researchers,

and it indeed applies to spots where they have direct connection. This is why it is settled (Blaxter, Hughes and Tight, 2006, p. 72) that:

> The case study is, in many ways, ideally suited to the needs and resources of the small-scale researcher. It allows, indeed endorses, a focus on just one example, or perhaps two or three. This might be the researcher's place of work, or another institution or organization with which they have a connection: a company, a voluntary organization, a school, a ship or a prison. Or it might be just one element of such an organization: a class, a work team, a community group or a football team. Or the focus might be on one individual, or a small number of individuals, as in life history studies or analyses of how top managers have reached their positions.

We may also say that case studies are suitable to investigate a variety of issues in a variety of fields, especially where detailed information about human faculties such as race, society, psychology, politics, education, and business are needed (Lipson, 2005, pp. 99-100). These realities about human life can only be explored in natural settings, for they are not easily measured by means of other methods than close observations of human interaction and holistic gathering as well as treatment of information (Hancock and Algozzine, 2006, p. 72).

One of the most difficult instances whereby the bulk of language students stand still is the interpretation of texts. McCarthy (1991, p. 27) asserts that students may read a text in just a few seconds, but most of them fail to make sense of it.

Making sense of a text is an act of *interpretation* that depends as much on what we as readers bring to a text as what the author puts into it. Interpretation can be seen as a set of *procedures* and the approach to the analysis of texts that emphasizes the mental activities involved in interpretation can be broadly called *procedural*. Procedural approaches emphasize the role of the reader in actively building the world of the text, based on his/her experience of the world and how sates and events are characteristically manifested in it…

Texts require students to activate their knowledge of the theme or central idea of the text. If a text is about war, for instance, students as readers and analysts, at the same time, must react to the text in terms of what wars can bring as dangers and bad evils to their lives. This effort on the part of students is the key to the making of cognitive links in the text, which facilitate the discovery of two stylistic devices: cohesion and coherence, and which enable students to go further in their reading in order to get more information. This is sometimes known as the first level of interpretation. The second level of interpretation consists in distinguishing and identifying the reoccurrence of certain patterns (clauses, sentences, phrases, or even words) which are repeated in the text and which function as builders of reason, cause, effect, and other relationships between segments of a text. The approach to this kind of text analysis is called clause-relational approach.

Nunan (1993) pointed out that " Hoey (1983) argues that the ordering of information in discourse can reflect certain rhetorical relationships such as cause-consequence, problem-solution" (p. 53). Hoey used four sentences to show how they can be sequenced and function in discourse.

I opened fire.

I was on sentry duty.

I beat off the attack.

I saw the enemy approaching.

Hoey suggested about twenty four ways of combinations for these sentences; however, only one sequence was correct in terms of acceptability and coherence: I was on sentry duty. I saw the enemy approaching. I opened fire. I beat off the attack. Others add to these types of relationships phenomenon-reason and instrument-achievement (McCarthy, 1991, p. 29). These two latter can be best exemplified by these sentences:

- Crimes are prevailing (phenomenon). Unfair laws were enacted (reason).
- I took my pen (instrument). I wrote the letter (achievement).

The clause-relational approach to text analysis within linguistics investigates many other ways in which students may make sense of discourse. These ways are principally based on how language is used for communication with an emphasis on the logical sequencing of sentences and larger segments in texts. An important concept in this approach is the clause. A clause in this sense is made up of several small parts, each of which plays a crucial role in the overall making of meaning. So, the study of the interrelationships between these segments enables the students to interpret texts that would not otherwise be interpretable.

As far as foreign culture is concerned, the interpretation of a text does not require only mental and linguistic abilities, but also some communicative competence. This type of competence refers, in addition to the roles of cohesion and coherence, to some knowledge of the social and the cultural practices of native speakers. Following Dubin, "...communicative competence has come to be interpreted somewhat narrowly and prescriptively, as appropriate language use rather than competence in the social and cultural practices of a community of which language is a large part..." (Cited in Atamna, 2008, p. 66). The main difficulty of our learners is that they fail to cope with the problem of the foreign language culture. Namely, what lacks in any approach to text

interpretation, at least in our context, is an emphasis on what makes natives succeed to communicate through speech or writing.

2.11. Discourse Analysis and Text Interpretation

Discourse analysis then came as a result of the need for describing language scientifically or in its context. Applied linguists believe that all language stretches are perceived by their users as meaningful and unified units, and that unity and meaning are reinforced by the aspect of context. Cook (2003, p. 50) noted that:

> Because some linguists claim that it is not easy to describe language systematically or language in context, Applied Linguistics has developed Discourse Analysis. Discourse analysis is then "The study of how stretches of language in context are perceived as meaningful and unified by their users.

Thus, what is meant by this analysis is not only the literary language, but any text or a portion of it taken from a given material. Material here is the source of the discourse sample which one happens to come across and analyse. As it was recognised by Z.S. Harris (Cited in Chapman, 1989, p. 101), discourse analysis is a method of looking for structure (let's say meaning) in any material (language or language-like) that is made up of more than one sentence.

Analysing discourse, as we have mentioned earlier in this chapter, is the process of evaluating the overall meaning of a text. Texts are generally assumed to function as carriers of communication or messages between writers and readers for different purposes. This assumption gives the idea that the job of writers can not be complete unless their discourses are decoded from texts and the meanings of texts are deciphered from between the lines by readers. Therefore, the readers of a text must be viewed as participants in drawing the communicating functions of language (Miššíková, 2009, p. 66). But, the question that rises here is *what kind of readers or participants are really needed*? or *what must these participants do to interpret texts?* One of the significant

answers to these questions, at a time, is found in Johnstones' (2008, pp. 128-129) words:

> One traditional way of thinking about the participants in discourse is to imagine the 'author' of a text …as the primary source of its meaning, the one who decides what to say, how to say it, and what others should take it to mean…if the decoding participants do not accurately reconstruct the speaker's intended meaning, then they have misunderstood, whether because the speaker/author failed to make his or her intentions clear or because the hearers/readers have not used the correct interpretive strategies.

The interpretation of texts on the part of readers and the interpretability of texts on the part of writes is the essence of the study of discourse. It is an effort made by both participants, and it is based largely on their linguistic knowledge. Yule (1996, p. 140), in reminding us of what takes place in a discourse analysis, claimed that:

> It is this effort to interpret (and to be interpreted), and how we accomplish it, that are the key elements investigated in the study of discourse. To arrive at an interpretation, and to make our messages interpretable, we certainly rely on what we know about linguistic form and structure.

Writers have to supply the readers and the analysts with cues which help them to interpret texts, and thus their messages achieve the targets they are produced for. Communicative intentions may not be fully deciphered, but language forms and structures are never immune to systematic analysis.

Conclusion

Our main objective in this chapter has been to give some elucidation of the multiple perceptions and applications of discourse analysis, to identify it and to describe some of its benefits in the field of literature, and to open doors for students to make use of it wherever they feel the need for reconsidering language consciously,

intentionally and systematically. What is more is that we have endeavoured to show that discourse analysis, whether seen as a discipline or just as a method or a technique, is really an endlessly interesting area. This area is useful not only in the study of literature, but also in a wide range of practical, social activities.

Chapter 3: Innovation and Education

Introduction

In modern education, it is believed that schools are the setting where learning is promoted and that teachers are the major means for most types of knowledge and instruction. However, in promoting learning there is no single tradition to bring about success because this latter has been attained in many parts of the world (Cohen, Manion and Morrison, 2004, p. 167). The interpretation of this belief may vary from the very broad backgrounds of experienced people to the very small ones of particular individuals in particular situations, a new teacher or a new student. However, all of their interpretations may come closer when it comes to confirming the fact that learning and teaching are two facets of the same operation, and that they take place mutually in different subsequent settings. The major participants in the learning-teaching operation are the students, while, the teacher is simply a guide whose job is to control the transfer of information, the change in the learners' behaviours, as well as the rate of learning by clarifying ideas and eliminating any misinterpretation on the part of students (Jordan, Carlile and Stack, 2008, p. 9). These criteria are the characteristics of effective teaching and effective learning and they imply that there is an endless list of methods which may improve learning, and that the door is open to any innovative effort.

In order to cover an amount of the content and to increase student achievement, direct instruction is sometimes workable. Direct instruction here stands for interaction between the teacher and the students, regardless of the instances when the teacher controls the students' talk and movement to ensure they are following the lesson, or when he checks their understanding. Thus traditional models may be used to create innovation which requires certain elements such as effective demonstration, pacing and timing, students' participation, paired and group discussion, and effective consolidation (Cohen, Manion and Morrison, 2004, p.232).

3.1. What is Innovation?

Some people think that innovation in education is the most important aspect of student learning. Others maintain that it is no longer considered in classroom practice that it depends on the approach adopted to teach language, the methods which come to describe the application of this approach, and the teacher in the classroom. This chapter starts with defining innovation as far as language teaching is concerned before identifying its major aspects – ideas, experience and development.

Teaching must not be considered only as a source of money. The role of the teacher is not limited to transferring knowledge to students, but to create in these students a sense of citizenship and a sense of responsibility. This latter starts in the classroom where students sometimes feel free to say or do something based on their own vision and perception of how education must be carried out as a project. Students then may emphasise the fact that education is not only a means of reminding individuals of their past or their history, but also a means of thinking critically of the present and the future (Parini, 2005, p. ix). Looking at the present and the future with critical minds is already an effort to change a routine, to get rid of old practices, or simply to innovate ways of conveying and receiving new ideas. Education or learning may not take place if teachers are considered as "experts" and learners as "receptacles" of knowledge. This old model of learning increases the learners' passivity and deprives them of experiencing real life situations, and as a result only little opportunity is given for "students to contribute or exchange views and little possibility to choose topics or learn in different ways. As we know, under such circumstances, learning often does not take place" (Harkin, Turner and Dawn, 2001, p. 35). So, "innovation" in our context may be identical to "effective teaching and learning" which relies mainly on engaging the

learners; i.e. giving them the opportunity to make choices about how to interpret events, how to solve problems, and how to plan and achieve goals.

Unlike animals, human beings socialise. They naturally get into contracting various types of relationships, depending on the nature of the situation and their needs. They may develop emotions (the feelings of happiness or sadness) and interpersonal attitudes which refer to emotions directed towards other people. Both emotions and interpersonal attitudes involve non-verbal behaviours which may be friendly or hostile (Doherty-Sneddon, 2003, pp. 25-26). Once again, we come to notice that "innovation" may be a substitute for "effective teaching and learning" which is sometimes seen as "a preventative discipline measure that keeps students so involved and interested that they are not inclined to cause problems"(Tauber, 2007, p. 10). The teacher's management of the classroom must be done cleverly. That is, the teacher's control of what is going on may be directed to the benefit of students by introducing, for example, music, plays, and enjoyable stories. If these exciting means are introduced in the classroom, students may not have the time or inclination to misbehave. If "effective teaching and learning" is really taking place in the classroom, then the students will feel that they are not missing anything. Consequently, the control of the major course points and phases may not impede their reception of new knowledge. "Effective teaching and learning" is then not controlled only by introducing new knowledge to get the students' attention or by a good management of the classroom, but also by a good teacher-student relationship. Everything in the classroom depends on the quality of this relationship; i.e. if it is good, the lessons are enhanced and the students learn better, and if it is not, the lessons may slow down and the students may engage in disruptive behaviours. Only freedom and a sense of partnership may eliminate the unwanted behaviours. Marzano (2007, pp.149-150) told us that:

….the quality of the relationships teachers have with students is the keystone of effective management and perhaps even the entirety of teaching. There are two complementary dynamics that constitute an effective teacher–student relationship. The first is the extent to which the teacher gives students the sense that he is providing guidance and control both behaviorally and academically…..The second dynamic is the extent to which the teacher provides a sense that teacher and students are a team devoted to the well-being of all participants.

Wright (Cited in Gieve and Miller, 2006, p. 72) recapitulates the above literature about student-teacher relationship and their roles in the realm of today's education by these words:

As our knowledge of classrooms gradually develops, both from *outsider* research and the gradual recognition of teachers' and learners' insights and practices in accounts of classroom life, so views on classroom management have shifted, from order to opportunity and from control to care (obedience to responsibility).

This assertion of considerable changes in today's education, especially in pedagogy or classroom life as it is sometimes called, reveals that many views and beliefs about teaching and learning have witnessed an irrevocable shift from old to modern, and from arbitrary to systematic. In other words, both teachers and learners have become aware of living in an encouraging and sociable classroom atmosphere where everyone does his or her best to reduce conflict and to increase care and responsibility. If this atmosphere has really been founded, social and emotional elements in the classroom develop, and teachers and learners can easily take advantage of learning opportunities. Wright's statement was represented as follows:

Efficiency	→	Significant learning
Order	→	Opportunity
Control (obedience)	→	Care (responsibility)

Table 3.1: Wright's view of modern student-teacher relationship

The above representation of Wright's statement gives a new understanding of the teacher and learner roles. If the methods used in the classroom are efficient, they will lead to significant learning. That is, today's education requires a shift from the teacher's position of giving orders to students to a state of offering them opportunities to participate without restraints in the lessons. Today's education also requires a change from the teacher's control and students' obedience to a teacher's care and students' responsibility. The term "role" today must be understood as" the part that teachers and learners are expected to play in carrying out learning tasks as well as the social and interpersonal relationships between participants" (Nunan, 1989, p. 79).

3.2. Major Aspects of Innovation

3.2.1. Interaction and Focus

As pedagogies evolve, they will offer new ways of interacting with new methods and practices. Teachers will be able to introduce alternative versions of text, embed devices and models providing authentic material, add extra information, and use tools such as paired and group work to support semi-structured learning and formative assessment. Students will be able to share interpretations with their colleagues or contact other students studying the same lessons. New forms of learning with innovative policies and programmes could enhance participation, cooperative tutoring, and desired achievement.

Archibong and Briggs (2011) saw that " Educational innovations are planned changes in the educational objectives, policies, programmes, methods or practices with the intent of improving educational goal achievement"(p. 52). That is, innovation may

take place at different levels and emerge in different forms. Furthermore, educational innovation is supposed to include deliberate changes which range from governmental decisions down to the classroom setting, and what matters most in this shift is the element of focus. The idea of focus can be illustrated by the story of *"Cricket and the Coin"* (Cited in Farrell and Jacobs, 2010, p. 2):

> One pleasant summer day at lunch time two colleagues, A and B, were walking along a busy street in Atlanta when A turned to B and said, "Do you hear that cricket across the street?" to which B replied, "How could I possibly hear a cricket with all this traffic." Her colleague confidently said, "Let's cross the street and I'll show you."They carefully made their way through the traffic to a flower box on the other side where, sure enough, there was a cricket. B was astounded. "How could you hear a little cricket amid all this noise? You must have super-human hearing!" "The key," A explained, "is not how well we hear but what we listen for." To illustrate, she took a coin from her purse, threw it in the air, and let it drop on the sidewalk. Soon, the sound of braking vehicles filled the air, as cars came to a halt. Drivers and pedestrians turned to look for the rattling coin. As A reached to retrieve her coin, B smiled and said, "Now, I see what you mean; it's all a matter of focus.

Besides the levels at which innovation may take place and the component of focus, which is a necessity at all levels, teachers and students, on equal terms, are required to endure some changes. English language learners (Ells) must be prepared to think of and suggest ideas, show eagerness to share native background knowledge, be open to foreign culture, especially when it comes to dealing with literature (Haynes, 2007, pp. 59-60). Teachers of Ells must create a thriving learning environment, differentiate instruction for English language learners, encourage flexible grouping for students, use

diversity as a resource, and developing alternative assessments for English language learners (ibid, p. 73).

3.2.2. Alternative Activities

Sharples et al (2012) laid down ten innovation proposals which may have influence on education. These included: using e-books, using short courses, integrating assessment, accrediting learning with badges, creating MOOCs (massive open online courses), encouraging academic publishing, and enhancing Seamless Learning (continuous learning), Learning Analytics (visualisations and recommendations that can influence student behaviour while a course is in progress) , Personal Inquiry Learning (active exploration of a question by a student), and Rhizomatic Learning (construction of knowledge from different points)(pp. 3-5).

The use of e-books has many advantages. It helps teachers to use huge versions of text at a time; and it enables students to share ideas and opinions with other students. Short courses, by qualified publishers, target students' areas of interest and engage them in extended activities. As for assessment, in modern educational settings, it has become a part of pedagogic tools because it addresses weaknesses and provides immediate feedback. At this level, awarding Badges to students when they complete a task encourages learning and increases motivation rates. Online courses, on the other hand, are a source of easy and free information; they enable students to get rid of the constraints on class size. In addition, university journals and magazines are also reliable sources of academic information. Seamless Learning and all the aforementioned types present for students available ways to learn in formal and informal settings; to indicate areas of progress or struggle; to refine questions, to collect and view data; and to build learning experience on social processes and personal knowledge creation respectively.

3.3. Innovation in Today's Education

Pedagogy is generally defined as" the study of teaching methods"(Wehmeier, 2000, p.972). It is sometimes seen as the science and art of teaching because it involves theories, concepts, approaches and individuals' experiences, as well as their skills in education. What is more, it reflects the social patterns and political orientation of a country or a nation, and it is never exempt from these models. Vygotsky reveals that "Pedagogics is never and was never politically indifferent… it has always adopted a particular social pattern, political line, in accordance with the dominant social class that has guided its interests"(Cited in Daniels, 2001, p.5). He suggests that pedagogies emerge out of social circumstances and are controlled mainly by political events such as wars, or even economic booming. Moreover, he seems to underline the idea that teaching and learning are conditional and contingent; i.e. education is subject not only to the aspirations of the people, but also to various external variables.

Another definition of pedagogy gives too much importance to what may occur in the course of teaching and learning, as it maintains the idea that it is the human being that is targeted by investing material and persons. Bernstein (ibid, p. 6) focuses on the pedagogic practice rather than those political and economic conditions. He says that" Pedagogy is a sustained process whereby somebody(s) acquires new forms or develops existing forms of conduct, knowledge, practice and criteria, from somebody(s) or something deemed to be an appropriate provider and evaluator".

Bernstein's definition involves many features which are normally attributed to human beings, not other creatures. Teaching in the life of human beings refers to developing thinking and intelligence. Human beings are known for thinking about what they look like, about the people with whom they interact, about what they do and why they do it, and about how they may live better. They are also supposed to develop

intelligence which is dependent predominantly on experience. The more the human being faces situations, the more he or she acquires knowledge, changes conduct or strengthens existing capacities, and then develops personal critical thinking. Bruno asserts that animals such as a bird and a fish could be said to be the "flying" and the "swimming" animals respectively, for the former is known for its ability to fly and the latter is known for its ability to swim. However, the human being is completely different and is said to be able to think (ibid, p.121).

In this context, we associate teaching and learning primarily with the evolution of critical thinking because a successful learner is eventually a skillful person. He is a person who carefully weighs things, looks for and gathers evidence in order to find solutions. He is a person who wisely makes decisions. Critical thinking, according to (Learning Express, 2005, p. 16) is

> a decision-making process. Specifically, critical thinking means carefully considering a problem, claim, question, or situation in order to determine the best solution. That is, when you think critically, you take the time to consider all sides of an issue, evaluate evidence, and imagine different scenarios and possible outcomes.

, and the solutions that learners are supposed to find, after a long experience with a variety of issues, may develop into what is known as thinking skills. That is, learners may become able not only to think about solutions, but also to make reasoned and suitable judgments about language-related issues as well as about the sources of information or teachers. These learners are called critical thinkers; they use their knowledge and experience to evaluate or judge the value of information they deal with or receive. All these intended skills are relative to the level of education and its nature. The university level is different from that of the high school, for instance, and therefore, the aims are different. The university students are supposed to be dynamic and

persevering so as to improve their own abilities. In a few words, Donald and Kneale (2001, p. 97) revealed that university education aims at practicing skills of deeper learning in order to enable students to be good at questioning, giving opinions, linking up evidence and drawing convincing conclusions.

3.4. Innovation and the Other Disciplines

One might notice, before exploring innovation aspects in other fields, the role information and communication technologies (ICTs) play in promoting teaching and learning throughout the world. The advent of the cinema, the invention of the television, and the widespread of Internet as today's fashion may provide us with a real insight of how new technologies have replaced traditional education. Teachers have become aware of moving from verbal to visual production as a means of booming communication in their classes which is the ultimate target of modern instruction. Snyder (Cited in Loveless and Ellis, 2001, p. 41) avowed that:

> In these times of immense change, much of which is directly associated with the technological advances of the last three decades, teachers are beginning to think about the implications of the use of new electronic media and information technologies for communication and representation. A cultural phenomenon of …

In answering the question: Is pedagogy affected by ICT?, Loveless, DeVoogd and Bohlin think that the question itself highlights an amalgam of beliefs, experiences and several considerations which are related, at least in part, to teachers' actions in classes, teachers' relationships with students, teachers' preparation of lessons, and teachers' professional development. ICTs for educationalists, though there must be some differences from one context to another, provide an opportunity to reconsider both teaching and its objectives. Moreover, the impact of these new technologies on the

routines of the classroom is seen from the perspective of the shift in roles of both teachers and students (ibid, pp. 63-82).

Innovation as a distinctive feature of modern life differs from one field to another. It may mean giving up some practices and starting new ones; it may refer to adapting new situations and techniques; it may be identical to competence and challenge, at least in terms of tools and strategies; it may simply stand for embellishment, and it may be a radical change and a shift towards sophistication. In linguistics, for instance, the nineteenth century witnessed an irrevocable shift from philology (the historical description of particular languages) to Saussure's structuralism which, as stated by Roy Harris, sought to "(i) to describe all known languages and record their history; (ii) to determine the forces operating permanently and universally in all languages …; and (iii) to delimit and define linguistics itself" (Cited in Cobley, 2005, p. 119). Saussure's challenge is today seen as a kind of innovation because it succeeded to put an end to several traditional practices and could simultaneously give rise to the claim that linguistics is a science. The scientificity of linguistics, among other disciplines, refers to its capacity to study any given language or dialect by applying a set of empirical rules and theories to look for similarities and differences, to classify and distribute roles, and to lay down syllabuses for teaching and learning these languages and dialects eventually.

Innovation in the social sciences; however, has often marked the association of human evolution with technology and how this latter affects the human body, thought, communication, and culture. In this respect, Armstrong (Cited in Bradshaw, 2005, p.119) emphasised the idea that: "One of the defining characteristics of modernist thought in social science and the philosophy of history is its focus, in a post-Darwinian

context, on technology as it relates to a range of issues: the process of Civilisation, the human body, communication, mass culture".

According to Armstrong, technology which is the product of modern thinking has always had an influence on the various aspects of human life. In the nineteenth and eighteenth centuries, for instance, several industries sprang on the soil which led to radical changes in transportation, food production, maritime trade, the widespread of Internet, and so on. Other changes consisted in the monopoly of resources by developed countries at the expense of the rest, the reason for which several civilisations are at present lagging behind.

In a different context, that of art and literature, the pre-requisites of the practice of fiction lie mainly in the credibility of narrative and characters. The challenge of new writers is to find out the best way of making stories; stories that are really attractive, widely readable, and appealing to a wide population. This is the challenge, as explained by Morley, of knowing the available writing forms; of imagining diverse scenes; of building realistic characters and putting them in situational conflict; and of reflecting real life situations (ibid, p. 155). As for poetry, what people value today is the kind of poems that are brilliant, in terms of themes; the kind of poems that give pleasure and, meanwhile, allow language to live and grow (ibid, p. 156). Modern literature then calls attention to changes in language, themes, genres, and elements in order to adequately reflect and examine what is going on around us.

3.5. Innovation and, or Creation

In teaching, creation or creativity may be looked at as a paradigm for routine methods of knowledge transfer which often forbid students from participating freely in the lessons. Students play only the role of consumers of knowledge, and not the role of producers who share with their teachers some responsibility to increase learning and to

give to it a new taste. Creativity is human because it has to do with discoveries, with positive changes in our behaviours, and with meaningful pursuits in our life.

Creativity is seen as the equivalent, in meaning, of "inventiveness" or "originality"'. Leech (1969) reminds us that "A writer may be said to use language creatively (a) if he makes original use of the established possibilities of the language; and (b) if he actually goes beyond those possibilities, that is, if he creates new communicative possibilities which are not already in the language"(p.24). In support of this same view is the definition offered by Feldhausen and Westby (Cited in Dörnyei, 2005, p. 203):

> Creativity is the production of ideas, problem solutions, plans, works of art, musical compositions, sculptures, dance routines, poems, novels, essays, designs, theories, or devices that at the lowest level are new and of value to the creator and at the highest level are recognized, embraced, honored, or valued by all or large segments of society. Between the lowest and highest levels is a continuum of more or less recognized and useful creative productions, but always the production is new, novel, or unique relative to some definable context.

Feldhausen and Westby's definition emphasises the fact that creativity has too much to do with education in terms of the teacher's talent and the learner's intelligence. The teacher may be intelligent if he is able to introduce new concepts and new ideas to the students by directing their attention to the content he or she is presenting and by keeping them interested in it, while, the intelligent students are aware of the teacher's tactic and do follow him or her willingly. In addition, Feldhausen and Westby's definition suggests that creativity is a matter of the individual's fresh psyche, and that it ranges from newness and significance to public recognition or approval. The individual is the source of new ideas, new designs, and new literature (prose and poetry). All these

constructions or productions cannot have any worth unless they are shared and appraised, at the same time, by society.

In a more specific context, creativity in language has not been regarded as" novelty or uniqueness", or even rare and valued. "Creativity has to be deliberate and intended, rather than accidental or mistaken…though its results are sometimes indistinguishable from genuine creative acts" (Robson and Stockwell, 2005, p.20). Creativity in language may be associated with authenticity and productivity, or in short it is closely related to newness. Robson and Stockwell continue to describe creativity in language in terms of this latter's deviation and variation of use which are a central characteristic of literature. They draw on Carter's book, *Language and Creativity*, which offers several examples of speech parts that may be taken to support the idea of equating between creativity and the departures of some language uses from expected or normal patterns of language. These departures or deviations seem to be new or strange to the reader and may defamiliarise him (ibid, pp. 147-149).

Creativity in education; however, has become an inevitable obligation. Young learners today need alternatives to learn and remember what they have learned. Archibong and Briggs (2011, p. 50) discussed today's changes, showing that:

> Creativity in education is not just an opportunity but a necessity. First, several emerging trends entail an alteration in the way young people learn and understand. The generation of the 'New Millennium Learners' is characterized by multitasking, short attention spans, gaining information in non-linear ways.

Indeed, the new generations tend to incline more to modern technologies as well as the easy access to retrieve data from millions of websites. They sometimes tend to learn as they please; they rely on MOOCs (Massive Open Online Courses). These, in the view of (Sharples et al, 2012, p. 4), are attempts to provide easy and available

online courses based on real university teaching material and accompanied with computer assessment and certificates.

If creativity was in the past confined within the scope of literature and its language, it is today found everywhere. It is found "in advertising, in newspaper headlines, in political rhetoric, and in everyday conversation" (Picken, 2007, p. 15). Today, in addition, creativity exceeds knowledge and goes beyond its limits. According to Saaty (2001, p. 6), "Knowledge is a means, creativity is an end because it keeps mind busy with new challenges to solve problems and expand the dimensions of consciousness" (Cited in Hadjoui & Kheladi, 2014, p. 121).

3.6. Instruction, Intervention, and Implementation

3.6.1. Instruction

"Instruction" and "Teaching" as far as education is concerned are used interchangeably. Most dictionaries define the terms as referring to the impart and the furnishing of others with knowledge or skill (Westwood, 2008, p. 1). This view gives rise to two different beliefs: "Constructed knowledge" versus" Instructed knowledge". Constructivists believe that the individual learns from his own experiences; i.e. his actions and reactions; however, instructivists argue that learning is done through direct and explicit teaching, which makes it easy both to present information and skills and to assess the learners' progress.

In both cases, the students are supposed to be exposed to new and well-structured experiences where the teacher is responsible for presenting content. The initial understanding of this content by the students may not last long if it is not extended and deepened so that the learners are enabled to practice skills and receive more information (Marzano, 2007, p. 57). When the students start receiving new information, they start learning and here they must be provided with a firm groundwork on which

they rely to build their understanding as well as their awareness of what is being transferred to them by the teacher. All that they need is more exposure to new experiences and more activities. That is, all that they need is both constructed and instructed knowledge, for learning, according to many educationalists and researchers, may not happen if it is not an amalgam of these types of data. Pritchard (2009) provides us with a table of seven definitions of the term "learning"(p.2). These are put as follows:

Definitions of learning
* A change in behaviour as a result of experience or practice.   * The acquisition of knowledge.   * Knowledge gained through study.   * To gain knowledge of, or skill in, something through study, teaching, instruction or experience.   * The process of gaining knowledge.   * A process by which behaviour is changed, shaped or controlled.   * The individual process of constructing understanding based on experience from a wide range of sources.

Table 3.2: Definitions of learning as proposed by Pritchard

From *Table 3.2* we may come to the conclusion that learning is something attained by study, teaching, instruction or experience, and that it comes from different sources, some of which are school and the street. Learning may be formal and informal, and is not restricted to the field of education. It starts, at an early age, at home; it continues at school and after it; and it takes place in different ways and settings.

As far as school is concerned, the new reforms consider teachers to be not only mediators, but also thinking developers. Their job today targets the mediation of the

syllabus and the intended content, and only teachers with commitment are needed in promoting changes in the classroom by developing the learner's thinking and monitoring the effectiveness of their actions. Moreover, these teachers are expected to make their learners compete with one and each other; to make them do more and more activities; to make them reciprocate issues; and to make them feel the sense of individuality and the sense of belonging to a community. On their part, the learners are required to see themselves both as learners and thinkers. They are also required to share with their teachers their own beliefs about the aspects as well as the components of education because learning depends as much on self-confidence as on cognitive knowledge and strategies (Williams and Burden, 1998, pp. 193-195).

At the same time, teachers must think as assessors. When the learners begin to think and act flexibly, they are showing performance or understanding. If they cannot behave differently and continue to show little degree of appreciation, there must be something wrong in the teacher's approach. Teachers, here, may identify the problem and suggest solutions; i.e. they may launch an appropriate remedy. Albert Einstein once said " The most important method of education . . . always has consisted of that in which the pupil was urged to actual performance" (Cited in Wiggins and McTighe, 2005, p. 146).

Some educators and people working on developing programmes see instruction and describe it as the heart of the whole teaching operation because it identifies student-teacher interaction in the classroom. The teacher's major duty according to them is to engage students in learning. Therefore, they believe that the teacher's commitment and the learner's engagement are the main decisive factors that frame leaning and ensure educational improvement (Danielson, 2007, p.77). This particular distinction of the term "instruction" isolates it from other terms and concepts as much as it hints at the

vital importance of "teaching" as well as at its complexity. Danielson is one of those who consider teacher's work, under today's pressure of being responsible for achieving good results, to be a tough one.

3.6.2. Intervention and Implementation

"Intervention" and "Implementation" are also other characteristics of today's teachers. In addition to giving formal instruction to students; that is, planning, presenting, testing, and evaluating, today's teachers are required to reinforce their behaviours in the classroom by handing to students techniques, and at times strategies both from theories and experience, to increase flexibility in the lessons and to widen the students' options of dealing with tasks. In a discussion about the question "what is a teacher?" Jeremy Harmer (The practice of English language teaching) states that "Within the classroom our role may change from one activity to another, or from one stage of an activity to another. If we are fluent at making these changes our effectiveness as teachers is greatly enhanced"(p.57). Harmer ascribes many roles to a teacher in the classroom. A teacher is a controller. In other words, he is in charge of everything, the students being taught and the activity being done. A teacher may also be organiser, or plays the role of grouping students, announcing the beginning of the activity or closing down things. What is more, a teacher is an assessor. This role entitles him to indicate the students' progress by offering feedback and correction, and in the long run grading students. Another important role that can be attributed to a teacher is that of being a facilitator, under which Harmer includes sub roles such as prompter, resource, and tutor because all of them aim to facilitate the students' progress (ibid, pp. 57-61). The roles of participant (ibid, p. 60) and observer (ibid, p. 62) may contradict in nature. The former refers to the moment when the teacher takes part in the activity and considers himself as a student or a learner; whereas, the latter is the moment when the

teacher gives the students more freedom; students should not be distracted from the task they are involved in.

Knowing that a teacher's role in the classroom may vary, depending upon the activity he is presenting, gives us an idea about the times when the teacher intervenes as well as the type of material he may use to solve a problem or help students to go on. It suggests that instead of describing a teacher's particular classroom management, we can describe how he or she discovers deficiencies and how he or she implements convenient tools to avoid any kind of misunderstanding on the part of students. Apart from this, the teacher may teach extra points simultaneously (a short time intervention) to facilitate for students the interpretation of some parts in their official syllabus. Thus it is the teacher who decides about when and how to intervene, and which bits and pieces to use to enhance the students' performance. Archibong and Briggs (2011, p. 51) distinguished two requirements or duties to be fulfilled on the part of teachers in modern times. First, teachers need to have the necessary skills for developing learner-centered atmosphere and changing the focus from teaching to learning; i.e. they should stop teaching and let students learn. Second, teachers should help students to develop their own approaches to learning through relating experiences and understandings in different contexts.

3.7. Course Development and Assimilation

We have often thought of effective teaching and learning in terms of material or equipment, but not in terms of actions on the part of the partners or participants. We have also thought of the current roles of teachers and students, with the application of the Lisence-Master-Doctorat system which corresponds to the Competency-Based-Approach as it is the case of the Algerian University, only in terms of an attentive use of text-books and an enlarged students' freedom in the classroom. Course development

and students' assimilation seem to be left behind, or may be thought of with "classique" minds. What we need (Stronge, Tucker and Hindman, 2004, p. 127) is to think that:

> The basic premise for an effective classroom is simple: teachers teach and learners learn. Thus, effective teachers engage students by meeting them where they are and taking them further. But as most educators know, nothing is ever that easy, especially when there is a classroom full of individuals with unique needs united by chance in a particular teacher's classroom.

In such a classroom, both teachers and students are required to work. Teachers must do their best to engage students and meet their needs. This can best be done if teachers pre-evaluate their students' levels, discuss with them the content of the programme and, if possible, give them variegated activities to cover every single lesson. In addition, teachers must always be ready to adapt to classroom problems and effectively find the way to solve them. These are sometimes known as prerequisites or abilities and experiences to teaching; that is, competencies that are required to be present in the classroom. Other people; however, regard the teacher's prerequisites or competencies as skills gained throughout the years, or even pieces of advice coming from colleagues at work or from superiors. Skillful teaching, according to them, is anything that helps students to learn. With a self-awareness of their actions in the classroom and of the way students are perceiving these actions, teachers can be said to be effective or skillful (Brookfield, 2006, pp.17-33). A skillful teacher is simply a person who motivates his or her students, in a way or another, to learn and keep on learning until they get their degrees or certificates. Students' motivation to learn can be enhanced if, for example, teachers only try to make students link between academic achievement and professional life although the idea of getting a job is too far to reach. This is only because:

> Students who identify with the expectation that working hard in
> school and achieving will lead to occupational success are likely to
> invest themselves in the academic work of school. In contrast,
> students who have little hope that academic performance will lead
> to occupational success are less likely to invest themselves in
> schoolwork. (Alderman, 2004, p. 208)

, and because, in some countries, it has become a matter of fact that most adult learners are employees because they need to support themselves and their families. Their work has turned them into competent and contributing individuals though they lack some basic skills. Nevertheless, they believe that education is crucial and will allow them to make their lives better (McShane, 2005, p. 7)

Other characteristics of teachers in the new educational climate have recently been settled. Teachers are no longer seen only as persons recruited to the profession of teaching, but also as sources of consistent knowledge, good attitudes, and high values (Saha and Dworkin, 2009, p. 6). Namely, there has been a shift from the belief that the teacher is indisputably cultivated; i.e. an intelligent adult person, to a suspicion of how much he or she knows and how he or she would offer that knowledge. The teacher's behaviour in the classroom and his or her socio-cultural and political orientations are not forgiven either.

To demonstrate some of the major steps to follow by teachers in developing courses, Waring (Cited in Nicholls, 2004, p.84) relied on the Office for Standards in Education (OFSTED) inspectors' view that:

> Good lesson planning translates school policies and subject guidance
> into informed classroom practice; it identifies learning objectives,
> making provision for the different learning needs of pupils, and
> specifies the activities to be pursued in the lesson, the use of time, the
> resources, any assessment opportunity and any link to cross-curricular
> themes and spiritual, moral social and cultural development.

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For OFSTED inspectors, planning is a fundamental act that facilitates an effective and progressive learning. Planning and preparing lessons according to the objectives put forward by schools, institutions and universities helps teachers to identify and meet the needs of learners, which makes it easy afterwards to suggest the appropriate activities. Besides these advantages, good planning may also help teachers to manage and organise time, to use the proper sources of information, and to assess the learners continuously. To sum up, planning, class management, and students' assessment are considered to be the corner stone of successful teaching. Graves (1996, p. 13), being interested in course development, framed the aforementioned steps together with other detailed phases in a recapitulative table as follows:

Framework Components
* Needs assessment: What are my students' needs? How can I assess them so that I can address them?
* Determining goals and objectives: What are the purposes and intended outcomes of the course? What will my students need to do or learn to achieve these goals?
* Conceptualising content: What will be the backbone of what I teach? What will I include in my syllabus?
* Selecting and developing materials and activities: How and with what will I teach the course? What is my role? What are my students' roles?
* Organisation of content and activities: How will I organise the content and activities? What systems will I develop?
* Evaluation: How will I assess what students have learned? How will I assess the effectiveness of the course?
* Consideration of resources and constraints: What are the givens of my situation?

Table 3.3: A framework of course development processes as suggested by Kathleen Graves.

Needs assessment aims at making the course or lessons bridge the gap between what students already have as knowledge and abilities and what they need to learn. It helps the teacher to choose what to teach and how to teach it. Needs assessment is followed directly by determining goals and objectives. Goals are more general in nature and must be segmented into tangible and feasible teaching and learning objectives. Hill and Flynn (2006, p.22) back up the idea that "setting objectives", for English language learners, is the most important phase in learning language. They say that:

> Setting objectives in the classroom helps focus the direction for learning and establish the path for teaching. For ELLs, setting objectives is especially important…… as they try to learn both a new language *and* content knowledge. This sense of being overwhelmed can subside when students are told exactly what they are going to learn each day upon entering the classroom. Aware of the intended outcomes, they now know what to focus on and what to screen out as they process new information.

If one of the goals is "to enable students to use maps", some of the relevant activities may be perceived as "teaching student names of countries", "showing students how to describe places", "telling students about some aspects of scouts life", and so on. These objectives may appear in the form of different activities which, in fact, derive from conceptualising the content. Once the teacher has decided about what to teach or what to include in his syllabus as materials and activities, his role and his students' roles become clearer. Teachers need to organise the classroom activities in order to increase the learning options and to help the students to participate and successfully involve them.

> Learners must take part in different types of activities ranging from whole class work, small-group work, pair work to individual work – all covering the skills of listening, speaking, reading and writing. This 'four-by-four' approach generates a multitude of variables, all of which the teacher must bear in mind when selecting and using resources and material. The teacher needs to plan and organize activities which maximize learning opportunities. In this way, effective lesson management can be seen as an outcome of careful planning and positive teacher/pupil relationships. (Patcher and Field, 2001, p. 227)

The organisation of content and activities by the teacher is not only a fundamental phase in teaching and learning, but also a means of developing the four linguistic competencies: listening, speaking, reading and writing. Organising content in language teaching is also a sign of systematic language acquisition because not all elements to learn are explicit; i.e., learners may attain knowledge and skills as a result of their interaction and exposure to rich data. Wesche sees that:

> content-based language teaching as being distinguished first of all by the concurrent learning of specific content and related language use skills in a 'content driven' curriculum, i.e. with the selection and sequence of language elements determined by content. . . . Essential to all content-based instruction is a view of language acquisition which emphasizes the incidental internalization of new knowledge by the learner from rich target language data, while focusing on meaning to be communicated. (Cited in Basturkmen, 2006, p.101)

Assessment is another crucial stage in course development as put before by Graves (1996). It is a descriptive feature of an effective teacher who seeks to answer two main questions: What have my students learned? And how will I continue to teach them the next points of the programme? The assessment of students involves comprehension,

attitudes, physical and intellectual development. Stronge (2007, p.122) described assessment in relation with effective teaching as those who "have a sense of how each student is doing in the classes that they teach. They use a variety of formal and informal measures to monitor and assess their pupils' mastery of a concept or skill…"

Students' assessment was also described in terms of its types and scope. Cohen, Manion and Morrison (2004) find that assessment is both formal and informal. The former refers to tests and examinations; however, the latter includes continuous observations, questioning, listening to students, and so forth (p. 323). Assessment is the process of gathering, interpreting, and using information about students to help teachers to plan, select, organise, and consider resources while they are doing their work (McShane, 2005, p. 23). The ultimate target of focusing on assessment is to raise standards in academic areas in terms of teaching, learning, and students' achievement.

However, we should bear in mind that assessment and evaluation are not the same. It can be said that they are two consecutive stages of the same process. Assessment is the initial stage because it is concerned with "collecting information and making judgments on a learner's knowledge, whereas evaluation is used when collecting and interpreting information for making decisions about the effectiveness of an education program"(Linse, 2005, p. 138). Assessment is an automatic action which teachers often do unconsciously; in addition, it is the result of paying careful attention to students in the classroom while they are answering questions or doing activities. If the teacher rephrases a question or modifies an activity so as to overcome difficulties, he is then evaluating a part of the programme. The information gathered from classroom assessment is underpinning part of the programme evaluation; i.e. the changes that can be made to improve the quality of teaching and learning.

3.8. Implementation as a Paradigmatic Method for Developing Courses

Central to the kind of education in our universities is the adoption of the LMD system at the very beginning of the new millennium. Such a system for facilitating educative experience and enhancing individual performance remains a radical position in the context of our school reform principles, which have been intended to create school systems based explicitly on the paradigms of technology and globalisation. These new aspects of education reflect a tremendous need for developing the human being's life and taking care of his social position as well as his social values. In return, human beings or students, at least in our context, are considered as capital or lucrative resources. Dobson (Cited in Jones et al, 2008, p.142) acknowledged persuasively that "Education has become a process of training employees and consumers and preparing to compete in a global economy". To ensure quality in education and training, other actions have been simultaneously taken. Governments throughout the world have enacted laws to protect teachers and advance their profession. For example, according to Freeman (Cited in Gieve and Miller, 2006, p.241), Brazil's Ministry of Education and Culture (MEC) noted in its 1996 reform document that: "Teachers are the main agents for a policy on quality in education, which is why the teaching profession must be publicly given its due. Three lines of action are to be taken simultaneously in order to boost the teaching profession: career, working conditions, and qualifications".

The above note starts with the premise that forming teachers to advance instruction is a desirable aim in Brazil's education system. If teachers are to be able to face the demands of current challenges of quality, then they must be provided with all that they need to improve their working conditions and qualifications. In this attempt, the ability to teach critical thinking, problem-solving strategies, creatively and facing life's revelations with intelligent judgment and reasoning finds its way to students. That

is, once teachers' plight has been improved, they are required to consider several criteria in order to accomplish their pedagogic aims. Learners' centeredness and the university ethos are just some examples of the conditions which govern modern teaching and which assume paramount importance as far as the new reforms in education are concerned. Some academics see that:

> Teaching is a very complex activity that is affected by, among other things, the subject matter, the time available, the character of the teacher, the dispositions of the learners, resources, and the ethos of the institution. It follows that there is no absolutely right or wrong way to teach, and that teachers need to vary their approach to particular circumstances. (Harkin, Turner, and Dawn, 2001, p. 75)

If the situation is only about time availability, the learners' dispositions, or even the resources, things are still manageable. Yet, it is the approach that counts more. What is needed is a fundamental reappraisal of the philosophy and the foundation that underpins some programmes. Tarone (Cited in Gieve and Miller, 2006, p.163) showed that centralisation is no longer needed if our aims are to arrive at understanding an effective classroom practice, and to create a good quality of teaching and learning language lessons. Tarone finds that:

> A more productive approach than centralized prescription is the development of local, detailed descriptions of classroom learners, teachers and their activities; such descriptions are more likely to lead to the individual teacher's understanding, which in turn can support a more effective classroom practice by that teacher in his or her local, specific context… In this view, language lessons are not just created centrally and unilaterally by teachers, but are *locally negotiated* – in some sense, created by all the members of the classroom together.

One more aspect of contemporary education is its concern with encouragement and reward than punishment. Students do not only need to take part in the lessons, but they should negotiate what they learn and be concerned with making sense of the world that surrounds them. When learning is achieved through interactions between the teacher and the students, or between the students and their classmates, a "constructivist" approach to learning takes place.

When we speak of implementation in this thesis, we do not hint at saying we are creating a new theory or we are leading a rebellion against old theories about teaching and learning; rather we are trying to propose a new technique or a way of dealing with literary texts, building upon what has been developed in other contexts. In addition, we consider the essentials we mentioned earlier as a "paradigm" to see things from a different perspective. Therefore, we do agree with Einstein as he acknowledged that:

> Creating a new theory is not like destroying an old barn and erecting a skyscraper in its place. It is rather like climbing a mountain, gaining new and wider views, discovering unexpected connections between our starting point and its rich environment. But the point from which we started out still exists and can be seen, although it appears smaller and forms a tiny part of our broad view gained by the mastery of the obstacles on our adventurous way up. (Cited in Farrell and Jacobs, 2010, p. 122)

We do agree with Einstein that what we do is building upon other people's experiences, fueling the drive for further work and efforts. What we do really expect ourselves to face are obstacles on our way to gain new insights and understanding of the world around us.

3.9. Implementation and Quasi-experimental Case Studies

The idea of classifying or organising higher education research in terms of current issues and concerns have already been tried out by many specialists. Almost all of these

latter do agree on the inclusion of "learning and teaching" in their categorisations of areas worth examining. Tight (2003, p.7), after having analysed many articles, grouped eight key issues as follows:

 * *Teaching and Learning:* including student learning, different kinds of students, teaching in higher education, and the 'how to' genre.

* *Course Design:* including the higher education curriculum, technologies for learning, student writing, assessment and postgraduate course design.

* *The Student Experience:* including accessing higher education, the on-course experience, success and non-completion, the postgraduate experience, the experience of different student groups, and the transition from higher education to work.

* *Quality:* including course evaluation, grading and outcomes, national monitoring practices, and system standards.

* *System Policy:* including the policy context, national policies, comparative policy studies, historical policy studies, and funding relationships.

* *Institutional Management:* including higher education management practice, institutional leadership and governance, institutional development and history, institutional structure, economies of scale and institutional mergers, and relations between higher education, industry and community.

* *Academic Work:* including academic roles, academic development, academic careers, women academics, the changing nature of academic work, and academic work in different countries.

* *Knowledge:* including the nature of research, disciplinarity, forms of knowledge, and the nature of the university.

Solving any of the abovementioned problems means developing new techniques, implementing innovative strategies, and making awkward areas keen interests of many

people. The Teachers, administrators and students who undertake such a responsibility are said to be enthusiastic and pragmatic though they need help as they engage to realise the full benefits of their work. This feeling of enthusiasm and pragmatism comes out of their belief that their case is worth investigating and that local efforts are all pre-requisites for success. That is, the existence of some specific needs or cases requires the utilisation of suitable research designs and methods, which may yield data that help to control a situation, and thus remedy actual problems. The choice of any research design is determined by the nature of the case, the availability of financial resources, and the turning of the researcher's inquiry into real actions. In other words, we should admit that:

> In practice, the *social researcher is faced with a variety of options and alternatives and has to make strategic decisions about which to choose*. Each choice brings with it a set of assumptions about the social world it investigates. Each choice brings with it a set of advantages and disadvantages. Gains in one direction will bring with them losses in another, and the social researcher has to live with this. (Denscombe, 2007, p. 3)

and that:

> There are many natural social settings in which the research person can introduce something like experimental design into his scheduling of data collection procedures (e.g., the when and to whom of measurement), even though he lacks the full control over the scheduling of experimental stimuli (the when and to whom of exposure and the ability to randomize exposures) which makes a true experiment possible. Collectively, such situations can be regarded as quasi-experimental designs. (Campbell and Stanley, 1963, p. 34)

Case studies are considered both as methods and tools for research. They generate new ideas about particular individuals and situations; they are not longitudinal studies

and they depend heavily on the data collection tools used by the researcher; they provide detailed knowledge which cannot be generalised; they do not require true representative samples, especially in education; and they are based on intensive study of fewer persons. Moreover, case studies have four main objectives: (1) Clinical purpose, (dealing with a patient), (2) Diagnostic purpose (educational situation to provide the remedial instruction to poor students), (3) Fact-findings about psychological or educational problems, and (4) Supplementing other information (they may be a follow up work) (Singh, 2006, p.148). Furthermore, case studies fit well with qualitative research far more than they do with quantitative research (Denscombe, 2007, p.38). For this reason, among others, Parker (Cited in Burton and Steane, 2004, p.160) finds that the qualitative researcher may employ a variety of methods (triangulation) to collect and interpret data, and that the researcher's role is considered as the chief instrument of research, since the researcher is invariably in direct contact with the people or the situation under investigation.

Undertaking research in one's own workplace (a case study) may have advantages and disadvantages. Blaxter, Hughes and Tight (2006) have identified some of the most significant pros and cons of this kind of research, especially when the researcher has no choice in the matter. They have also encouraged any research in which the method or methods are carefully chosen to fit the situation of uncontrolled events. Among the advantages of workplace research are: the ease of access, the researcher's ability to do some research in work time, the availability of money and colleagues' help. However, some of the disadvantages may be difficulties in maintaining anonymity, doing research and job at the same time, and overlooking the significance of things that seem obvious (p. 47). These latter may force the researcher to choose a feasible and a motivating topic, to be able to turn his or her ideas into something achievable, to consider the

advantages and disadvantages of researching in his or her workplace, and to try to leave no room for subjectivity and personal interests. Considering the advantages, the disadvantages and the topic in advance then forces the researcher to look for a problem whose solution makes the others (the readers) see the world in a new way. The benefits of this practice are ample and may bring fame to researchers. "Indeed, those who find a new problem or clarify an old one often make a bigger contribution to their field than those who solve a problem already defined. Some researchers have even won fame for *disproving* a plausible hypothesis that they had set out to prove" (Booth, Colomb and Williams, 2003, p. 62)

Conclusion

"Innovation and Education" is a chapter that identifies and justifies the originality of this present work. In including it, we have assumed that making efforts such as bringing into the classroom new teaching models or techniques makes most sense if our colleague teachers and students start with the idea that one of the current challenges is to look for substitutes for the "Classique" practices. Therefore, the main part of the chapter has been devoted to the aspects of innovation, the tradition of innovation, and its relationship with teaching and learning.

According to Farrell and Jacobs (2010), skilled teachers are those who often model processes, provide students with opportunities to act and react, help to orchestrate the collection of resources in order to make sense of learning (p.55). These characteristics, on the other hand, identify the critical role of the learners as their active involvement in the teaching and learning operation. Thus, teachers and students are required to play complementary roles and use different tools to cater for the new perspectives on education, which in the long run will relate new practices systematically to meanings, uses, and situations. In this way, our students may improve and extend their skills.

In addition to the teachers and learners' roles, society may have its share in today's educational innovation. Programmes can be refined, enriched, and readjusted according to the needs of young people (learners), especially to those that relate to work. Here, other partners are called for help and support.

In this chapter, we have explored the features and benefits of innovation for teachers and students in our context and elsewhere. We have identified the roles and challenges that teaching and learning in this age might present as well as the advantages for teachers and learners who are keen to make a change. In particular, we have explored the pedagogical and linguistic competence that these partners must demonstrate. For this reason, among others, an important feature of the areas we have covered in this chapter is not that they are worth examining and exploring, but that they all have a proportion of issues in which teaching and learning make a fundamental component.

PART TWO: FIELD WORK

Chapter 4: The Research Context

Introduction

Teaching as an act is characterised by intention, design, intimacy, and responsibility on the part of teachers. Intention and design are meant to indicate the preliminary phases of any instruction, for teachers are supposed to settle down, in advance, a plan and a set of objectives to be realised. Intimacy and responsibility are the qualities which must exist in the general atmosphere or context in which the instruction is given. Teachers are then concerned with "what to teach", "how to teach it", and the value of their students' learning. Shulman alerted us to the fact that:

> Teaching is an intentional, designed act undertaken to influence the minds of others, and to change the world in an intensely intimate, socially responsible manner. Such work brings with it inexorable responsibilities. Having engaged students through an act of instruction, the teacher becomes at least partially responsible for its efficacy. It is unimaginable that a teacher could teach with no concern for whether students had learned, how well they had learned, or whether their learning was appropriate to the field. (Cited in Norton, 2009, p.188)

The effectiveness and appropriateness of teaching is not only sought in terms of the aforementioned features, but they must be matched with other requirements. Teachers should know that without previous knowledge, students cannot learn new things; that interaction between them is an important aspect; that they are influenced by the context in which learning takes place; that learning is enhanced by the learners' suggestions; that the learners' needs must be matched with classroom tasks; and that the learners' natural needs should be thought about (Pritchard, 2009, pp.104-111). With a deep awareness of these facets of learning and different learners' needs, teachers become able to provide better learning conditions which may lead to successful learning.

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4.1. The English Department

The opening of the English department goes back to the year 1998, where the first students in Biskra, eighty-seven (87), enrolled in a four-year course (license d'anglais). The diploma consisted in studying two years of common core (Modules de base: Written Expression, Oral Expression, Grammar, Phonetics, and Linguistics), and students had to attend lectures in General Culture and Arabic Language. In the following two years, they studied American and British Literatures, American and British Civilisations, in addition to the course of African Literature. In the fourth or the final year, they studied the courses of Didactics and Psycho-pedagogy.

In each year of their under-graduation, the students were evaluated every six months or semester as well as annually and were given mentions. However, the implementation of the LMD System has brought many changes, including new courses, degrees, and certificates. The following table shows the general syllabus (or curriculum) and the corresponding semesters or periods for the three-year license:

	HEADING	Hours/Week
Semesters (I) and (II)	Written Expression	03h
	Oral Expression	03h
	Grammar	03h
	Linguistic Concepts	1h30
	Phonetics	1h30
	Culture of the language	1h30
	Literary Texts	1h30
	Research Methodology	3h
	English for Specific Purposes (ESP)	3h
	Foreign Languages	1h30
	Computing	1h30
Semesters (III) and (IV)	Written Expression	03h
	Oral Expression	03h
	Grammar	03h
	Linguistic Theories and Methods	1h30
	Phonetics	1h30
	Civilisation	1h30
	Literary Texts	1h30
	Research Methodology	3h
	English for Specific Purposes (ESP)	3h

		Foreign Languages	**1h30**
		Computing	**1h30**
Semesters (V) and (VI)	**Option (1): Applied languages**	Written Expression	**4h30**
		Oral Expression	**4h30**
		Theme and Version	**3h**
		Languages of Sciences and Techniques	**3h**
		Applied Linguistics	**1h30**
		Research Methodology	**1h30**
		Pragmatics and Discourse Analysis	**1h30**
		Training or Project	**3h**
		Foreign Languages	**1h30**
		Statistics (Applied to Foreign Languages)	**1h30**
	Option (2): Language Sciences	Written Expression	**4h30**
		Oral Expression	**4h30**
		Linguistics	**3h**
		Didactics	**3h**
		Acquisition process	**1h30**
		Research Methodology	**1h30**
		Psycho-pedagogy	**1h30**
	Option(3): Languages, Lit. and Civ.	Pragmatics and Discourse Analysis	**1h30**
		Foreign Languages	**1h30**
		Statistics	**1h30**
		Written Expression	**4h30**
		Oral Expression	**4h30**
		Civilisation	**4h30**
		Literature	**4h30**
		Research Methodology	**3h**
		Statistics (Applied to Foreign Languages)	**1h30**
		Theme and Version	**3h**
		Foreign Languages	**3h**

Table 4.1: Time allotment in the licence curriculum

Sources:

(Faculty of Letters and Languages Guide, BiskraUniversity, 2010)

(Université Mohamed KHEIDER. Biskra. Licence Académique. 2007/2008. pp. 16-21)

As the above table shows, the course of Literary Texts in the first two semesters is taught only once a week, in one session of one hour and half (1h30) which is not enough for students to get good knowledge of literary theories, concepts, and do practical activities. The course of Literary Texts, in semesters one (1) and two (2) is classified seventh (7th) after Written Expression, Oral Expression, Grammar, Linguistic Concepts, Phonetics, and Culture of the Language. Moreover, the amount of time

allotted to it, (1h30) out of (24h) per week, represents only (6.25٪) of the total number of hours. The same remarks and notes can be made for semesters (3) and (4).

Another important note is that the course of Literary Texts is replaced by the general term "Literature" in the option of "Languages, Literatures, and Civilisations", and the new course is given (4h30) per week which is divided into three sessions. If the three literatures (American, British, and Third World or African) are meant to be covered in a week, that is (1h30) for each, it is also an insufficient amount of time because students at this level do not only need to know about the native literature or the literatures written in English, but they also need to develop relevant skills such as skimming, scanning, and analysing. What is more, four hours and half (4h30) per week is the equivalent of only (15.78٪) out of the total number of hours (28h30), including the other courses.

The following figures recapitulate the tiny (the low percentages) amounts of time allotted to the course in question. They also show the underestimation, or rather, the minor rank of the Literary Texts Course in comparison with the courses mentioned earlier.
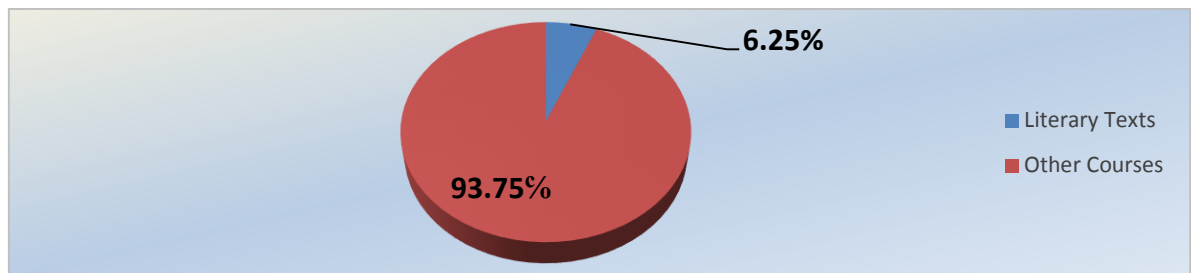
Figure 4.1: Time allotted to Literary Texts in semesters 1, 2, 3 and 4
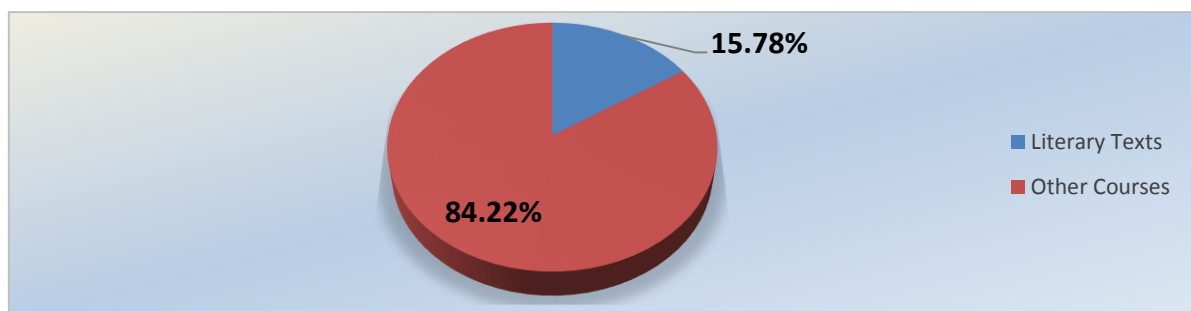
Figure 4.2: Time allotted to Literary Texts in semesters 5 and 6

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Relying on figures 4.1 and 4.2, one could make three main reflections: First, the place assigned to the Literary Texts course in our department at the License level; second, its classification among the other courses in the first six semesters; third, the signs of a clear demand for improving its status and teaching; and as a result, intervening to remedy the deficiencies of the programme. A second reading of the curricula of English as presented before, especially in the fifth and sixth semesters for the "Languages, Literatures, and Civilisations" option shows that the course of "Literature" still undergoes underestimation though it is the teaching unit to which all the other courses have direct or indirect links. "Literature" must be viewed as the melting pot of every source of knowledge or thought.

4.2. The Enrolment of Students in the English Department

As we mentioned earlier, with the inclusion of English as a specialisation, the number of students enrolled in our department has been increasing. The table below shows the rising number of students in the English Department since the year 1998, including the "Classique" and the "LMD" systems:

1998/1999	1999/2000	2000/2001	2001/2002	2002/2003	2003/2004
87	-------	470	-------	-------	-------
2004/2005	2005/2006	2006/2007	2007/2008	2008/2009	2009/2010
-------	915	882	889	1531	1548
2010/2011		2011/2012		2012/2013	
1835		1933		1822	

Table 4.2: Number of students in the English department
Source: (Archives of the English department, Biskra)

The information in the table above (the available students' numbers) indicate that students have rushed to enrol in the department in considerable numbers since its opening in 1998. Between the academic years 1998 and 2001, the number of students rose almost five times and between 2001 and 2005 this total number doubled, which

gives a clear idea that the students' population did not stop its spectacular slope. From 2005 to 2007, however, the students' population witnessed a period of little increase or rather temporary stagnation. From 2007 to 2013, the huge numbers of students prove that the demand for English as a major and the interest in the LMD system as a substitute for the Classique has gained pedagogical significance: out of 889 students, 348 (i.e. 39, 13%) and 541 (i.e. 60, 87%) were in the LMD and the Classique systems correspondingly. By the year 2013, there were 1822 LMD students and no Classique students. The Classique system was no longer used by 2013. To show clearly the number of students enrolling in the department since 1998 and to put a finger on the impact of the present situation on both teachers and material, we made the following graph and pie charts. The aim is to define plainly the term *compatibility* in our context as well as what it means" to put or not to put" restrictions to access to the department.
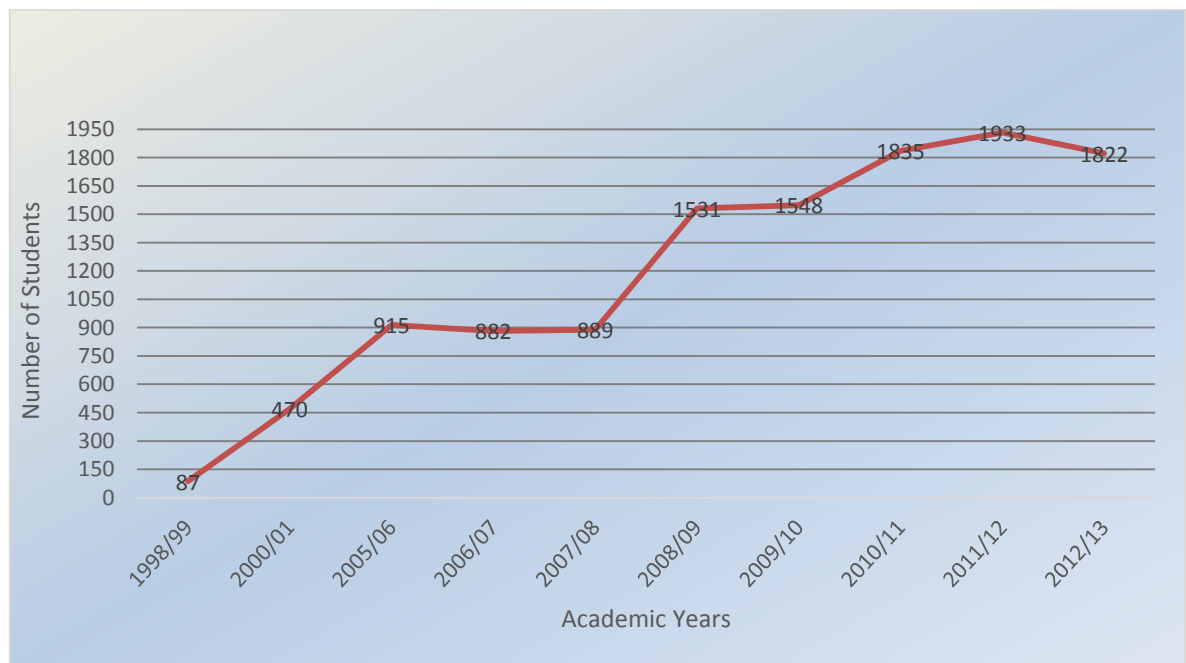
Figure 4.3: Number of students in the English department
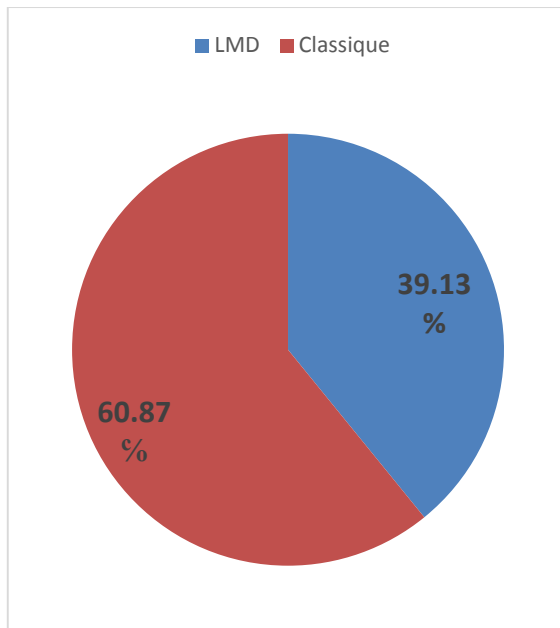
Figure 4.4: Status of the LMD student population in 2007
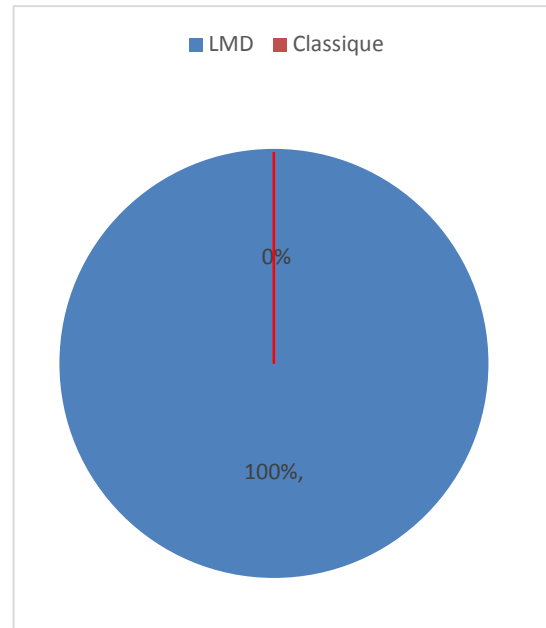
Figure 4.5: Status of the LMD student population in 2013

From figures 4.4 and 4.5, we could notice that students have not rushed into enrolment in the LMD system within a short period because it appealed to them, but because this system provided them with various options. These latter range from the active participation of students in their training in the study place to their involvement outside the university. Berrouche and Berkane (2007, p.11) stated that the main difference between the traditional and the LMD systems stems out of the distinction between:

> …la formation présentielle (cours TD, TP) et la formation non présentielle qui se caractérise par plus de stages et sorties sur terrain et par un effort personnel de l'étudiant pour compléter et approfondir les connaissances acquises pendant la formation présentielle qui reste limitée en volume horaire (20 heures par semaine. Cette nouveauté est salutaire, dans le sens où elle mise sur le sens de responsabilité de l'étudiant en le poussant à se prendre en charge pédagogiquement…

Therefore, the rapid rise of the LMD student population in our department from 39.13 % in 2007 to 100 % in 2013, with an average of 10.14 % per year, is a good evidence of students' intentional and conscious interest in the new system.

4.3. The Increase of the LMD Student Population

In an attempt to show that the number of students enrolling in the English department has been rising incessantly for the last six years, we made the grid below. The grid is intended to depict and recapitulate this increase of student population and land a hand on the causes and consequences. The grid is reinforced by some figures in order to accompany the numeral information with suitable representations.

Years	Students Number
2007/2008	348
2008/2009	731
2009/2010	968
2010/2011	1266
2011/2012	1396
2012/2013	1822
Total	6531
Ratio (average number per year)	≈1089

Table 4.3: Number of students per year (from 2007 to 2013)

From the table above, we notice the sharp increase of the students' number in the period from 2007 to 2013. This increase is clearly indicated by a mean of 1089 students per year which may be due to three reasons: the introduction of the LMD system in the English department in 2007, the easy access of students to the department because there were no clear restrictions on their enrolment, and the general interest of the new generation in foreign languages, especially English. The only insignificant exception is that of the academic year 2011 and 2012 which may refer to the small number of newcomers; students who changed their major (specialisation) or who came from other neighbouring universities to continue their studies were few.

The following figures recapitulate the increase of the LMD student population from 2007 to 2013. They also show the continuous demand for English, both as a specialisation where students intend to get diplomas and degrees for the world of labour, and as a medium for communication where students endeavour to improve their oral expression for many different reasons.
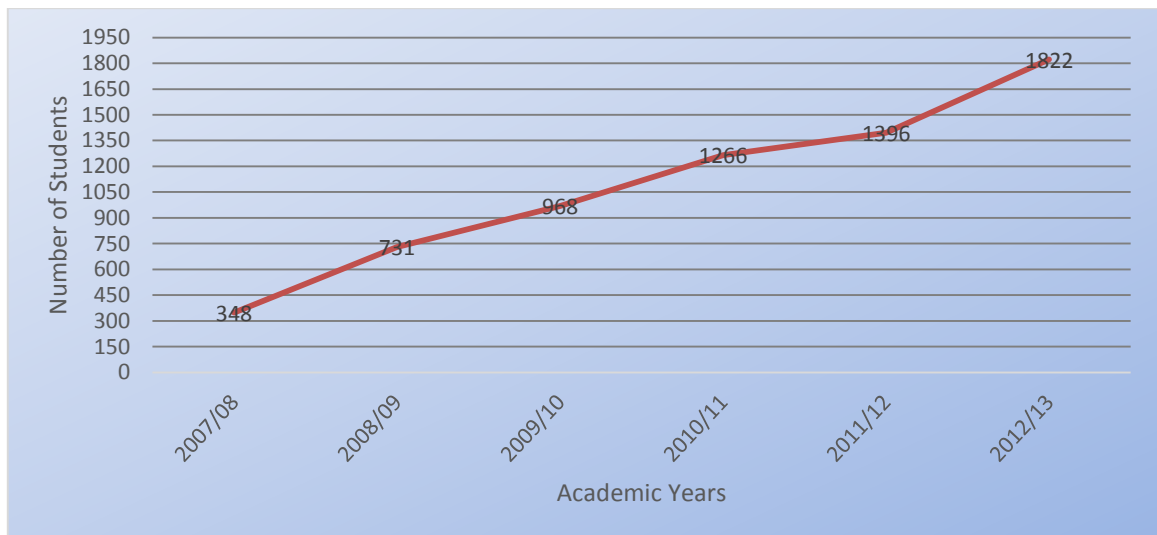
Figure 4.6.1: Increase of the LMD student population between 2007 and 2013
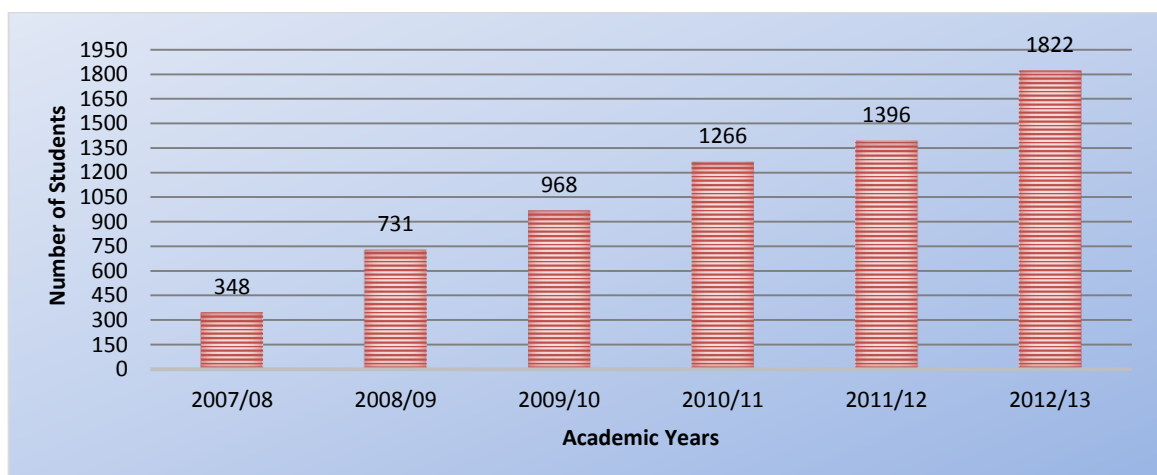
Figure 4.6.2: Increase of the LMD student population between 2007 and 2013

4.4. Teachers of the English Department

As far as the teaching staff is concerned, all teachers are Algerian and benefited from training in Algerian universities or abroad (the United Kingdom and the United States). They hold postgraduate degrees (MA, Doctorate or PhD) in different fields

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such as linguistics, stylistics, civilisation, literature, ESP, and so on. During their teaching career in our department, almost all of them got short training periods in France, the United Kingdom or some Arab countries. At the opening of the English department in 1998, there were only four (04) permanent teachers and the rest were collaborators. From 1998 to 2002, the department did not receive teachers from other universities, and thus the number of collaborators reached fifty one (51) by the year 2002.

For more information about the staff of English language teachers, we drew a table which provides the number of teachers and their ranks in our department since 2007. The ranks of teachers involve professors, lecturers, assistants, and collaborators; however, the periods stretch over a span of six (06) academic years (from 2007 to 2013).

	07/08	08/09	09/10	10/11	11/12	12/13
Professors	00	00	00	00	00	00
Lecturers	00	00	00	00	00	**03**
Assistants	**29**	**29**	**26**	**28**	**30**	**34**
Collaborators	-------	**44**	**23**	**30**	**35**	**29**
Whole Body	-------	**73**	**59**	**58**	**71**	**66**

Table 4.4: Number of department teachers and their ranks (from 2007 to 2013)

From the table above, we could notice that the number of permanent teachers (lecturers and assistants) at the English department from 2007 to 2013 has not marked any considerable changes. We could also distinguish the small differences between the numbers of collaborators from one year to another within the same period. In addition, none of the teachers has had the degree of professor since the opening of the department in 1998 as we saw earlier, and it was only in 2013 that three (03) assistant teachers completed their doctoral projects. The whole body (teachers) has not been compatible with the number of the LMD students of this period (2007-2013) for years which might have influenced, in a way or another, the teaching and studying of some courses in the department. If the number of teachers remains unchangeable at a time

when the student population continues to increase incessantly, then the quality of teaching and learning should be reviewed.

According to Norton (2009, p.1), the present times are characterised by rapid changes and needs, which require new qualities and preparations on the part of teachers. Teachers must be good at doing their job, at carrying out research, and at administrative affairs so as to train students well and make them ready for specific jobs. He confessed that:

> As university academics we work in a fast-changing environment, which puts competing pressures on us including the need to be excellent at teaching, research and administration. More recently, we have been urged to prepare students for employment and to be entrepreneurial in a global market.

Another view, as far as the teacher's role is concerned, emphasises the quality of being aware of the different theories and principles of how students learn. That is, a knowledge of learning processes and an understanding of the various students' learning differences as well as difficulties can help teachers to meet the students' needs, and enable these latter to improve their levels (Westwood, 2004, pp.1-2).

The tiny number of the teaching staff in the last six (06) years of the LMD system application in our department, the constant development of the student population, and all the attending evils of their incompatibility are summed up by the following figures.
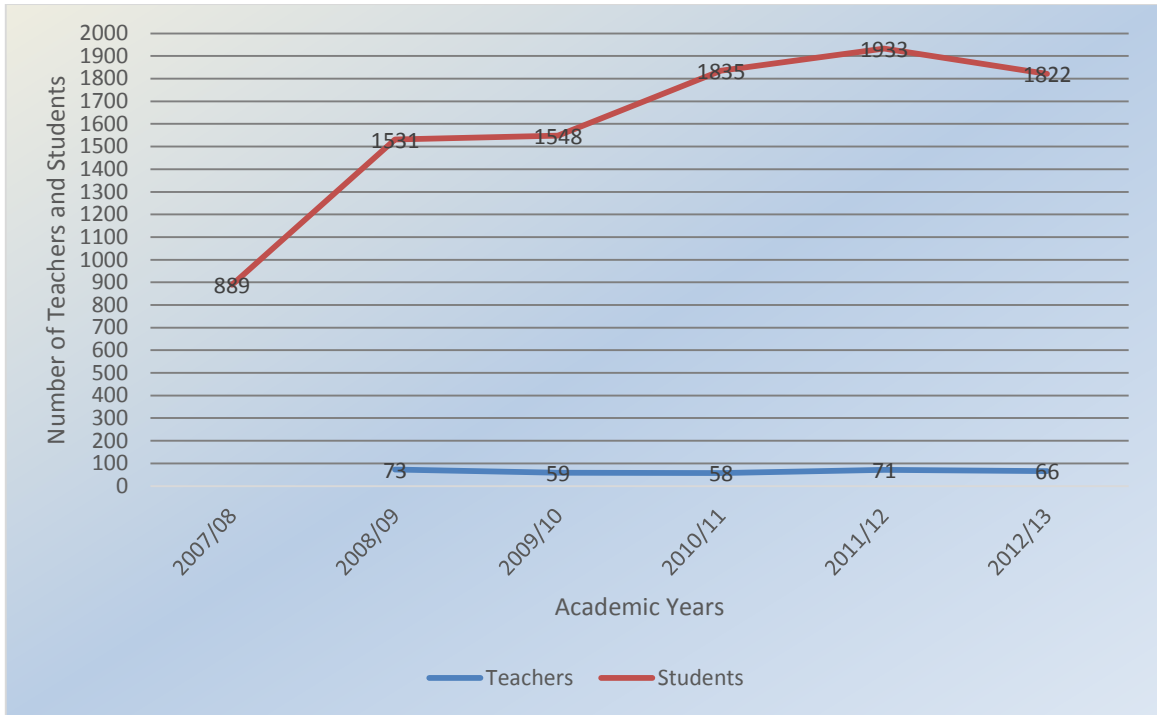
Figure 4.7.1: Whole body of teachers and students (2007/2013)
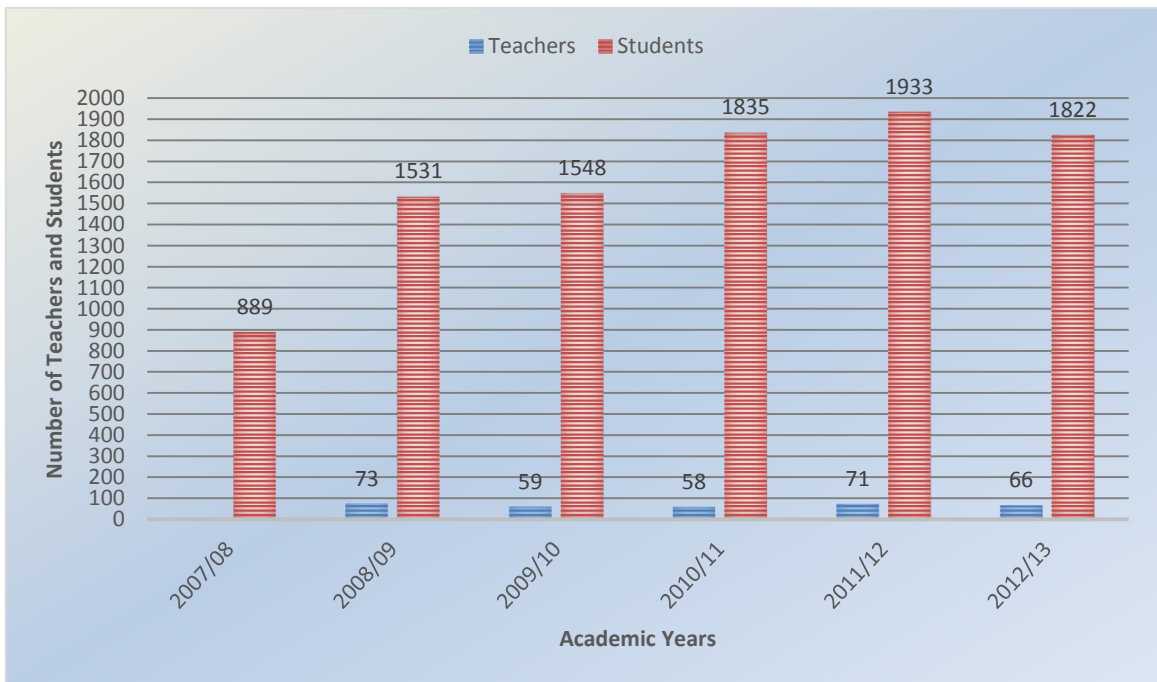
Figure 4.7.2: Whole body of teachers and students (2007/2013)

4.5. The L.M.D System

The traditional degrees system of our universities is currently under reform. The new reform or the "LMD" is just a copy of the French model (*Licence, Master,*

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Doctorat), and it aims to ensure an international compatibility on the one hand, and on the other hand it seeks equivalence for the diplomas awarded locally. By virtue of an executive decree in 2004, many Algerian universities are now undertaking the reforms, working in cooperation with a good number of European universities. The new degree framework follows the process below (Clark, 2007; Berrouche and Berkane, 2007, p.4):

- The *licence*, corresponding to three years of study beyond the *baccalauréat* (**BAC+3**);

- The *master*, corresponding to two years further study beyond the *licence* (**BAC+5**);

- The *doctorat*, corresponding to three years of research beyond the *master* (**BAC+8**).

 The process above summarises a whole circle of both knowledge and skills acquisition by students. The *licence and* the *Master* degrees require, as a principal objective, the acquisition of knowledge and talents which lead to a professionalisation of two qualification levels. Each of the **licence** *and* the **Master** holders benefit from academic and professional diplomas: the former allows for further studies and the latter permits the holders to be engaged as professionals. The *doctorat* degree or diploma is attained only after considerable research in the fields of specialisation, and by getting hold of other proficiencies such as research methodology, group work and so on (Ministere de l'Enseignement Superieur et de la Recherche Scientifique, *Nouvelle architecture …licence/master/doctorat*, pp.7-10).The LMD system in these terms can be schematised in the figure below. This schematisation or plan was adapted by the researchers to demonstrate the different levels as well as the dimensions of the new restructuring, especially in terms of its pedagogical and socio-cultural objectives.

BACCALAUREATE

↓

BACHELOR←←←←← **BACHELOR (OF ARTS)** →→→→→ BACHELOR
PROFESSIONAL   ACADEMIC

↓

MASTER ←←←←← **MASTER**→→→→→ MASTER
PROFESSIONAL   ACADEMIC (RESEARCH)

↓

DOCTORATE
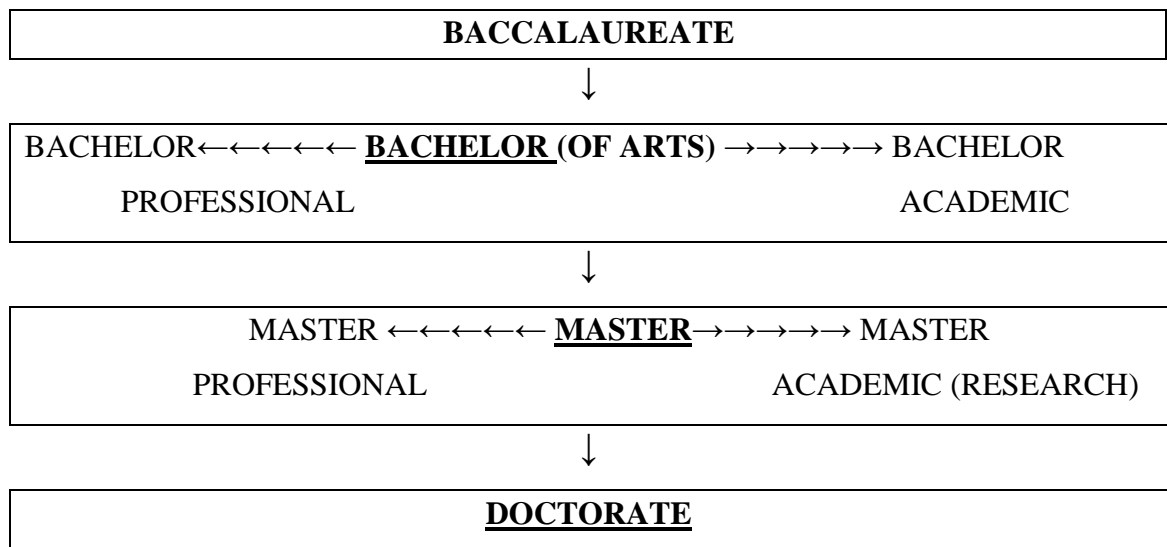
Figure 4.8: General scheme of the LMD system

In addition to the aforementioned aims, the local authorities hope that the new system will facilitate the task of the international mobility of Algerian intellectuals (Lakehal-Ayat–Benmati, 2008, p.123); that it will offer tremendous opportunities for students to choose freely the fields they desire to specialise in, making them aware of what it means to shorten time for them to graduate; that, in the long run, it will make the learning outcomes more corresponding to the needs of the labour market.

Practically speaking, the major difference between the "Classique system" and the "L.MD" lies in the introduction of a unit- and credit-accumulation system. The overall plan consists of many courses (modules), which are grouped into three units: (*unité d'enseignemnet fondamentale*); courses specific to the general field of study, (*unité d'enseignement de découverte*); necessary courses for particular subjects of study, and (*l'unité d'enseignement transversal*); optional courses. Lessons and assessment are not yearly; they are planned on a six-month period or semester. Success in a semester requires a success in the (*unité d'enseignemnet fondamentale*) with an average of 10/20 or more. To pass from one year to another requires achievement in, at least, one semester.

The system of compensation between modules is, however, unclear for the bulk of students. So far, at the University of Biskra; and according to the texts and directives sent by the Ministry of Higher Education, we have worked on a model which stipulates that extra scores in (*l'unité d'enseignemnet fondamentale*) may compensate what a student might have lost in the other two units. So much the same goes for the fundamental (foundation) modules between both semesters. Namely, the average or more in one of the fundamental modules in a semester may be a good basis for evaluating the corresponding mark in the other semester.

One of the objectives of adopting the LMD system in Algeria is that it is the key towards globalisation on the one hand, and it represents the openness of our government (s) to the world. Algeria is just an example of the Arab countries which have recently engaged in piloting this new system in a number of its universities. Namely,

> The application of the LMD system in Algeria is considered a step towards Globalisation because this Anglo-Saxon programme has proved its success and it has, more or less, been adopted by most not only European countries, but also most countries of the world. This system has been applied right from some year ago in Morocco and this year, it is included in only the universities that accepted piloting it. (Idri, 2012)

This would lead to considerable changes in the students and teachers' behaviours. The innovation that the Ministry of Higher Education is trying to introduce lies not only in the re-foundation of the programmes and assessment or evaluation standards, but also in creating adequate learning and teaching methods. Therefore, one might say, that the adoption of the LMD system in Algeria was both a necessity and an obligation. In other words, it was imposed by the need for innovating teaching and learning and the need for globalizing as the other countries.

L'Algérie comme tous les autres pays s'est vue confronter au défi du mouvement de la mondialisation du système de formation universitaire, mouvement ayant privilégié le LMD. Quelle réponse fallait-il donner à ce défi ? Fallait-il adopter ce système ou rester à l'écart de ce mouvement mondialisé? La rénovation en profondeur de nos enseignements, l'introduction de pratiques nouvelles, la maximisation des opportunités et l'ouverture à l'internationale ont été les motifs essentiels du choix du LMD. (Guide pratique de mise en oeuvre et de suivi du LMD, 2011, p. 12).

The idea that Algeria was not an exception in choosing to adopt the LMD system to face globalisation as a rapid movement has been highlighted by many experts. They deem that Algeria is a part of this world and as such political, economic and pedagogical measures must be taken; they foresee that openness to the world and competitiveness are best achieved via repositioned education (Aziz, 2012, p.1004). Algeria, as any other country in the world, needed change at several levels and in many sectors. This same view was maintained by Mebitil (2013, p.2), among other specialists and educators, when she stated that:

In this line of thought, Algeria as the rest of the globe has struggled to keep in touch with recent world changes via reforming not only its political, economic and commercial policies but goes beyond to reach the system of education and it could be clearly seen at the tertiary level where almost all institutions have adopted the new educational system mainly the 'LMD' as the new-fangled policy for a change.

The education sector, especially at the tertiary level, was not immune to change and the LMD system was the only available system at the beginning of the new

millennium to be adopted. The step towards Globalisation, including many aspirations, was therefore sought through the choice and adoption of the LMD.

4.6. The Targeted Audience

In today's changing world, foreign language teaching may be regarded as vital as securing food for people. English language is commonly regarded as the tool for improving people's living standards and creating permanent communication between them, so promoting it has become an obligation everywhere in the world. The efforts made by the Algerian Ministry of Higher Education to advance English, especially in the new millennium, indicate the significance of this language in our context.

In our department, students have to study many courses and learn many skills in English. The assessment of their achievement and the evaluation of materials used by teachers are seldom done on empirical criteria; criteria that are the result of academic research. Thus, effective teaching and learning methods must be thought of and sought in the field of foreign language teaching. These methods are not far from the reach of teachers and students or they are difficult to use, but they entail regular training. Lindsley affirmed that "Effective educational methods are available. They have been available for a long time. They are mostly behavioural, structured, fast paced, and require a high proportion of regular daily practice"(Cited in Westwood, 2004, p.81). The teachers and students, therefore, should only reconsider the "why" the LMD system has been introduced in our schooling and the "what to do" on their part. The teachers and students are called for continuous training and are no longer viewers and listeners as they used to be in the past. The teachers are required to work within pedagogical teams to guarantee consistency and to motivate students to work hard inside the university and outside of it. In this respect, Megnounif (2013, p.1) stated that:

> …the LMD is designed so that all system components, including teachers and students have become involved in training and are no more spectators as in the "classic" system: the teacher has the opportunity to offer training courses tailored to the available resources and skills based on a pedagogical team and the student has the opportunity to choose the path that suits him. The student participates actively in his training; a number of hours is therefore restricted to the training outside the university. In addition, student is better supported through a tutoring system in which the accompaniment is more active.

In this same vein and in support of the view that the LMD system has brought new roles for teachers and students in our university context, some specialists and pedagogues believe that the role of teachers has changed accordingly with the learner's new commitment. That is, teachers have been ascribed the roles of mediators and facilitators of knowledge and experience. Therefore, in the teaching and learning processes, teachers should not make students learn by repeating things over and over or by standing still for hours. Teachers should let students learn; i.e., they should let them discover things for themselves and enjoy more freedom than it was prescribed by the old methods and practices.

In addition to what teachers and students must do, the objectives of teaching and learning foreign languages have to be settled down before hand. The choice of English, for instance, in higher education on the part of students has no clear basis. If they are asked the question "why did you choose English as your major/specialty?", students would say things like *"Because I like it"*, *"because it's the language of the world"*, *"It was not my choice but this was the only thing I could do with my marks"* and so on (Abdellatif Mami, 2013, p. 245). These answers have unfortunately been repeated by students at our department since the implementation of the LMD system in 2007. What

is more, no clear restrictions have so far been put to the growing enrolment of students although the number of permanent teachers has almost been stagnant for years now. These problems would unfortunately hinder the students' progress and would concurrently lead to low levels.

4.7. Teaching in the L.M.D System

Teaching in the LMD system is a mere change in the role of the teacher from participant to guide. In the "Classique" system, the teacher is in charge of everything; he prepares the lessons; he looks for the suitable exercises and drills, and most importantly he proposes titles for research papers. At this level, in fact, the teacher does almost everything; whereas, the student's share is more shrinking. But, what we need in the new restructuring is perhaps the opposite. We need to see classes where most of the discussion is done by students; classes where students decide about the kind of knowledge they want to acquire and how to acquire it; classes where there is too much autonomy and choice. This is perhaps why Harmer pointed out that" In recent years, …great emphasis has been placed on 'learner-centered' teaching, that is teaching which makes the learners' needs and experience central to the educational process. In this framework, it is students' needs that should derive the syllabus, not some imposed list…"(Harmer, The practice of English language teaching, p. 56).

Teaching in the LMD system is controlled by the teacher's competences, the nature of the teaching unit, and the students' willingness as well as readiness (motivation). The teacher's competences simply mean how good a teacher is at transmitting information to brand new minds, and, at the same time, how good he is at motivating his students to compete with each other. This internal or rather local competition gives, undoubtedly, rise to an encouraging learning environment. If motivation does not prevail in the classroom, then the lessons' goals are at great risk.

Noddings mentioned that" One of the greatest tasks of teachers is to help students learn how to be recipients of care. Those who have not learned to do this by the time they have entered school are at great risk and their risk is not just academic"(Cited in Alderman, 2004, p. 201). In addition to these two conditions, there must be a mutual intelligibility between the teacher and the students, i.e. each of them must be aware of the immediate aims of the lessons and the final pedagogical objectives of the module.

The competences and the good balance of the teacher's personality guarantee the student's acquisition of good knowledge. Here, the teacher is required to provide his classes with the same type and amount of data so as to make students intermingle on equal terms. That is, the teacher should consider every point as well as every single piece of information, and above all he should consider the instructive tools he is using. These tools may lead to several evils if they are not well manipulated. Moreover, the teacher should give importance to each individual in his class without any distinction; each individual must feel he/she has a role as well as a right in the lesson. "These teachers believe in their ability to make a difference for every student. To that end, before they ever spend a minute in the classroom, they consider the class as a collection of individuals as opposed to one entity"(Stronge, Tucker and Hindman, 2004, p. 204).

Not only teachers, but also students must be aware of the rapid political, economic, and social changes in this new millennium. Concepts such as globalisation and mass media have been intended to unify and stabilise the world, but some people consider them as aliens; i.e. they are perceived as sources of disruption and instability. These external changes, as far as teachers are concerned, may have a great influence on the classroom environment, especially in situations where teachers are deprived of almost all their authorities or control. In this case, as Breen (Cited in Gieve and Miller, 2006, p. 202) summarised it,

> …the teacher of English is confronted by a stark choice.
> Either we perceive ourselves as a teacher of language
> unconnected to wider social, cultural and political issues
> and, thereby, participate in the marginalization of our
> profession, or we accept the formative role we play in these
> processes and confront the contradictions and possibilities
> for beneficial change in the intercultural work that we do.

Therefore, teachers' participation in the global politics and economy, in addition to the social importance of their work place, is being challenged and reconstructed by rapidly shifting values and social ties. Teachers, today, are obliged to readjust their conduct at home as well as in the classroom in order not to sever their community and cultural roots and demolish education.

4.8. The LMD Road Map in the Maghreb Countries

If we move from East to West, the Big Maghreb is made up of six (06) countries: Libya, Tunisia, Algeria, Morocco, Western Sahara and Mauritania. These countries are located in the North West of Africa and are bordered by the Mediterranean to the north, Egypt and Sudan to the east, the Atlantic Ocean to the west, and Senegal, Mali, Niger and Chad to the south. The nearest European countries to the Big Maghreb are Spain and Italy; therefore, Europe is best and easily reached through Gibraltar or Sicily. The national income in each of the six countries is special and varies according to the natural sources of each country as well as its economic orientation. In Libya and Algeria, more than 90% of the economy relies on the exportation of oil and gas; whereas, Morocco and Tunisia are heavily dependable on tourism in their incomes. As for education, the three Maghreb countries (Tunisia, Algeria and Morocco) have often been said to copy French models since their independence and that their educational systems have been subject to many changes. The figure below gives an idea about the Maghreb countries and their location in the world. It shows that the three Maghreb

countries, in terms of distance and influence, have often been nearer to Europe than the other parts of the globe.

Figure 4.9: Map of the Big Maghreb and its location in the world

Source: *www.luventicus.org/maps/africa/greatermaghreb.htm l*(Retrieved on Dec 8th, 2013)

The map of adopting and launching the LMD system in the three Maghreb countries started with Morocco in 2003 to reach Algeria in 2004 and Tunisia in 2005 (Meziane and Mahdi, 2010, p. 273). The three countries adopted this system as a consequence of the Bologna Process in 1999, with the intent to improve the quality of higher education, to guarantee compatibility of training with the global systems, to expand training in different fields and link it to the local, economic and social needs, to ensure employment, and to modernise management and pedagogy (ibid, p. 271).

The map below puts forward a clear picture of Bologna location in Italy, the place where a group of European countries, in the summer of 1999, ratified a treaty providing that the educational, socio-economic, and thus living standards of the European people cannot be promoted unless a new and appropriate schooling system is implemented.

Bologna, as shown in the map, is situated in the north of Italy, far away from Rome but not far from the other European capitals.

Figure 4.10: Map of Bologna and its location in Italy

Source:*www.lonelyplanet.com/maps/europe/italy/*(Retrieved on Dec 8th, 2013)

The information in the table below, the result of the researchers' own survey of the efforts made by governments in the three Maghreb countries to improve higher education and to meet the students' needs, provide a general overview of current measures and issues related to the LMD implementation.

Country	Year of **launching** the LMD system	Number of students in Higher Education	Number of Universities	Other academic areas	Number of Researchers
Morocco	2003	343 123(2009/10)	15	150(Institutions)	10 467 (teaching staff)
Algeria	2004	1 210 000	39	56(Schools & institutions)	28 000 (2013)
Tunisia	2005	370 000	13	194 (Institutions)	19 633

Table 4.5: Statistics on higher education in Algeria, Morocco and Tunisia

Source: Key statistics on public higher education in Algeria, Morocco and Tunisia (Tempus)

We could notice from the table above that Morocco was the first country in the Maghreb to adopt the LMD system in its higher education and this may be due to its geography (it is nearer to Europe than the other two countries), its connections to many parts of the world through its diverse economy which rests heavily on tourism, and its

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good bilateral relations with France, especially at the education level. Freeman (2010) stated that like many countries which used to have educational system as copies of the French model, Morocco adopted and implemented the *Licence-Master-Doctor (L-M-D)* system in its university system in the 2003-2004 academic year (p.16). We could also notice that the number of students, teachers or teaching researchers, and universities in Algeria is larger than the numbers of the same categories in Tunisia and Morocco. If we just make a simple calculation, we will find that students in higher education in the three countries are distributed as follows: in Algeria, there is an average of 12736.84 students per academic area (i.e. 1 210 000/ 95); in Tunisia, there is an average of 1787.43 students per academic area (i.e. 370 000/ 207); and in Morocco, the average is 2079.53 students per academic area (i.e. 343 123/ 165). If the Teaching staff (number of teachers) in each of these countries is considered in terms of distribution too, we will have 43.21, 18.84, and 32.78(i.e. 1 210 000/ 28 000, 370 000/ 19 633, 343 123/ 10 467) students taught by a teacher (in each country) respectively. If the latter results are multiplied by ten (10) (the average of modules or courses studied in the first three years), we will have 432.1, 188.4, and 327.8 taught by a teacher in each of the three countries correspondingly. These simple calculations and estimations may explain why the Algerian educational system is still weakening in comparison with Tunisia and Morocco. That is, the large number of students in the Algerian universities is incompatible with the small number of the teaching staff, and meanwhile, the number of the present academic study places is not large enough to receive about 500 000 new students every year. The statistics in the table may also signify that in Tunisia, in terms of the number of researchers, universities and institutions, students are luckier than students in Algeria and Morocco because they seem to benefit from uncrowded classes, easy access to data, sufficient time for theory and practice, and effective assessment and

evaluation by teachers. The teachers, on their part, may also find it easier to prepare and give courses than teachers in dissimilar conditions.

4.9. First year LMD Literary Texts Programme

4.9.1. Describing the Programme

In Harmer's *"The practice of English language teaching"* book, many types of syllabuses or programmes of language teaching were mentioned, each of which is named on the basis of the items it introduces. The grammar syllabus presents a sequence of grammatical items; the lexical syllabus is organised on the basis of vocabulary and lexis; the functional syllabus includes categories of communicative functions (ordering, offering…); the situational syllabus offers a range of real life situations (at the bank, at the restaurant…) rather than grammatical items, vocabulary, or functions; the topic-based syllabus is a framework in which language is organised as different topics (the weather, sport, literature…); the task-based syllabus consists of a series of tasks (telling the time, describing people, places,…); and the multi-syllabus syllabus represents a combination of all the previously mentioned items from grammar to tasks (pp. 296-300). The multi-syllabus syllabus has often been considered as the best to follow, especially in situations where there is no syllabus laid down by an official organisation such as an education ministry or an institution. The multi-syllabus syllabus is also known as the 'multi-layered' syllabus because it specifies not only the grammar and vocabulary, but also other skills (Thornbury, How to Teach Speaking, p.116).

As far as terminology is concerned, in this study the terms "syllabus" and "programme" may be used interchangeably. According to Oxford Dictionary, both terms may refer to a list or plan of items or things to be taught at school for instance; however, 'syllabus' may sometimes seem more linked to organising items for

instruction; syllabuses generally involve making choices about selecting and organising items (Thornbury, 1997, pp.13-14). "Curriculum", though it is used in some contexts as a substitute for programme," is a large and complex concept, and the term "curriculum" is used in a number of different ways…"(Nunan, 1989, p.14)."Curriculum" may include many areas and choices of language study; it often encompasses topics from various disciplines which increase students' involvement and teachers' engagement (Farrell and Jacobs, 2010, p. 55).

First Year LMD Literary Texts programme is divided into two parts, each of which consists of three general items or courses. Items 1, 2, and 3 are supposed to be taught in the first semester of the academic year, and items 4, 5, and 6 in the second. This version of the current programme was devised in 2007 and has been employed by teachers since then. There might have been some changes or modification throughout the span of about six (06) years now, but most of them are of no great importance, especially that they seem to have associated with using different texts, or introducing one item before another for the sake of convenience by a few teachers.

Item (1) is entitled "*Introduction to Literature*". It aims at introducing students to the area of literature, providing them with definitions, concepts, and writer as well as reader roles. Item (2) covers some *"Literary Trends"* such as neo-classicism, romanticism, and realism from a broad perspective. The order of these trends is meant to show students how literary movements emerged and developed from the sixteenth to the eighteenth century, and to offer to students a brief description of each movement. Item (3); however, is more specific than the preceding two. It considers and presents literature with regard to genre or categorization. Fiction, poetry, and drama are the major genres to be tackled by students in the first year.

Part two opens with item (4) which highlights some "Elements of Fiction "to prepare students for the stage of text analysis. These elements target a knowledge of the story's characterisation, plot, setting, and point of view. This is followed by item (5) which tries to add to the students' experience the treatment of poetry from two angles: figurative language and musical sound devices. These latter are viewed as the main "Elements of Poetry" to be dealt with by students. In addition to items (4) and (5), students are invited to do several "*Classroom Activities*" under item (6). A few teachers of Literary Texts introduce their students to drama; they expose them to plays, playwrights, and discussions of various themes. Below are the essential activities that teachers may want to explore with students.

a. Studying modern short stories.

b. Reading and discussing modern short poems.

c. Using dictionary of literary terms.

d. Taking and expanding notes.

e. Summarising paragraphs and essays.

f. writing exposés.

4.9.2. Teachers and Students' Roles

The devising of this programme coincided with the adoption of the LMD system at our department level in 2007 and since then new roles have been ascribed to teachers and students. Given the status of professional communicators, teachers' acts in the classroom are a trigger for students' interaction and performance. Stubbs (Cited in Harkin, Turner and Dawn, 2001, p. 72) distinguished teachers from ordinary people, saying that:

> . . . a person cannot simply walk into a classroom and *be* a teacher: he or she has to *do* quite specific communicative acts . . . social roles such as 'teacher' and 'pupil' do not exist in the abstract. They have to be acted out, performed and continuously constructed in the course of social interaction.

As far as communication is concerned, Williams saw that language teaching is first and foremost a matter of encouraging learners not only to interact, but also to exchange specific information or knowledge. This enables them to do their activities and tasks in a meaningful and cognitive way (Burden and Williams, 2002, p.86). Therefore, the chief role of a teacher is to create communicative, interactive, and informative instances in his or her lessons, relying on the programme he or she is using. When students come to the university, they bring with them experiences and aspirations. They may also be filled with souvenirs of successes and failures which can influence their achievements positively or negatively. Here, teachers are recommended to put into practice these considerations; i.e. teachers should adjust their instructions to fill the gaps in their students' past experiences (Harkin, Turner and Dawn, 2001, p.58). If the programme being taught does not account for these limitations, teachers are required to look for alternatives. That is to say, " The teacher helps orchestrate the collection of resources and organizing experiences that will provide optimal opportunities for learning as well as providing a structure for organizing and making sense of learning" (Farrell and Jacobs, 2010, p. 55).

In programme evaluation, students also have a role to play. A critical learner role lies in an active involvement in everything that makes part of his or her own learning and success. What it takes to be successful is hard work, perseverance, and above all commitment. Everyone who wants to succeed (including students) must be prepared to endure some pain and hardships to achieve the desired goal because success without dedication is unattainable (Bolduc, 2000, p.15). Therefore, students, who are assessed

and whose learning is evaluated, may evaluate the programme or the syllabus they are being taught because their involvement in this operation helps teachers to gather data about different attitudes, beliefs, and performance in class. Evaluation is not and must not be monopolised by teachers. That is, "We may evaluate someone, a colleague for instance, when we say he/she is a good teacher. We may also hold a judgment on a syllabus and say it is impossible to go through, or it is really useful" (Ghouar, 2004, p.278).

4.10. Evaluation of First Year LMD Literary Texts Programme

4.10.1. Defining Evaluation

Evaluation of language teaching programmes has many connotations. Novice teachers may use checklists to assess the evolution of their lessons, relying on the students' achievements or their satisfaction. These novice teachers can be judged in terms of their performance by their students or other assessors such as administrators and institutions. Institutions and programmes are also subject to judgments from superiors and inspectors. In a few words, evaluation

> is about the relationships between different program components, the procedures and epistemologies developed by the people involved in programs, and the processes and outcomes which are used to show the value of a program – accountability – and enhance this value – development. (Kiely and Rea-Dickins, 2005, p. 5)

From this definition, we can identify some key features. Evaluation is an analysis of a programme including several components and factors. The components to be considered are the lessons and their interrelations which ensure the jump from one item to another. The factors that are worth describing consist of the participants (teachers and students) and the input and output information intended to be taught. Besides these

components and factors, evaluation entails an account of the value or significance of the programme under examination.

Seifert and Sutton (2009, p 232) discerned and distinguished evaluation from among other concepts of important relevance to learning. They described evaluation as

> the process of making judgments about the assessment information (Airasian, 2005). These judgments may be about individual students (e.g. should Jacob's course grade take into account his significant improvement over the grading period?), the assessment method used (e.g. is the multiple choice test a useful way to obtain information about problem solving), or one's own teaching (e.g. most of the students this year did much better on the essay assignment than last year so my new teaching methods seem effective).

Seifert and Sutton's identification of evaluation embodies the collection of data which facilitate the making of judgments about students' progress, about the assessment method or methods used by teachers, and about teachers' own teaching. Therefore, evaluation is conceived as a process designed to measure the evolution or digression of some principles and objectives of teaching and learning.

If assessment requires information to be put down, from the beginning, what is important for students to know and do, followed by the shaping of programmes, evaluation works on the outcomes of the application of policies, programmes, and teaching methods. If assessment informs teachers, parents, and authorities about students' achievement or teaching outcomes, evaluation tells us about what to do to attain improved teaching and learning. Westwood, in *"What Teachers Need to Know About Teaching Methods"*, simplified the connection between assessment and evaluation as follows:

> Assessment enables teachers to obtain accurate information
> about their students' progress and their need for extension or
> remediation…, it also provides essential feedback to the
> teachers themselves on the quality of their instruction…, the
> outcomes from such teaching must always be evaluated on the
> evidence obtained from appropriate forms of assessment…
> (Westwood, 2008, p. 80)

Garrison demonstrated that assessment is then synonymous with the word examination or test although it was used in the nineteenth and twentieth centuries as the equivalent of estimation or evaluation, and that it has been the result of two intermingling fields: education and psychology (Cited in Kincheloe and Horn Jr., 2007, p. 819), and is part and parcel of modern teaching as well as current school reform. Janesick (2003) noted that" In this current age of evolving postmodernism in curriculum, educators must keep up with the unfolding development of assessment techniques, be aware of the pitfalls of embracing standards without critique, and see the complexities of school reform"(p.86). They also must differentiate between assessment and evaluation because each of these methods accounts for a definite part of the learning process; i.e. the former is quantitative and the latter is qualitative by nature. Brindley (Cited in Linse, 2005, p.138) wrote:

> Assessment differs from evaluation. It can be useful to look
> at the distinction between the two. Assessment refers to
> collecting information and making judgments on a learner's
> knowledge, whereas evaluation is used when collecting and
> interpreting information for making decisions about the
> effectiveness of an education program.

Assessment looks at the learners' achievement. Shabaan puts forward:"Assessment is needed to help teachers and administrators make decisions about students' linguistic abilities, their placement inappropriate levels, and their achievement" (Cited in

Aydogdu, 2007, p.48). However, evaluation is wider in scope; it concerns a whole educational programme. The information gathered from classroom assessment should be a part of a programme evaluation. Evaluating an English-language programme implies effective changes that may lead to improving the classroom quality.

4.10.2. Pre-requisites and Facets

Evaluating a teaching programme is not an easy task to do. It requires looking at it from various angles, including its layout, topics' organisation, coherence, and its ability to answer the students' present and future needs. What is more, programme evaluation must underline students' interaction and the amount of knowledge they are supposed to obtain when they deal not only with each and one another, but also with materials. Powell and Caseau (Cited in Farrell and Jacobs, 2010, p. 60) maintained that:

> The relationship between learning and language is at the core
> of constructivist approaches to education. . . . the belief that
> learners construct their own meaning from interaction with
> texts, problems, materials, students, teachers, and other
> features of the learning environment.

According to Kiely and Rea-Dickins (2005), any evaluation type has a specific framework which necessitates a specific strategy for gathering and analysing data. In most cases, the framework should involve clearly stated principles, the aim of which is to seek for participants' (teachers or students) perceptions and the premises on which the programme is laid down (p. 12).

In this present work, the researchers agreed on including the aspects of the programme that were highlighted above as items and the main stakeholders (teachers of the current Literary Texts programme at our Department) as respondents in an evaluation model adapted from (Tanner and Green, Tasks for Teacher Education Course book: A Reflective Approach, p.121). This evaluation model is called "The Materials Test" and it was devised to carry out a rapid evaluation through interviewing

teachers about their textbooks as teaching materials. The individual letters of "Materials" in this model stand for the following textbook aspects: Method, Appearance, Teacher-friendly, Extras, Realistic, Interesting, Affordable, Level, and Skills. These aspects can be developed into further questions which appear, according to our own model, as follows:

M (Method): Does the programme progression suit your own teaching method and overall aims?

A (Appearance): Is the programme's design appealing and attractive?

T (Teacher-friendly): Is the programme easy for the teacher to use? Is it well organised?

E (Extras): Are there joint materials (cassette, teacher's notes…)? How helpful are they?

R (Realistic): How authentic is the communication intended by the programme? Is it accessible?

I (Interesting): Is the programme interesting to your students? How does it relate to their lives? Is it interesting to you?

A (Accessible): Is the programme available for all your students? Does every student have a copy of it?

L (Level): Is the level suitable for the class you are teaching?

S (Skills): Does the programme cover all the skills you want to teach (reading, writing...)?

According to Tanner and Green, the answers of the above questions may be discussed by answering other further questions. These may have the forms (with some modifications) and follow the order below (ibid, p. 122):

1- What strengths did the "Materials Test" (evaluation) reveal in your programme?

2- What weaknesses did the "Materials Test" (evaluation) reveal in your programme?

3- How does your "Materials Test" (evaluation) of the programme differ from your initial reactions to it?

4- Would you really recommend this programme for a first year LMD class? Why/ Why not?

The answers of these last questions (discussion) aim to elucidate in complete terms the effectiveness or ineffectiveness of a language programme. In addition, they may offer a clear image of teachers' awareness of the programme's goals, overall learning objectives, and applicability. If this awareness is absent, then adoption and adaptation of language programmes prevail everywhere. Richards and Rodgers (1986, pp. 158-159) stated that:

> …evaluation addresses whether the goals and objectives of a language program are being attained, that is, whether the program is effective (in absolute terms)... In addition, evaluation may be concerned with how teachers, learners, and materials interact in classrooms, and how teachers and learners perceive the program's goals, materials, and learning experiences. In the absence of a substantial database informing decisions about how effective a language program is or how its results are achieved, chance and fashion alone often determine program adoption and adaptation.

To sum up, our ultimate intent of evaluating first year LMD Literary Texts programme is "to demonstrate its worth or effectiveness and to make recommendations for improvements"(Modeste and Tamayose, 2004, p. 102).This intent stems out of our belief that first year students have chances of success, that is, they can improve their levels if they are backed up and given the opportunity to participate in the making of the courses and their natural progression. Otherwise, their success may be subverted, or at least, it becomes difficult (Marzano, 2007, p. 162). The other intents of evaluating

first year LMD Literary Texts programme can be summarised in Bloom, Hastings, and Madaus's words (as quoted by Huhta) that the purposes are:

> either to place the student properly at the outset of instruction or to discover the underlying causes of deficiencies in student learning as instruction unfolds . . . Diagnostic evaluation performed while instruction is underway has its primary function determining the underlying circumstances or causes of repeated deficiencies in a student's learning that have not responded to the usual form of remedial instruction.   (Cited in Spolsky and Hult, 2008, p. 470)

Before devising a programme, teachers should carefully select and examine the topics and items they intend to teach. They should, as matter of fact, define the objectives clearly and settle down the premises vis-à-vis the department and the students' real aspirations. For example, if one of the goals of the programme is to develop interaction among students through utilising authentic material, then texts, stories, poems, and videos prepared and exploited by native English speakers would be a good choice. If the programme does not reflect any of these goals in the assessment of students' achievement, then the evaluation of some or the entire programme's parts and parcels would be compulsory. It must be done with an intention to improve the current programme and to remodel its inappropriate parts.

Conclusion

The English department at Mohamed Kheider Univerisity of Biskra has witnessed several changes and practices in its line of evolution: from a small office with a few teachers during the late 1990s, to a melting pot in which students from both local and neighbourhood areas intermingle on equal terms, to an open space at the very beginning of the new millennium, where the LMD system has been adopted and implemented. However, the implementation of the new system has not so far met the needs of the learners in terms of offering jobs nor has it justified, even partially, the abandonment of

the "Classique" structure. The LMD has been transplanted into a peculiar environment, the fact that called for plain descriptions, not only prescriptions of relevant performances. When the teachers rushed into giving courses in a traditional manner, the students blindly followed the fashion with no claim about a road map to cope with current socio-economic changes.

As a matter of fact, it was necessary, prior to 2007, to think of teachers' training and programmes' innovation and readjustment instead of putting the LMD into practice immediately. It was also unquestionable that our Department has stepped somehow quickly in its progression strategy about giving mentions, degrees and diplomas; whereas, some real actions have been lagging behind. Teaching Literary Texts, among other courses, in our Department in the first six semesters has often required deeper planning, careful selection of topics, immediate drills and remedies, teachers' guidance of students at particular moments, and appropriate feedback. That is why in this chapter we have attempted, through tables and figures, to demonstrate facts about the teachers and students: their new roles and responsibilities, the LMD system and its application, the Literary Texts programme and its evaluation, questioning explicitly the measures taken so far.

Chapter 5: The Research Methodology

Introduction

Researchers are designers. One of the crucial acts of their job is the investigation of phenomena such as teaching and learning problems to meet particular purposes. That is, much of what they do is to diagnose teacher and student needs to help us (teachers and administrators) to determine the sources of our deficiencies and then find effective solutions. Yet, the task of moving from the speech about teaching and learning to understanding the complexities of this operation is not easy, especially at this age of reform. In a hint at this point, Allwright noted that:

> Another way of looking at the shift from prescription to description and then to understanding is to think of it more generally as a move from a simplistic way of looking at the world . . . towards a recognition of the essential and irreducible complexity of the phenomenon of classroom language learning and teaching. (Cited by Freeman in Gieve and Miller, 2006,   p. 239)

The 1960s, 1970s, and the 1980's were characterised by investigations into how to develop personality through learning, and how to answer local demands for different jobs by people from inside and outside the country; while, the 1990s and the twenty-first century witnessed an irrevocable shift towards preparing students in universities, institutions, and colleges for specific work places in various sectors. This is clearly reflected, in our educational context, by the implementation of the LMD system in our schools (2002-2003) which coincided with the new trend of targeting the individuals' competencies rather than imparting to them guided knowledge as it has traditionally been done.

In this chapter, we want to put some emphasis on the fundamental understanding of research in education, and on the conception about how successful teaching and learning are based on clear objectives and good strategy, data collection tools, data analysis tools, clear perspective and objectives, as well as suitable design. This latter is

sometimes referred to as the plan or the outline of the work. Having a plan, no matter how rough or complete it is, is what enables researchers to determine what they need, how to look for it, and what they should do once they have collected material for it; it may also help them to write reports about their results and findings (Booth, Colomb and Williams, 2003, pp. 3-4).

5.1. Research Design

As far as education is concerned, the terms "Method" and "Methodology" must not be interchangeably used. "Method" refers to the level at which the principles and procedures of an approach to language teaching and language learning are described. Whereas, "Methodology" is the body of those principles and procedures or it is the approach itself (Richards and Schmidt, 2002, p. 330). So much the same may go for these terms in the field of research. Blaxter, Hughes and Tight distinguish between the two terms as follows:

> The term method can be understood to relate principally to the tools of data collection: techniques such as questionnaires and interviews. Methodology has a more philosophical meaning, and usually refers to the approach or paradigm that underpins the research. Thus, an interview that is conducted within, say, a qualitative approach or paradigm will have a different underlying purpose and produce broadly different data from one conducted within a qualitative paradigm. (Cited in Tight, 2003, pp. 8-9)

Research methods in the field of education, and more specifically at the University level, fall into various categorisations and appear in many numbers. One of these categorisations is the detailed eightfold grouping presented in Tight (ibid). The list below was taken and used as it is in the original source thought the author confesses and avows that it might be questioned or altered.

1-Documentary Analysis: including historical studies, literature reviews, synopses of practice and most policy analyses.

2-Comparative Analysis: international studies comparing two or more national systems.

3-Interview: including face-to-face and internet-based studies, and focus groups.

4-Surveys and Multivariate Analysis: including questionnaires, the analysis of large quantitative databases, and experimental studies.

5-Conceptual Analysis: including more theorised and philosophical studies.

6-Phenomenography: and related approaches such as phenomenology.

7-Critical/Feminist Perspectives: including studies that set out to critique established positions.

8-Auto/biographical and Observational Studies: including accounts based largely on personal or individual experience.

Many researchers advocate and highlight the use of a number of methods to collect data in an academic research work. This belief stems out of the idea that various methods within the same research work is a good practice, especially when the study addresses a large number of questions. That is, testing hypotheses from different angles increases both reliability and scientificity in the work, and makes it easy for the researcher to reach unprecedented findings. Each method checks a part of the truth; however, the combination of these methods leads to uncovering the whole truth. This methodological strategy of combining multiple methods, in academic settings, has been known as Triangulation. Green and Thorogood (2004, pp.207-208) state that:

The notion of triangulation borrows a metaphor from navigation, with the idea that taking two readings will enable us to point out the "truth" more accurately than one. Thus, one method of data collection can be used to offset the weakness of another, or to 'check out' the validity of findings.

Triangulation has often been perceived as a technique worth using to tackle the rich and complex human behaviour from various perspectives. Although it has a variegated typology (Time Triangulation, Space Triangulation, Investigator Triangulation, etc.), it has generally been agreed on that "Triangulation may be defined as the use of two or more methods of data collection in the study of some aspect of human behaviour"(Cohen, Manion and Morrison, 2005, p.112). Triangulation, as a multi-method approach, is convenient in both quantitative and qualitative data cases because it may provide a wide view of human phenomena as well as human interaction than a single-method approach may yield. In addition, as far as the findings of a research work are concerned, multi-method approaches are more reliable sources, for at this level several methods such as the questionnaire and the classroom observation may contrast to increase the validity of the study and the researcher's confidence.

In this study, we examined whether explicit instruction in Literary Texts through the implementation of some discourse devices improved the stylistic interpretation and the thematic understanding of texts by first year LMD students. We employed an intervention strategy that introduced the main qualifying devices of discourse to a section of students; the section comprised about 20% of the total population. The students in this section represented the experimental group and the control group at the same time.

First, they were invited to answer the items of a questionnaire that was conducted to diagnose the situation and determine, at an early stage, the main aspects of the

students' weaknesses in understanding literary texts. The questionnaire was also intended to link between the intervention, the students' needs, and the requirements of stylistic interpretation of literary texts. Second, they studied the devices of discourse selected by the researchers and did some activities to strengthen their knowledge as well as their new skills. Third, they were tested twice: the first test was given to them on the basis of the old model (comprehension questions, grammar drills, written product, etc.); whereas, the second was built on the new paradigm. The second test involved identical parts, but the questions and the activities were modified and moulded in terms of the form, the order, and the objectives.

In this study, we used a triangulation strategy. We mixed up qualitative and quantitative data in order "to try and verify the validity of the information being collected"(Blaxter, Hughes and Tight, 2006, p. 86). If students' opinions and change of behaviours are provided and analysed by qualitative methods, we believe that consistent evaluation of the students' achievement must be on quantitative methods. Triangulation in this study consisted in putting together a questionnaire and a pre-test and a post-test as data collection tools used generally in qualitative and quantitative research designs. Teachers of the same programme were also interviewed about various points; they were solicited to evaluate the programme though answering nine (09) questions which focused on many aspects. This step preceded the first two; the teachers' interviews were conducted before the intervention and the tests.

5.2. Implementation

The researchers implemented a 15-hour course on the devices of discourse and relevant activities: they introduced the students in the experimentation for three (03) hours a week for five (05) weeks during the spring of 2013 (second semester) at The University of Biskra to teach the intervention course, and they simultaneously provided

the same students with drills and immediate activities to enable them to reinforce the components of the intervention. The researchers used handouts as *"An Introduction to Discourse and its main Devices"*. The students benefited, each time, from exercises from different sources on the point or device being taught. Throughout the course, the students studied "cohesion", "coherence", and the notions of "situationality "and "intertextuality" respectively.

Because the researchers were the only teachers interested in this new paradigm, they did not only teach the intervention course, but they also helped and guided the students during the practice hours. The students in both phases (as the experimental and control groups) participated in the courses and the classroom activities: discourse devices recognition, discourse devices role recognition, ideas extraction, and overall summary or report production. Apart from this, most of the students in the section that the researchers taught the intervention showed large satisfaction and delight in the new way of dealing with literary texts.

5.3. The Qualitative Aspect of the Study

The research design in this study is quasi-experimental. Its largest part is qualitative. However, quantitative data were collected to check whether the students who were given the instruction on the discourse devices with immediate activities have improved. Comparing the students' scores was intended to give concrete insights into the students' improvement and their perception of the instruction. The students responded to the questionnaire and handed it over within the time allotted. The use of more than one method for data collection by the researchers was intended, as Parker put it, "to tease out the complexity, depth and richness of the natural settings being studied"(Cited in Burton and Steane, 2004, p.160).

Our research, as the title suggests, is a case study. Our selection of this case refers first and foremost to both our concern, as university teachers, with world challenges such as globalisation, and to our ever-lasting belief that we assume some responsibility for changing the present situation of the educational system in the country. We do not deny that there are other cases which are worth examining, but the present one has held our attention for a long time. We do not also deny that case studies may comprise one of the most difficult methodologies to define because they can vary in focus and research data. Fundamentally, a case study is a single example of a system, which can range from one individual to a class, a minority, a school, or a whole group of people. The data gathered may include interviews, narratives, classroom observations, and written documents. The researcher selects which type of data to gather based on the theoretical direction that informs the investigation. For example, if a researcher assumes that the success of a particular group of young children in acquiring a language depends chiefly on peer and home interaction, as well as classroom behaviour, then the researcher will include data that document the influence of all these factors on learning that language. Researchers generally select a case study methodology if they find that the (social) context is highly pertinent to their research focus (McKay, 2006, p.71). Besides these features," Case studies can penetrate situations in ways that are not always susceptible to numerical analysis…. Case studies can establish cause and effect, indeed one of their strengths is that they observe effects in real contexts, recognizing that context is a powerful determinant of both causes and effects"(Cohen, Manion and Morrison, 2005, p.181). So, the *"case study"* in this work as a strategy was imposed by the nature and the aim of the research; it was the context that necessitated it.

5.4. The Quantitative Aspect of the Study

Pre- and post-testing data measured the students' ability to use the new paradigm and the production of better stylistic interpretations of literary texts for both cases: the case of the control and experimental groups. Students, in phase (1) completed the test given on the old model. At the end of the intervention (5 weeks and a total of 15 course hours), students did the test prepared for phase (2). The test sheets in pre- and post-tests were gathered, corrected and scored, and the results were recorded by the researchers. The tests' scores of students in both phases were compared.

Quantitative and qualitative research methods are strongly distinguished by researchers for two different reasons. First, their data methods are different. Second, the techniques used in each method to analyse these data are also different. However, quantitative and qualitative analytical methods may be mixed up in one research project if there is a feeling that one of the two methods is not enough to cater for some specific aspects of the general hypothesis (Walliman and Baiche, 2001, p. 227). Rasinger (Cited in Litosseliti, 2010, pp. 49-50) acknowledged that although a distinction, in linguistics or any other discipline, can be made between qualitative and quantitative methods, in the social sciences "the use of mixed methodologies ….. has increasingly led to the simultaneous use of quantitative and qualitative methods". The use of mixed methods is then a necessity, and not a compulsory action. It is not sanguine to think that the research strategy is what determines the methods or the tools to be used in collecting data for a research project, nor is it procedural to believe that a case study, being qualitative in nature, may not require the researchers to employ quantitative methods such as the survey. Biggam (2008, p. 87) sees this practice as a mistake on the part of many students, saying that:

A common mistake by students is to equate *research strategies* with quantitative or qualitative research. Too many students think that it is the research strategy that determines whether their research is quantitative, or qualitative, in nature. For instance, it is common for students to relate surveys to quantitative research and case studies to qualitative research. Although it is generally true that a case study, for example, *suggests* a qualitative study and that a survey, for example, *suggests* a quantitative piece of research, it is not necessarily the case. It is not the research strategy – case study, survey, experimental, action research, etc. – that determines whether or not your empirical study is quantitative or qualitative in nature: that is dependent on a combination of your research strategy, your individual research objectives and your data collection technique(s).

The same position, although in other fields such as Health and Medicine, has been taken as to how useful and necessary the combination of qualitative and quantitative methods and techniques is. In defining "qualitative research" and showing its distinctive features, Green and Thorogood (2004, p. 5) pointed out that:

Although qualitative research tends to use language data (written or oral), and quantitative research numerical data, for instance, this is not always the case. Many qualitative studies use simple frequency counts, whereas language data can be used in quantitative studies. Although qualitative research tends to have smaller sample sizes, it certainly does not follow that any study with a small sample is a qualitative study.

Moreover, the combination of these two methods must be done on purpose and must derive from the researcher's conviction that they are at some point complimentary, and that each one seeks to answer some of the study questions more fully and more appropriately. The idea (ibid, p. 30) is that:

> If you want to understand the perspectives of participants, explore the meanings they give to phenomena, or observe a process in depth, then a qualitative approach is probably appropriate. However, if there is a need for answers to questions such as 'How many people are likely to use this service over the next year?' or 'What proportion of primary care physicians prescribe this medication?', a quantitative design, or at least a quantitative element in the study, will be required.

5.5. Research Questions

In any research, we need vehicles to move from our broad interest to a specific research focus. These vehicles are the questions which we formulate in order to collect and analyse data; questions are the guide to empirical evidence that is required in investigation. Sunderland stressed their importance, pointing out that they are" the key to any empirical research project. Without research questions, you will flounder; with them, you will be guided in terms of data needed, data collection methods and data analysis" (Cited in Litosseliti, 2010, p.9).

Research questions should be well designed, well worded, and appropriately ordered to be good enough for any empirical research. "Good research questions are 'researchable' in that they are contained and specified enough for the proposed study to produce the data to answer them"(Green and Thorogood, 2004, p. 28). Moreover, they have to be related to the research hypotheses, with the understanding that each question can be sub-divided to further short, simple questions that are easily manageable and controlled by the researcher (Swetnam, 2004, p. 60).

This study attempted to answer the following major questions:

1. Why do our students fail to produce acceptable stylistic interpretations of literary texts?

2. How do students perceive the stylistic interpretation of literary texts and its components?

3. Are the teachers of Literary Texts aware of the usefulness of discourse qualifying devices in the study of texts?

4. What can be done to develop the students' stylistic interpretative competences?

5. In what way is the teachers' feedback designed to improve the students' interpretative production?

We tried to answer or rather address the first question by asking students the following sub-questions:

a-Which one of these practices (reading fiction, summarising fiction, analysing fiction) do you think is the most difficult?

b-How would you rank your own problems with literature (the lack of words, the lack of ideas, the lack of techniques) from the most to the least important?

The answers of these two questions were gathered mainly from the questionnaire's (13and 16) items. The students were free to choose the options in (a) and classify the options in (b), which made it necessary to discuss the answers quantitatively and qualitatively.

The second major question was addressed through these sub-questions:

a- In your view, what makes a good student's text analysis: the organisation of ideas, the organisation of sentences and paragraphs, or coherence and cohesion between sentences and paragraphs?

b- Do you have any comments or suggestions to add? If yes, write them down.

The questionnaire's (21and 22) items were the main sources of answering these two questions. Both questions attempted to shed light on students' perceptions of the

stylistic interpretation of literary texts and its components. The discussion of the students' answers was largely qualitative.

The third question was addressed through two different ways: the questionnaire's 23th item (the invention of an ideal literary text analysis/model from two proposals) and the achievement data gathered from the students' pre and post-tests. Because one group played two roles (control and experimental), scores in pre and post-tests were compared to check the students' improvement through the difference made by the intervention course. The discussion of the students' invention and the comparison of scores were largely quantitative.

Question (4) was also addressed through two sub-questions. These are chiefly the Interview's 6th and 9th questions, which were put as follows:

a- Is the programme interesting to your students? How does it relate to their lives? Is it interesting to you?

b- Does the programme cover all the skills you want to teach (reading, writing...)?

The teachers of Literary Texts (2012/2013) were informed in advance that their answers might help the researchers to evaluate First Year Literary Texts programme in terms of many aspects. That is, their answers might help us to find out in a way or another some of the deficiencies caused by the teachers' unawareness of the usefulness of certain devices in the study of texts. The discussion of the teachers' answers was qualitative. The teachers of this course were also informed that their answers were considered as personal opinions which required anonymity and qualitative discussion.

The fifth and last question was answered through the discussion of the students' answers of the questionnaire's (18and 19) items. Students were asked:

a- If they thought that the teacher's feedback in text analysis was important, advisable, or necessary? And

b- How they felt when the teacher helped them?

These two questions were intended to get students' opinions on the teacher's feedback and its importance and role in their learning. The different options given in both questions were meant to enlarge students' range of thinking and to enable them to articulate their own judgments and attitudes freely. Therefore, the discussion of their answers was utterly qualitative.

5.6. Population and Sampling

In defining populations and samples in terms of nature, size, and interrelationship, Gibilisco (2004, p. 38) pointed out that:

> In statistics, the term population refers to a particular set of items, objects, phenomena, or people being analysed. These items, also called elements, can be actual subjects such as people or animals, but they can also be numbers or definable quantities expressed in physical units.

That is, in this present study, population is the total number of first year LMD students of English who enrolled in 2012-2013 academic year in addition to "the repetitives". The sample of this population, chosen for our study, is then a subset that is identified as groups six (06) and eight (08). According to Perry (2005), the sample is the source of data which researchers use to answer their questions; the source is often made up of human beings to whom researchers refer as subjects, participants, or respondents. These latter must be representative of the group of individuals to which the findings will be applied (pp. 55-56). But, representativeness may be understood as referring to the size of the group or groups under study compared with the total population. In our study, where most of the research design is qualitative because it is a case study, and thus generalisation is not an ultimate target, the selection of a small group of participants who relate to the research questions being investigated may fit well (Lodico, Spaulding and Voegtle, 2006, p. 140). The selection of a small group, on

the other hand, is feasible and may decrease generalisability. Swetnam (2004, p. 43) stated that:

> The smaller the sample the less is the generalisability of the results. A lot of defective research results from attempting to extrapolate from tiny samples to grand theory……..There is no definite answer to the question 'How large should a sample be?' This requires judgement of feasibility and cost against representativeness. There is no point in taking huge samples when smaller ones produce the same results.

Another characteristic of choosing a small, particular group of students is that it may not necessarily represent the wider population. Researchers in ethnographic research, action research, or case study research are the frequent consumers of this strategy (Cohen, Manion and Morrison, 2005, p. 102). This type of sampling is called "Convenience Sampling", "Accidental Sampling", or "Opportunity Sampling", and it

> involves choosing the nearest individuals to serve as respondents and continuing that process until the required sample size has been obtained or those who happen to be available and accessible at the time……Researchers simply choose the sample from those to whom they have easy access. ……A convenience sample may be the sampling strategy selected for a case study or a series of case studies. (ibid, pp. 102-103)

In a few words, the Opportunity Sampling for researchers is a tradition in a lot of research carried out in universities because the respondents just happen to be the people we can get hold of (Coolican, 1994, p. 41).

The population for this study consisted of students and teachers from the department of English in Biskra University (Algeria). First year students at the department of English (spring of 2013) comprised four hundred students (400), a number which was divided into ten (10) groups. Our sample, as it was mentioned

earlier, was groups six (6) and eight (8) which included eighty (80) students or (20 %) of the total population. The real number of students who attended the Intervention Course from both groups was thirty nine (39); the same number of students answered the questionnaire items and sit for the pre-test. Consequently, in the post test (second term exam), the sheets of the (39) students were selected by name and compared with the pre-test scores.

The teachers of the Literary Texts Course (2012/2013, First Year Level) were six (06). Our sample, as far as this population was concerned, included five (05) teachers or (83.33 %) of the whole population. The teacher who was excluded from the study (from answering the interview questions) was the candidate for this thesis for fear to be subjective or to collect unreliable and incredible data. Five teachers out of six is an appropriate size because, as stated by Green and Thorogood (2004, p. 102),

> In qualitative work there are typically other considerations, and the sample size for an interview study depends on the aims – what you are expecting the data to do in terms of answering a question… For some studies, sampling decisions have to be made opportunistically, if there are few potential interviewees who may be willing to agree.

The students' and the teachers' full names do not appear in the study and remain anonymous. We used instead the students' and the teachers' first names in the questionnaire and the interview.

5.7. Variables

When we speak of variables in the social sciences, we often mean the quantifiable attributes of a phenomenon such as events or objects. These attributes are measured in order to discover their interaction and how one variable influences another. The influential variable is known as *the independent* and the influenced variable is termed *the dependent* (Balnaves and Caputi, 2001, p. 46).

Variables, in some instruments such as the questionnaire, are the questions themselves, and as such they can be measured at different levels: nominal, ordinal, interval, and ratio. Nominal variables are the questions whose responses are categorical (eg: Are you male or female?); ordinal variables are the questions which require answering in rank (eg: rank the following items according to their importance: 1,2,3…); interval variables are the questions that ask people whether they (eg: agree, disagree,….); and ratio variables are the questions which have a true zero point (eg: how many radios are there in this dwelling?) (ibid, pp. 77-79).

In this present study, the independent variable (X) consisted in the kind of instruction (interpreting literary texts with stylistic knowledge; that is, an awareness of the role of discourse devices, or interpreting literary texts without that knowledge). The dependent variable (Y) consisted in the students' achievement scores. Achievement was measured by student test scores on the pre-test and post-test. The scores were articulated as percentages and offered particular descriptions and analyses.

5.8. Hypotheses

The major hypothesis on which the present study is based derives from the idea that discourse (devices) in literary Texts are of great importance. The study of such devices, therefore, can undoubtedly boost the students' interpretation and perception of literal meanings and dimensions. That is, reading and analysing texts entails the teaching of these devices beforehand.

The major hypothesis, as far as the questions are concerned, was sub-divided into the following:

1. We hypothesise that our students are unaware of any stylistic techniques to use when interpreting literary texts.

2. We also hypothesise that students are unfamiliar with the stylistic interpretation of literary texts and its components.

3. We put forward that the unawareness of the usefulness of discourse qualifying devices in the study of texts, on the part of some teachers, slows down the amelioration of the students' interpretative skills.

4. We advance that a systematic and a well-organised feedback may lead to an optimal assimilation of the stylistic interpretative techniques.

5. Cooperative tasks are sometimes useful and enjoyable, especially when teachers intend to teach rules or techniques requiring more practice than theory.

The word hypothesis is a combination of two Greek roots; hypo and thesis. The meaning of this word is *tentative* (hypo) *statement about the solution of a problem* (thesis). Hypothesis also means *two or more variables to be verified empirically*. Therefore, hypotheses are always formulated at the beginning of problems by researchers and the activities encompassed by the research aim to verify these hypotheses, not to seek solutions or answers to questions (Singh, 2006, p. 54). These distinctive features of hypotheses were taken into consideration in this present work.

In this present work, we also considered other fundamental principles and functions of hypotheses that might make us more effective in our task of carrying out this experience. We then tried to make of the previously mentioned hypotheses our "eyes" of investigation, the linkage between theory and investigation, the basis for selecting sample and research procedure, the container of reviewing relevant literature, the bridge between the problem and empirical evidence, and the framework for drawing conclusions (ibid, pp. 55-59).

5.9. Instrumentation

5.9.1. The Questionnaire

In this study, we adapted the core principles of Norton's version of the *"The Ideal *** Inventory"* questionnaire which we believe to be suitable for our case as the main section. This latter was moulded and modified in terms of the items and questions, benefiting from the types suggested by Blaxter, Hughes and Tight (2006). The effort we made to create our own "Questionnaire Structure" is due to the pedagogical aims of this research paper and the actions we are supposed to take to remedy some teaching-leaning dilemmas.

5.9.1.1. Structure

"The Ideal *** Inventory" is one of the most important questionnaire types through which respondents offer their own view of what is significant to them. It emerged in 1995, for both qualitative and quantitative dimensions, and since then it has been used in research in higher education (Norton, 2009, pp.155-156). The three stars (***) used to substitute (self); however, they now simply mean any topic of investigation. "The Ideal self Inventory" derived from Kelly's (1955) theory that was used to ask respondents to portray their ideal self in terms of what they saw as important aspects or dimensions. The description of one's ideal self provided qualitative data, and the scores for these dimensions offered quantitative data.

Norton regarded "The Ideal *** Inventory" as a flexible tool which can be adapted in pedagogical research (ibid, p.157). Researchers then may ask their respondents to generate their own ideal lesson or analysis model by filling in a grid that involves the" "ideal/not-ideal" dichotomy. Under each facet of this dichotomy is a number of dimensions which depends on the nature and purpose of the research. In completing the inventory, the individual respondents should:

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a- Use single words or phrases.

b- Complete a row before they move to the next one.

c- Know that by ticking or filling in they are describing both facets of the dichotomy.

d- Be aware of the usefulness of their self-ratings (completions) in the making of a composite ideal lecture inventory.

e- Know that their descriptions of the different dimensions or rows are the basis of both qualitative analysis (students' conceptions of the ideal lesson or analysis model) and quantitative analysis (correlation between students' conceptions of the ideal lesson or analysis model in terms of time, for example, assigned for each element or dimension).

Below is an example of an ideal lecture inventory proposed by Norton. Our adaptation of this model does not involve all the elements and dimensions. Our choice is based on the selection of what may really match our case.

Ideal Lecture	5	4	3	2	1	Not Ideal Lecture
Interactive and involves students	×					Delivers information
Well-prepared	×					No effort
Interesting			×			Boring
Relates to students' previous knowledge			×			Does not build on anything
Inspirational	×					No enthusiasm for topic
Informed and up to date		×				Second hand
Applies theory to read life examples		×				Theoretical

Source: An example of a completed Ideal Lecture Inventory (Norton 157)

5.9.1.2. Questions

Below are seven (07) basic categories of question types that may suit questionnaire administration. They include quantity or information, category, list or multiple choice, scale, ranking, complex grid or table, and open-ended.

1 Quantity or information

In which year did you enrol on the part-time degree? _____

2 Category

Have you ever been, or are you now, involved almost full-time in domestic duties (i.e. as a housewife/househusband)?

Yes (currently) ☐   Yes (in the past) ☐   Never ☐

3 List or multiple choice

Do you view the money spent on your higher education as any of the following?

a luxury ☐   an investment ☐   a necessity ☐

a gamble ☐   a burden ☐   a right ☐

none of these ☐

4 Scale

How would you describe your parents' attitude to higher education at that time? Please tick one of the options below:

very positive	positive	mixed/ neutral	negative	very negative	not sure
☐	☐	☐	☐	☐	☐

5 Ranking

What do you see as the main purpose(s) of your degree study? Please rank all those relevant in order from 1 downwards:

personal development ☐   career advancement ☐

subject interest ☐   recreation ☐

fulfil ambition ☐   keeping stimulated ☐

other (please write) _____

6 Complex grid or table

How would you rank the benefits of your degree study for each of the following? Please rank each item:

for:	very positive	positive	neutral	negative	very negative	not sure
you						
your family						
your employer						
the country						
your community						
your friends						

7 Open-ended

We would like to hear from you if you have any further comments.

_____

_____

_____

Source: Types of survey questions adapted from (Blaxter, Hughes and Tight, 2006, p. 181)

In addition to Norton's *"The Ideal *** Inventory"* and the seven basic question categories proposed by Blaxter, Hughes and Tight (2006, p.181), we also drew on Zoltan Dornyei's *"Questionnaires in Second Language Research: Construction, Administration, and Processing"*. It is worth mentioning here that Dornyei's book is our main reference to the use of the questionnaire as a data collection tool or instrument. Although Dornyei asserts that questionnaires are more suitable for quantitative, statistical analysis, some room is left for gathering data that are qualitative and exploratory by means of open-ended items. However, there is almost no room for devising questionnaires for providing data that are completely qualitative in nature, for this practice may lead the respondents to refuse to answer the questions (2003, p.14). Therefore, an amalgam of different types of questions becomes more practical in the present study, as it corresponds more to the nature of the research design.

In the construction of the questionnaire, the formation of questions in terms of conciseness, we checked and consulted from time to time Swetnam's (2004) suggestions for preparing, structuring, and introducing our model. Below are some of his suggestions (ibid, pp. 60-64):

1-"Language used by the researcher must be simple, direct and appropriate to the target population".

2-"Attempt to relate each question to your research questions or hypothesis and you will find that many can be edited out. Also remember that if the scoring system for the answers is complex, extra hours may be required that are not budgeted for".

3-"Questionnaires, more than any other instrument, need the application of the 'so what?' test. You need constantly to relate every section to your research questions".

4-"Despite all these strictures a good questionnaire can be invaluable for producing large amounts of valid, handleable data with a high degree of objectivity".

5.9.1.3. Format

The questionnaire format is very crucial in that it may attract the respondents' attention, and thus invites them to answer the questions eagerly. Spaces, clarity, and sometimes colours are needed to encourage the respondents to highly cooperate and complete the questionnaire quickly. Cohen, Manion and Morrison (2005) believe that:

> The appearance of the questionnaire is vitally important. It must look easy, attractive and interesting rather than complicated, unclear, forbidding and boring. A compressed layout is uninviting and it clutters everything together; a larger questionnaire with plenty of space for questions and answers is more encouraging to respondents. (p. 358)

Regarding the form of the questionnaire too, Dornyei (Cited in McKay, 2006, pp. 40-41) suggests the following:

1. In general the questionnaire should be no more than four pages and take no more than 30 minutes to complete.

2. In deciding the content of the questionnaire, begin by generating a theoretically driven list of the main areas to be covered.

3. In the initial instructions be certain to state the topic and importance of the questionnaire, the individual sponsoring the questionnaire, a request for honest responses, and a promise of confidentiality.

4. In the specific instructions exemplify rather than merely explain how to answer the questions.

5. Try to make the opening questions particularly involving.

6. Be certain that the questionnaire has a clear, logical, and well-marked structure.

7. Avoid open-ended questions that require lengthy answers.

8. Open-ended questions are least intrusive toward the end of the questionnaire.

9. Try to have an attractive and professional design for the questionnaire by not overcrowding pages, using various typefaces, and good paper quality.

10. At the end of the questionnaire be certain to thank participants for their participation.

5.9.1.4. Piloting and Validation

Piloting a questionnaire has been considered, for a long time now, to be a necessity before laying down the final draft. One of the functions of a pilot is to increase its consistency, legitimacy, and achievability (Cohen, Manion and Morrison, 2005, p. 360). In addition, the value of a questionnaire lies in checking what problems may rise when presenting it to the respondents, and how these problems can be eliminated or, at least, lessened. The respondent's confusion and hesitation to deal with the items must also be taken into consideration by the researchers. These points and others are demonstrated by McKay (2006, p. 41) as he asserts that:

> The value of a survey is increased by piloting the instrument; that is, giving the survey to a group of teachers or learners who are similar to the group that will be surveyed. The purpose of piloting a survey is to find out what problems exist in the clarity of the directions and which items might be confusing or difficult. If the survey is going to be given to only one or two classes of students, then having three or four student pilot the survey is sufficient. If, on the other hand, the survey will be given to many students, then a larger pilot sample is needed in order to analyze the kinds of responses that are given.

Another more detailed assertion and description was provided by Mauch and Park (2003, p. 21) as to what may happen if a pilot study does not precede the handling of a survey by respondents. They state that:

Pilot studies are tools in determining, in a preliminary fashion, the potentialities and perils of almost any research idea. For qualitative research proposals, we strongly agree with Krathwohl (1988) and Meloy (2002) that only the foolhardy begin without a pilot study that suggests how the full-blown study should be constructed. Pilot trials can sharpen the procedures, remind one of the permissions and approvals needed, assay likely costs in time, and check the feasibility of a larger study. Investment of energy in a pilot study (with advisor and committee support) can enhance the quality of a subsequent study and minimize the likelihood of unexpected delays and possible failure.

One of the critical conditions that establish a good pilot sample is the choice of its elements on a wide range of criteria. These latter are not easy to settle down, but most methodologies stick to gender, social class, and financial status to cater for an appropriate balance. "In the field of education ….the pilot sample includes appropriate gender balance and covers a range of richer/poorer and rural/urban communities" (Siniscalco and Auriat, 2005, p.72-73).

In this phase, the researchers distributed 20 copies of the questionnaire to students from groups (6) and (8) in February, 2013. Before they started to answer the questions, students were told about the anonymity of their names and the importance of their participation in the study. They were also informed that they were free to answer the questions as possible as they could; that they might ask the researchers about anything and at any moment during the time allotted; that this questionnaire would not be scored or regarded as an exam, and that on the basis of their answers, the researchers would be able to develop a new draft that is more precise, concise, and economic in expression.

The twenty (20) students who answered this first draft were three (3) males and seventeen (17) females. Their ages ranged from 18 to 23 with an average of about 20

years old. The majority sat for and had their Baccalaureate in 2012. As for their streams in the secondary school, twelve (12) studied in letters classes, seven (7) studied in sciences classes, and only one (1) student had a Baccalaureate in Mathematics. The answers of the questions were on the whole satisfactory, except for the completion of the table in item (23) which implied that some students did not understand the instruction and, as a result, they crossed in both columns (A) and (B). In addition, some students confused to answer degree with multiple-choice questions as in items (17) and (18). These problems were remedied without delay by the researchers, showing the students what it meant to cross (tick) in a table, what should have been done when choosing from a list, and so on. The researchers also noticed that most of the students could not answer questions (11) and (22) in paragraph form, and thus another instruction was immediately given. They were asked to answer, instead, in note form.

All of these students started studying English at the middle school. Fifteen (15) students out of twenty (75%) chose the option "very much" when they were asked how much they liked English; whereas, the rest (5 students or 25 %) opted for "a little". These options had an association with the number of students (16) who selected "Yes" and those (4) who selected "No" to say whether they chose English freely as a specialisation (or they had another choice). In addition, these options indicated why students divided into two equal groups (10 students in each) when they were asked if they considered themselves victims or not when their levels in English remained low. One group attributed this to the lack of qualified teachers, the lack of authentic materials, as well as the uneasy access to some media sources. However, the other group confessed that it was their responsibility to work hard to excel.

The majority (17 students or 85%) agreed on developing reading as skill and only a tiny number (3 students or 15%) suggested enhancing listening, speaking, and writing

to improve their level in English and solve their own problems in Literature (Literary Texts). About (17) students asserted that their most preferable literary genre is fiction, but analysing texts is the most difficult practice, and when they were asked to say, in their views, what might make a good student's text analysis, they selected option (3) "Coherence and cohesion between sentences and paragraphs". The other (3) students saw that poetry or drama was their most preferable literary genre and that the most difficult practice in each is analysis and summary. This small number of students might have had other interests, and thus, they could not have looked at fiction and the practice of analysing texts as major areas.

In answering the last item (23), students were invited to cross or tick in a table which presented to them two different models of text analysis. These models (A and B) were introduced in terms of their most significant distinctive features which were distributed at seven levels. Students were informed that they could not cross or tick twice at one level and that the number of ticks they gave to each model would qualify it to be the best. What is more, students were told that the number of ticks given by all the students for each model would be counted, and the bigger would be the better. On the other hand, the characteristics which were repeated many times in column (A) or (B) should be used as criteria maintained by students to invent their own model.

In this pilot study, students gave 73 points or ticks for model (A) and 67 points for model (B). The characteristics which were repeated many times in column (A) are 1 (11 times), 3 (15 times), 5 (16 times), and 7 (14 times). In the Intervention Course, these characteristics are synonymous of cohesion, coherence, intertextuality, and situationality respectively.

The validity of an instrument, from a general perspective, can be determined by the simple question: are we actually measuring or observing what we claim to be?

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(Swetnam, 2004, p. 23). The validation of the instrument implies giving it to some experts, including the advisor, to check whether it is holistic enough to measure the main question or questions it was built to measure, and this, of course, differs when we move from qualitative to quantitative data collection.

> …in qualitative data validity might be addressed through the honesty, depth, richness and scope of the data achieved, the participants approached, the extent of triangulation and the disinterestedness or objectivity of the researcher. In quantitative data validity might be improved through careful sampling, appropriate instrumentation and appropriate statistical treatments of the data. It is impossible for research to be 100 per cent valid; that is the optimism of perfection.
> (Cohen, Manion and Morrison, 2005, p. 105)

Whereas, in tests (pure quantitative data), the validity of the instrument is not addressed through the cooperation of respondents or the objectivity of the researchers, but it is done by verifying the possibility of measuring each component of the research questions. Dornyei (2003) maintained that"…if a test that is claimed to assess overall language proficiency measures only grammatical knowledge, the test is not valid in terms of evaluating communicative competence, although it may be perfectly valid with regard to the appraisal of grammar"(p. 110).

As far as validation is concerned, the researchers sent by e-mail two consent letters and two consent forms to two teachers for "Item Pool Assessment". The first teacher is a professor of linguistics and head of department in the University of Jordan; the second is a doctor of Sociolinguistics in the University of Adrar. Both of them sent back their consent to validation and their notes about a few items in the questionnaire, giving us the opportunity to correct, reformulate and readjust some questions. The names of these two teachers were encoded and substituted by the acronyms (IPA/T1)

and (IPA/T2); (IPA) stands for "Item Pool Assessment"; while, (T1) and (T2) stand for "teacher one" and "teacher two".

5.9.2. The Interview

In this study, we used an interview as the second data collection method. Our aim was to develop an evaluation of the First Year Literary Texts Programme through questions addressed to the teachers of this course, which may rationalise our intention to teach an intervention course. Our choice to use the interview as a method and in particular after the questionnaire can be explained by Swetnam's claim that "Interviewing is a method of collecting data that can stand on its own or be a follow-up process to another method" and that, " Interviews should never be random as they demand a heavy investment of time" (2004, p.64). Therefore, we designed the teachers' interview on an evaluation form proposed by Tanner and Green (Tasks for Teacher Education Coursebook: A Reflective Approach, p.121). We adapted the main principles of Tanner and Green's form which we believe to be suitable for our case.

5.9.2.1. Questions

Almost all the questions of the present interview are close-ended. However, in each of these questions the interviewee is given a space (or an opportunity) to express himself freely and to discuss related issues. The questions of the interview follow a specific order; they are put to check the progression, the design, the organisation, the content, and the availability of the programme. Furthermore, with these questions, the researchers endeavoured to verify the authenticity as well as the suitability of the information included in the programme to the students and their levels. The skills covered by the programme are also verified through.

The researchers conducted five individual interviews with the teachers of the Literary Texts Course. Each interviewee was asked to fill in a consent form and to write

down an answer on a form before moving to the next question in order to gain and keep a concrete copy for the analysis later on. Meanwhile, the researchers used a note book to write down the main remarks. Swetnam (2004) stated that "some interviewees are paralysed with fright at a tape recorder or video camera. Be aware of these effects and always ask permission to use them. A note book and pen still offers a viable option and this should be used discreetly, perhaps on the knee" (p.66). Each interviewee was also invited to ask questions or give suggestions relating to the project. These actions, as far as the interview questions are concerned, were inspired by Gass and Selinker's (2008) view that "Interviews are generally conducted orally and one-on-one. They can either have fixed questions or they can be less structured, allowing the interviewer to tailor the questions according to the responses of the interviewee"(p.71). This interview was then semi- (or less) structured. It was merely oral though the interviewees laid down their answers on paper. The interviewees collaborated with the researchers and showed great willingness to help and assume some responsibility.

5.9.2.2. Validation

As far as the interview validation is concerned, the researchers sent by e-mail two consent letters and two consent forms to two teachers for checking, correcting, and even suggesting questions. The first teacher is an Associate Professor of African civilisation and head of the department of Letters and English in the University of Adrar; the second is a doctor and head of the Centre for Multilingualism in Education in the Metropolitan University in London. Both of them sent back their consent to validation and their notes about a few items in the interview, giving us the opportunity to correct, reformulate and readjust some questions. The names of these two teachers were encoded and substituted by the acronyms (IV/T1) and (IV/T2); (IV) stands for "Interview Validation"; while, (T1) and (T2) stand for "teacher one" and "teacher two".

As for the consent to interview giving, the researchers informed the interviewees in advance. These interviewees (teachers) filled in and signed consent forms as a proof of free participation. The names of these teachers were encoded and replaced by the acronyms (IG/T1), (IG/T2), (IG/T3), (IG/T4) and (IG/T5); (IV) stands for "Interview Giving"; while, (T1), (T2), (T3), (T4) and (T5) stand for "teacher one", "teacher two", "teacher three", "teacher four" and "teacher five".

5.9.3. The Tests

The importance of tests in teaching lies in what they provide the teachers with. Tests cannot be good and appropriate unless they help teachers to diagnose situations and look for remedies. They cannot be worth constructing and beneficial unless they give teachers accurate measurements when testing students' performance. Hughes (2003) affirmed that the real relationship between teaching and testing is a relation of partnership (p.2). Tests, in a few words, should enable schools, institutions, and universities to meet certain standards and evaluate students' progress.

From a general perspective, language tests are constructed to check and assess many skills such as oral proficiency, control of grammar, and so on. Every tester wishes to employ a variety of techniques to increase validity (the test's ability to measure consistency) and maintain reliability (the test's features of being well constructed, carefully administered and scored) in their tests. Yet, only a few number of these testers are aware of what it means to construct, administer and score a test, and what it means to introduce, rationalise, and fulfil social, economic and pedagogical intentions. The former practices are said to be descriptive features of traditional testing; whereas, the latter characterise modern testing (Shohamy, 2001, pp. 3-4).

The pre-test or traditional exam Model is usually constructed on a three-section plan: general comprehension, text or paragraph comprehension, and paragraph writing.

The sections may be independent and may treat various items at a time. In section one, for instance, students are asked to put *true* or *false* in the right place; to fill in the gaps in statements; or to look for some terms in order to complete definitions. In section two, students are invited to answer (wh) or comprehension questions; students may also be required to find out synonyms, antonyms, and even expressions in texts. This section may also include other activities such as matching items and reordering sentences. The final section; however, is designed to make students develop a topic chosen from a list. Sometimes, students are given cues to use in their paragraphs so that they could gain time and limit themselves to the desired scope.

The Intervention Exam Model or post-test in this present work consisted only of two general sections. Section one involved the new sub-activities ***Self-check*** and ***Self-recollection*** instead of the traditional **True or False** and **Defining Terms** in that order. The statements to be checked in the *Self-check sub-activity* were direct and targeted basic knowledge of the elements of fiction that students needed to have before tackling other areas. The *Self-recollection sub-activity* represented the core elements of the Intervention Course (i.e. discourse devices) that were selected carefully and taught to students before the post-test. These devices were ***coherence***, ***cohesion***, ***situationality***, and ***intertextuality*** and corresponded to plot, theme, setting, and characterisation in the general approach of the study and our attempt to help students in their interpretation of literary texts.

Section two contained two sub-activities too: ***Text discussion*** *and* ***Text interpretation***. The former substituted the whole section of reading comprehension in the old model of testing; whereas, the latter consisted of pure stylistic questions (questions about the selected discourse devices) that ended up with paragraph writing. The paragraph aimed at blending together the thematic and the stylistic interpretations

of the text that were sought through the two sections of the test. The thematic and the stylistic interpretations represented the students' personal understandings of texts as well as the facts they derived from those texts by the analysis of discourse devices.

5.10. Data Collection

The questionnaire, the interview, and the tests (pre-test and post-test) are the main data collection tools used in this study. To maximise the strengths and minimise the weaknesses of each tool, we opted for the summative description and classification made by Perry, Jr. (2005).

A valid questionnaire is one that involves more closed-form than open-ended questions. The former are said to be objective and easy to interpret though they are to some extent restrictive. The latter may reveal information, but they may increase subjectivity. On the other hand, if the tests include discrete items, they may be objective and easy to score despite they are difficult to construct. If tests are built on constructed responses; however, they limit guessing and their scoring may be more subjective (Perry, Jr., 2005, p. 110). Therefore, we selected more closed-form items for the questionnaire, and for the tests we tried to present the items in a discrete manner.

In preparing the interview, we used both types (closed-form and open-ended) of questions. The closed-ended questions characterised the written form of the interview and the open-ended questions were asked to attain the interviewees' comments and further suggestions. Although interviews seem to be easy to construct and conduct, they require the researcher to allocate more time and efforts than questionnaires because they are used essentially to collect complex and in-depth data- data that are factual about people' lives and experiences. Hence,

> If the researcher wants to collect information on simple and uncontroversial facts, then questionnaires might prove to be a more cost-effective method. But, when the researcher needs to gain insights into things like people's opinions, feelings, emotions and experiences, then interviews will almost certainly provide a more suitable method … (Denscombe, 2007, p. 174)

In this present study, the researchers chose to share Green and Thorogood's idea about the order of the data collection tools in a mixed method study. That is,

> Qualitative work can precede quantitative work in multi-design projects for two reasons: as preparatory, or pilot, work when the aims of the proposed quantitative study are already known, or as 'hypothesis-generating' studies, in which the aims of the quantitative work will be refined when the qualitative data have been analysed. (2004, p. 46)

, for it is more reasonable and practical that a research project starts with a diagnosis of a situation where a portion of the targeted population is invited to give their opinions on the difficulties they face, and on how they foresee the proper solutions. Once these data have been analysed, the research hypotheses are strengthened and a space for quantitative work is provided. The researchers also chose to share Singh's idea that in almost all educational research, quantitative and qualitative data are gathered by means of tests and other self-constructed tools such as questionnaires, personal observations, and interviews. The blending of these tools is feasible and it aims at obtaining and providing data for interpretation of results (2006, p. 212).

Before the intervention, students in the experimental group answered the "Main Questionnaire" items anonymously to collect personal and specific data. These latter involved students' opinions, comments, suggestions, preferences, and their invention of a "Literary Texts Analysis" Model. The teachers of the Literary Texts course (2012/2013), on the other hand, were interviewed individually to collect data as an

evaluation of the First Year Literary Texts Programme- data on whether they thought this programme needed reorganisation, simplification, or joint materials. The teachers were given much time and space to provide comments and suggestions.

The pre- and post-tests were prepared and conducted by the researchers. Students sat for the pre-test before the intervention and sat for the post-test after it. The pre-test sheets were corrected and scored by the researchers. The pre-test, which was built on the "Old Model" of exams, helped the researchers to identify the learners' level and abilities to deal with fiction through giving definitions, answering comprehension questions, and summarising texts. On the basis of the data gathered by means of the questionnaire, the interview, and the students' performance on the pre-test, the researchers taught the intervention course. This course provided students with new dimensions and techniques of interpreting texts, relying on the handling of some discourse devices as it was mentioned earlier. The post test was conducted, corrected and scored by the researchers. The post-test provided the researchers with data showing the difference in students' achievement before and after the intervention.

5.11. Data Analysis

Researchers often have to analyse data to come up with results. These Results are interpreted to confirm the "tenability" of the hypotheses settled down in an earlier stage. Whether the hypotheses are accepted or rejected, the contribution of the study or rather its scientific value will be determined (Singh, 2006, p. 222).

5.11. 1. Qualitative Analysis

The researchers administered a written survey to examine the students' responses on how they expected an ideal (good/suitable) literary texts analysis model to be in terms of sections, techniques, questions, order of activities and so on. The students responded to the survey anonymously, and their responses provided the study with

qualitative data pertaining to the respondents' free participation in a cooperative model inventory to solve the difficulties they face. Following Parker, the qualitative analysis of these data was based on" a careful and deep understanding and use of language, concept and argument" (Cited in Burton and Steane, 2004, p.160). What is more, the researchers endeavoured to make as much efforts in this analysis as in the quantitative part because:

> The qualitative worker has to compete with what has been called 'The lure of numbers' -that is, the unjustified belief that data involving measurement are inherently more valuable than things that are observed or described. This prejudice makes it even more important for the qualitative researcher to subject all data to rigorous examination.
> (Swetnam, 2004, p. 23)

The researchers also conducted individual interviews to examine the teachers' opinions on how they looked at the First Year Literary Texts Programme in terms of its items, progression, design, organisation, and availability for students as well as the skills it is intended to teach. The teachers answered the interview questions freely and they were simultaneously urged to raise any points that were worth discussing. Their answers provided the study with other qualitative data that were taken as "Materials Test" or programme evaluation.

5.11. 2. Quantitative Analysis

Quantitative analysis suits tests because they involve quantifiable data, and regardless of the design (methodology) of the research, quantitative analysis is of two types: descriptive statistics and inferential statistics (Norton, 2009, p.131). As a general rule of thumb, descriptive statistics is used when we want to present the data briefly; however, inferential statistics is used when we want to test " hypotheses; for example,

by making predictions such as looking to see if a teaching intervention improves student learning"(ibid, pp. 139-140).

The pre-test was based on the model traditionally used by the teachers of the Literary Texts Course. Thirty nine (39) students who belonged to groups six (6) and eight (8) and who attended the courses, the intervention and the tests freely, served as the main respondents in this study. It was fundamental to this study that these students (a) came from different regions in the country, (b) were not age mates, and (c) some of them had African (different) nationalities. The thirty nine students showed the need for an intervention course to remedy their problems with text comprehension and text analysis. After the Intervention Course, the post-test was conducted to assess the students' performance and to check the difference between the means in the two tests. The post-test aimed essentially at measuring the students' degree of comprehension and their abilities to produce appropriate stylistic text analyses. The thirty eight (39) students who sat for the post-test showed great interest in answering the questions and in utilising the new model.

5. 12. Ethical Issues

Peter Steane starts the fifth chapter "*Ethical issues in Research*" of the book entitled "*Surviving Your Thesis*" with an emphasis on what might take place when people search in pedagogical arenas. Researching into learning or teaching, or at times both, undoubtedly raises moral dilemmas. That is, it may show the participants (teachers or students), or the institution (the English language branch in our case) in a bad light. For this reason, among others, Steane states that:

One of the important considerations a research student must
attend to is the ethics of their research. This is a necessity at
both a professional level and at an administrative level.
Either at masters or doctoral studies, there are expected
standards about the appropriate structure and method and
reporting of research. There are also expectations at most
universities for researchers to justify and pay attention to
ethical considerations, because the university is the formal
entity from which you engage in the research. In essence,
you are the public face of the university in the way you
research and in how people perceive the research. (Cited in
Burton and Steane, 2004, p. 59)

Steane's words raise many considerations and put forward many cautions for any
researcher to distinguish what it means to delve into a professional, appropriate, formal,
and highly acknowledged university research. According to him, the researcher's
reputation and that of his university may be threatened if his engagement in work lacks
judiciousness. The good standing of the researcher and the university relies mainly on
how the work is approached and on how its findings might contribute to the
advancement of knowledge. In a few words, if the research is unethical, it may lead to
tremendous bias and incongruity. But, what does an "ethical research" mean? To
answer this question and several secondary questions, Norton (2009) proposed three
fundamental principles as to what should be thought of to validate the research. These
are *informed consent*; *privacy and confidentiality*; *and protection from harm* (pp. 181-
188). Participants are entitled to be well informed of what they would do and of the
utility of the research. Their consent or agreement to take part is also needed to avoid
any coercion. The research, on the other hand, should be private and confidential.
Privacy and confidentiality refer to making clear, right from the beginning, which
person or people to have access to the data provided by informants, and to concealing

the identity of these informants in all research findings. Apart from this, the informants need protection from psychological harm, such as what may affect their academic achievement and confidence, as well as their position in peer groups and classmates.

It is a common feature of all research designs in which there are qualitative data collection methods that researchers face ethical issues. This is because the researchers are closer to the respondents or informants than to the other people. Therefore, they should be aware of the questions of privacy, informed consent, anonymity, secrecy, being truthful and the desirability of the research (Blaxter, Hughes and Tight, 2006, p. 158). Being able to answer questions that might come from around the aforementioned spots is a sign of duty and responsibility on the part of the researchers.

In this respect too, Perry, Jr. (2005) informs us that "When using human participants in a study, there are several ethical issues that must be addressed. The main concern is to protect the rights and privacy of human participants" (p. 67). According to him, in the USA, for instance, many policies and regulations were adopted to save human participants (American Educational Research Association). Others look at the matter from a more general perspective. Swetnam (2004, pp. 7-8) sees that any researcher has as a responsibility to guarantee that:

a-no harm should come to participants in the research either physically, mentally or socially.

b-particular care is taken not to exploit the vulnerability of children, the elderly, the disabled or those disadvantaged in any way.

c-no physical or environmental damage should be caused.

d-wherever possible participants are informed of the nature of the work and give their consent.

e-the research follows equal opportunities principles.

f-anonymity and privacy, where requested, are guaranteed and honoured.

g-nothing is done that brings your institution into disrepute.

In order to guarantee that no danger would harm the participants, the researchers informed the students and the teachers that they were free to refuse to contribute to the study. The students' participation in the questionnaire and pre- and post-tests was voluntary. Consent forms were signed by the teachers who participated in answering the interview questions. In addition, Consent letters and consent forms were sent to teachers (inside and outside the country) for "Item Pool Assessment" and "Interview validation". The names of all these participants were anonymous and the data they provided were consulted and analysed only by the researchers. The results were described, interpreted, and discussed, and some recommendations were made for further studies.

Conclusion

In this study, we used a mixed method that consisted of employing qualitative and quantitative designs. The former involved the use of surveys and interviews to collect information on the teachers' evaluation of the present programme of Literary Texts and on how students, in a cooperative attempt, would devise and exploit a model to analyse texts. The latter involved the use of pre- and post-tests to measure the participants' stylistic interpretation of texts through the implementation of some discourse devices. Students sat for the pre-test without any introduction to the study of texts from a discursive perspective. These students did not sit for the post-test only after they had received the Intervention Course. We collected data through test scores, interviews and surveys.

Chapter 6: The Research Findings

Introduction

In the sixth chapter of the present study, the data gathered by the students' questionnaires, the teachers' interviews and the pretest and posttest are carefully described, analysed and mostly presented in the form of descriptive statistics. The aim of these descriptions and analyses is to answer the questions and verify the hypotheses of the research which, as stated in advance, were meant to show the necessity to incorporate the teaching of discourse devices in the Literary Texts Programme of the first year at the English Department of Mohamed KHEIDER University of Biskra and whether the use of these devices improves the students' stylistic interpretation of literary texts. The teachers and students active participation in this chapter is worth mentioning: the teachers, through the interviews, provided the researchers with invaluable insights into the pitfalls of the programme and the students, through the questionnaires and the tests, helped the researchers to lay down firm evaluation of each response and score.

More importantly, chapter six is divided into four sections. *The Questionnaire Findings Section* focuses mainly on the participants' invention of their own model of analysing texts. *The Interview Findings Section* aims primarily at getting the teachers' feelings and attitudes towards the existing Literary Texts programme and attempts to affirm the readjustment of this latter. *The Pretest and Posttest Section* is more practical, however. It seeks to measure accurately the participants' performance in the literary texts course through tests and to show whether first year students' stylistic interpretation of literary texts improved after the intervention. The first three sections may enhance the idea of tackling a problem from different sides. Chapter six ends up with Discussion of the results section which tries to confirm or refute the hypotheses of the study and tests the validity of the triangulation strategy adopted in the present study.

Section 1: Questionnaire Findings

This section aims to present and discuss the results of the statistical analysis carried out by the researchers on the data collected from the students' questionnaires. The questionnaire structure, questions, format, piloting and validation were covered earlier in chapter (5), and the same final draft was handed to all the students who participated in the survey. The final draft was not distributed to students only after it had been validated by two teachers and piloted by a group of twenty students chosen randomly. The results of the questionnaires were described and analysed, and then represented by tables, pie charts and bar charts. The use of these two types of charts aimed at illustrating and visualizing the distribution of both qualitative and quantitative data (Antonius, 2013, p. 107). In the analysis of these data, the researchers did not seek representativeness, for it was a case study (see chapter 5) and they happened to be teaching the sample they worked on. Therefore, the researchers implemented Convenience Sampling in this study for the simple reason that it suits them; i.e. they deliberately meant to investigate a situation, interviewing (questioning) their fellow students and staff where they work and have ready easy access. In a few words, as it was stated by Biggam (2008, p. 90),

> Convenience sampling tends to be used as a form of exploratory research, giving ideas and insight that may lead to other, more detailed and representative research. If you are interested in exploratory research, and not claiming that your findings will be representative of a larger population, then convenience research is perfectly acceptable.

Implementing Convenience Sampling, on the other hand, led to the compulsory adoption of more *descriptive statistics* in the analysis of data than *inferential statistics* because "Descriptive statistical techniques aim to describe the data by summarizing it, while inferential statistical techniques aim to generalize to a whole population what has

been observed on a sample" (Antonius, 2013, p. 23). That is, "…inferential procedures are for deciding whether to *believe* what the sample data seem to indicate about the scores and relationship that would be found in the population" (Heiman, 2011, p. 21). Descriptive statistics, in short, was more compatible with the nature of the thesis (case study) and the choice of the sample (Convenience sampling) whose results could not be generalised. However, for the sake of drawing conclusions pertaining only to the sample, the researchers tried to make inferences from the data and juxtapose these inferences with the questions and the hypotheses settled down earlier in this study.

To reduce bias, in this section, the researchers counted more on the study design and the involvement of students as partners in the data collection course; the piloting of the questionnaire allowed for anticipating problems (Walliman, 2001, p. 238) and testing "validity"; i.e. some items and instructions were reformulated and rephrased on the basis of the participants' reactions and preliminary answers (Norton, 2009, p. 97). The researchers also counted on the "Item Pool Assessment" brought about earlier by teachers from different universities to ensure internal consistency of the questionnaire. Internal consistency reflects the homogeneity of the questions that make up the instrument and is one of the aspects that must be ensured by researchers (Dornyei, 2003, p. 110).

6.1. 1. Description of the Questionnaire

The questionnaire was prepared to gather general and specific information from the students. The overall aim of the questionnaire was to invite students to invent their own model for analysing literary texts stylistically, using some discourse devices. These devices were included in the second part under different items in order to elicit facts about the students' real needs and their vision of what would be integrated in their literary texts courses. The students were also offered spaces to provide their own

answers, especially when it came to giving opinions about classroom practices. By and large, the categories of question types used in this questionnaire were the following:

General/Personal Information: These questions are sometimes called demographic questions. They ask respondents about their age, gender, ethnic origin and many other areas; the information gathered from these questions are very important and may help the researchers to discover several details about the respondents' lives, thoughts, and background (Siniscalco and Auriat, 2005, p. 38-40).

Close-ended: These questions" provide a set of alternative answers to each item from which the respondent must select at least one. For example, a question might require a participant to choose either *yes* or *no*, *agree* or *disagree*"(Perry, Jr., 2005, p. 123).These questions "may also require that the respondent chooses among several answer categories, or that he/she uses a frequency scale, an importance scale, or an agreement scale"(Siniscalco and Auriat, 2005, p. 23).

Category: categorical or nominal questions are asked to measure, sort out and differentiate between categories; they provide mere descriptive statistics on the respondents' lives (religion, marital status, etc) though numbers may be assigned to variables (Miller et al, 2002, p. 59). These questions may also be asked to categorise the respondents' daily/house activities or personal traits by providing "yes", "no" or "never" options (Blaxter, Hughes and Tight, 2006, p. 181).

Scale: These are the questions" in which students or teachers are asked to select one of several categories by circling or checking their response"(McKay, 2006, p. 38). Scales are also a means of rating; i.e. judging or evaluating a situation, an object or a person by categories of values, and the evaluation can be either qualitative or quantitative (Singh, 2006, p. 202).

List or Multiple Choice: This type of questions is widely used in questionnaires; the respondents are asked to tick or cross one or more options in a list; the questions can be made easy to read and answer if the options are well phrased and well ordered; the respondents may be asked to choose only one of the options provided if the researchers intend to gather ordinal data (Dornyei, 2003, p. 43).

Ranking: This is the type in which "students could be asked to rank which skill they feel most confident about—reading, writing, speaking or listening. In designing ranking items it is best to keep the number of ranked items fairly limited, from perhaps three to five items" (McKay, 2006, p. 38)

Open-ended: These are the questions that "leave the respondent to decide the wording of the answer, the length of the answer and the kind of matters to be raised in the answer. The questions tend to be short and the answers tend to be long"(Denscombe, 2007, p. 165). They are also used "when the researcher is exploring what possible answers might be given, as when asking participants what they think is good about the language program they have just completed"(Perry, Jr., 2005, p. 123).

Complex Grid or Table: This is the type in which students are asked to rank, in a table or grid, the benefits or drawbacks of a method, a model or an action by ticking or putting a mark. Students should rank each item displayed in the grid (Blaxter, Hughes and Tight, 2006, p. 181).

Semantic differential scales: The last section of the questionnaire in the present study included an identical item. The only difference was that the options or qualities of the models presented to the respondents were not "adjectives" to be attributed to each model, but sentences bearing ideas. Semantic differential scales are said to be similar to Likert scales, very useful, and have negative and positive poles, the scores of which are easy to count (Dornyei, 2003, 39-41).

The researchers desired to use this type of questionnaire to guarantee full participants' involvement and engagement in the topic. The questionnaire final draft was produced and bound in A4 format. It contained twenty-three (23) questions (see appendix C3). The questions were carefully formulated, ordered and presented to the respondents so as to avoid confusion and unfilled gaps as much as possible. Besides this, the questions were divided into three (03) parts because there were three central areas as shown below:

General / Personal Information:

Gender, age, BAC stream and graduation year, choice of English major, length (time) of studying English, extent of liking English (Questions 1-7);

Students' opinions on and attitudes towards the current materials, environment, teachers; and students' suggestions to improve their levels (Questions8-11).

Specific / Classroom Information:

Literary genres, practices, sources of difficulty (Questions 12-14);

Types of classroom activities, problems faced (with literature), sources of knowledge (Questions 15-17);

Importance of teacher's feedback (Questions 18-19).

Teacher's instructional techniques, the components of a good text analysis (Questions 20-21). Under (Question 22), students were asked if they had any comments or suggestions to add.

The Ideal Literary Text Analysis Inventory: (Question 23)

The questionnaire opens with Part One (Questions 1 through 11) which aimed to gather information about the students' gender, age, Baccalaureate stream, graduation year, their choice of English as a major or specialty; and whether the choice was free or imposed. In addition, this part was intended to extract information about how long these

students had been studying English as a subject; if the current means and setting were helping and encouraging enough for them; if the lack of qualified teachers was an obstacle in their way; and what they should do to better their level of English.

Question 12 was put at the top of Part Two to elicit information on the literary genre that the students preferred most. It simply aimed to identify the position of fiction among the other students' interests in the course of literary texts. On the basis of Question 12, Questions 13 and 14 sought to find out the most difficult practice done by students when dealing with fiction and whether this referred to teacher, training or time. Question 15 investigated the students' views about some classroom activities in terms of importance. The classifications made by students would normally clarify and justify, at the same time, the students' classifications of their problems with literature and their sources of knowledge under Question 17. The researchers do agree that activities, issues, and sources in the course of teaching and learning are interrelated aspects. Questions 18 and 19 addressed the students' attitudes towards the teacher's feedback and its importance. Questions 20 and 21 tried to get from the students facts about the teacher's methods and techniques in the classroom. These two questions meant to allow students a room to systematically show their reactions towards such important issues as the learning of concepts, interpreting texts, covering items in the programme, and their participation in the courses. Question 22 offered students a space to suggest ideas or comment on relevant issues. Question 23 presented to students two models of text analysis in terms of their main characteristics. This question addressed the students' ability to choose (by crossing/ticking) the features that best meet their needs to invent their own model. Namely, this question inquired into the role played by students in the shaping of their analytical capacities and the ways they tackle the problems which may arise when dealing with literary texts.

Altogether, this questionnaire aimed at correlating student role and performance. The students' answers to the questions and their invention of a new "Literary Texts Analysis Model" are crucial acts for justifying their role and involvement in underlining and solving classroom problems. The students' awareness of thinking about problems and remedies may also pave the way for the integration of new items within the Literary Texts course programme.

6.1.2. Analysis and Interpretation of the Questionnaire Data

Thirty nine surveys were handed to first year students of the English Department at Mohamed KHEIDER University of Biskra in the academic year 2012/2013. All these (39) surveys were returned and all were considered useable. Therefore, the response rate was 100%. Of the 39 surveys, no survey was sent by electronic or snail mails and none of them was counted as a non-response.

6.1.2.1. General / Personal Information

Questions One through Five

Answers to *Questions 1 – 5* showed that the majority of respondents were female (84.61%), ranging between the ages of 18-20 (71.79%) and 21-24 (28.20%), with an average age of 20 years old, and that the respondents' baccalaureate streams, in terms of branch and number, followed the order: Letters (56.41%), Sciences (35.90%), Mathematics (05.12%), and Economic Sciences (2.56%). In addition, the answers indicated that the respondents' graduation/achievement years ranged between 2008 and 2013. Regarding the students' choice of the English major (specialty), the answers revealed that most of them (76.92%) could freely satisfy their desire (see *Figures 6.1, 6.2, 6.3, 6.4*).

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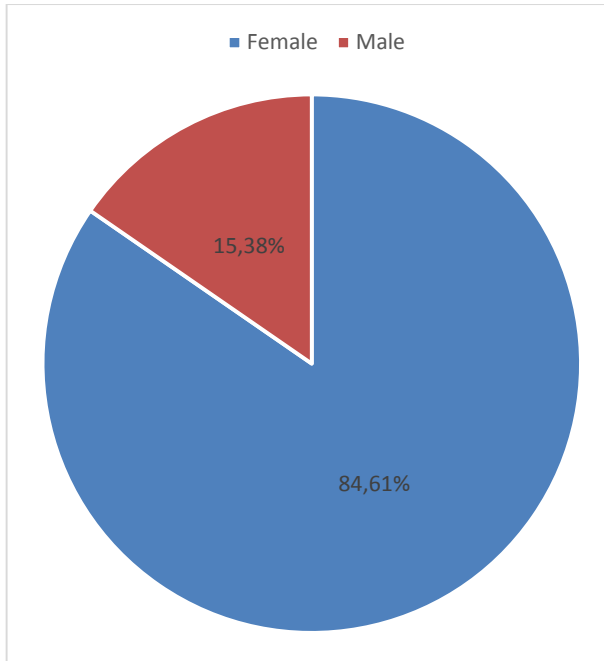
Figure 6.1: Students' sex
(Percentages)
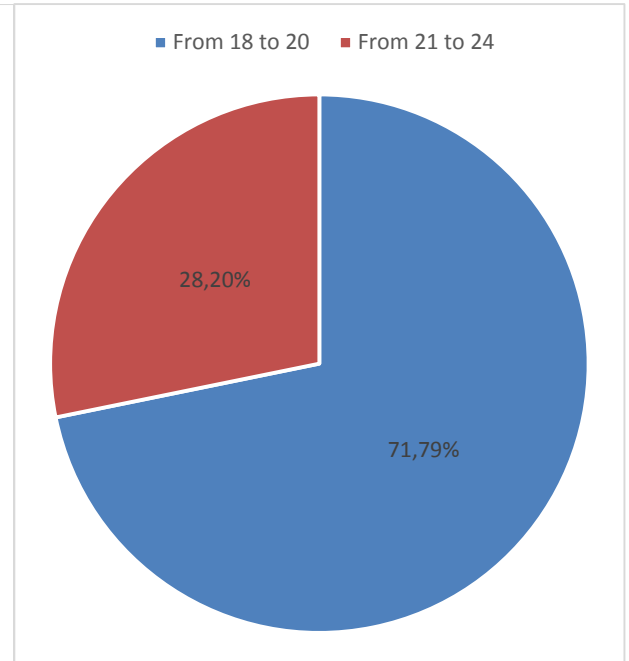
Figure 6.2: Students' age range
(Percentages)
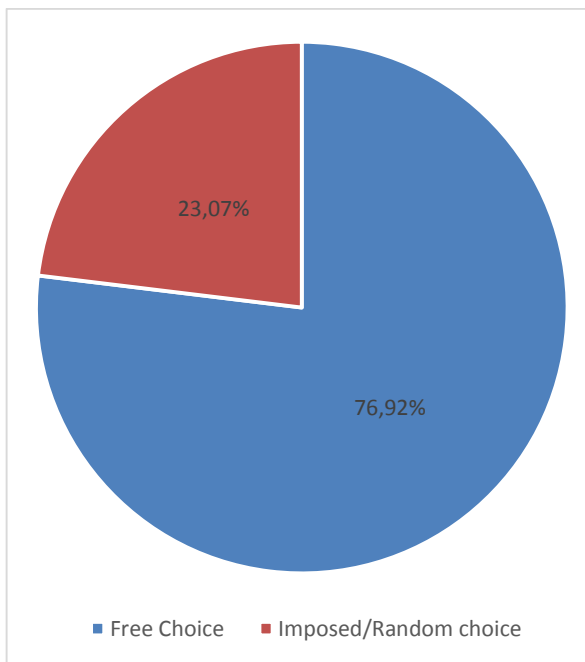
Figure 6.3: Students' choices of English
Major (Percentages)
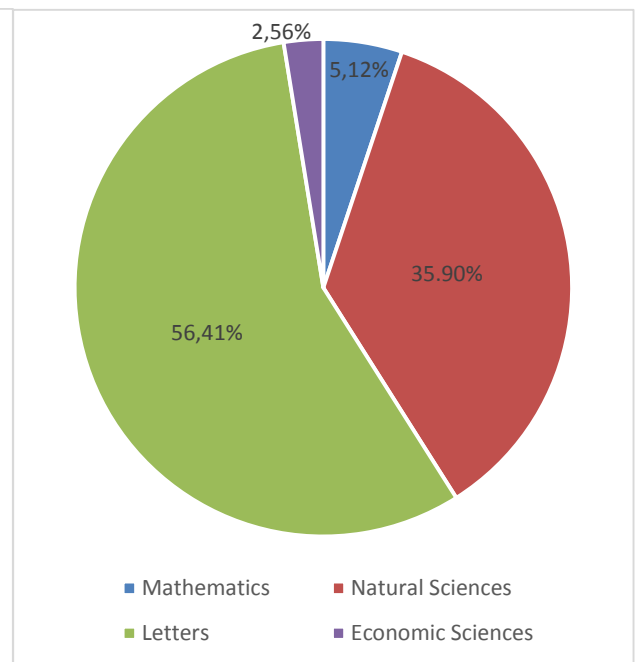
Figure 6.4: Students' BAC streams
(Percentages)

From the figures above, we could notice that girls represent the bulk of students enrolling in the English Department and that the literary stream is still the main source of students who specialise in English at the university level. The other streams (Sciences, Mathematics, and Economic Sciences) are signs of a new tendency towards foreign languages in general and English in particular. The average age and the baccalaureate achievement years of the respondents could be considered as crucial factors in the intervention and pretest-posttest section of the present study.

As a follow up of Question 4, Question 5 required the respondents to indicate what their other choices were if English was not their first choice. Of the answers received, 9 (23.09%) reported that they did not choose to study English and that their first choices were: 2 (05.12%) French, 2 (05.21%) Medicine, 1 (02.56%) Law, 1 (02.56%) Economic Sciences, 1 (02.56%) Sociology, 1 (02.56%) Philosophy, and 1 (02.56%) Pharmacy. The thesis of this question was that imposed or random specialties (choices) could negatively influence the students' learning and achievement.

Question six

Question 6 asked for how long students had been studying English. As shown in *Table 6.1*, all the respondents (100%) reported that they had been studying English since they were at the Middle School.

Length of time	Since Primary School	Since Middle School	Total
	< 9 years	< 6 years	
Number of Students	00	39	39
Percentage (%)	00%	100%	100 %

Table 6.1: Length of time spent in studying English

The table shows that all the respondents started studying English in the Middle School, which gives the idea that all of them had the same experience with this language and that all would receive the intervention course with almost the same preparedness. More

than six years of familiarity with rules and practice would guarantee their learning of new skills and their achievement in both the pre-test and the post-test.

Question seven

Answers to *Question 7* (in relation to what extent students like English) indicated that the majority of participants (79.48%) liked this language very much, with only 8 (20.51%) having little feeling of care for English (see *Figure 6.5*). However, none of the participants (00%) expressed a sense of disinterest to learn it.
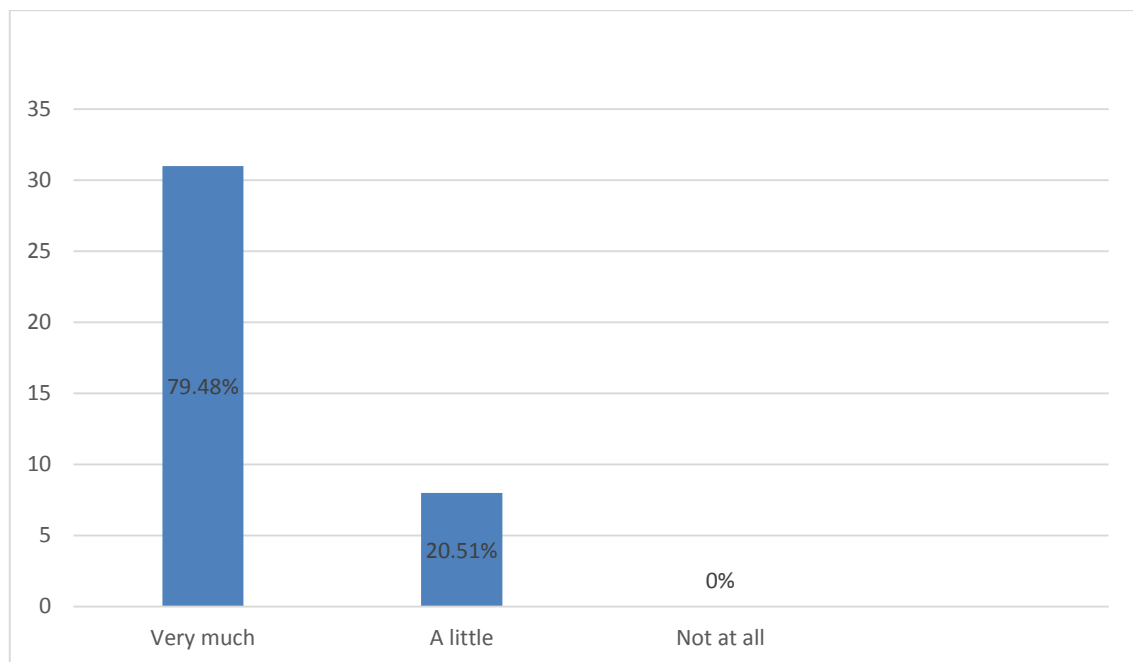
Figure 6.5: Extent of liking English (degree and percentage)

Question 7 aimed at checking whether the participants were motivated to learn English. Bruno (2002) stated that motivation and learning are interrelated (p. 90). By motivation, we mean the inner force that positively influences the students' conduct and awareness and which has direct implications for teaching (Seifert and Sutton, 2009, p. 129). *Question 7* also aimed at confirming the participant's answers to questions 4 and 5; i.e. the number of participants who had little feeling of care for English (8) is almost the same number of those who had other choices than English (9). Moreover, the non-

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existence of participants who disliked English proves and justifies that one of the participants (9th) who had a different choice liked English as a language "very much".

Question eight

Question 8 asked participants whether the current offerings (means/materials) were helping for them to learn English. The answers to this question demonstrated that the majority of respondents (53.84%) considered the current materials to be scarce and not helping enough to learn English. The rest of the respondents (46.15%) found that the existing materials might be of fundamental use for them (*see Table 6.2*).

	Available University Learning Means		Total
Evaluation	**Yes**	**No**	
Number of Students	18	21	39
Percentage (%)	46.15	53.84	100 %

Table 6.2: Students' attitudes towards the current materials

The researchers, through this question, wanted to know how the participants evaluated the existing materials in terms of availability and use in their learning of English. The answers to this question were very informative in that they led to two particular positions: a large proportion of the participants looked at the existing means as being far from their expectations, while the other proportion, somewhat smaller but good in size, had the opposite stand. The participants' answers provided evidence for two attitudes: the large proportion of participants had a negative attitude towards the current means because they wanted more of them, and the small proportion of participants had a positive attitude because they thought that the current means were not used adequately. The participants' attitudes would, then, urge the researchers to take into consideration these two hypotheses in the preparation of the intervention course and the post-test right after. If the sample contains students who did not benefit from materials before and students who did, then this would comprise a crucial variable.

Question nine

Question 9 asked participants whether they found the setting (environment/conditions) encouraging to learn English. In answering this question, participants could tick only one option. Of the answers given, 26 (66.66%) indicated that they found the setting encouraging to some extent. The rest of the respondents; however, had dissimilar visions: 6 (15.38%) reported that the setting was highly encouraging; while, 7 (17.95%) pointed out that it was not encouraging at all (see *Figure 6.6*).
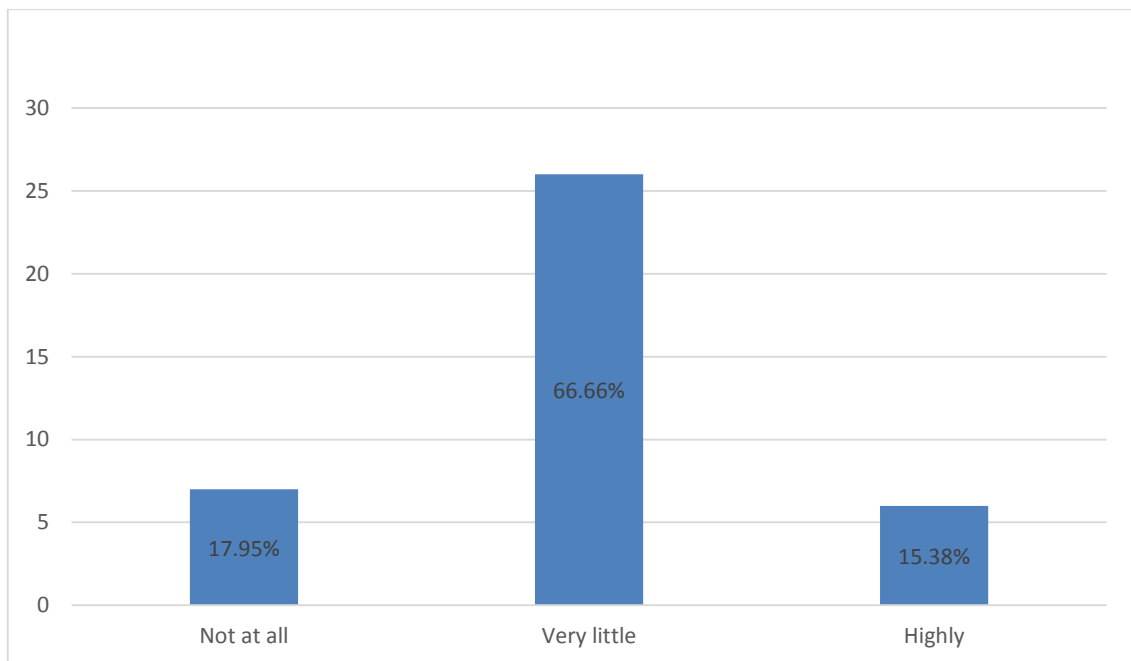
Figure 6.6: Students' attitudes towards their learning environment

We may notice from *figure 6.6* and the percentages representing the participants' answers that the participants could distinguish between the terms "setting/environment" and "materials/means". Two thirds (2/3) of the answers to *Question Nine* showed that the participants had a fair attitude towards their learning environment, for this latter does not only include learning materials, but also the campus, transportation, food, time tables, and so on. The other third (1/3) of the answers was almost equally divided between the participants who found the environment "highly" encouraging and those

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who found it "not" encouraging "at tall". These three attitudes may be due to several reasons such as the social footing (rich, modest, or poor), the geographic origin (city or countryside) and even the participants' gender (boys or girls). The participants who ticked the "Not at all" option (7; 17.95%) might have come from well-to-do families because they enjoyed higher living standards outside the university. This same section tended to be formed more of students, especially boys, who lived in the city. Whereas, the participants who ticked the "Very little" option (26; 66.66%) together with those who ticked "Highly" (6; 15.38%) might be those who came from modest and poor families because they found the university setting better than home. These two sections together tended to be formed more of students, especially girls, who lived in the countryside. These factors of social footing, geographical origin and sex could be correlated with the students' quality and rate of learning.

Question ten

Question 10 asked participants whether they considered the lack of qualified teachers to be an obstacle. In answering this question, participants could tick only one option. Most of the participants (61.53%) opted for the option "Very little", with 12 (30.77%) for "Highly" and 3 (07.69%) for "Not at all". The participants' answers are indicated in (*Figure 6.7*).
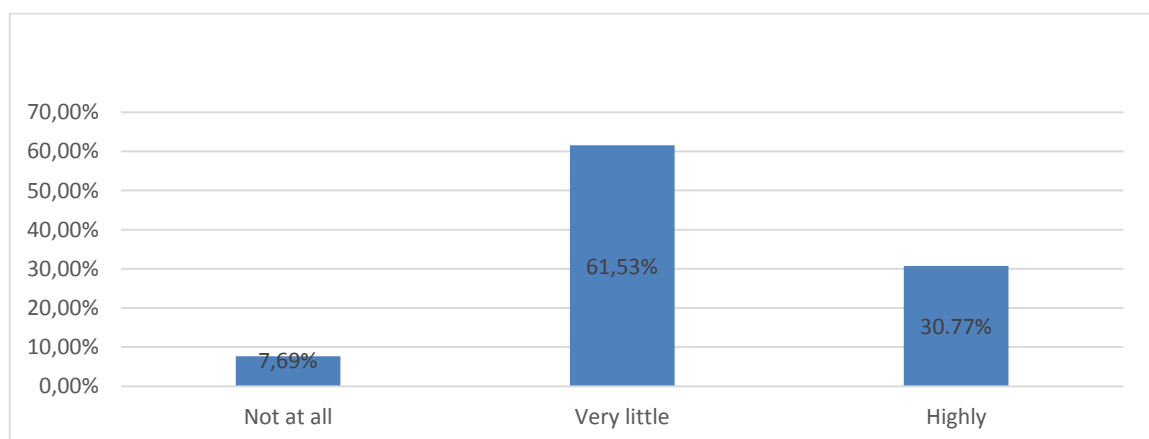
Figure 6.7: Students' attitudes towards the lack of qualified teachers

The main inquiry through this question was to know the participants' evaluation of having few qualified teachers; whether the lack of qualified teachers hindered, or at least, slowed down their learning. We could note that about two thirds (24; 61.53% and 3; 07.69%) of the participants were aware of their role at the university level; they recognised in advance that knowledge and skill depended more on the efforts they made than on the teacher's. However, those who opted for "Highly" (12; 30.77%) seemed to be still clinging to traditional weighing of the students' role: this section of students seemed to be unfamiliar with the concept of self-directed learning and the notion of autonomy or responsibility for one's own learning. Being aware of self-rule in modern education indicates that students already know *what* and *how* to learn (Farrell and Jacobs, 2010, p.18; Brown, 2007, pp. 119-120). On the other hand, experienced teachers or teachers who have acquired techniques to monitor students and give practical and appropriate lessons are better than new teachers and could be a source of successful learning (Stronge, 2007, p. 11).

Question eleven

This is an open-ended question which aimed essentially at getting from students information about what should be done to improve their levels. Twenty-three (23) answers to this question (58.97%) were given in note-form, lists of measures to be taken, or separated suggestions by the participants. The rest; however, (41.02%) took the form of very short paragraphs. Taken as they are, the participants' answers were mere personal opinions, some of which could be neglected especially those that sounded more subjective and had no contribution to make. While, a vigilant scrutiny in the themes that they might bear together would enable us to sort out the following categories of actions and activities in terms of attitude, skill, and material:

N	Action/Activity	Attitude	Skill	Material
01	Managing time and doing homework	✓		
02	Improving the four skills		✓	
03	Taking more reading and writing sessions	✓		
04	Carrying out research	✓		
05	Reading stories, poetry and books		✓	
06	Connecting to the Internet and watching films			✓
07	Competing with each and one another	✓		
08	Creating an encouraging setting			✓

Table 6.3: Categorisation of actions and activities suggested by the students

As indicated in the table above, half of the categories (50%) were attitudinal in nature and the rest ranged between skill (25%) and material (25%).The majority of respondents then tended to give priority to the act of managing time, increasing reading and writing, researching, and urging competition and interaction on the part of students. The percentages calculated for "skill" and "material"(25% for each) proved that these two categories were ranked second by the participants; the participants tended to put more emphasis on their role in improving their own levels.

6.1.2.2. Specific / Classroom Information

Question twelve

This question asked participants to indicate which literary genre they preferred most. The participants could tick/select only one genre or type from a list of three options. Of the 39 answers to this question, 19 (48.71%) indicated that they preferred drama most, 12 (30.77%) and 8(20.51%) opted for the genres "fiction" and "poetry" respectively (*see figure 6.8*).
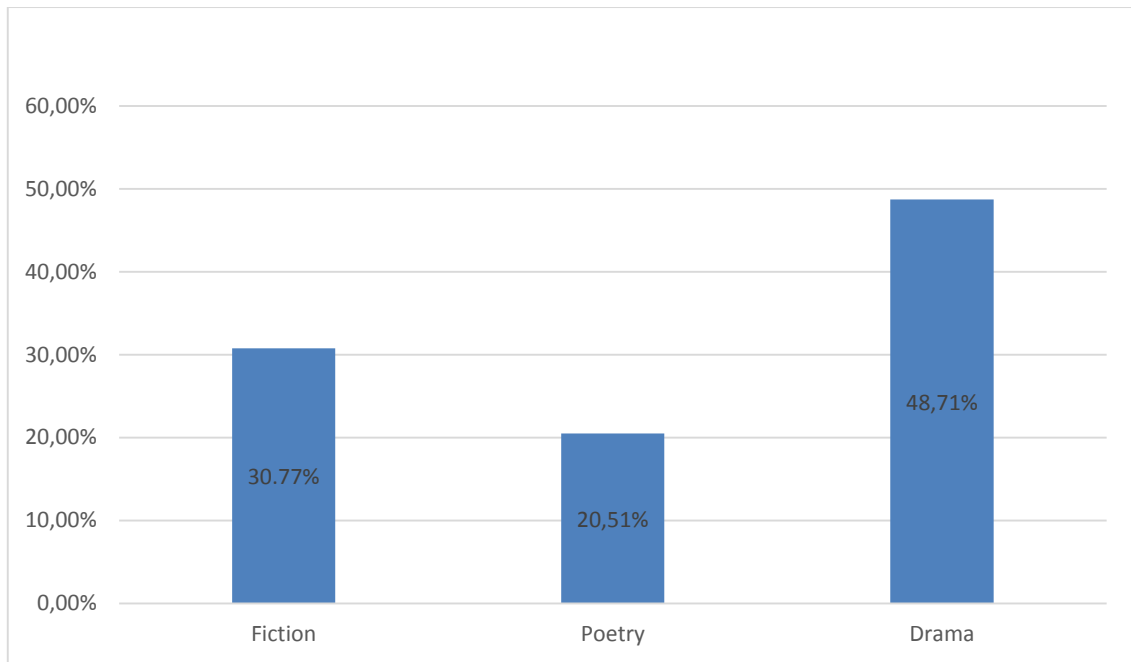
Figure 6.8: Students' most preferred literary genre

Figure 6.8 shows that the most preferred literary genre was "drama" and that "fiction" and "poetry" were ranked second by the participants. It was neither surprising nor strange to obtain these results, especially that "fiction" and "poetry" are not easy to deal with; the analysis of fictional and poetic themes, morals, and figurative language requires considerable skill and effort. However, this may be due to the participants' association of the term "drama" with films and series to which they secure an easy access on the various TV channels and which they do not necessitate too much reading and scrutiny through the several chapters of a story. This may also be due to the students' ignorance of the benefits of reading and analysing fiction and poetry.

Question thirteen

This question asked participants to indicate which practice they thought was the most difficult. The participants could select only one practice or activity from a list of three options. Of the 39 answers to this question, 28 (71.79%) indicated that they found "Analysing fiction" to be the most difficult practice, with only10 (25.64%) and 1(2.56%) opting for "Summarising" and "Reading" fiction in that order (*see figure 6.9)*.
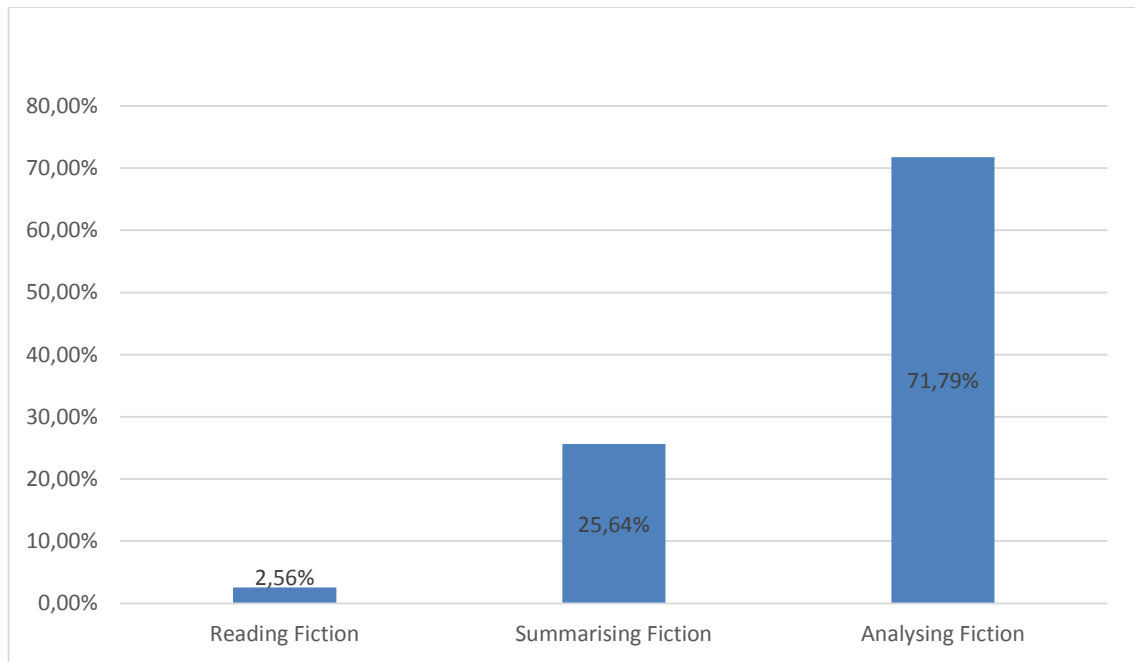
Figure 6.9: The most difficult practice as considered by students

Figure 6.9 shows that "Analysing fiction", in the students' views, is the most difficult practice. This could reinforce the participants' previous answers and shows clearly that students prefer drama to poetry and fiction because they entail a step-by-step process of careful interpretation and gathering of proofs to support an idea or a point of view. "Analysing fiction" is sometimes connected with students' prior knowledge of authors and their writings; with specific skills developed by means of training and practice; and with doing appropriate activities.

Question fourteen

Question 14 can be considered as the second part of Question 13. It asked participants to confirm what made the practice they had selected earlier difficult. The participants were offered three choices: "The teacher's appeal", "The lack of training", and "The need for more time and practice". The respondents could tick only one choice or "cause". Of the answers obtained, most of the respondents (58.97%) showed that they did not have training before and the rest (41.02%) emphasised the fact that they

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needed more practice and time. None of the answers (00%) revealed that the teacher's comportment did not appeal to the participants *(see figure 6.10)*.
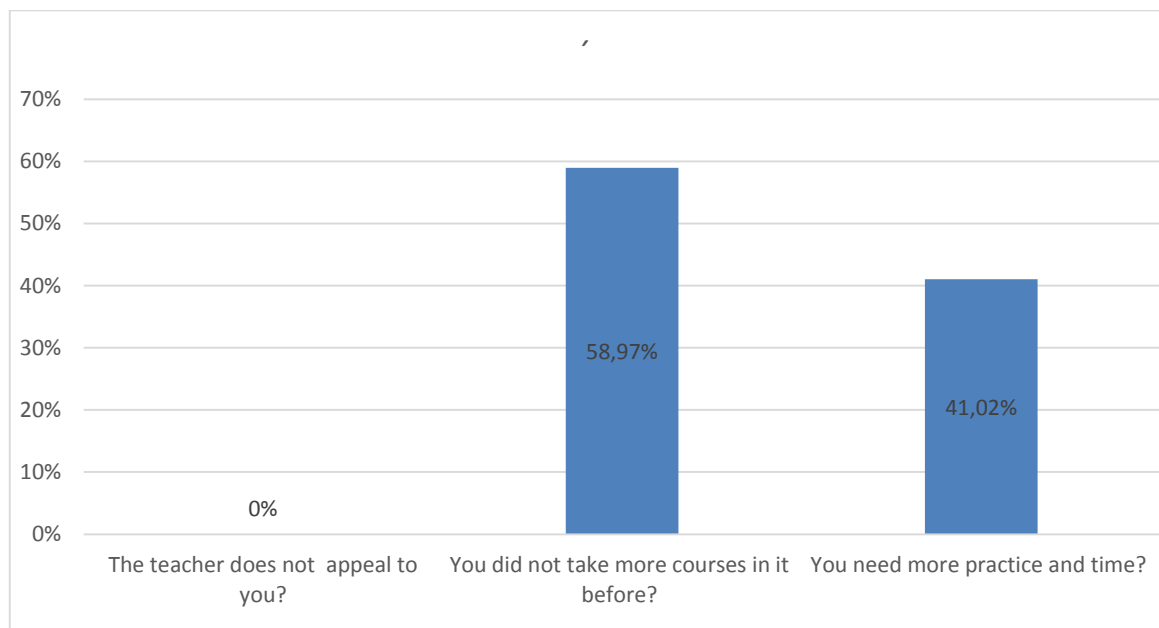
Figure 6.10: The sources of difficulty in classroom practices

On the basis of the answers obtained from Question 14, what the participants mostly need are "special training" and "more practice and time". The detail that none of the participants (00%) ticked the option "The teacher's appeal" unveils the fact that the students do not see the teacher's behaviour in class as an obstacle, but a source of help, confidence and support. Moreover, the participants' selection of the option "The lack of training", with a high percentage, is a sign of the students' awareness of the difficulties they face and how these difficulties might be mitigated.

Question fifteen

Question 15 asked participants to classify a number of types of activities (see *Figure 6.11*), using a three point scale (1: the most important; 2: important; 3: the least important). The respondents could use any number (1, 2, or 3) in any one of the spaces provided only one time. The respondents' classifications were grouped according to the types of activities or options offered. For option (activity) one" Reading and answering

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questions", 7 (17.94 %) classified it as the most important activity; 17 (43.59%) classified it as an important activity; and 15(38.46 %) classified it as the least important activity. For option two" Reading and discussing ideas", 21(53.84 %) classified it as the most important activity; 13(33.33 %) classified it as an important activity; and 5(12.82%) classified it as the least important activity. For the last option "Reading per se ", 11(28.20 %) classified it as the most important activity; 9 (23.07%) classified it as an important activity; and 19 (48.72%) classified it as the least important activity.
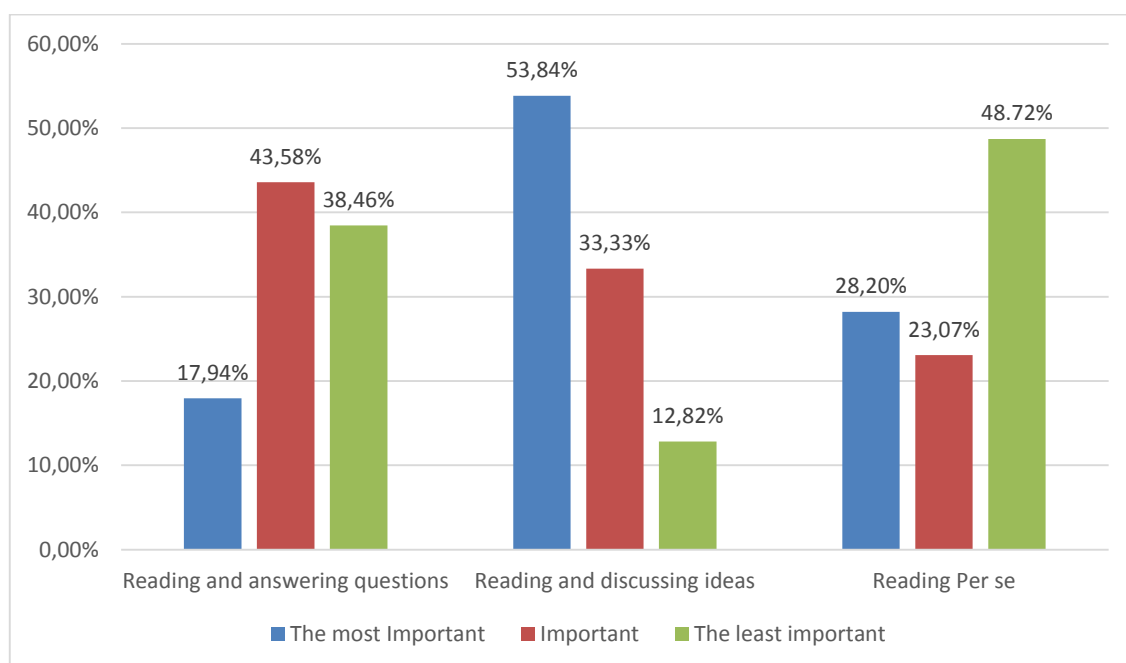
Figure 6.11: Students' classification of activities in terms of importance

In terms of the "high" percentages given to each activity as shown in *Figure 6.11*, the participants affirmed that "Reading and discussing ideas" (21; 53.84 %) is the most important activity; "Reading and answering questions" (17; 43.59%) is an important activity; and "Reading per se" (19; 48.72%) is the least important activity. The percentages show that there is a firm agreement among the students as to what is needed most to be done in the class: students prefer discussing ideas to answering questions and simple reading; they prefer in worse cases answering questions to simple reading;

and they obviously do not believe in the type of reading that is not accompanied with practice.

Question sixteen

Question 16 asked participants to rank a number of sorts of problems (see *Figure 6.12*), using a three point scale (1: the most difficult; 2: difficult; 3: the least difficult). The respondents could use any number (1, 2, or 3) in any one of the spaces provided only one time. The respondents' "rankings" were grouped according to the sorts of problems or areas offered. For area (problem) one "Lack of words /diction", 5(12.82 %) ranked it as the most difficult problem; 13 (33.33%) ranked it as a difficult problem; and 21(53.84 %) ranked it as the least difficult problem. For area two" Lack of ideas/you do not find what to say", 11(28.20 %) ranked it as the most difficult problem; 17 (43.59 %) ranked it as a difficult problem; and 11 (28.20%) ranked it as the least difficult problem. For the last area "Lack of techniques/how to deal with atopic", 23(58.97 %) ranked it as the most difficult problem; 10 (25.64%) ranked it as a difficult problem; and 6 (15.38%) ranked it as the least difficult problem.
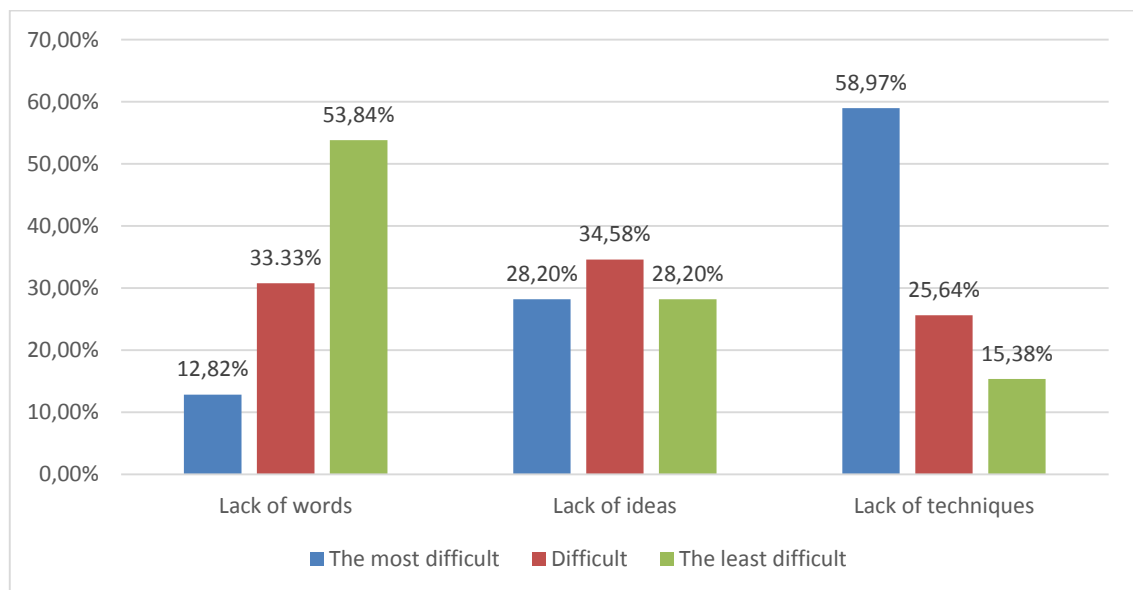
Figure 6.12: Students' ranking of problems in terms of difficulty

The "high" percentages given to each area/problem, as shown in *Figure 6.12*, show that the participants affirmed that the "Lack of techniques / how to deal with a topic " (23; 58.97 %) is the most difficult problem; the "Lack of ideas/you do not find what to say" (17; 43.58 %) is a difficult problem; the "Lack of words /diction" (21; 53.84 %) is the least difficult problem. The percentages also demonstrate that the participants agreed on their imperative need for techniques to develop in-depth treatment of topics in literature and on the fact that "ideas and vocabulary" is only a question of time: the more they read critically, the more they widen their knowledge of authors, styles and themes.

Question seventeen

Question 17 asked participants to classify a number of sources of knowledge (see *Figure 6.13*), using a three point scale (1: the most frequent; 2: frequent; 3: the least frequent). The respondents could use any number (1, 2, or 3) in any one of the spaces provided only one time. The respondents' classifications were grouped according to the sources of knowledge or choices offered. For choice (source) one" Literary books", 1 (02.56%) classified it as the most frequent source; 12 (30.77%) classified it as a frequent source; and 26 (66.66%) classified it as the least frequent source. For choice two" Teacher's handouts", 29 (74.35%) classified it as the most frequent source; 10 (25.64 %) classified it as a frequent source; and none (00%) classified it as the least frequent source. For the last choice "Internet sites", 9 (23.07 %) classified it as the most frequent source; 17 (43.59%) classified it as a frequent source; and 13 (33.33%) classified it as the least frequent source.
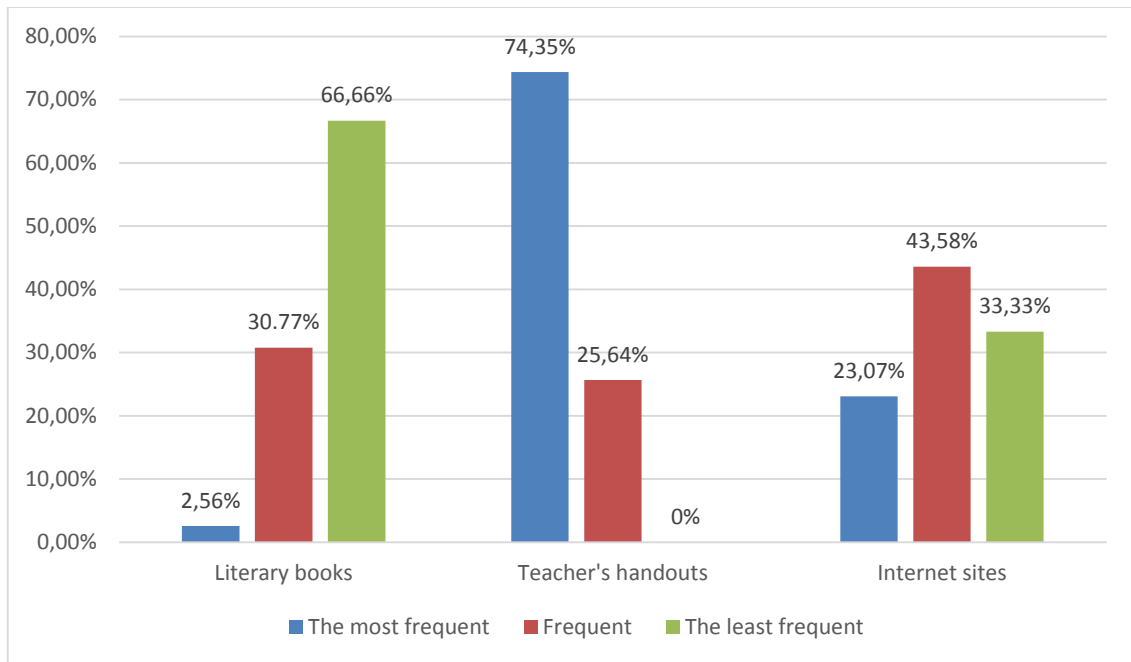
Figure 6.13: Students' classification of sources of knowledge in terms of use at home

The classification of sources of knowledge in terms of use at home indicates that "Teacher's handouts", (29; 74.35%) is the most frequent source; "Literary books" (26; 66.66%) is a frequent source; "Internet sites" (17; 43.58%) is the least frequent source for the participants. This confirms that the participants' use literary books, but rely chiefly on the handouts provided by the teacher. Handouts could help students and engage them in effective learning if they contain some clear objectives, diagrams, references and exercises to be done at home (Nicholls, 2004, p. 81). Otherwise, they would be a mere extension of an unsuccessful lesson. In addition, the participants tend to rush into connecting to different Internet sites for different reasons. "Internet sites" cannot be good learning sources unless students conceive of their function and limit themselves to retrieving useful data.

Question eighteen

Question 18 asked participants whether they thought the teacher's feedback in text analysis (activities) was: "important?", "preferable?", or "unnecessary?" Of the answers given by the respondents, 35 (89.74%) indicated that they believed the teacher's

feedback to be "important", 3 (07.69%) thought it was "preferable", and only 1 (02.56%) found it "unnecessary"(see *Figure 6.14*).
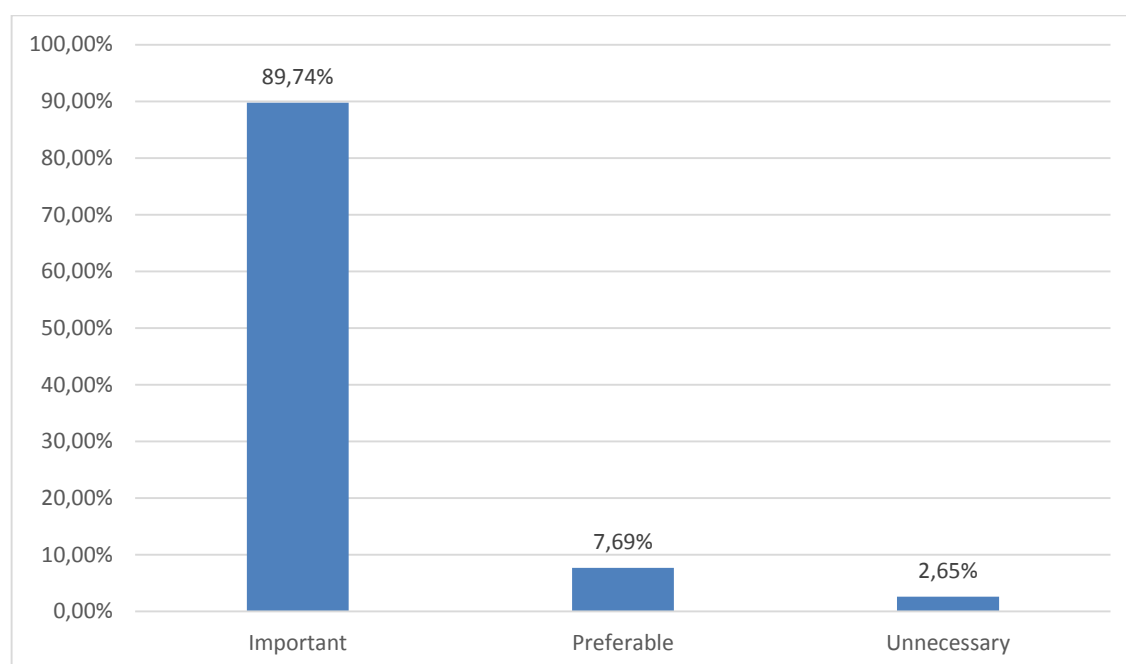
Figure 6.14: Students' attitudes towards teacher's feedback

The vast majority of the participants, as shown in the figure above, are for the teacher's direct and immediate help and control when they are analysing texts. The remainder, only one student (02.56%) thinks that the teacher's feedback is unnecessary. These attitudes are in inclusive consistency with the participants' answers to the last five questions. The researchers, in the preparation of part 2 of this questionnaire, endeavoured to elicit from the students information that would help them to determine major areas of deficiency, and on the basis of these deficiencies the students would be prepared to participate effectively in the invention of their own model of literary texts analysis.

Question nineteen

Question 19 asked participant how they felt when the teacher helped them. The options offered were: (1)"Satisfied with what he does", (2)"He just does his work" and (3) "He is helping you to learn". Of the answers given by the respondents, 25 (64.10%)

selected option (3), 11 (28.20%) selected option (1), and only 3 (07.69%) decided on option (2) (see *Figure 6.15*).
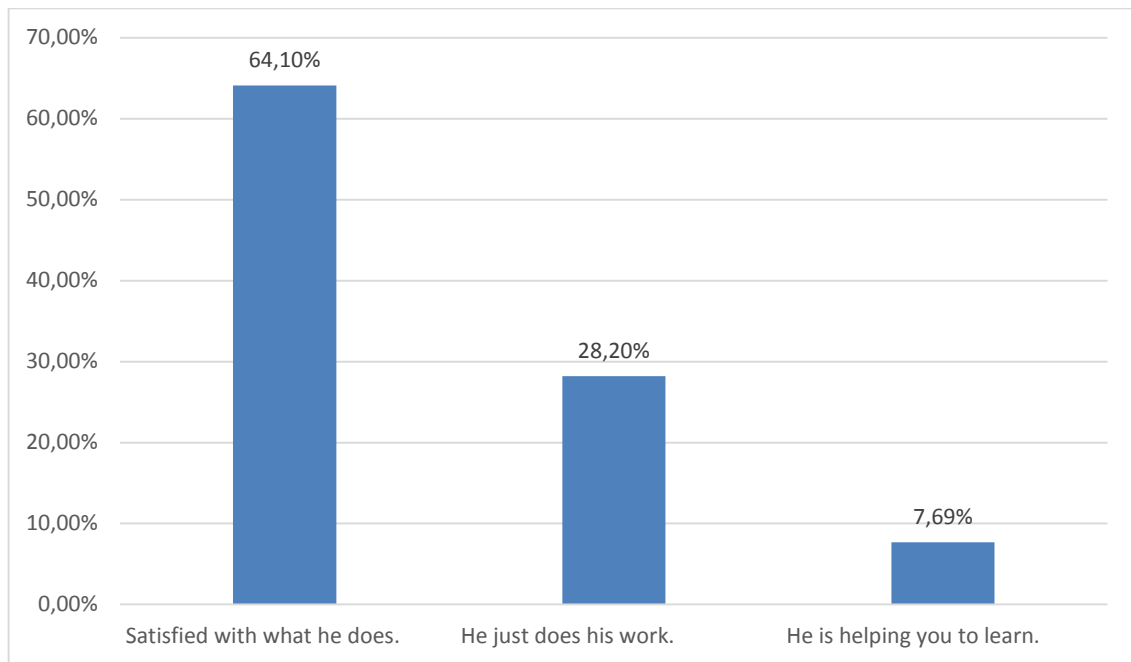
Figure 6.15: Students' feelings towards teacher's help

Question 19 can be considered as a paraphrase and a follow-up of *Question 18*. The percentages shown above suggest that the majority of participants perceive the teacher's help as a push for learning. On the other hand, the percentages given to options (1) and (2) (28.20% and 07.69%) in this respect reveal that in the whole process of learning, many students are not suspicious of the importance of the teacher's role and, at the same time, they know that they should share with him some classroom responsibilities.

Question twenty

Question 20 inquired into how often some techniques were used during the Literary Texts course. It assumed that some teacher's classroom practices were differently solicited by students. It aimed to get insights into these teacher's classroom practices from the students' perspective. The techniques and options were phrased as follows:

a. At the beginning of the course, the teacher explains the new concepts, words, grammar, and then he/she gives you appropriate activities.

    Often (….)   Sometimes (….)   Never (….)

b. He/she coverts the courses according to the programme.

    Often (….)   Sometimes (….)   Never (….)

c. He/she encourages you to participate in the courses.

    Often (….)   Sometimes (….)   Never (….)

The respondents could tick/cross in any one of the spaces provided only one time. The responses to this question, as shown in *Figure 6.16* and *table 6.4*, revealed that for technique (practice) one, 21 (53.84%) ticked "Often"; 17 (43.59%) ticked "Sometimes"; and only 1 (02.56%) ticked "Never". For technique two, 32 (82.05%) ticked "Often"; 7 (17.94 %) ticked "Sometimes"; and none (00%) ticked "Never". For the last technique, 20 (51.28 %) ticked "Often"; 15 (38.46%) ticked "Sometimes"; and 4 (10.25%) ticked "Never".
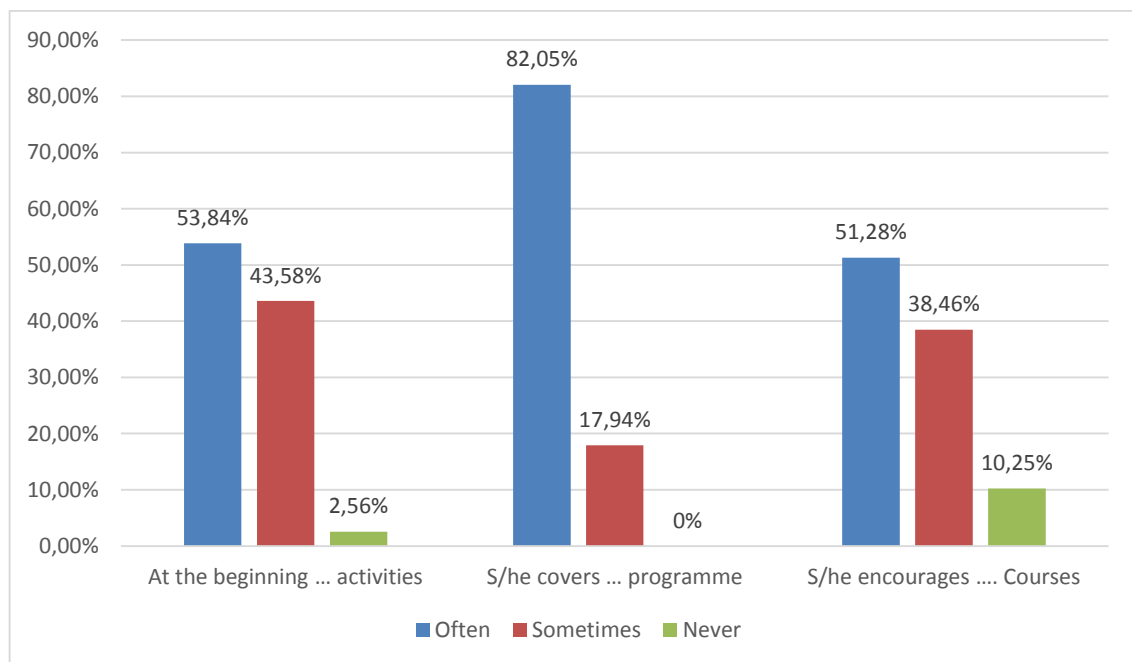
Figure 6.16: Frequency of teacher's classroom practices as seen by students

	Tech 1			Tech 2			Tech 3		
	O	**S**	**N**	**O**	**S**	**N**	**O**	**S**	**N**
St 1	✓			✓			✓		
St 2	✓			✓			✓		
St 3	✓				✓		✓		
St 4		✓		✓					✓
St 5	✓				✓		✓		
St 6		✓		✓			✓		
St 7		✓		✓				✓	
St 8		✓		✓			✓		
St 9		✓			✓		✓		
St 10	✓			✓					✓
St 11	✓			✓			✓		
St 12	✓			✓			✓		
St 13			✓	✓					✓
St 14	✓			✓			✓		
St 15	✓			✓				✓	
St 16	✓			✓				✓	
St 17		✓		✓			✓		
St 18	✓				✓		✓		
St 19	✓			✓				✓	
St 20	✓			✓				✓	
St 21	✓			✓			✓		
St 22	✓			✓			✓		
St 23		✓			✓		✓		
St 24		✓		✓				✓	
St 25		✓		✓			✓		
St 26	✓			✓				✓	
St 27		✓		✓				✓	
St 28	✓			✓			✓		
St 29		✓			✓			✓	
St 30		✓		✓				✓	
St 31		✓			✓		✓		
St 32	✓			✓					✓
St 33		✓		✓			✓		
St 34	✓			✓			✓		
St 35		✓		✓				✓	
St 36		✓		✓				✓	
St 37		✓		✓				✓	
St 38	✓			✓				✓	
St 39	✓			✓				✓	
Number	21	17	01	32	07	00	20	15	04
Percentage (%)	53.84	43.58	02.56	82.05	17.94	00	51.28	38.46	10.25

Table 6.4: Frequency of teacher's classroom practices as seen by students

Question 20 aimed primarily at gathering information to check how often three actions in the classroom were made by the teacher. These actions consisted in starting courses with new knowledge; ensuring the programme progression; and promoting students to participate. On the basis of the percentages and the majority of answers for the three techniques, first, it could be said that the teacher usually starts the courses by introducing new knowledge and gives pertinent activities. Second, it is clearly shown that the teacher's courses follow the programme; i.e. the order of chapters and items is highly respected. Third, it could be noticed and understood that many participants see that the teacher often motivates them to take part in the courses; that some of the participants disagree with the preceding group, but they find they are occasionally promoted by the teacher; and that a few number of the participants believe that they are not targeted at all by the teacher.

Question twenty-one

Question 21 inquired into what made a good student's text analysis; i.e. what the most important component of an acceptable text analysis was. It required the participants to choose any of the provided options; whether it was (1)" the organisation of ideas", (2)"the organisation of sentences and paragraphs", or (3) "coherence and cohesion between sentences and paragraphs". As shown in *Figure 6.17*, most of the respondents (64.10%) opted for (3) "coherence and cohesion between sentences and paragraphs", with 11(28.20%) and 3 (07.69%) for options (1) and (2) correspondingly.

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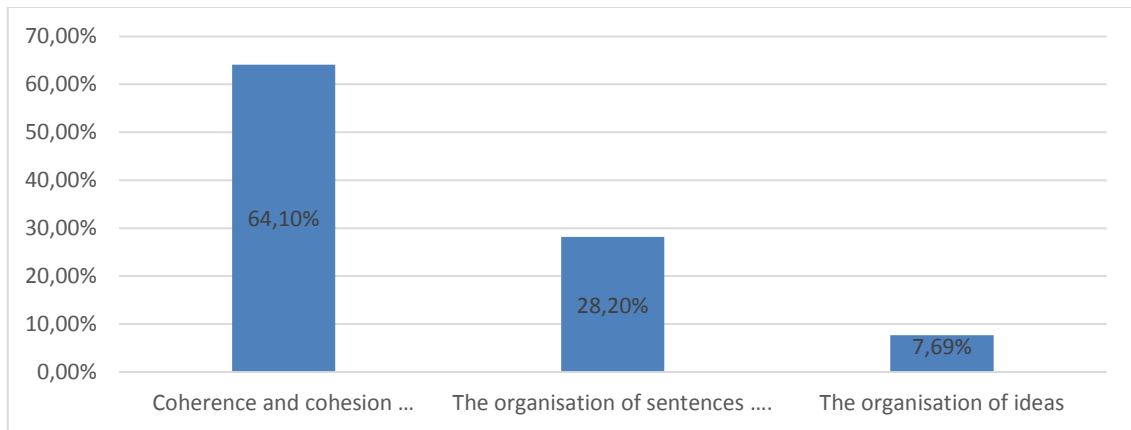
Figure 6.17: Students' conception of a good text analysis

The option "coherence and cohesion between sentences and paragraphs" got the highest rate and options (1) and (2) followed it in somewhat lower rates. The participants who singled out option (3) as the outstanding element of a good literary text analysis tend to accentuate the idea that a text analysis is first and foremost a written product; a piece of writing that must be well structured, well ordered (ideas) and easy to understand. Coherence and cohesion are then two major elements of making sense of a text (content) and helping the readers to recover its meaning (Thornbury, 1997, p. 251). On the other hand, the participants who selected options (2) or (3) seem to underscore more the format and the embellishment of the analysis, which may reflect their ignorance of the internal mechanisms which impose certain arrangements and certain styles.

Question twenty-two

Question 22 is an open-ended question which invited students to comment on or suggest ideas to what has gone before in this second part of the questionnaire. Of the 39 respondents, 21 (53.84%) provided answers in different forms (note from, disconnected sentences and phrases), while, 18 (46.15%) left the spaces provided unfilled. The ideas and insights provided by the students helped the researchers to check whether there were other areas to consider in linking between the students' ambition to participate in

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the present investigation and their real beliefs about literature, the learning of skills to deal with literature and their everyday classroom practices. Besides this, the researchers were able to find out what activities to highlight and what skills to develop in the students. The major themes of the participants' comments and suggestions were sorted out and categorized in *table 6.5*as follows:

N	Themes /needs	Teacher's role	frequency	Students' role	frequency
01	**Need for motivation and more practice**	✓	5		
02	**Need for help and freedom in class**	✓	5		
03	**More practice inside the classroom***			✓	5
04	**More practice outside the classroom****			✓	4
05	**Need for more communication**	✓	2		
06	**More efforts (reading, writing, discussing ideas)**			✓	1
	Total	**3 (roles)**	**12 (times)**	**3 (roles)**	**10(times)**

Table 6.5: Categorisation of teaching and learning needs suggested by the students

What could be noticed from the table above was that the themes (needs) sorted out were roles ascribed to teachers and students. Themes: 1(motivation), 2(help) and 5 (communication), according to the participants, were the teacher's roles and none else's and themes: 3 (practice*), 4 (practice**) and 6 (efforts) were solely the students' roles. Therefore, three (3) roles were attributed to the teacher and three (3) roles to the students, with twelve (12) recurrences for the teacher's role in the answers obtained from the participants and ten (10) recurrences for the students' roles. In the participants' views, then, the teacher and the students shared responsibility for the teaching and learning of literary texts, and thus, their roles were complementary. Moreover, the frequencies counted revealed that the participants thought that the teacher should have assumed more responsibility than the students.

6.1.2.3. The "Ideal Literary Text Analysis" Inventory

Question twenty-three

Question 23 invited participants to invent their own "Ideal Literary Text Analysis Model" by ticking in a table/grid that involved the "Text Analysis1/ Text Analysis2" dichotomy. Under each facet of this dichotomy were a number of characteristics distributed at seven levels. In completing the inventory, the respondents should:

a- Complete a level before they move to the next one.

b- Know that by ticking in they are opting for one facet of the dichotomy.

c- Tick only one characteristic at a time in column (A) or column (B).

d- Know that their choices of the different characteristics at the seven levels are the basis for inventing the final model.

e- Know that the collective choices will be scored and ranked, and that the first seven characteristics will identify the new model.

f- Know that their inventions altogether will permit the researchers to analyse and interpret qualitative and quantitative data.

g- Do their best in completing this inventory because this is the part of the study in which they are supposed to freely and consciously play the most important role (See *tables 6.6* and *6.7*).

Characteristics	Text Analysis (1)	A	B	Text analysis (2)
(1)	Describes sentences' interrelations			Delivers the essential information
(2)	Involves the study of the grammar of the text			Highlights the answering of comprehension questions
(3)	Investigates the smooth jump from one idea to another			Approaches general understanding
(4)	Relates to students' previous knowledge of writers and texts			builds on and seeks for new knowledge of writers and texts
(5)	Gives importance to small and big pieces in the text			No enthusiasm for textuality or other internal devices
(6)	Introduces primary and up to date sources			Tries to consider second hand sources
(7)	Applies theory to real life examples			Theoretical

Table 6.6: The "Text Analysis1/ Text Analysis2" dichotomy

	Text Analysis (1)							Text Analysis (2)						
	Ch1	Ch2	Ch3	Ch4	Ch5	Ch6	Ch7	Ch1	Ch2	Ch3	Ch4	Ch5	Ch6	Ch7
St 1	✓		✓	✓	✓	✓	✓		✓					
St 2	✓	✓	✓	✓	✓		✓						✓	
St 3		✓			✓		✓	✓		✓	✓		✓	
St 4			✓		✓			✓	✓		✓		✓	✓
St 5	✓				✓	✓	✓		✓	✓	✓			
St 6	✓		✓		✓		✓		✓	✓	✓			
St 7	✓	✓	✓		✓	✓	✓				✓			
St 8			✓	✓	✓	✓		✓	✓					✓
St 9		✓			✓	✓	✓	✓		✓	✓			
St 10		✓	✓		✓	✓	✓	✓			✓			
St 11			✓	✓	✓	✓	✓	✓	✓					
St 12	✓	✓			✓		✓			✓	✓		✓	
St 13		✓	✓		✓	✓	✓	✓			✓			
St 14		✓	✓		✓		✓	✓			✓		✓	
St 15	✓		✓		✓		✓		✓		✓		✓	
St 16		✓	✓		✓	✓	✓	✓			✓			
St 17			✓				✓	✓	✓		✓	✓	✓	
St 18			✓		✓	✓	✓	✓	✓		✓			
St 19	✓		✓	✓	✓		✓		✓				✓	
St 20		✓	✓		✓		✓	✓			✓		✓	
St 21		✓	✓		✓	✓	✓	✓			✓			
St 22	✓	✓	✓		✓	✓	✓				✓			
St 23	✓		✓		✓	✓	✓		✓		✓			

	7th	9th	3rd	11th	1st	5th	2nd	8th	6th	12th	4th	14th	10th	13th
St 24	✓		✓		✓		✓		✓		✓		✓	
St 25	✓		✓		✓	✓	✓		✓		✓			
St 26			✓	✓		✓		✓	✓			✓		✓
St 27	✓		✓	✓	✓	✓			✓					✓
St 28		✓			✓		✓	✓		✓	✓		✓	
St 29	✓	✓			✓	✓	✓				✓		✓	
St 30	✓	✓		✓	✓		✓			✓			✓	
St 31	✓	✓	✓		✓		✓				✓		✓	
St 32	✓				✓	✓	✓		✓	✓	✓			
St 33				✓	✓	✓	✓	✓	✓	✓				
St 34				✓	✓	✓		✓	✓	✓				✓
St 35	✓	✓		✓	✓	✓	✓			✓				
St 36	✓	✓	✓		✓	✓	✓				✓			
St 37			✓	✓		✓	✓	✓	✓			✓		
St 38	✓			✓	✓	✓	✓		✓	✓				
St 39			✓		✓		✓	✓	✓		✓		✓	
Scr	20	18	27	13	36	24	34	19	21	12	26	3	15	5
Rnk	7th	9th	3rd	11th	1st	5th	2nd	8th	6th	12th	4th	14th	10th	13th

Table 6.7: Grid for inventing the students' own literary text analysis model

As displayed in *table 6.7*, the choices from both models were scored and ranked, depending on the number of "ticks" made by the participants. Of the 39 grids filled by the participants, there was only one case of double ticking of Ch6 with St29, but it did not influence the overall scores and ranks. The ranks followed the order: Text Analysis (1)/Ch5 with 36 ticks (92.30%), Text Analysis (1)/Ch7 with 34 ticks (87.17%), Text Analysis (1)/Ch3 with 27 ticks (69.23%), Text Analysis (2)/Ch4 with 26 ticks (66.66%), Text Analysis (1)/Ch6 with 24 ticks (61.53%), Text Analysis (2)/Ch2 with 21 ticks (53.84%),Text Analysis (1)/Ch1 with 20 ticks (51.28%), Text Analysis (2)/Ch1 with 19 ticks (48.71%),Text Analysis (1)/Ch2 with 18 ticks (46.15%), Text Analysis (2)/Ch6 with 15 ticks (38.46%),Text Analysis (1)/Ch4 with 13 ticks (33.33%), Text Analysis (2)/Ch3 with 12 ticks (30.76%), Text Analysis (2)/Ch7 with 5 ticks (12.82%), and Text Analysis (2)/Ch5 with 3 ticks (07.69%). On this basis, the first seven characteristics chosen by the majority of participants and which would create the students' new model were *Text Analysis (1)/Ch5, Text Analysis (1)/Ch7, Text Analysis*

(1)/Ch3, Text Analysis (2)/Ch4, Text Analysis (1)/Ch6, Text Analysis (2)/Ch2, Text Analysis (1)/Ch1(see *figure 6.18*).
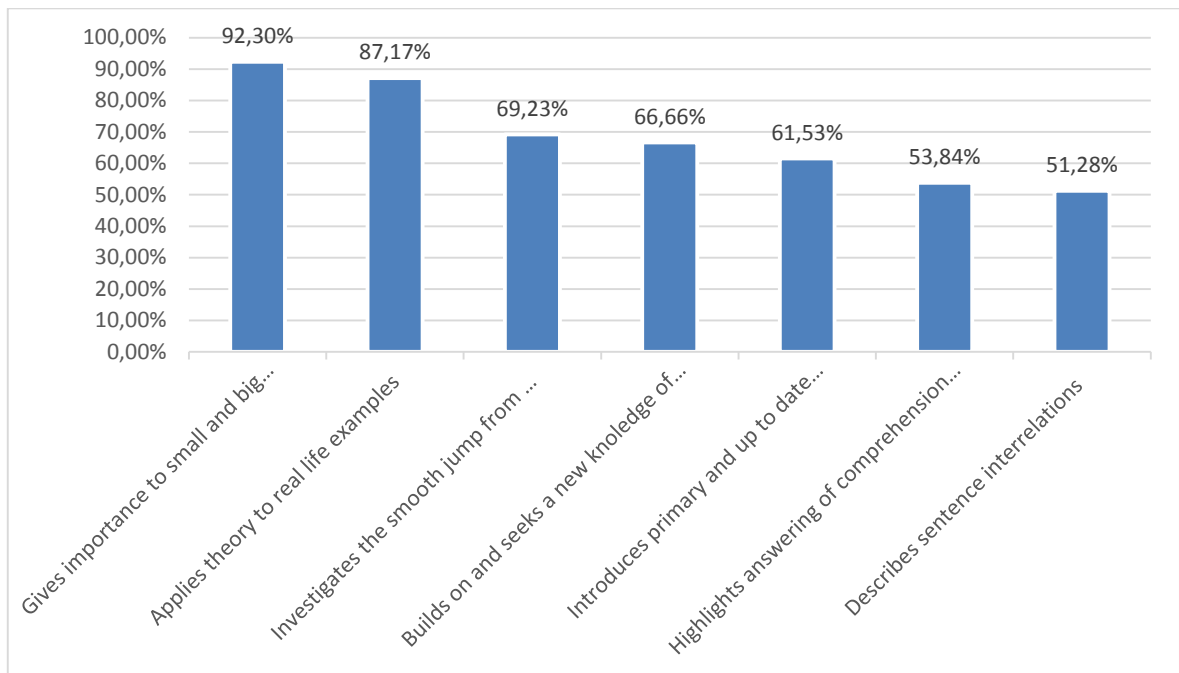
Figure 6.18: Students' ideal literary text analysis model

Summary of the Questionnaire Findings

Of the 39 participants who answered a question about which practice was the most difficult for them (analysing, summarising, or reading fiction), 28 (71.79%) indicated that they found "Analysing fiction" to be the most difficult practice. Even though, an important number (10; 25.64%) indicated that they believed "Summarising fiction" to pose real difficulties. Of the 39 respondents who were asked to rank their problems with literature (when approaching literary texts), 23 (58.97%) indicated that the "Lack of techniques" is the most difficult problem. Whereas, another significant number of the respondents (17; 43.58 %) saw that the "Lack of ideas" could be a source of troubles.

When they were asked to choose, out of three options, the major component of a good "Text Analysis", most of the respondents (64.10%) opted for "coherence and cohesion between sentences and paragraphs", with 11(28.20%) maintaining that it was important to regard " the organisation of ideas" as a major element. When they were

invited to invent their own "Ideal Literary Text Analysis Model", the first seven criteria selected by the majority of participants from a dichotomy of two different models proposed by the researchers and which would characterise the students' own model involved:

(1) " Gives importance to small and big pieces in the text";

(2) " Applies theory to real life examples";

(3) " Investigates the smooth jump from one idea to another";

(4) " Builds on and seeks for new knowledge of writers and texts";

(5) " Introduces primary and up to date sources";

(6) " Highlights the answering of comprehension questions"; and

(7) " Describes sentences' interrelations ".

These seven (7) criteria are the main distinctive features of the students' new "Literary Text Analysis Model". It is not necessary that all these components should appear or be present together in one text; they may behave correspondingly with some elements of fiction (plot, theme, setting, and characterisation) which refer primarily to the writer's choices; and their distribution may derive from the role they play and the meaning they create in the text.

Responses to a question about how participants viewed the teacher's feedback in classroom activities indicated that there was almost a complete agreement (35; 89.74%) on the importance of the teacher's due support and help. Although a few respondents indicated that they believed that the teacher's feedback was only preferable or unnecessary, the responses tended to result from an awareness of the new role ascribed to students at the university level. Furthermore, twenty five responses (64.10%) to a question about how participants felt when the teacher helped them revealed that the

participants recognised the teacher's help for them to learn. A significant number of the respondents (11; 28.20%) also showed their satisfaction with what the teacher did.

Section2: Interview Findings

The aim of this section is to describe and analyse the interview data or the teachers' responses to the interview questions. The interview aimed primarily to evaluate the First Year LMD Literary Texts Programme by the teachers of the course and to validate the answers received from the students' questionnaires in the preceding section. The interview questions focused on the teachers' attitudes towards several aspects of the programme such as its lay-out, organisation, content, authenticity, suitability, and so on. General questions were also asked and the teachers were given sufficient time to give comments or suggest solutions in intervals between the main questions. After they had been guaranteed that the information we would include in the report did not identify them, the teachers answered all the questions thoroughly. These teachers were informed in advance that they did not have to talk about anything they did not want to, and that they were free to end their participation at any time. Before the interviews started, the participants read, filled in, and signed consent forms. The interviews helped the researchers to determine the programme's strengths and limitations and to support the responses provided by the students in the questionnaires.

6.2.1. Description of the Interview

The researchers gathered the interview data between the first and mid of March, 2013. These data consisted of five (5) interviews with teachers from the Department of English at Mohamed KHEIDER University of Biskra. The interviews were conducted in English and Arabic, and the time allotted to each interview was between seventeen (17) and twenty-five (25) minutes. The questions and their answers were both in English, and there was no need for any kind of translation or use of signs. The use of

Arabic in the interviews was intended to help some of the interviewees to get rid of their shyness and feel comfortable. *Table 6.8* addresses these and other interviewees' features (gender, degree…) in detail and shows the factors that might have led to the present teachers' positions.

No	Teachers' First Names	Code	Gender	Degree	Interview Time (minutes)
01	Said	IG/T1	Male	Magister	17
02	Imene	IG/T2	Female	*Magister*	20
03	Boutheina	IG/T3	Female	*Magister*	25
04	Asma	IG/T4	Female	*Magister*	25
05	Henia	IG/T5	Female	Licence (B. A.)	20

Table 6.8: An overview of the interviewees' features

On the whole, the data collected from the interviews contained forty-five (45) answers to mostly close-ended questions. The open-ended questions were asked and answered verbally; i.e. they did not take any textual form and they comprised the comments and suggestions given by the interviewees. The written answers (transcripts) included from three (03) to thirty (30) words, depending on how each interviewee considered the length, the weight, the value, and the appropriateness of the answers. The shortest answers made up 44% of the total number, with 56 % of this total for the longest answers. These latter, with the ideas embedded within, reflected a clear idea about the teachers' interest in and concern with the issue.

Most of the comments received from the participants (especially from questions 5, 6, and 9) mirrored how they viewed the programme through their students' perceptions. That is, their comments identified the programme's authenticity, appeal, and usefulness from the students' reaction to it and interaction with each and one another in classes. Most of the participants' comments implied that some of the programme' parts needed to be changed, or at least ameliorated, to cope effectively with the students' needs and to achieve the department's ultimate goals. The participants informed us how the current situation could be remedied to ensure good application of the programme.

Questions 1, 2, 3, 4, 7, and 8 received short answers from the participants. Since they were all direct, they ranged from positive (Yes) to negative (No) and the participants did not hesitate to express their feelings and attitudes towards the programme's progression, organisation, and suitability for first year students. The participants also gave quick and short answers to the questions relating to design, joint materials, topics, and skills according to their experiences with the course in general and the programme in particular. Although their experiences varied in terms of years and practice, they all collaborated extensively and provided positive feedback in the discussions which followed the interviews.

6.2.2. Analysis and Interpretation of the Interview Data

The qualitative data in this section consists of transcripts from the interviews with teachers. The transcripts could be considered as supporting material for the researchers to fill in and bridge the gaps that might have been left by the students in the questionnaires. The interviews conducted by the researchers consisted of nine (9) questions and were all characterised by the same structure and the same wording. Each of the five interviews was opened by (verbal) general questions about the teachers' perception of the First Year Literary Texts Programme.

The process followed by the researchers to analyse these qualitative data involved many actions. The major ones consisted in (1) organising and reading the data; (2) making descriptions, sorting themes, and interrelating these descriptions and themes; and (3) interpreting the overall meaning (Denscombe, 2007, p. 288; Creswell, Qualitative procedures, p. 183). Regarding the coding of data, the researchers decided to keep on using the *(T../R..)* Acronym and sign to refer to the participants and their responses, for their number was small and most of the questions were specific and short. The results of qualitative data analysis may eventually end up with creating a

theory, as they may culminate at mere interpretation of meanings and validation of information. Therefore, the process of data analysis in this section can be recapitulated by one of the figures below.
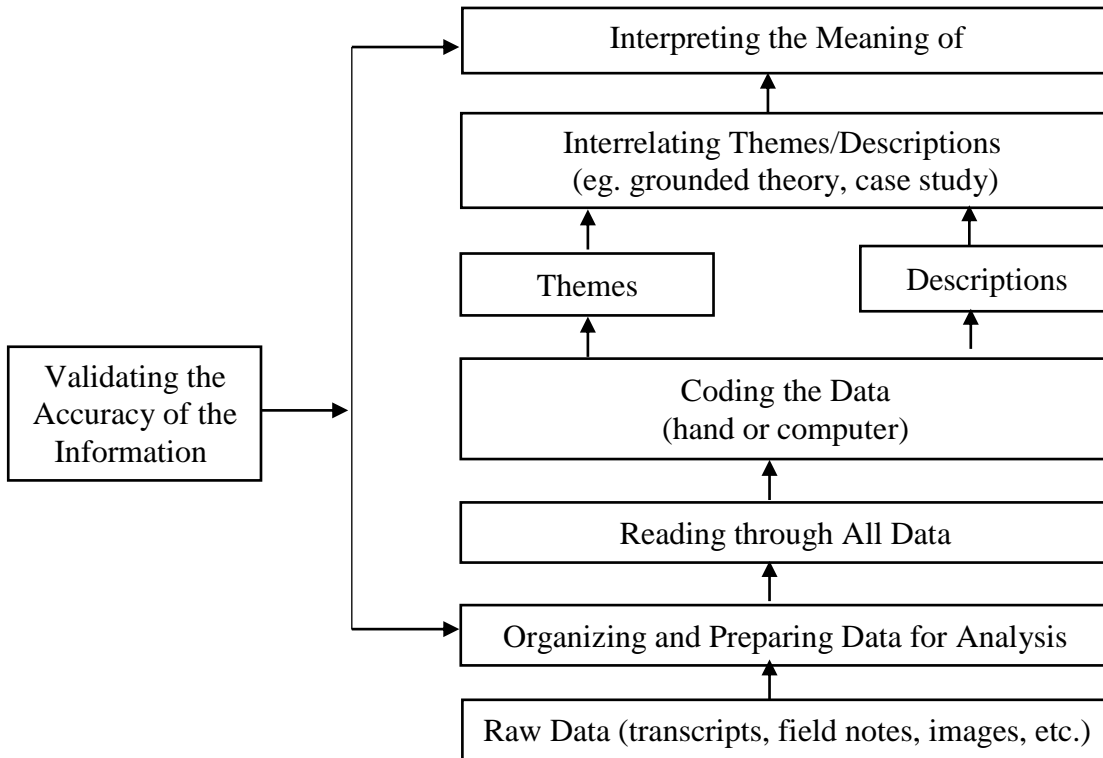
Figure 6.19: A sample plan for analysing qualitative data

Source: Data analysis in qualitative research adapted from (Creswell, Qualitative procedures, p.185)
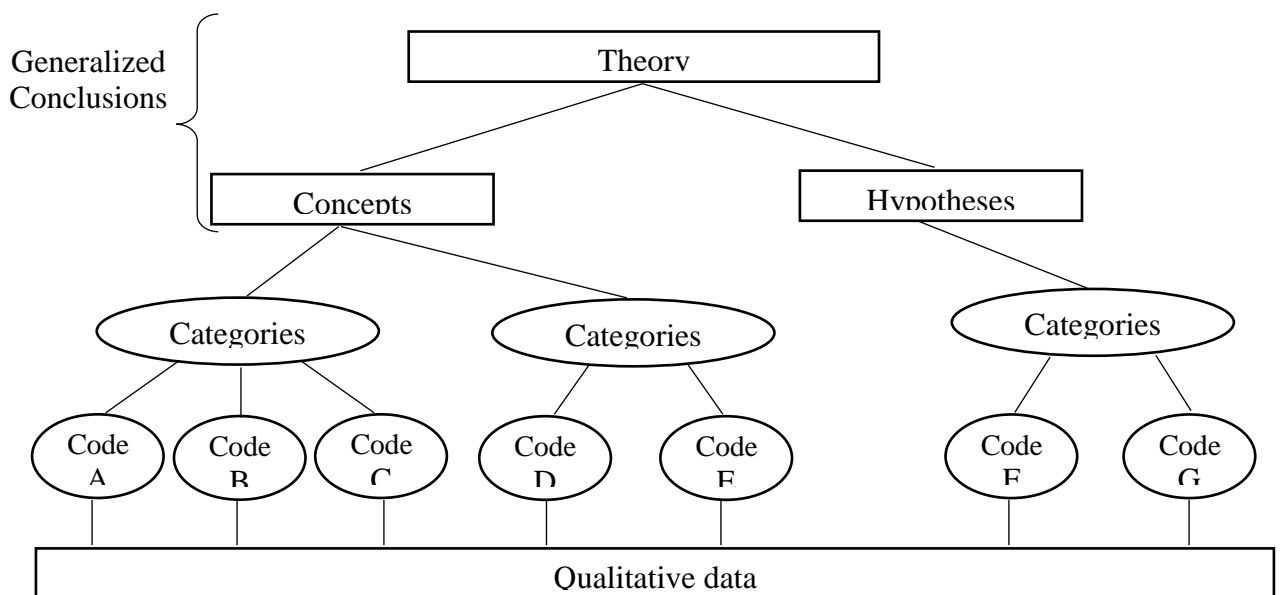
Figure 6.20: The principles of analysing qualitative data

Source: The analysis of qualitative data adapted from (Denscombe, 2007, p. 294)

6.2.2. 1. The Programme' Suitability to Teachers' Methods and Aims

The programmes' progression and the teachers' teaching methods and aims must go hand in hand at the university level in order to cover as much relevant topics as possible and to smoothly move from one item or chapter to another. The gradual jump of items and their interrelationships were addressed by the question: *does the programme progression suit your own teaching methods and overall aims?*

On the whole, all the teachers gave positive responses to this question. Two teachers stated that the programme progression suited their teaching methods and aims to some or certain extent, and three teachers affirmed the programme's utter appropriateness. The answers' abstracts were put as follows:

"Yes, to a certain extent" (T1/R1)

"To some extent" (T2/R1)

"Yes, it does" (T3/R1)

"Yes, it does" (T4/R1)

"Yes, it does" (T5/R1)

These answers can be considered as a clear indication that the current programme's sequence of items suits the teachers' methods and aims, and thus it could be kept as it was. However, one interpretation of the slight difference between the answers of the first two teachers and those of the last three could be attributed to other aspirations that T1 and T2 were not able to express. T1 and T2, who were not in complete agreement with T3, T4 and T5, might have thought that a few items should have been taught before other ones.

6.2.2. 2. The Programme's Attractiveness and/Design

Knowing the teachers' impressions about the programme's appearance was of vital importance to their performance as well as to this present study. If some of these teachers expressed negative attitudes and feelings, then the programme's lay-out needed to be reviewed. The question which addressed this aspect was: is the programme's design appealing and attractive? The answers' abstracts to this question were:

"Yes, it is" (T1/R2)

"Yes, it is, except for the first part (Definition of Literature)" (T2/R2)

"Not all of it" (T3/R2)

"No, it isn't" (T4/R2)

"No, it is not" (T5/R2)

One response was positive; two were negative; and two were in-between. All of these responses were based on the programme's external look being a motivating element for the teachers to work on it. Sometimes, colours and writing types have an impact on the users of material, and therefore they make its exploration easier.

These responses suggest that there is no clear agreement between teachers on whether the programme's design was appealing and attractive and that most of the teachers tended to be less motivated to work more efficiently on it; the teachers constantly look for other sources for more details and pertinent drills and thus it becomes time consuming for them to prepare lessons. If teachers are not motivated, then understanding the factors influencing the students' achievement and progress tends to be unattainable (Dörnyei, 2005, p. 115). Similarly, if students, who have copies, do not find any suggestions (titles of books, novels, short stories or poems) on the programme for ways of raising their reading and analytical skills, their learning will be hampered.

6.2.2. 3. The Programme's Organisation (content)

The good organisation of programmes in terms of ideas, information, or knowledge was very crucial and it was sought through the question: is the programme easy to use for the teachers? Is it well organised?. The teachers' responses to this question might highlight the necessity to substitute some items or to add others. In addition, the teachers' responses might suggest reviewing the content.

Almost all the teachers responded positively to this question, showing that they were satisfied with the way information were presented to students. Only one response (T3/R3) gave the idea that there was a room for adjustment which depended chiefly on the teacher's intentions. The answers' abstracts to Question 3 were:

"Yes, it is" (T1/R3)

"Yes, it is easy to use and well organised" (T2/R3)

"It needs to be adjusted according to the points that the teacher intends to stress " (T3/R3)

"Yes, it is well organised" (T4/R3)

"Yes, it is " (T5/R3)

Almost all the participants agreed that the programme (content) was well organised and easy to use for them. (T3/R3); however, gave the idea that there was a need for changing some parts or items so that the content may be more suitable for the points that the teachers intended to emphasize. (T3/R3) reinforced the themes deciphered in (T1/R1) and (T2/R1) to Question 1 and in (T2/R2) to Question 2 which called for actions to be made by the teachers. This need stems from the teachers' perceived desire to teach better and to promote classroom interaction. But, needs should be assessed and their assessment aims primarily at "solving a current problem , avoiding a past or current problem, creating or taking advantage of a future opportunity, providing learning, development, or growth" (Gupta, 2007, p.15). Therefore, (T3/R3), in our case, meant to solve a

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problem and provide learning, which in their turn, entail gathering data and cooperation to settle down due measures.

6.2. 2. 4. Joint Materials to the Programme and their Significance

The question "Are there joint materials? How helpful are they?" aimed to find out whether the participants benefited from materials such as cassettes, videos, and notes, and if so, in what way these materials helped the teachers to bring about their pedagogical aims. More than half of the teachers (3 out of 5) stated that the joint materials that existed (some handouts and notes) were not enough to perform their jobs. The other two teachers (T1 and T5) opted for "No" and "Yes" options. Overall, the respondents showed that they found the materials scarce and not helping enough. The abstracts of the participants' answers were ordered as follows:

*"No, there are not" (T1/*R4*)*

*"We use notes, handouts, but it's not enough" (T2/*R4*)*

*"No, there aren't, except for some notes" (T3/*R4*)*

*"There are materials, but they are not enough to get my aim. Handouts are limited. No suitable place for the use of data show" (T4/*R4*)*

*"Yes, there are (photocopies). They help to enlarge the student's knowledge and to keep in touch with the lessons " (T5/*R4*)*

The teachers' attitudes towards the existing joint materials, their reaction to the support which they offer, and the way they link these materials to successful students' understanding of lessons have given, again, insights into the necessity of the teachers' intervention. It was understood through interval questions that the teachers wished to find extra and adequate materials to ease the teaching of Literary Texts to first year students, particularly when they require practice and effective representation of the target course.T1 and T5, who opted for "No" and "Yes" in that order, could make

researchers deduce that T1 did not have or benefit from the materials that existed and that T5 did nothing, but distributed handouts to students.

6.2. 2. 5. The Authenticity of the Programme's Communication

Following the question "How authentic is the communication intended by the programme? Is it accessible?", the participants were asked to say if the programme's content, in terms of information, was true and accurate, or rather practical. The participants' responses to this question might reveal some of the weak spots in the programme, and thus might permit us to recommend improvements. The study's major objective is to implement a new model (paradigm) to advance students' stylistic interpretation of literary texts.

All the responses to this question included the idea that although some parts of the programme provided students with reliable knowledge and helped them to learn, rehearsal was still lagging behind. Moreover, none of these responses indicated the teachers' complete satisfaction with the authenticity of the Programme's communication. The following were the abstracts of the participants' responses:

> *"Most of the time, it is theoretical" (T1/R5)*
>
> *"It's not really authentic, since this programme appeals to the sense of communicating in some parts, but other parts are considered as boring by students" (T2/R5)*
>
> *"It's authentic to a very limited extent. It's not really accessible" (T3/R5)*
>
> *"It's not easy for me to convey the information they need, sometimes content is difficult like in poetry (explaining the elements as rhythm…)" (T4/R5)*
>
> *"Part of the communication of the programme is authentic while the second one is not (fiction is accessible and poetry is not)" (T5/R5)*

In addition to the responses obtained, interval questions revealed that the most common weak point about the programme's authenticity that the participants found was that many of its parts are theoretical and the information they are supposed to convey to students is not at the reach of everyone. Thus, this may impede communication among students and may then turn them to be passive learners. Passivity is not part of today's constructivism in teaching and learning: one of the major principles of this trend is that learning is individual-specific and student-centred; and that it requires social interaction (Cohen, Manion and Morrison, 2004, p. 68).

6.2. 2. 6. Teachers and Students' Interest in the Programme

This part of the interview sought to know if the students were really interested in the programme, and if the teachers were interested in it too. The question "Is the programme interesting to your students? How does it relate to their lives? Is it interesting to you?" aimed to identify how teachers considered the programme's topics and themes and if these latter served students and met their needs. The teachers' positive responses underlined the role of the programme's topics and themes in urging students to interact and learn; however, the teachers' negative responses determined what elements lacked relevance and needed to be altered or just modified.

"Yes, it is interesting to me and to the students, but sometimes I have to find strategies to help the students absorb the meaning of certain terms" (T1/R6)

"Some parts are interesting, especially the parts where we use examples(texts, poems…). It helps students develop their sense of research" (T2/R6)

"I do not think that it is interesting to my students which is clear in their reactions to the lectures. It is interesting to me" (T3/R6)

"Few students are interested in the programme, they don't feel the information

given to them. I think it hasn't a relation to their lives..." (T4/R6)

"Yes, it is-But it is not interesting for their lives in terms of solving the

problems of their age. Yes, it is interesting for me " (T5/R6)

In terms of "Yes" and "Interesting" as indicators of approval found in the above abstracts, it appeared that most of the teachers were interested in the programme' themes and topics. T1, T2, T4 and T5 indicated that the themes and topics were, in general, interesting to students and related to their lives, while, T3 showed that they were not interesting and did not relate to the students' lives. Therefore, in spite of the differences in attitudes and beliefs, it could be noticed that the rate of interest varies from one teacher to another and, meanwhile, it varies from one class to another. It could also be noticed that good themes and topics are the result of attentive and intelligent teachers' choices; teachers may identify the students' interests, and thus, they may be able to prepare corresponding topics and drills.

6.2. 2. 7. The Programme Availability for Students

This part of the interview aimed to check if every student had a copy of the programme, or if the teachers had distributed it to the students before the lessons started. This was addressed through the question "Is the programme available for all the students? Does every student have a copy of it?".The value of distributing the programme in advance lied in establishing confidence between the teachers and their students on the one hand, and in providing the students with a clear course road map on the other. The majority of responses made positive confessions, stating that students were offered copies. The only one negative response (T5/R7) meant that the teacher did not really distribute the programme to her students. The abstracts of the teachers' responses were classified as follows:

*"Yes, I dictated the programme at the beginning of the year" (T1/*R7*)*

*"Yes, it is" (T2/*R7*)*

*"Yes, the students have copies of the programme" (T3/*R7*)*

*" Yes, it is " (T4/*R7*)*

*"No, it is not" (T5/*R7*)*

Checking the programme's availability and its role to bring students closer to the themes and topics might enhance students' involvement, interest and achievement. The distribution of the programme to students by most of the teachers (4 out of 5) could be interpreted as an effort to eliminate misunderstanding, randomness and loss, in midway, on the part of students at any moment during the evolution of the course. T5, who did not distribute the programme at the beginning of the academic year, would adopt a somewhat different strategy: she would be, each time, obliged to remind the students of the chapter, the item, the topic, and even the drills she stopped at earlier.

6.2. 2. 8. The Suitability of the Programme's Level for First Year Classes

The eighth interview question asked participants about the convenience of the programme's level for the classes they were teaching. Three (3) out of five (5) teachers stated that the programme suited the students' level. The other two (2) saw that it was inappropriate for students regarding what they were supposed to perform in the first year. The following were the abstracts of the participants' answers:

" Yes, it is " (T1/R8)

"Yes, it is" (T2/R8)

"It is suitable for some students but quite difficult for others" (T3/R8)

"Somehow, because there are lessons, I think, are higher than their levels.
Their level is weak " (T4/R8)
"No, it is not" (T5/R8)

With regard to the programme's level, the majority of participants found it to be suitable for first year classes. This section of teachers might have dealt with the programme for years, which made it easy for them to evaluate it from this angle. The other section (T4 and T5) might have been novice teachers, which made it difficult for them to supply sound evaluation as quoted above. It may be also added that T4 and T5 wanted to lessen the difficulty of some items by additional information or drills so that students could cope with it and benefit from the knowledge and skills intended by its designers.

6.2. 2. 9. The Programme's Exhaustiveness and Consistency

In terms of the programme's covering of all the skills (Listening, Speaking, Reading, and Writing) intended to be taught by the teachers, only one teacher provided a positive feedback (T4/R9). Whereas, T1, T2, T3, and T5 provided negative responses regarding time and the type of skill they preferred to teach through the programme. The following were the abstracts of the participants' answers:

> *"I think the time allotted to this programme is not sufficient to cover all the skills deeply " (T1/R9)*
>
> *"Not all of them" (T2/R9)*
>
> *"The main skill I intend to teach through my lectures is reading and I believe that the programme covers this skill"(T3/R9)*
>
> *"I think, yes, the programme covers all of the skills, they are asked to read, to write, to talk, and to listen" (T4/R9)*
>
> *"No, it does not. The skill of speaking is missed" (T5/R9)*

Most of the participants appeared to have negative attitudes towards the programme's covering of the four skills. These participants stated that the programme covered only one skill or two and left the rest uncovered, which they attributed to time allotment or to the skill that they personally wanted to teach through the programme. In addition, the only one positive answer *(T4/R9)* showed that some teachers still think that the whole matter at the university level is to develop receptive and productive skills, forgetting that it is at the university that students are supposed to have clear analytical minds. This could also suggest that only a few teachers could conceive their real roles: most of these teachers, in interval questions, did not even hint that it was their duty to play a part in improving the plight of their students.

Summary of the Interview Findings

This section provided invaluable findings about the teachers' perceptions and attitudes towards First Year Literary Texts Programme in our Department. To collect reliable and significant data from the interviewees and to avoid bias as much as possible, the researchers based this section on their early statement of and respect for five criteria: the purpose of the evaluation, the informants or teachers, the construction of the evaluation framework, the data obtained from the teachers and the use of the evaluation findings in our context (Kiely and Rea-Dickins, 2005, pp. 7-8).

The results of this section of the present study noticeably indicate that most of the interviewed teachers do not have the same stand on the First Year Literary Texts Programme. Almost all these teachers acknowledged that some chapters or items should be substituted. Some of them even expressed that they felt the need for replacing these chapters or items by relevant and more practical units because the existing material does not encourage students to understand the current themes and topics, which demand immediate teacher's intervention. What is more is that the programme,

in terms of motivation, authenticity and joint materials, does not even promote teachers to work on it, for several language functions and skills are not enhanced and above all classroom interaction, which is supposed to be noticed through students' participation and presentations, forms only a tiny component of the classroom situation. This situation, in short, is likely to challenge students' receptive, productive and analytic abilities. Of the 5 participants who answered a question about whether the programme was interesting to them and to their students, 4 (75%) indicated that it was. Yet, one interviewee (25%) said that the programme was not interesting to her students. Of the 5 respondents who were asked to state if the programme covered all the skills (Listening, Speaking, Reading, and Writing) they intended to teach, 4 (75 %) indicated that the programme covered only one or two skills. Whereas, 1 (25%) reported that it covered all the skills.

A foreign language (Literary Texts) programme could be a dissatisfaction-evoking material if its users, teachers and students, start evaluating its components: evaluating the way it is structured, the knowledge it contains and the learning it would provide. It was found, after analysing and interpreting the teachers' answers, that the first and the second components are clearly thought to impede learning and performance through this programme. Nevertheless, the learners alone or teachers individually cannot solve this problem: the inability of solving problems in the course of teaching and learning requires collaboration of researchers, teachers and students. Therefore, one major reason that made the researchers conduct this study was the lack of sufficient data, techniques and drills to help students to analyse and interpret texts: many students, in the questionnaire data analysis, reported that it was difficult for them to deal with some topics because there was a lack of techniques. A considerable number of students, too, pointed out that the lack of practice was also another impediment; it was causing

trouble for the students who liked "Literary Texts" and who could not alleviate their problems with it. The combination of techniques and practice to remedy the present situation, with regard to the teachers' attitudes, requires the implementation of a new paradigm or model that highlights new ways of treating texts and learning from them.

Section 3: Pre-test and Post-test Findings

As indicated in *Chapter 5*, the *pre-test and post-test* were constructed and conducted to measure accurately the participants' performance in the literary texts course before and after the intervention. It was therefore expected that comparisons (at several levels) between these tests would explicitly indicate whether first year students' (groups 6 and 8) stylistic interpretation of literary texts improved. In parallel with the thesis that the post-test (New Exam Model) was of significant help and interest for the participants, the researchers put forward that they would be checking the students' active engagement and collaboration in terms of the way they answered the questions and the marks they attained. Besides, the thesis was that the New Exam Model contained sections and activities which would increase effective achievement on the part of students on the one hand, and which would ensure a direct reflection on the overall objectives of the study on the other hand.

In this section, the researchers relied on some specific statistical procedures; i.e. procedures that would not contradict the research design and sample type. The researchers, for the sake of indentifying with the pre-test and post-test's cores and their interrelations, opted for *descriptive statistics*. According to Heiman (2011), statistics help researchers to understand data or scores and the connections between these scores; *descriptive statistics* is concerned with samples and *inferential statistics* is concerned with populations (p. 20). As for the sake of accuracy and conciseness in computing scores, the researchers used the *SPSS* computer programme with the help of a friend

specialised in this domain. The rationale behind this was that SPSS is "a computer software program that is designed to perform statistical operations and facilitate data analysis and is by far the most popular statistical package used by social scientists today" (Action and Miller, 2009, p. 13). It could then work out the mean, the median, as well as the mode easily and without pitfalls in a set of data; that is, it could help the researchers to calculate and describe fully the average of the sum of values; the high frequency of a value; and the centre of a set of values which are very useful to make interpretations that are more justifiable and more likely to be acceptable.

6.3.1. The One-way Analysis of Variance

ANOVA, or analysis of variance, has been known as a procedure or a technique used to compare two or more means by analysing variances, especially when there are definite variables (factors), each of which has two or more modalities (levels). If there is only one factor and two levels, then a one –way ANOVA is used (Crawley, 2007, p. 449) and this is equivalent to a students't-test (Crawley, 2007, p.449; Bausell and Li, 2002, p. 71). The main goal of a one-way analysis of variance is to check and examine the differences amongst the means of the levels and calculate them. One of the important tests, which are usually used with an ANOVA, is *Tukey's Test*. This test was named after John Tukey and has been used for comparing all possible pairs of means; i.e. when sample sizes are equal and all pairs of sample means are to be tested (Heiman, 2011, p. 307; Commonly Used Statistical Terms, p. 155).

In this study, the researchers used *Tukey Test* to analyse variance between the students' marks, the marks of males and females (gender), and the students' marks of writing (written production) in the pre-test and posttest to check the students' improvement after the intervention from different angles. The researchers also relied on another test called *Fisher's Test* to confirm which section or activity in the posttest had

the highest scores in case any of the aforementioned variance analyses showed no significant difference between two modalities. *Fisher's Test* has been said to be more useful to test for the contingency (urgent situation) between two categories or classifications (Heiman, 2011, p. 307; Commonly Used Statistical Terms, p. 151).

6.3.2. Students' Achievement in the Pretest and the Posttest

A general picture of the students' improvement in the posttest after the treatment (intervention) can be drawn from the descriptive statistics displayed in *Table 6.9*. The students' improvement is also shown in *figure 6.21*. The students had their best marks in the posttest; the mean difference of 0, 0001($< 0, 05$) indicates that there is a clear influence of the posttest as an exam model on the students' performance. Therefore, teaching students to implement particular devices in analysing literary texts and in achieving general comprehension helped them more than the pretest.

Analysis of variance :					
Source	DDL	Sum of squares	Mean square	F	Pr> F
Model	1	342,721	342,721	38,374	**< 0,0001**
Error	76	678,769	8,931		
Corrected Total	77	1021,490			

Table 6.9: ANOVA results for the pre-test and posttest students' marks
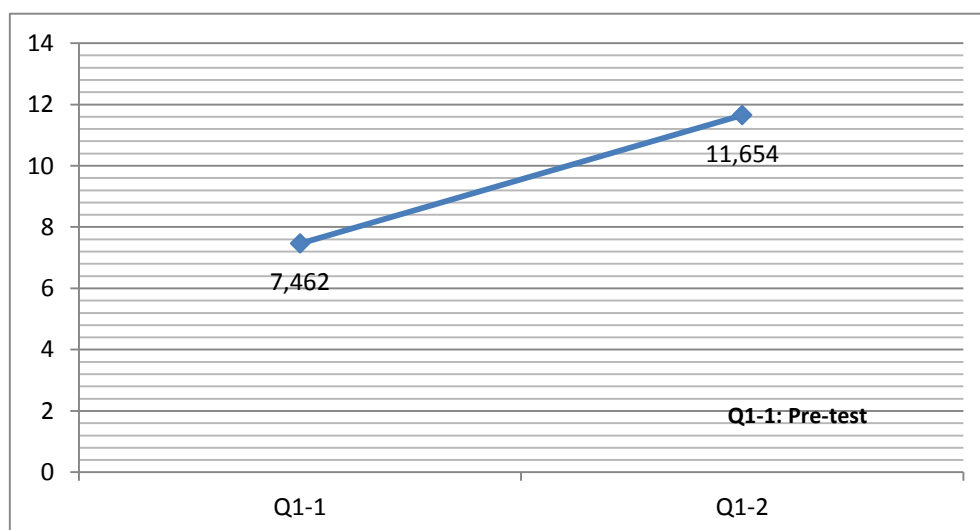
Figure 6.21: Graph of means showing the students' improvement.

Nevertheless, a clear representation of any significant difference between the pretest and posttest marks cannot be carried out through one table and one graph. The differences in the participants' achievement are demonstrated in *tables 6.10* and *6.11*as a result of the application of ANOVA to investigate the variance in the participants' scores. The application of ANOVA automatically provided the researchers, as in any other study, with a series of graphs and tables pertinent to the required measurements. Therefore, the researchers selected only a few demonstrations to support the analysis of the results. Based on the results in the two tables, it can be concluded that there was a significant difference between the mean scores of the students in the two tests. As a result, we could say that the intervention course influenced the performances of the students.

Contrast	Difference	standardised Difference	Critical value	Pr> Diff	Significant
Post-test**vs.**Pre-test	4,192	6,195	1,992	< 0,0001	Yes
Critical Value of the D of Tukey :			2,817		

Table 6.10: Tukey (HSD) / Analysis of **d**ifferences between the **m**odalities with an **i**nterval of confidence at 95%:

Modality	Estimated Mean	Groups
Post-test	11,654	A
Pre-test	7,462	B

Table 6.11: Recapitulation of means and groups/ levels differences

The estimated mean (11.654) of the students' marks in the posttest is higher than the students' estimated mean (7,462) of their marks in the pretest. Tukey's Test reads and represents this difference by means of groups A and B; the position of group A in the table above shows that the students' marks in the posttest are better than the students' marks in the pretest (position of group B). If there was no difference between the two groups, A and B would be aligned or justified in the table above.

6.3.3. Males and Females' Improvement in the Pretest and Posttest

The female students' improvement in comparison with the male students in the posttest can be derived from the descriptive statistics displayed in *Table 6.12*. This students' improvement can also be seen in *figure 6.22*. The female students had the best marks in the posttest; the mean difference of 0, 008 (< 0, 05) shows that there is a more influence of the posttest on the female students' performance. Therefore, girls were better than boys in receiving the implementation of discourse devices in analysing literary texts and in achieving general comprehension.

Analysis of variance :					
Source	DDL	Sum of squares	Mean square	F	Pr> F
Model	1	90,424	90,424	7,381	**0,008**
Error	76	931,066	12,251		
Corrected Total	77	1021,490			
Calculated against modal Y=Mean(Y)					

Table 6.12: ANOVA results for the pre-test and posttest marks of males and females
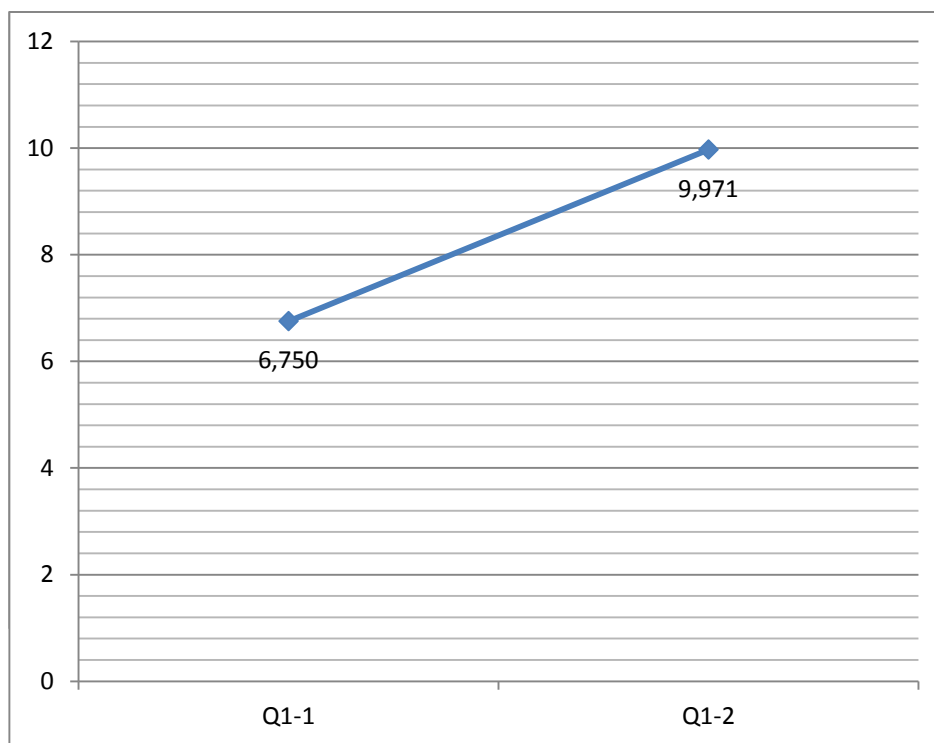
Figure 6.22. Graph of means showing the female students' improvement.

However, the differences in the participants' achievement in terms of gender are clearly demonstrated in *tables 6.13* and *6.14* as a result of the application of ANOVA to investigate the variance in the participants' scores. The researchers, as it was done earlier, selected only a few illustrations to reinforce the analysis of the results. Relying on the results in the two tables, it can be concluded that there was a significant difference between the mean scores of the two sexes in the pre- and post- tests. Consequently, we could say that the intervention course influenced more the performances of the female students.

Contrast	Difference	Standardised Difference	Critical Value	Pr> Diff	Significant
Female**vs.**Male	3,221	2,717	1,992	0,008	Yes
Critical Value of the D of Tukey :			2,817		

Table 6.13. Tukey (HSD) / Analysis of **d**ifferences between the **m**odalities with an **i**nterval of **c**onfidence at 95%:

Modality	Estimated Mean	Groups
Female	9,971	A
Male	6,750	B

Table 6.14: Recapitulation of means and groups/ levels differences

The estimated mean (9. 971) of the female students' marks in the posttest is higher than the male students' estimated mean (6. 750). Tukey's Test reads and represents this difference by means of groups A and B; the position of group A in the table above shows that the female students' marks in the posttest are better than the male students' marks in the same test (position of group B). If there was no difference between the two groups, A and B would be aligned or justified in the table above.

6.3.4. Students' Written Production Improvement in the Pretest and the Posttest

Now that students' achievement have been tested from two sides, it is time to go to side (3) which is about the difference between the participants' performances in writing due to the treatment. At this level too, the researchers used ANOVA to find out if the participants performed in a different way as a result of the new instructions or they

showed some resistance; i.e. they used their very old background knowledge of dealing with texts in the posttest. From the results displayed in *Tables 6.15*, *6.16,* and *6.17* and shown in *Figure* 6.23, it can be concluded that there was a difference between the mean scores of the two tests, but the participants were not greatly influenced by the treatment instructions. Therefore, it was necessary to use another test to pinpoint the source of the deficiency.

Analysis of variance :					
Source	DDL	Sum of squares	Mean square	F	Pr> F
Model	1	1,846	1,846	1,181	**0,281**
Error	76	118,833	1,564		
Corrected Total	77	120,679			
Calculated against modal Y=Mean(Y)					

Table 6.15: ANOVA results for the pre-test and posttest students' written production
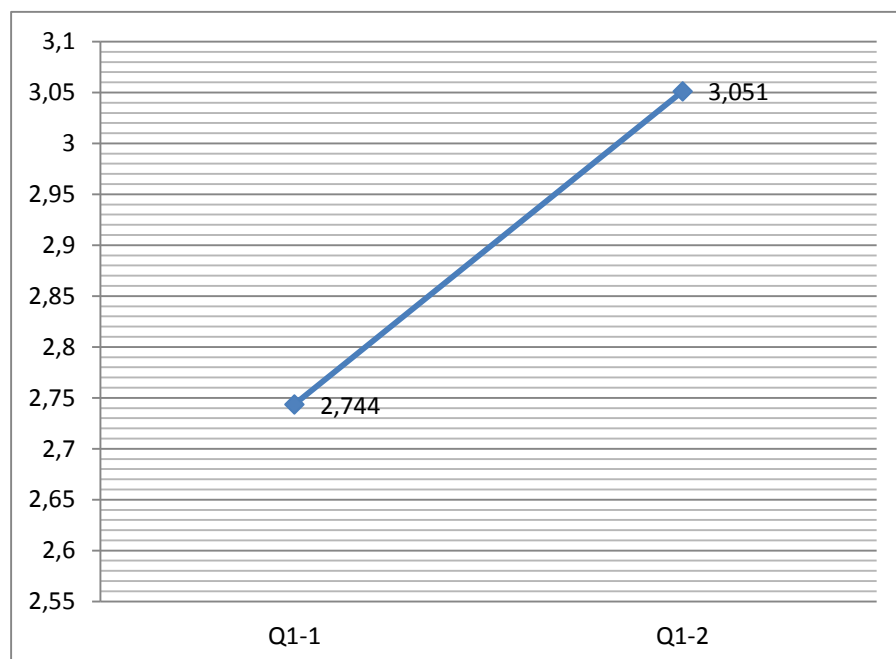
Figure 6.23: Graph of means showing students' improvement in written production

Contrast	Difference	Standardised Difference	Critical Value	Pr> Diff	Significant
Pre-test **vs**. Post-test	0,308	1,087	1,992	0,281	**No**
Critical Value of the D of Tukey :			2,817		

Table 6.16: Tukey (HSD) / Analysis of differences between the modalities with an **i**nterval of **c**onfidence at 95% :

Modality	Estimated Mean	Groups
Post-test	3,051	A
Pre-test	2,744	A

Table 6.17: Recapitulation of means and groups/ levels differences

The estimated mean (3,051) of the students' marks in the posttest is almost the same as the students' estimated mean (2,744) in the pretest; there is a difference of less than (0.5). This result should have been represented by means of groups A and B in Tukey's test language. However, we notice from the table above that A is repeated or used instead of B in the second position which indicates that there is no significant difference. Furthermore, the mean difference of 0,308 ($p >0, 05$) which suggests that there is no statistically significant difference between the performances of students in the posttest gives the idea that the participants activated their background knowledge of analysing texts; or the knowledge they had before the treatment, showing some resistance to the new paradigm. Hence, it cannot be easily decided whether implementing discourse devices has been workable as a better method of helping students in the posttest in general and in text analysis in particular though the scores of the students are slightly higher in the posttest than the pretest.

6.3.5. Students' Scores in the Post-test Activities/Sections

In order to locate the activity or section which absorbed the largest portion of the participants' scores in the posttest, another ANOVA was employed. As indicated in *Table 6.18*, there is a significant difference between the scores of the activities in the posttest as a result of similar types of instruction. None of the previous ANOVAs have

investigated the difference between the scores of the three overall activities of the posttest. However, the researchers have decided to investigate the differences between sections in the test right after the treatment so as to confirm the students' resistance to or acceptance of the new model.

Analysis of variance :					
Source	DDL	Sum of squares	Mean of squares	F	Pr> F
Model	2	90,705	45,353	38,444	< 0,0001
Error	114	134,487	1,180		
Corrected Total	116	225,192			

Calculated against model Y=Mean(Y)

Table 6.18: ANOVA results for the students' Scores in the posttest activities
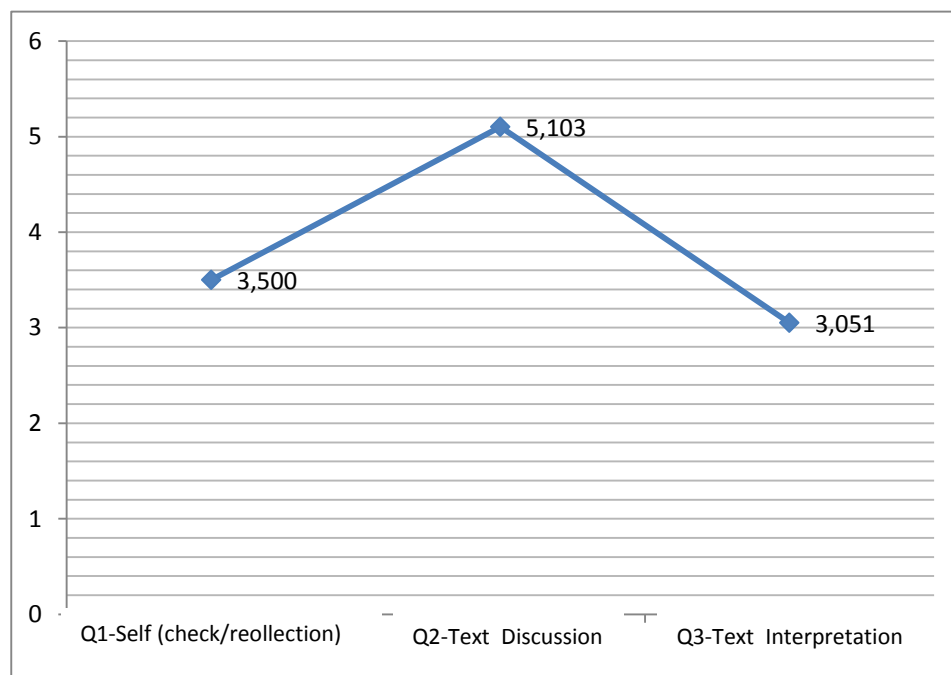
Figure 6.24: Graph of means showing students' scores in the posttest activities

Contrast	Difference	Standardised Difference	Critical Value	Pr> Diff	Significant
Text Discussion **vs**. Text Interpretation	2,051	8,340	1,981	< 0,0001	Yes
Text Interpretation **vs**. Self-check/Self-recollection	1,603	6,515	1,981	< 0,0001	Yes
Self-check/ Self-recollection **vs**. Text Interpretation	0,449	1,824	1,981	0,071	No
LSD-value :			0,487		

Table 6.19: Fisher (LSD) / Analysis of differences between the modalities with an interval of confidence at 95%:

Modality	Estimated Mean	Groups	
Text Discussion	5,103	A	
Self(check/recollection)	3,500		B
Text Interpretation	3,051		B

Table 6.20: Recapitulation of means and groups/ levels differences

The estimated mean (5,103) of the students' scores in the *Text Discussion* activity or section of the posttest is higher than the students' estimated means (3,500) and (3,051) of their scores in the *Self (check/recollection)* and *Text Interpretation* sections of the same test. The position of group A in *table 6.20* shows that the participants had the best marks in the first activity; while, the (repeated) position of group B indicates that the participants had almost the same marks in the last two activities.

Summary of the Pre-test and Post-test Findings

In this section, the researchers have come to the understanding that teaching discourse devices has a positive effect on the analytical ability of the students, so teachers of Literary Texts may include the teaching of these devices into their classroom practices. The new devices should not be presented in single situations. It is better to teach them in a series of sessions, accompanied with different exercises, in order to enable students to grasp them well and to increase their knowledge of texts, authors and styles. That is, students need first and foremost to be familiarised with the

field of literature, the concept of analysing texts stylistically, and the idea of getting and developing insights into *The Other* through literature. The researchers have also come to conclude that explicit instruction is essential to improve EFL learners' comprehension of texts. Being aware of what is being taught and its benefits on the part of students is already a good start in applying new techniques and increasing student's knowledge of topics, as well as in putting students at ease in tests and exams.

In this section, the researchers have found a significant difference between the performances of the students in the pre- and post- tests as a result of the treatment. Another significant difference was found between the performances of the female and male students, which indicated that girls were more committed and active than boys throughout the study. Moreover, there was little advance in the students' stylistic interpretation of texts in the posttest; i.e. the students had the best marks in the comprehension questions, which was attributed to the students' resistance to the new paradigm. However, to improve the students' ability of using discourse devices as a new technique to analyse texts, teachers of Literary Texts should adjust the programme or devise a new section in it for these devices. Meanwhile, students should be made aware of their insufficient knowledge of text analysis and the importance of this knowledge in their overall comprehension of texts.

The results of this section are proportional to the whole study's limitations. A small number of participants were involved in this study. The fact that these participants were not randomly selected, though it is a case study, is considered to be another limitation. The small number and almost homogenous background, for there were only a few foreigners, of the participants, from a methodological stand, is what made the researchers avoid generalisation to any other college, institution, or university in the country. Therefore, further studies are expected to employ a larger number of

participants and thus would bring about a more systematic understanding and implementation of students' mastery of discourse devices and their effect on the students' analytical skills. Another limitation of the study in general and the treatment in particular is the range of the devices used although they were created, or rather sorted out by the participants through the *"Ideal Literary texts Analysis Inventory"* part of the questionnaire. Additionally, another important limitation was the duration of the treatment. The treatment lasted only a short time; it was limited to few weeks. If more devices were used and more time was allotted for both theory and practice, the results would be more significant.

Section 4: Discussion of the Results in Relation to the Questions and Hypotheses

In the literature below, the answers to questions/ hypotheses one through five are reviewed and discussed in brief. The questionnaire's 13th and 16th items were put forward to answer the first question and to confirm or refute the first hypothesis and make appropriate conclusions.

Question one: Why do our students fail to produce acceptable stylistic interpretations of literary texts?

Hypothesis one: We hypothesise that our students are unaware of any stylistic techniques to use when interpreting literary texts.

On the basis of the data presented in chapter 6, we would conclude that most of the students considered "Analysing fiction" to be the most difficult practice in comparison with reading and summarising. We would also say that the bulk of students in groups 6 and 8 (control and experimental) showed clear inclination to poetry and drama, in their answers to a previous item, which might be due to their familiarity with traditional skills (answering questions, finding synonyms, defining words, etc) and how they had always dealt with texts before and after they got to university.

The other important conclusion that we would settle down is that the students confessed that their major problem with analysing/interpreting literary texts was the lack of the necessary techniques relevant to dealing with topics; whereas, the lack of ideas and diction was a secondary one for them. They thought that these latter were a matter of time, i.e. they only required more sessions and more activities. The students then did not indicate or mention to have any knowledge or skills to interpret texts stylistically. As a result, the findings confirm the first hypothesis.

Question two: How do students perceive the stylistic interpretation of literary texts and its components?

Hypothesis two: We also hypothesise that students are unfamiliar with the stylistic interpretation of literary texts and its components.

The answer of the second question was sought through the questionnaire's 21 and 22 items. These later attempted to get from students ideas and insights into the construction of a good text analysis, as well as suggestions or comments on what might be introduced as new, helpful classroom practices.

Most of the students opted for "Coherence and cohesion between sentences and paragraphs". They also highlighted this option more than the format and embellishment of a text because they believed that it was meaning that counted more. In addition, all the students were happy and showed satisfaction with having been given an opportunity to express freely their opinions on what they needed as activities to enhance their linguistic achievement. They clearly and frankly stated that on the teacher's part, there must have been more motivation, help and communication, and on their part, there must have been more practice and efforts. What was really surprising was that they thought that the teacher and the students should have shared responsibility for improving the teaching and learning of literary texts. Their suggestions and comments

could be viewed as testimony that they were involved regardless of being aware or unaware of the stylistic interpretation of literary texts and its components.

Question three: Are the teachers of Literary Texts aware of the usefulness of discourse qualifying devices in the study of texts?

Hypothesis three: We put forward that the unawareness of the usefulness of discourse qualifying devices in the study of texts, on the part of some teachers, slows down the amelioration of the students' interpretative skills.

The researchers attempted to find answers to the third question through the questionnaire's 23th item and the students' scores (achievement) in the pre- and post-tests.

In answering the questionnaire's 23th item, all students in groups six and eight were eager to invent their own "Ideal Literary Text Analysis Model" from a dichotomy proposed by the researchers. They were even happier to practically participate in selecting the characteristics of their *"ideal text analysis model"*; a model which would enable them to develop their interpretative skills of texts. Thus, the first seven criteria which they selected included (1)"Gives importance to small and big pieces in the text"; (2)"Applies theory to real life examples"; (3)"Investigates the smooth jump from one idea to another"; (4)"Builds on and seeks for new knowledge of writers and texts"; (5) "Introduces primary and up to date sources"; (6)"Highlights the answering of comprehension questions"; and (7)"Describes sentences' interrelations", which justified our choice of Coherence (or, plot), Cohesion (or, theme), Situationality (or, setting), and Intertextuality (or, characterisation) as discourse devices to teach in the intervention. For instance, characteristics (3), (7), (1) and (6) correspond in a way or another to coherence, cohesion, situationality, and intertextuality respectively.

Additionally, a comparison of students' achievement revealed that the students had their best marks in the posttest, with a mean difference of 0, 0001(< 0, 05) which indicated the clear influence of the posttest as an exam model on the students' performance. Therefore, the implementation of discourse devices in analysing literary texts and in achieving general comprehension helped students more than their traditional practices in the classroom, which were limited for the most part to answering questions and summarising texts. With an awareness of the usefulness of only some devices and some practical activities, almost all the students expressed satisfaction with the new experience.

Question four: What can be done to develop the students' stylistic interpretative competencies?

Hypothesis four: Cooperative tasks are sometimes useful and enjoyable, especially when teachers intend to teach rules or techniques requiring more practice than theory

The answers of the interview's 6th and 9[th]items were intended to draw out from the teachers data on whether the present programme was good and rich enough that it does not need to be ameliorated and if it is really interesting to them and to their students. Items 6 and 9 also sought to discover if the programme covers all the skills that the teachers know and want to teach. If the teachers had any ideas about discourse and the interpretation of texts from a stylistic perspective, they would confirm again our third hypothesis.

Most of the teachers showed that the programme was interesting in terms of its topics and themes to them and to their students. But, it could be noticed that the rate of interest varies from one teacher to another and from one class to another.

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However, most of the teachers had negative attitudes towards the skills designed to be covered by the programme. They stated that the programme covered only one skill or two and left the rest uncovered, pointing only to developing the receptive and productive skills of their students, i.e. without any hint at new techniques to be employed in the classroom. Nevertheless, their answers implied that they felt they were involved and that they needed to bring into the classroom more practical activities to help their students to benefit as much as possible from the topics embodied in the present programme.

Question five: In what way is the teachers' feedback designed to improve the students' interpretative production?

Hypothesis five: We advance that a systematic and a well-organized feedback may lead to an optimal assimilation of the stylistic interpretative techniques.

The discussion of the students' answers of the questionnaire's 18th and 19th items was meant to get students' opinions on the teacher's feedback, its importance and role in their current learning, i.e. their real pedagogical interaction and comportment in the course. Therefore, students were supposed to express their own judgments and attitudes without constraints.

The answers to the questionnaire's 18th item were discussed, as the other items, in this chapter (6). In their answers to this item, the vast majority of students expressed their need for a direct and immediate teacher's feedback. They seemed to have a common conviction that "Text analysis" had advantages and benefits, but it was not easy to handle without the teacher's assistance. These students insisted on being accompanied by the teacher for fear they would not know what to do or apply as a process. The answers to the questionnaire's 18th item reinforced those given to item 19.

Most of the students found that the teacher was helping them to learn when he offered them assistance. Even so, some students had different opinions in considering responsibilities in the classroom. They did not disregard the importance of the teacher's feedback, but they themselves felt they should share with him some responsibilities, especially when it had to do with practice. Therefore, the findings confirm to a great extent the fifth hypothesis.

Conclusion

The Students' questionnaires were conducted to highlight various points, including the students' personal information, their attitudes towards the current means, their opinions on the lack of qualified teachers, what solutions the students suggest to improve their levels, what literary genres the students prefer most, the difficulties the students face when they approach literary texts, what activities are the most important, what sources of knowledge the students use most often at home, their feelings about the their failure to achieve better, their attitudes towards teacher's feedback, and the students' inventory of a model for analysing literary texts. The students' answers to the *"The Ideal Literary Text Analysis Inventory"* part of the questionnaire showed complete agreement on the following criteria. *An Ideal Literary Text Analysis*, as far as the participants are concerned, is one that "Gives importance to small and big pieces in the text"; "Applies theory to real life examples"; " Investigates the smooth jump from one idea to another"; "Builds on and seeks for new knowledge of writers and texts"; " Introduces primary and up to date sources"; "Highlights the answering of comprehension questions"; and" Describes sentences' interrelations ".

The teachers' interviews, on the other hand, were conducted to shed light on other points concerning First Year Literary Texts Programme, with one main objective: an evaluation of the programme as a teaching material by the teachers of the course.

Almost all the teachers' answers revealed that some chapters or items in the programme need to be adjusted and improved. That is, they need to be replaced by more relevant and more practical units so as to encourage students to understand the current themes and topics. The teachers' answers also revealed that several language functions and skills are not enhanced which may hinder classroom interaction.

The marks attained in the tests (both pre and post) indicated that the participants performed better in the posttest; i.e. the treatment had a considerable influence on the students' comprehension and analytical levels. These marks also indicated that girls were the best achievers in the study due to the attention they paid and the seriousness they showed throughout the study. The little improvement of the students' stylistic interpretation of literary texts which was noticeable in the posttest *writing section*, as explained earlier, referred to the students' resistance to the new model and the time allotted to the intervention and practice.

GENERAL CONCLUSION

General Conclusion

In writing the general conclusion of the present study, the researchers deemed it necessary to present the main limitations and delimitations, all through a brief description of the overall design, and to discuss the pedagogical and research implications thereafter. The researchers also intended to end up this section with a summary of what the thesis might bring and add to EFL teaching and learning at our department.

The aim of this thesis has been to answer as a major question: Why do our students fail to produce acceptable stylistic interpretations of literary texts? The study has then investigated the importance of implementing some discourse-qualifying devices to improve first year students' stylistic interpretation of literary texts. The implementation of a new model, the ambition of the researchers to help Biskra first year students of English to develop a sense of appreciating literature from a different perspective, and the contribution of both students and teachers as effective participants to the study all created an atmosphere of challenge and firmness for the researchers.

The actions of the researchers which have been the core of the study stemmed from the reoccurrence of inadequacies in the achievement of students in Literary Texts course. It was hypothesised that our students ignored any stylistic techniques to use when interpreting literary texts; i.e. they were unfamiliar with the stylistic interpretation of literary texts, its components and efficacy. Therefore, the central objective was to remedy the situation and help the students to raise an awareness of other alternatives of analysis (stylistic analysis) using discourse devices such as coherence, cohesion, intertextuality and situationality.

However, gathering data from teachers and students to conduct this study has proved to be a difficult task. The author of the thesis was the teacher of the group (s)

under examination, using (triangulation strategy) three different data collection methods; a questionnaire, an interview and pre- and posttests, teaching an intervention course in a year full of other academic commitments were a few examples of the intricacies that the researchers confronted in the course of the study. Nevertheless, the researchers could delve into this area and tried as much as possible to reduce the degree of bias from which no study in the social sciences is exempt.

General comprehension and written linguistic achievement were measured by testing the students on their use and knowledge of discourse devices at the end of the intervention course. These students had been tested earlier (before the intervention) on general comprehension and written production as they usually did. However, focus was primarily put on the newly introduced devices because they were the nucleus of the study and students singled them out previously in the third section of the questionnaire when they were asked to create their own ideal literary text analysis. The other points in the posttest were not neglected, nor were they ascribed too much importance.

The small group of participants (39), being the experimental and the control group simultaneously in a quasi-experimental design, were used in the data collection and data analysis processes which may suggest prudence to internal invalidity. This latter may rise owing to three problems: events between the pretest and posttest may cause the difference; the variance of biological and psychological processes due to the passage of time may affect the results; and the effect of the pretest itself; i.e. students may achieve better in the posttest because they are more prepared and more comfortable (Campbell and Stanley, 1963, pp.7-9). Nonetheless, the researchers would advocate *The One-Group Pretest-Posttest Design* (ibid) for cases such as the English department at Biskra University providing that no extensiveness of time or generalisation are sought.

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1. Pedagogical Implications

Unquestionably, if the researchers were to teach the Literary Texts course, including the aspect of analysing texts from a stylistic perspective, they would not reject the present programme or ignore the teachers' practices, but recommend the incorporation of discourse-qualifying devices advancing a blend of both thematic and linguistic interpretations. Surface understanding of texts would then be lessened and empirical exploration would be highlighted instead; and the instruction of Literary Texts would be more elaborate and would contain more practicality than in the original programme.

If the intervention course was to be recommended as a section or a chapter in the present programme, there would be a call for several radical changes or rather omissions. In terms of time, a 6-week course with condensed lessons and immediate exercises would be too difficult to apply; and in terms of administrative procedures, inserting the aforementioned devices sparingly and appropriately in the present programme, with the intent to teach them to facilitate comprehension for students and as an alternative approach to consolidate their learning would be very fruitful. What might have risen in this section as a major pedagogical issue, being the students' resistance to the new model, would also alert us to use moderate substitutes for the models and methods that have been implemented for years.

The present study has had as an ultimate end to improve the teaching and learning of English in a way or another. This end justified for the researchers to employ their knowledge, experience and any available means though the researchers' traits, the students' types and the educational setting were all influential variables. The researchers did their best to overcome as many constraints as they could to build a basis for good practice and perception of information.

2. Research Implications

In this study, the researchers implemented discourse devices as a new technique in a section of two first year groups to interpret texts stylistically in the Literary Texts course at the university level. This effort has led to a different understanding of other areas and concerns in relation with Foreign-language teaching and learning and skill acquisition which can be summarised as follows:

- Teaching Literary Texts and Linguistics in a blended approach,

- Raising students' thematic and stylistic perception of literary texts,

- Raising teachers' awareness of integrating different teaching methods such as discourse devices,

- Offering students too much freedom in classes and urging them to develop several skills.

All of the areas above might be recommended for further research. However, enhancing instruction and learning in EFL classes through the treatment of texts is only one aspect of a whole process. This latter requires a careful understanding of the context, the students' learning abilities and preferences, the unfilled gaps in the other courses and firm decisions to make changes.

2.1. The researchers suggested the implementation of coherence, cohesion, situationality and intertextuality, which correspond respectively to *plot*, *theme*, *setting* and *characterisation*, as discourse devices to facilitate the students' stylistic interpretation of literary texts. This recommendation can be tested and replicated at any time in other institutions. Therefore, the researchers would suggest, in a further study, adding to or substituting the aforementioned devices with other ones such as intentionality, acceptability and informativeness. The findings of such a study would provide more data about how deliberate, communicative and informative texts should

be and their understanding on the part of the readers (students).The researchers would also suggest the employment of two independent groups, functioning as the experimental and the control groups, which would guarantee stronger and sounder findings.

2.2. The participants in the present study showed that they were eager to experience new techniques, which was clear in their answers to the questionnaire and in their effective collaboration in the intervention. The participants played two roles in the study and they expressed their satisfaction with the idea that they were going to work together with their teacher of the course. It was the explicit instruction, preceding the questionnaire and the intervention, which encouraged the participants to recognise their role in developing their own capacities and improving their achievement. The researchers would then propose giving direct instructions to the participants in both the pilot study and the main one, be it a questionnaire or an interview, especially when there is a small group of students. For a larger group, and for fear of losing control and attention, the researchers would suggest focus groups instead.

2.3. This study contained descriptions, techniques, and analyses of the use of some discourse devices in an EFL Literary Texts course with first year students at the university level (Appendix E1, chapter VI). The results indicated that there was a significant difference in the students' overall achievement though the scores they had in the stylistic interpretation section (in the posttest) revealed some resistance to the new technique. Due to this cause, the researchers would recommend a more quantitative research study in which the experimental group is provided with many drills and is tested on the acquisition and use of each device independently throughout the whole academic year. The students' familiarity with and awareness of using the devices

together would eventually lead to better outcomes. These latter would aid administrators, programme designers and teachers to do their work with confidence.

3. Recommendations

The findings of this study justify the need for recommending the inclusion of discourse devices in the Literary Texts course instruction. The group of students who were taught some basic components of discourse and their role in attaining in-depth understanding of texts in the foreign language achieved better scores than at the very beginning of the study. Hence, the researchers suggest integrating discourse and its components in classroom instruction, making students concentrate on how to analyse texts and extract meaning.

In most EFL classes, students are supposed to learn several skills and to process information and knowledge from the literature written in the target language. To help them to realise this goal, teachers should explicitly teach the stylistic rules that govern the evolution of literary texts as meaningful entities and compare those rules to the elements of fiction. Teachers should also allow for more practice at every single stage of the new model, and if the students show any desire to have a written document in hand, teachers should devise a file or a paper which introduces discourse accompanied with relevant activities. What is more, teachers should learn and adopt ways to promote cooperative learning. They should be able to design lessons with all the possible common areas between linguistics and literature. They are supposed to facilitate the task of learning by reflecting on background knowledge and past experiences. Accordingly, they need to know how to design lessons and what to include with respect to many components together: linguistic, literary, cultural, and above all semantic.

At this level, the researchers also recommend conducting meetings and study days for Literary Texts teachers in order to introduce them to the concept of discourse, its parts and uses as it is proposed by the present study.

Students need to know that a good command of literary texts, i.e. their analysis and interpretation is necessary and it requires the use of appropriate methods. They should recognise that such elements as coherence of the meaning, cohesion of the grammatical units, the situationality and intertextuality of the text are equally important, and are proportional from one text to another. They need to consider the text, any text, as one body of intermingling ingredients. On the other hand, they should be taught about the interconnection between language and literature, in terms of the discourse or discourses embedded in the text and conveyed through it, by providing them with authentic material. The introduction and use of relevant material in the classroom may serve to represent vividly the foreign language and its literature, which in its turn enhances learning.

Although the researchers have come to important conclusions and findings, especially in chapters 4 and 6, as it was mentioned earlier, they confess that there is still much to be done to strengthen their contribution to improving the existing practice in EFL classes on the part of partners, teachers and students. This study has been intended to fill in some of the gaps between actual students' achievement and formal Literary Texts instruction. The integration and benefits of discourse in the teaching of texts, as far as the researchers are concerned, has not been researched before. This present study will then bring into EFL classroom contexts further understanding of both teaching and learning.

The answers of students in the questionnaires and those of teachers in the interviews offered many important insights. All that teachers and students do at university today does not need direct guidance or typical application of directives, but a sense of responsibility vis-à-vis the roles ascribed to them. Teachers are supposed to teach and students learn, but a tradition of support and help must be developed; i.e. teachers are managing to ensure honourable and dignified life, to raise and educate their children and, simultaneously, conduct research; while, students, in this age of technology, are studying to get degrees and diplomas and to be qualified for work. In-between duties and aspirations, they feel lost and their future prospects are hazy.

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APPENDICES

Appendix A1: Consent letter for Teachers for Interview Validation

Dear colleague,

I have been a teacher of Linguistics and Literature in Algeria for few years and I am at the moment one of the English staff at the English Language Branch, Department of Foreign Languages of Biskra University.

I am conducting research into the implementation of discourse devices to facilitate the stylistic analysis of literary texts for first year students as part of a Doctorate project. As one facet of this project, I wish to share ideas with other teachers in order to gather data about a range of relevant areas.

I would like to invite you to contribute to this research by reading and commenting on the attached interview questions. This interview is primarily intended to evaluate first year programme of literature by the present teachers of the course. The validation provided will be included and presented as an appendix in the final draft of the thesis. Moreover, your name may appear on the acknowledgement page as recognition of your kind offer. You may choose not to participate in the research. Your consent to validation is given through your correction, suggestions, and opinion on the interview.

If you have any questions or other comments relating to this project, you may contact me at the following address.

Ramdane MEHIRI
English Language Branch,
Department of Foreign Languages,
Biskra University, Algeria.
Mobile: (+213) 779357863
E-mail: ramdanemehiri@hotmail.fr

Yours sincerely,

Appendix A2: Teacher's Consent Form

I consent to the validation of the interview questions of the research project being carried out by Ramdane MEHIRI.

Name of college/institution: …………………………………..….….……………
……………………………………………………..………

Name of teacher: …………..………………………………………………….…..

Course(s) taught: ……………………………………………………………………

Present occupation: …………………………………………………….…..……..

Telephone no: ………………………………………………………………..…...

Email: …………………………………………………….……………………

Signed: …………………………………………………………………………..

Date: …………………………………………………………………………

Researcher's contacts details:

Ramdane MEHIRI
English Language Branch,
Department of Foreign Languages,
Biskra University, Algeria.
Mobile: (+213) 779357863
E-mail: ramdanemehiri@hotmail.fr

Appendix B1: Consent Letter for Teachers for Interview Giving

Dear Colleague,

I am conducting research into the implementation of discourse devices to facilitate the stylistic analysis of literary texts for first year students as part of a Doctorate project. As one facet of this project, I wish to share ideas with other teachers in order to gather data about a range of relevant areas.

I am seeking your consent to answer an interview questions. During this interview, audio and written data will be gathered and later analysed and presented in a written form as part of the final thesis. No teacher will be named or identifiable in this report.

If you consent to answer the interview questions, please sign the attached consent form and return it to the researchers as soon as possible.

If you have any questions or comments relating to this project, you may contact me at the following address.

Ramdane MEHIRI
English Language Branch,
Department of Foreign Languages,
Biskra University, Algeria.
Mobile: (+213) 779357863
E-mail: ramdanemehiri@hotmail.fr

Yours sincerely,

Appendix B2: Teacher's Consent Form

I consent to answer the interview questions of the research project being carried out by Ramdane MEHIRI.

Name of teacher: ……………..………………………………………………………..

Course(s) taught: …………………………………………………………………………

Other interests: ………………………………………………………………………..

Present occupation: ……………………………………………………….…………..

Telephone no: ……………………………………………………………………….…...

Email: ……………………………………………………………….…………………

Signed: …………………………………………………………………………………..

Date: …………………………………………………………………………………….

Researcher's contacts details:

Ramdane MEHIRI
English Language Branch,
Department of Foreign Languages,
Biskra University, Algeria.
Mobile: (+213) 779357863
E-mail: ramdanemehiri@hotmail.fr

AN INTERVIEW FOR THE TEACHERS OF LITERARY TEXTS

AT THE ENGLISH LANGUAGE BRANCH

Dear Colleague,

Stating plainly the problem of my doctoral thesis requires information from various sources; from the teachers and the students. That is, an investigative study is a collaborative effort in which different opinions and teaching experiences are called upon to back up the researchers and enrich the paper with authentic material. To be more obvious, an initial examination may elucidate many questions which, in fact, make an integral part of the whole thesis.

So, you are hereby kindly requested to answer the interview questions, and you are at the same time invited to provide us with any comments or viewpoints so as to increase the validity of this work.

Thank you for your comprehension.

Mr. Ramdane MEHIRI

M (Method): Does the programme progression suit your own teaching method and overall aims?

……………………………………………………………………………………………………

A (Appearance): Is the programme's design appealing and attractive?

……………………………………………………………………………………………………

T (Teacher-friendly): Is the programme easy for the teacher to use? Is it well organised?

……………………………………………………………………………………………………

……………………………………………………………………………………………………

E (Extras): Are there joint materials (cassette, teacher's notes…)? How helpful are they?

……………………………………………………………………………………………………

……………………………………………………………………………………………………

R (Realistic): How authentic is the communication intended by the programme? Is it accessible?

……………………………………………………………………………………………………

……………………………………………………………………………………………………

I (Interesting): Is the programme interesting to your students? How does it relate to their lives? Is it interesting to you?

……………………………………………………………………………………………………

……………………………………………………………………………………………………

……………………………………………………………………………………………………

A (Accessible): Is the programme available for all your students? Does every student have a copy of it?

……………………………………………………………………………………………………

……………………………………………………………………………………………………

L (Level): Is the level suitable for the class you are teaching?

……………………………………………………………………………………………………

S (Skills): Does the programme cover all the skills you want to teach (reading, writing...)?

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Appendix C1: Consent letter for Teachers for "Item Pool" Assessment

Dear colleague,

I have been a teacher of Linguistics and Literature in Algeria for few years and I am at the moment one of the English staff at the English Language Branch, Department of Foreign Languages of Biskra University.

I am conducting research into the implementation of discourse devices to facilitate the stylistic analysis of literary texts for first year students as part of a Doctorate project. As one aspect of this project, I wish to share ideas with other teachers in order to increase the validity and reliability of my thesis.

I would like to invite you to contribute to this research by going through and commenting on the attached questionnaire items. This questionnaire is primarily intended to gather data from first year students about several spots that have linkage to their course of Literary Texts (literature). The general aim is to find out the types and sources of the problems faced by these students in the course, all the more, when they study texts from a stylistic perspective. The comments and evaluation provided will be included and presented as an appendix in the final draft of the thesis. Moreover, your name may appear on the acknowledgement page as recognition of your kind offer. You may choose not to participate in the research. Your consent to assessing the construction of the "Pool" is given through your correction, suggestions, and opinion on the items.

If you have any questions or other comments relating to this project, you may contact me at the following address.

Ramdane MEHIRI
English Language Branch,
Department of Foreign Languages,
Biskra University, Algeria.
Mobile: (+213) 779357863
E-mail: ramdanemehiri@hotmail.fr

Yours sincerely,

Appendix C2: Teacher's Consent Form

I consent to the assessment of the questionnaire items of the research project being

carried out by Ramdane MEHIRI.

Name of Institution/ University: …………………………….…….…………….…

………………………………………………….…

Name of teacher: ………...….….…………………………………………….....….

Course(s) taught: …………………………………………...………………………

Present occupation: …………….…..……………………………………………….

Telephone no: …………………………………………….….…………………….

Email: …………………………….…...………………………….…………………

Signed: ……………………………………………………………………………..

Date: ………………………………………………………………………………..

Researcher's contacts details:

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MOHAMED KHEIDER UNIVERSITY OF BISKRA

FACULTY OF LETTERS AND FOREIGN LANGUAGES

DEPARTMENT OF FOREIGN LANGUAGES

ENGLISH LANGUAGE BRANCH

FIRST YEAR LMD STUDENTS OF ENGLISH

A QUESTIONNAIRE CARRIED OUT BY R. MEHIRI

Dear Student,

Carrying out a questionnaire in a doctoral thesis requires the collaboration of the teacher and the students. That is, an investigative study is an effort in which different opinions, experiences and observations are called upon to back up the researchers and enrich their paper. In other words, your help in this initial survey may elucidate many questions which, in fact, make an integral part of the whole thesis.

So, you are kindly requested to answer the following questionnaire. You are considered as a partner in this work.

N.B: please hand the questionnaire back as soon as possible.

Mr. Ramdane MEHIRI

Part One: General Questions

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1. Gender: Male (……)   Female (……)

2. Age: (……)   years old

3. What is your Baccalaureate stream and achievement year?

    Maths (……)   Sciences (……)   Letters (……)   in 20…….

4. Did you choose English freely?   Yes (……)   No (……)

5. If you did not choose it freely, what was your first choice?   Mention it

(..)

6. How long have you been studying English?

        Since you were at the Primary School (……)

        Since you were at the Middle School   (……)

7. To what extent do you like English?

            Very much (……)   A little (……)   not at all (……)

8. Are the current means (material/ programmes) helping enough to learn it?

        Yes (……)   No (……)

9. Do you find our context encouraging to learn it?

            Not at all (……)   Very little (……)   Highly   (……)

10. Do you think that the lack of qualified teachers is an obstacle?

            Not at all (……)   Very little (……)   Highly   (……)

11. Say, in brief, what you should do to improve your level:

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Part Two: Specific Questions

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12. Which of these literary genres do you prefer most?

Fiction   (……)   Poetry (……)

Drama   (……)

13. Which one of these practices do you think is the most difficult?

Reading Fiction   (……)   Summarising Fiction   (……)

Analysing Fiction   (……)

14. Is it difficult because

a- The teacher does not appeal to you?   (……)

b- You did not take more courses in it before?   (……)

c- You need more practice and time?   (……)

15. Classify the following types of activities in terms of importance.

(Use numbers from **1** to **3**)

a- Reading and answering questions   (……)

b- Reading and discussing ideas   (……)

c- Reading per se   (……)

16. How would you rank your own problems with literature (reading, analysing…)?

(Use numbers from **1** to **3**)

a- Lack of words (diction)   (……)

b- Lack of ideas (you do not find what to say)   (……)

c- Lack of techniques (how to deal with a topic)   (……)

17. Classify the following sources of knowledge in terms of use at home.

(Use numbers from **1** to **3**)

a- Literary books   (……)

b- Teacher's handouts   (……)

c- Internet sites   (……)

18. Do you think that the teacher's feedback in text analysis is

a- Important?   (……)

b- Advisable?   (……)

c- Necessary?   (……)

19. How do you feel when the teacher helps you?

a- Satisfied with what he does.   (……)

b- He just does his work.   (……)

c- He is helping you to learn.   (……)

20. During the Literary Texts courses, how often are the following techniques used?

a- At the beginning of the course, your teacher explains the new concepts /words/ grammar and then she/he gives you appropriate activities.

     Often (……)   Sometimes (……)   Never (……)

b- S/he moves gradually in the courses according to the programme.

     Often (……)   Sometimes (……)   Never (……)

c- S/he encourages you to participate in the development of the courses.

     Often (……)   Sometimes (……)   Never (……)

21. In your view, what makes a good student's text analysis?

a- The organisation of ideas?   (……)

b- The organisation of sentences and paragraphs?   (……)

c- Coherence and cohesion between sentences and paragraphs?   (……)

22. Do you have any comments or suggestions to add? If yes, write them down.

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Part Three: The Ideal **Literary Text Analysis** Inventory

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23. Cross each time in the right column **(A)** or **(B)**. If you cross in **A**, you opt for Text Analysis (1) and vice versa. The number of (crosses) or marks you give to any of the analyses below qualifies it to be the "The Ideal **Literary Text Analysis**" or the best one.

Characteristics	Text Analysis (1)	A	B	Text analysis (2)
(1)	Describes sentences' interrelations			Delivers the essential information
(2)	Involves the study of the grammar of the text			Highlights the answering of comprehension questions
(3)	Investigates the smooth jump from one idea to another			Approaches general understanding
(4)	Relates to students' previous knowledge of writers and texts			builds on and seeks for new knowledge of writers and texts
(5)	Gives importance to small and big pieces in the text			No enthusiasm for textuality or other internal devices
(6)	introduces primary and up to date sources			Tries to consider second hand sources
(7)	Applies theory to real life examples			Theoretical

THANK YOU VERY MUCH FOR YOUR COOPERATION, R. MEHIRI.

Appendix D1: First Year LMD Literary Texts Programme

(Chapters and/ Items)

Teaching Unit: Literary Texts

General Introduction

1/ Introduction To Literature:

 a. Definition
 b. Role of Literature
 c. Role of the writer

2/ Literary Trends:

 a. Neo-classicism
 b. Romanticism
 c. Realism

3/ Literary Genre:

 a. Fiction
 b. Poetry
 c. Drama

4/ Elements of Fiction:

 a. Characterisation
 b. Plot
 c. Setting
 d. Point of view

5/ Elements of Poetry:

 a. Figurative language
 b. Musical sound devices

6/ Classroom Activities:

a. Studying modern short stories
 b. Reading and discussing modern short poems
 c. Using dictionary of literary terms
 d. Taking and expanding notes
 e. Summarising paragraphs and essays
 f. writing exposés

Appendix D2: First Year LMD Literary Texts Programme

(Yearly Distribution)

Month	Week	Lesson	Main Points
October	1 ,2	First Contact With Students	
	3	**(I)** **Introduction To Literature**	a. Fiction
	4		b. Role of Literature
			c. Role of the writer
November	1	**(II)** **Literary Trends**	a. Neo-classicism
	2		b. Romanticism
	3		c. Realism
	4		
December	1	**(III)** **Literary Genre**	a. Fiction
	2		b. Poetry
			c. Drama
Winter Holidays			
January	1	**(IV)** **Elements of Fiction**	a. Characterisation
	2		b. Plot
	3		c. Setting
			d. Point of view
First Semester Exams			
February	2	**(V)** **Elements of Poetry**	a. Figurative language
	3		b. Musical sound devices
	4		
March	1	**(VI)** **Classroom Activities**	a. Studying modern short stories
	2		b. Reading and discussing modern short poems
	3		c. Using dictionary of literary terms
Spring Holidays			
April	2	**(VI)**	d. Taking and expanding notes
	3		e. Summarising paragraphs and essays
	4		f. writing exposés
	1		
	2		
May	3	**Teacher and Student's talk** (getting ready for the exams)	
Second Semester Exams			
June	2 3 4	**Resit Exams**	
July	**August**	**Summer Holidays**	

Appendix E1: The Intervention/Implementation Course

Contents:

Introduction

Course Aims

Course Objectives

Course Materials

Introduction:

This Intervention Course is intended to introduce a group of first year LMD students to the theory and practice of stylistic interpretation of literary texts from a discursive perspective. The course is structured into two major lessons. Lesson (1) which is entitled "Coherence and Cohesion" provides the group with knowledge of the concepts of coherence and cohesion, the nature and goals of these concepts as well as the most important types of cohesive ties. Lesson (2) is entitled "Situationality and Intertextuality". It covers the specific practices of writers to structure their fictional works. In addition, the lesson provides the students with deep insights into the common features of texts, especially those which stem out of environment, culture, and religion. It also equips them with the skills and schemata which they must use when they are exposed to activities on textual analyses.

Course Aim:

The aim of this Intervention Course is to equip the students with the knowledge and skills needed to carry out a meaningful stylistic interpretation of literary texts. It aims at helping them to engage in an experience in which they play the role of critical readers and vigilant text analysts.

Course Objectives:

By the end of this course, students will be able to

• define cohesion and its main types;

• identify and explain coherence;

• distinguish between cohesion and coherence;

• identify and discuss the plot, the theme, the setting, and the charaterisation in a text;
and

• carry out a meaningful stylistic analysis.

Course Materials:

The materials of the course include the lessons, the recommended examples, and
the activities provided in each lesson.

1/Coherence (vs. plot):

Coherence is simply defined as our ability to understand a text whether it is written or spoken. Understanding or interpreting a text means thinking of it in terms of its main events, actions, and the order in which these elements are put. Dooley and Levinson (2000) stated that:

> A text is said to be **COHERENT** if, for a certain hearer on a certain hearing/reading, he or she is able to fit its different elements into a single overall mental representation. When a text fails to cohere, the hearer in essence says, "I'm unable to construct an overall mental representation for it at this time. (p. 11)

This same perception of coherence can be understood from Yule's words (1996). He said that:

> The key to the concept of coherence is not something which exists in the language, but something which exists in people. It is people who 'make sense' of what they read and hear…our ability to make sense of what we read is probably only a small part of that general ability we have to make sense of what we perceive or experience in the world. (p. 141)

2/Cohesion (vs. theme):

The coherence of a text is a matter of whether the reader or the hearer is able to interpret it, or rather represent it mentally. This effort is easily done when the reader or the hearer distinguishes the cohesive devices that form the text and make it hang together (Nunan, 1993, p. 21). Nunan relied on Haliday and Hassan's description of these devices (*1976*) to identify five types: **reference**, **substitution**, **ellipsis**, **conjunction** and **lexical cohesion**. The cohesion of a text is then guaranteed by the use

of some linguistic means which indicate coherence. These linguistic means are known as cohesive ties. This is only because, according to Yule (ibid), "… texts must have a certain structure which depends on factors quite different from those required in the structure of a single sentence. Some of those factors are described in terms of cohesion, or the ties and connections which exist within texts"(p.140).

NB: Cohesive texts are not necessarily coherent; whereas, coherent texts must be in a way or another cohesive. Therefore,"… cohesion is neither necessary nor sufficient for the creation of coherent discourse" (Yule, 1996, p. 141).

Example:

(Willa Cather, *O Pioneers*!, chapter II)

In eleven long years John Bergson had made but little impression upon the wild land he had come to tame. It was still a wild thing that had its ugly moods; and no one knew when they were likely to come, or why. Mischance hung over it. Its genius was unfriendly to man.

…This land was an enigma. It was like a horse that no one knows how to break to harness, that runs wild and kicks things to pieces. He had an idea that no one understood how to farm it properly, and this he often discussed with Alexandra. (Cited in Horan, Study guide: American literature, p.65)

Glossary:

Tame (v): domesticate   **harness (n, v):** tie together
Ugly (adj): unattractive
genius (n): brilliance/intelligence
enigma (n): mystery
harness (n, v): tie together

In this text, there are connections present in the use of pronouns. These connections are used to maintain <u>reference</u> to people and things: John Bergson- he- he- he; land-it- its- this- it- that- it; John and Alexandra- they. There are other general connections,

nouns and adjectives, which share a common meaning (wilderness) wild, ugly, enigma, and harness. There is also the use of "no one" which puts the other characters of the story in a secondary position after John and Alexandra. Moreover, the verb tenses in most of the sentences are in the past, enhancing the quality of the text as a narrative, and the present tense in (knows) and (runs) which is meant to call attention to a part of the American culture; i.e. the domesticating of horses.

The analysis of these connections or cohesive ties within a text enables us to better understand how writers arrange and organise what they want to convey to us. In other words, our judgements on what we read become more practical.

Activity (1): Read the passage (text) and answer the questions.

(Ernest Hemingway, *a Farewell to Arms***, chapter I)**

In the late summer of that year we lived in a house in a village that looked across the river and the plain to the mountains. In the bed of the river there were pebbles and boulders, dry and white in the sun, and the water was clear and swiftly moving and blue in the channels. Troops went by the house and down the road and the dust they raised powdered the leaves of the trees. The trunks of the trees too were dusty and the leaves fell early that year and we saw the troops marching along the road and the dust rising and leaves, stirred by the breeze, falling and the soldiers marching and afterward the road bare and white except for the leaves.

The plain was rich with crops; there were many orchards of fruit trees and beyond the plain the mountains were brown and bare. There was fighting in the mountains and at night we could see the flashes from the artillery. In the dark it was like summer lightning, but the nights were cool and there was not the feeling of a storm coming. (Cited in Murphy, 2011, p. 53)

Glossary:
Pebbles: gravel or sand
Boulders: rocks or stones
Orchards: enclosed pieces of land in which fruit trees are grown
Artillery: weapons or arms

1- Who is the writer of the text?

2- Is the text cohesive? If yes, what type or types of cohesion are used in it?

3- Could you represent the text mentally? Is it coherent?

4- Relying on the previous answers, write a paragraph in which you interpret the text from a stylistic point of view. **NB:** You may refer to the paragraph developed in the course.

Answers:

1- The writer of the text is **Ernest Hemingway**.

2- Yes, it is. The types of cohesion used in the text are **reference** and **lexical** cohesion.

3- Yes, I could / **Yes, the text is coherent**.

4- Analysis:

In this text, there are connections present in the use of pronouns. These connections are used to maintain <u>reference</u> to people: Ernest Hemingway and others - we- we-we; troops-they. There are other general connections, nouns and adjectives, which share a common meaning (end of the war) troops, soldiers, dust, dusty, bare, flashes, artillery, dark, cool, and mountains. There is also the repetition of "mountains" and "river" which gives a picture of fear and uncertainty in the story. Moreover, the verb tenses in most of the sentences are in the past, enhancing the quality of the text as a narrative, and the past tense of (to be) which is used to describe a part of the war; i.e. the Second World War.

Activity (2): Read the passage (text) and answer the questions.

The parents of a seven-year-old Australian boy woke to find a giant python crushing and trying to swallow him.

The incident occurred in Cairns, Queensland and the boy's mother, Mrs. Kathy Dryden said: "It was like a horror movie. It was a hot night and Bartholomew was lying under a mosquito net. He suddenly started screaming.

"We rushed to the bedroom to find a huge snake trying to strangle him. It was coiled around his arms and neck and was going down his body."

Mrs. Dryden and her husband, Peter, tried to stab the creature by knives but the python bit the boy several times before escaping.

(The Birmingham Post, 12 March 1987, p. 10/ Cited in McCarthy, 1991, p.27)

1- What is the source of the text?

2- What point of view is used in the text?

3- Pick out the cohesive items used in the text?

4- Relying on the previous answers, write a paragraph in which you interpret the text from a stylistic point of view. **NB:** You may refer to the paragraph developed in the course.

Lesson Two: Situationality and Intertextuality

1/Situationality (vs. setting):

Spoken and written languages differ at many levels. One of these levels is the question of situation; that is, there is no common time and space between the reader and the text's events as is the case between the listener and the speaker in a face-to-face interaction. Unlike the speaker who may convey a lot of messages by means of non-verbal behaviour, the writer must use definite words and sentences to enable the reader to interpret the text. The reader is, meanwhile, supposed to make sense of the text by analysing any item or device that seems to carry a particular meaning (McCarthy, 1991, p.27; Nunan, 1993, p. 14).

To bridge the gap between a story's interpretation and its setting, the reader's schemata (representations) must be used. Schemata are known to influence our interpretation of experiences because they are a kind of organised background knowledge which causes us to perceive messages in certain ways (Brown and Yule, 1983, pp. 247-249). For example, our interpretation of Hemingway' text (Activity1) was in a way or another influenced by our experience of war or, at least, our knowledge of it.

2/ Intertextuality (vs. characterisation):

Texts may have in common direct and indirect allusions. Some texts can refer or represent other texts by means of quoting or paraphrasing. Writers who use these techniques implement words and expressions with the belief that they are true or nonnegotiable because they have already been used and are now taken for granted. Johnstone (2008), in describing intertextuality and interdiscursivity, argued that:

> Texts can bear intertextual traces in many ways, ranging from
> the most direct repetition to the most indirect allusion…A text

can quote another text, or represent it through paraphrase. A text can be worded in such a way to presuppose a prior text…Expressions like these …circulate from text to text in ready-made-form. (pp. 164-165)

As texts are not limited to a single literary genre such as fiction, intertextuality can be a feature of poetry too. The different uses of language can occur in other settings, depending on similarities in context and themes. Therefore," If one is attuned to the effect, all texts reverberate with the echoes of other texts. All uses of language have history of previous uses. Whatever I say or write is a continuation of my experience of language, a kind of recurrence"(Widdowson, 1992, p. 55).

Example:

A MAN TO REMEMBER

(From **American English Rhetoric**, by R. G Bander)

Perhaps the most vital person I have ever met is an Italian professor of philosophy who teaches at the University of Pisa. Although I last met this man eight years ago, I have not forgotten his special qualities. First of all, I was impressed by his devotion to teaching. Because his lectures were always well-prepared and clearly delivered, students swarmed into his classroom. His followers appreciated the fact that he believed in what he taught and that he was intellectually stimulating. Furthermore, he could be counted on to explain his ideas in an imaginative way, introducing such aids to understanding as paintings, recordings, pieces of sculpture, and guest visitors. Once, he even sang a song in class to illustrate a point. Second, I admired the fact that he would confer with students outside of the classroom or talk with them on the telephone. Drinking coffee in the snack bar, he would easily make friends with students. Sometimes he would challenge a student to a game of chess. At other times, he would join groups to discuss subjects ranging from astronomy to scuba diving. Many young people visited him in his office for academic advice; others came to his home for social evenings. Finally, I was attracted by his lively wit. He believed that no class is a success unless the students and the professor share several chuckles and at least one loud laugh. Through his sense of humour, he made learning more enjoyable and more lasting. If it is true that life makes a wise man smile and a foolish man cry, then my friend is truly a wise man…   (Cited in Hamdi, 1990, p.284)

Glossary:

Devotion: attachment   **confer:** discuss/talk   **sculpture:** statue

Swarm: group/ crowd   **snack:** small meal   **wit:** intelligence

Stimulating: inspiring   **scuba diving:** the sport of swimming underwater

Chuckle: quiet laughter

In our interpretation of the text above, we may rely on our experience (s) with teachers at the primary, middle, or secondary school. Our background knowledge of some teachers, especially those whom we still remember and respect, is the source of all we can say and attribute as features to them. We still remember and respect them because they were strict, skillful, appreciative, affectionate, intelligent, sociable, open-minded, helpful, and down-to-earth sort of men. We admired them because they devoted all their time to make our learning entertaining and everlasting. In other words, our schemata are used to enhance and share other people's experiences; i.e. to share the writer's experience, shortening the distance between his world and ours.

Concerning the link between this text and other texts, we may remember well several passages in which even similar diction was used. In H.C. Dent's "Teaching a career", there are many identical words and expressions to the language used in "A Man to Remember". In Ahmed Amine's "A Letter to My Father", we my quote words and connotations of love, care, education, and souvenirs which are linked in a way or another to "A Man to Remember". As for lexical recurrence, sequencers such as "first", "second" or "secondly", "third" or "thirdly", and "finally" were also used in Jonathan Swift's "A Modest Proposal", to mention just one example.

NB: The readers of **Henry James**'s best novels can easily notice that he often had women as his main heroines. This is found in *Daisy Miller*, *The Portrait of a Lady*, *The Princess Casamassina*, *The Ambassadors* and other novels. Regardless of the fact that these novels were written by the same person, they can be taken as an example of

both situationality and intertextuality. Situationality and intertextuality in these examples are considered in terms of the recurrence of some linguistic items used by James to describe his experiences and in terms of the inclusion of women as a specific aspect in his narratives.

Activity: Below are the opening paragraphs of two different short stories written by two different African writers. Read the passages (texts) carefully and answer the questions.

A Handful of Dates, by Tayeb Salih

(Translated by Denys Johnson-Davies)

I must have been very young at the time. While I don't remember exactly how old I was, I do remember that when people saw me with my grandfather they would pat me on the head and give my cheek a pinch- things they didn't do to my grandfather…I would go to the mosque to learn the Koran. The mosque, the river and the fields- these were the landmarks in our life. While most of the children of my age grumbled at having to go to the mosque to learn the Koran, I used to love it. The reason was, no doubt, that I was quick at learning by heart and the Sheikh always asked me to stand up and recite the *chapter of the Merciful* whenever we had visitors, who would pat me on my head and cheek just as people did when they saw me with my grandfather… (Achebe and Innes, 1985, p.90)

An Incident in the Ghobashi Household, by Alifa Rifaat

(Translated by Denys Johnson-Davies)

Zeinat woke to the strident call of the red cockerel from the rooftop above where she was sleeping. The Ghobashi house stood on the outskirts of the village and in front of it the fields stretched out to the river and the railway track.

The call of the red cockerel released answering calls from neighbouring rooftops. Then they were silenced by the voice of the muezzin from the lofty minaret among the mulberry trees calling: "Prayer is better than sleep."

She stretched out her arm to the pile of children sleeping alongside her and tucked the end of the old-rag woven Kilim round their bodies, then shook her eldest daughter's shoulder.

"It's morning, another of the Lord's mornings. Get up, Ni' ma-today's market day."…

(ibid, p. 86)

1- What words, expressions, or allusions are common in the two texts?

2- How do both writers introduce their stories?

3- According to you, what links are there between the grandfather in the first story and Zeinat in the second?

4- Do the characters in these stories belong to the same social class? If no, why?

Answers:

1- "the river" and "the fields" are found in the two texts. As for allusion, "the Koran"," the mosque", " Chapter of the Merciful" (in text 1) and "the muezzin", " the minaret", "Prayer is better than sleep" (in text 2) all refer to Islam as a religion embraced by people in the villages where the two stories took place.

2- Both writers introduce their stories by description of settings (time and place). Although the viewpoints used in these texts are different, the writers move from the most general and far in time incidents to most particular ones.

3- I think that there are socio-cultural and religious links between the grandfather in the first story and Zeinat in the second. The grandfather and Zeinat seem to be villagers, which is a distinctive feature of almost all African peoples.

4- The characters in these stories do not belong to the same social class. This is only because the grandfather and his grandson (the writer) seem to belong to a well-to-do family. The writer says;" I do remember that when people saw me with my grandfather they would pat me on the head and give my cheek a pinch…", meaning that people in the village respect them, for they have properties, a good reputation… However, it is clear from the situation (in text 2) that Zeinat is a poor woman; a woman who looks after a big family. The writer says; "She stretched out her arm to the pile of children sleeping alongside her…" and "the old-rag woven Kilim round their bodies…"….

Appendix E2: The Intervention Exam Model

A Literary Texts Exam (Term2)

Section One:

I/ Self-check: Indicate whether each of the following statements is **true** or **false**.   (2pts)

------------------ **1.** Plot consists of the minor events without deep description or analysis.

------------------ **2.** A story's main idea is called *theme*, which is different from the moral.

------------------ **3.** The settings of a novel are as important as the characters themselves.

------------------ **4.** Novels include many more characters than short stories.

II/ Self-recollection: In your own words, briefly describe the four devices below.
(4pts)
1. Coherence:

----

2. Cohesion:

----

3. Situationality:

----

4. Intertextuality:

Section Two:
I/ Text discussion: Read the text and answer the questions.   (4pts)

Okonko was well-known throughout the nine villages and even beyond. His fame rested on solid personal achievements. As a young man of eighteen he had brought honour to his village by throwing Amalinze the cat. Amalinze was the great wrestler who for seven years was unbeaten, from Umuofia to Mbaino. He was called the Cat because his back would not touch the earth. It was this man that Okonko threw in a fight which the old man agreed was one of the fiercest since the founder of their town engaged a spirit of the wild for seven days and seven nights.

The drums beat and the flutes sang and the spectators held their breath. Amalinze was a wily craftsman, but Okonko was as slippery as a fish in water. Every nerve and every muscle stood out on their arms, on their backs and their thighs, and one almost heard them stretching to breaking point. In the end Okonko threw the Cat…   (From **Things Fall Apart**, by Chinua Achebe)

1. Which point of view is used in this text?

a- First person   b- Omniscient

----

2. Who is the protagonist in this text (story)?

----

3. What is the general theme of the text?

---

4. Does the setting really influence the characters?

II/ Text interpretation: Read the text again and answer these questions.   (10pts)

1. Is the text cohesive? If yes, what type or types of cohesion are used in it?

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2. Could you represent the text mentally? Is it coherent?

----

3. What words, expressions, or allusions does the writer use to describe the setting and help you to understand the text?

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4. Relying on the last three answers, write a paragraph in which you interpret the text from a stylistic point of view. **NB:** You may use your dictionaries and handouts.

Appendix F: The Old Exam Model

The Second Term Exam in Literary Texts
(The old Model of Exams)

Activity One: Each of the definitions below refers to a literary genre. What are those genres? (4pts)

1- ……………………: a work that is not the product of imagination.

2- …………………..: a form of narrative and one of the four basic rhetorical modes.

3- ………………..…: a form of art in which language is used mainly for its evocative qualities.

4- …………………..: the specific mode of fiction represented in performance.

Activity Two: Read the statements and then put <u>True</u> or <u>False</u> in the blank specified.

(4pts)

1- Plot is what increases the reader's interest in the story.   …………..

2- Theme is the lesson the poet or the writer wants the reader to understand.   ……………

3- If there are no clues as to where and when a story takes place, the aim is to make the story universal. …………

4- We can evaluate a character in terms of what he says, what he does, and what others say about him. …………

Activity Three: Fill in the gaps with the appropriate words. (4pts)

Point of view is the perspective from which a story is ………(**1**)……. There are two general types of point of view, and each type has ……(**2**)……..variations.

In the …………(**3**)………..point of view, the person who tells the story is a character who uses the pronoun "I". If the narrator is the main character, the point of view is ………………(**4**)……………... If the narrator is a secondary character, the point of view is …………………(**5**)………………

In the …………(**6**)………… point of view, the person who tells the story is not a character, but an invisible author who uses the pronouns " he, she, or it". If this narrator gives us the thoughts of characters, then he is ………………(**7**)……………… However, if he only gives us information, then he is ……..…(**8**)……………

Activity Four: Complete the following sentences with the appropriate words.   (2pts)
1- A simile is a method of comparison in which we use the "……….." or "………….."
2- A metaphor is a method of comparison in which we do not use any tools of ………………

3- A symbol can stand for many …………………at one time.

4- Meter is the basic structural make-up of the ……………….

Activity Five: **Read the story and then answer the questions.**   (6pts)

The Ant and the Grasshopper

In a field one summer's day a grasshopper was hoping about, chirping and singing to the content of its heart. An ant passed by, bearing along with great toil an ear of corn he was taking to the nest.

"Why not come and chat with me," said the grasshopper," instead of toiling and moiling in that way?" "I am helping to lay up food for the winter," said the ant, "and recommend you to do the same." "Why bother about winter?" said the grasshopper; "we have got plenty of food at present." But the ant went on its way and continued its toil.

When the winter came the grasshopper had no food and found itself dying of hunger-while it saw the ants distributing everyday corn and grain from the stores they had collected in the summer. Then the grasshopper knew: it is best to prepare for days of need.
(Children's fiction: a short story by **Aesop**)

1- What is the predominant element in the story- plot, character, or setting?
……………………………………………………………………………………………

2- How does the author handle chracterisation?

  a. by description?   c. by actions of the characters?

  b. by conversation?   d. by combination of these methods?
……………………………………………………………………………………….……

3- Where does the primary action take place?
…………………………………………………………………………………………….

4- What is the moral of the story?
....

5- Relying on the answers of the above questions, summarise the story.

……………………………………………………………………………………………
……………………………………………………………………………………………
……………………………………………………………………………………………
……………………………………………………………………………………………
……………………………………………………………………………………………
……………………………………………………………………………………………

Good Luck,

Your teacher: R. MEHIRI

Appendix G1: Pretest Students' Scores

No	F. Name	Pre-test			
		Section 1	Section 2	Section 3	Mark
01	Zineb	06	02.5	04	12.5
02	Zineb	03	00	03	06
03	Imene	04	00	02.5	06.5
04	Madjda	01	00	03	04
05	Roumaissa	04	0.5	04	08.5
06	Moudja	03	00	01	04
07	Lynda	04	03	03	10
08	Alaa Eddin	04	01.5	04.5	10
09	Aziza	02	02	06	10
10	Amel	01	00	01.5	02.5
11	Nacer Eddine	02	0.5	01.5	04
12	Hamida	01	00	01	02
13	Hadjer	05	03.5	04	12.5
14	Soufiane	05	00	01	06
15	Djahida	05	02.5	03.5	11
16	Amina	06	01	04.5	11.5
17	Rania	06	02.5	04.5	13
18	Amani	06	01	02	09
19	Rokia	01	01	03.5	05.5
20	Malika	03	01	02.5	06.5
21	Mohamed	02	00	0.5	02.5
22	Hadjer	04	02	03.5	09.5
23	Nour Yakine	04	01	01.5	06.5
24	Mariama	02	01.5	02.5	06
25	Yasmine	02	02	01	05
26	Nour Elhouda	03	01	03	07
27	Nesrine	03	02	03	08
28	Amira	06	00	02	08
29	Fatma Zohra	02	00	02.5	04.5
30	Selwa	06	01.5	02.5	10
31	Hind	05	0.5	02	07.5
32	Khawla	03	01	03.5	07.5
33	Rabie	04	01	03.5	08.5
34	Souria	05	01	02.5	08.5
35	Fatima Zahra	05	01	04.5	10.5
36	Cherifa	01	01.5	02	04.5
37	Abdeldjabar	02	00	0.5	02.5
38	Amina	06	05.5	04	15.5
39	Zhor	01	01	02	04

Appendix G2: Posttest Students' Scores

No	F. Name	Post-test Section 1	Section 2	Section 3	Mark
01	Zineb	04	05	04	13
02	Zineb	04	05.5	02.5	12
03	Imene	04.5	06	04	14.5
04	Madjda	03.5	03.5	04	11
05	Roumaissa	03.5	06	03.5	13
06	Moudja	02	05.5	03.5	11
07	Lynda	03	05.5	02.5	11
08	Alaa Eddin	03.5	03.5	01	08
09	Aziza	05	05	03	13
10	Amel	03	03	02.5	08.5
11	Nacer Eddine	02.5	04.5	01.5	08.5
12	Hamida	02.5	03.5	01	07
13	Hadjer	04.5	06.5	04.5	15.5
14	Soufiane	04	05	04	13
15	Djahida	03.5	06	04.5	14
16	Amina	04.5	06.5	04.5	15.5
17	Rania	04	06.5	04	14.5
18	Amani	04	06	04	14
19	Rokia	03	04.5	02.5	10
20	Malika	04.5	05	03	12.5
21	Mohamed	03	02	00	05
22	Hadjer	04	05.5	04	13.5
23	Nour Yakine	04	06.5	03.5	14
24	Mariama	06	04.5	04	14.5
25	Yasmine	03.5	05	03	11.5
26	Nour Elhouda	03	05.5	01.5	10
27	Nesrine	02.5	04.5	01.5	08.5
28	Amira	04.5	06	03.5	14
29	Fatma Zohra	02.5	06	04.5	13
30	Selwa	03	05.5	02.5	11
31	Hind	02.5	04.5	02.5	09.5
32	Khawla	02	03.5	01.5	07
33	Rabie	04	06	05	15
34	Souria	04	05.5	02	11.5
35	Fatima Zahra	04	05.5	01.5	11
36	Cherifa	03.5	05.5	03.5	12.5
37	Abdeldjabar	01.5	04	02.5	08
38	Amina	04	06.5	04.5	15
39	Zhor	02	04.5	04	10.5

Appendix H: Samples of Students' Text Interpretations

Zineb.A/G06

In this text, There are connections present in the use of pronouns and used to maintain references to people such as okonko " he, his, who," and other general connectors which share common meaning such as okondo " young man solid personal great wrestler " and use ellipsis in the end of the story also the writer " in the end okonko Threw the cat. ... " and the writer also used the past tense because he was narrating a story " was, held, heard, beat, sang

We find also number of conjunction cordinating conjunction " and, but, For seven days ", There is coherence in story and cohesion, he use the situationality place where the events of the story and time when " and he used as addition lexical coherie " okonko " the man that okonko Threw in light " the cat ". also he used Methaphor " spirit of the wild ".

Hadjer.B/G06

. In these text, there are connections like pronouns, these connections are used to maintain references of people and things : he, his refere cecto : Okonko, who, he, it referes to finalise. There are other general connections like nouns : Okonko, villages, fame, young man and adjectives : solid, honour, and the use of noun phrases like : the drums beat, the flutes sang to express : the joy and happiness he used the simple past to enhance the quality of the text as a narrative. the narrator is consistent, because he gave us the react of the characters, also he use the past of (to be) : was, to describe the main events. In our interpretation of the text we may rely on our experience in reading novels, the character of Okonko represents the heroic personality in the story who had solid personal achievements, brought the honour to his village clever, powerful and very strong. Concerning the link between this text and other textes, we can grasp some allusions, the writer used to describe the setting like : drums beat, flutes song. we can find these expressions in some arabic novels, like : 1000 N " Night and 1000 Nights "

Hadjer.Z/G06

In this text, there're connections present in the ~~text~~ ~~in~~ use of pronouns. These connections are used to maintain the reference to people

§1 Okonko; he, he, his, there're other general connections nouns and adjectives share ~~the~~ a common meaning (fight); Breaking, muscles stood out, throwing. Moreover, the verb tense of the sentences in the text is the past, enhancing the text as a narrative. The use of past tense to describe the life of okonko. These connections help us or enable us to understand what the writer wanted to convey us, according to our knowledge okonko was from who fall apart, he had a great success in his life By Beating the cat who was the unbeaten man for along time concerning the link the text is intertextuality, the time of the story or the text is different from now, which means that the text is situationality.

Yasmine.B/G08

In this text, there are used the connections present ~~by~~ pronouns. (his → okonko, He → young man, it → cat ... e4), adjective are: (solid → okonko, young → man, great → Analinge — etc) ~~conjed~~ conjunction (but, and).

This connections are used to maintain the common of the text and increso the relationship between the sentences in the text. There are other general connections (the fiercest) (great, bold, wild, muscle —) which gives the reader the following of the great chock. Moreover, the verb tenses are used in simpl past, enhancing the quality in the text as a narrative. The repetation of (woas) used by describe the great man (the fiercest)

Hind.G/G08

In this text, there are connections present the use of pronouns; these connections are used to maintain reference to people: Chinua Achebe and others: Okonkwo, Amalinze, cat ... There are other connections nouns and adjectives: village, young man, old man, great, Mbaino, earth ... which gives the common meaning. There is also repetition of: Amalinze and Okonkwo which shows a picture of fear and uncertainty of the story. Moreover, the verb tenses of most the sentences are in the past, which describe the type of the text as a narrative.

Rachad.A.M/G08

In this text there are connections in the use of pronouns, this connection are use tow maintain reference to People mass of eighteen he had brough honour to his village by throwing Amlize the cat before fame rested on said personal achivements are adjictive and nowns (beyond, breath) to share a common meaning in the text there is also use of Amlize as wily craftman, which pul- iss enhancing the text. Moreover there is the use in the text most the use of simple past tenses describe the text as narrative.

ملخص

يصعب على عديد من طلبة السنة الأولى انجليزية في جامعتنا تحليل وتأويل النصوص الأدبية. فبالرغم من أن بعضهم يبدي نوعا من المهارة في التعامل مع الأسئلة الخاصة بالفهم العام للنصوص, فإن عددا معتبرا منهم يبدو غير قادر على إظهار أي معرفة مسبقة أو إدراك بالعناصر المكونة للنص أو الخطاب.

تهدف هده الدراسة إلى التأكد من أن التلقين المباشر في الأسلوبية و عناصر الخطاب قد حسن التحليل و التأويل الأسلوبي للنصوص الأدبية من قبل طلبة السنة الأولى. في هذه الدراسة استعملت إستراتيجية تدخليه حيث لقنت فيها مجموعة 39 طالبا بعض عناصر الخطاب, و قد شارك هؤلاء الطلبة كمجموعة معنية بالتجربة و بمراقبة التجربة في الوقت نفسه. هذه المجموعة درست عناصر (coherence, cohesion, situationality and intertextuality) لمدة 15 ساعة خلال خمسة أسابيع بعد أن أجرت امتحانا على الطريقة القديمة. لذلك اجري امتحان بعده على الطريقة الجديدة و استعملت تحاليل (ANOVA) لكشف الفرق في النتائج أي تحسن الطلبة في التحليل و التأويل الأسلوبي للنصوص والأداء العام قبل وبعد التدخل. قبل التدخل أجاب الطلبة على أسئلة الاستبيان و أجريت حوارات مع الأساتذة بغية الاستفادة من أفكارهم ووجهات نظرهم حول وضعية القسم والبرنامج الحالي للسنة الأولى.

إن تحليل النتائج قد بين الفرق الكبير من ناحية التحليل و التأويل الأسلوبي والفهم العام للنصوص من طرف الطلبة في الامتحان الثاني, متحصلين بذلك على علامات أحسن مما اخذوا في الامتحان الأول. أجوبة الأساتذة في الحوارات والطلبة في الاستبيان و العلامات المتحصل عليها بينت انه من المهم إدراج تلقين عناصر الخطاب في برنامج النصوص الأدبية للسنة الأولى.