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Students' Perspectives on the Impact of the Use of the Readers'

Response Orientation in Teaching Literary Texts

The Case of Third Year EFL Learners at the University Centre of Mila

A Dissertation Submitted in Partial Fulfillment for the Requirement of the Master Degree in **Didactics of Foreign Languages**

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Dedication

First and foremost, I would like to thank God Almighty for giving me the strength and capacity to accomplish this humble work in the hardest moments I have ever been through. A few months ago, I was thinking that it would be impossible for me to prepare my master's thesis, but God's kindness and mercy were greater than any obstacle.

I would like to dedicate this work and extend my thanks, gratitude and appreciation to:

*My beloved mother **"Nadia"** who has always been my support and strength in my hard times.*

*To my dear father **"Bachir"**, who gave me what he could of love, support and trust.*

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*To my lovely sisters **"Dalila, Djamila, Iman, and Khawla"***

*To the memory of my beloved sister **"Meriem"***

*To my adorable nephews **"Sadjed, Mohamed-Abd Raouf, Yahia, and Aous-Djoud"***

*To my precious niece **"Tesnim"***

*To the **ones** who loved me and were a part of my life*

*To my kind **friends** and **classmates** with whom I shared a beautiful university journey with its happy and sad moments*

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Abstract

The current study attempts to investigate students' perspectives on the impact of the use of the readers' response orientation in teaching literary texts to third-year EFL students at Mila University Centre. It aims to determine how the readers' response orientation is perceived by learners in teaching and analysing literary texts, in addition to investigating whether the use of the readers' response orientation affects learners' performance in literature classes. Accordingly, two research questions are raised: 1) What are the beliefs of EFL learners regarding the integration of the readers' response orientation in the literature classroom? 2) Does the use of readers' response orientation positively impact teaching literary texts to EFL learners? In response to the questions, a descriptive method is opted for. A questionnaire was administered to eighty third year EFL students at the Department of Foreign Languages at the University Centre of Mila to obtain the necessary data. The main research findings reveal that the use of the readers' response orientation in teaching literary texts develops students' language proficiency, enhances their critical thinking, and improves their communication skills through peer interaction and the exchange of ideas and points of view between learners, in addition to enabling them to be open-minded. Eventually, the research work proffers a variety of recommendations for pedagogy and future research with the purpose of drawing more attention to the use of the readers' response orientation to teach literary texts in the EFL classroom.

Key words: reader response orientation, teaching literary texts, third year EFL students, EFL classroom.

List of Abbreviations

%: Percentage

EFL: English as a Foreign Language

LMD: Licence, Master, Doctorate

Q: Question

RRT: Reader Response Theory

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General Introduction

1. Statement of the Problem

Approaches and methods in the teaching literature have been shown to be controversial in terms of language learning. Literature provides a variety of benefits that tend to improve language learners' competence. According to Carter and Long (1991), teaching literature is intended to improve students' abilities in three areas: language enrichment, personal enrichment, and cultural enrichment.

To shed light on the teaching of literary texts to EFL learners, the appropriate approach in use is critical and has an impact on the learners' outcomes. The core of this research is looking for the best approach to teach literature to EFL learners. As a result, in order to meet the needs of students in literature class, teachers of literature must shift their focus to promoting students' competences, which refer to the knowledge, skills, and attitudes that enable learners to communicate effectively by using updated approaches and methods. Thus, the current study's crux is an investigation of students' perspectives on the impact of using th1e readers' response approach in the literature classroom.

2. Aims of the Study

The overall aims of the present study could be summarised into three main points:

a) To examine learners' motivation and perspectives toward studying literature at university within the context of EFL teaching and learning.

b) To investigate whether the readers' response orientation is emphasised in teaching literature.

c) To explore students' perspectives on the impact of the use of the readers' response orientation in teaching literary texts.

3. Significance of the Study

The significance of the current study stems from its being concerned with the concept of readers' response which has gained a crucial role in teaching literary texts to EFL learners. As a result, this research derives its importance from the fact that it takes into account the literature classroom. It is assumed that much attention has been oriented to the study of literary texts in addition to the various approaches and procedures involved in teaching literature; these happen to be emphasised in the study at hand. On the whole, the present research is meant to raise educational and pedagogical concerns on the part of students and towards the status of readers' response in the literature classroom.

4. Research Questions

In view of what precedes, the current study sets out to answer the following questions:

 1. Is readers' response orientation emphasised in the literature classroom?

2. Does the use of readers' response orientation positively impact teaching literary texts to EFL learners?

3. What are the learners' perspectives towards the use of the readers' response orientation in teaching literary texts?

5. Research Methodology

In order to reach the research aims and answer the research questions, it is opted for utilising a students' questionnaire which helps gather the needed information for the completion of this work. The students' questionnaire is administered to third year EFL students at the Department of Foreign Languages, University of Mila. The sample with which the questionnaire is concerned consists of 80 students representing a target population of 211

students in total, divided into 8 groups. It is designed with the purpose of eliciting students'
major perspectives towards the status of readers' response orientation in their literature
classroom.

6. Structure of the Study

This dissertation is made up of two chapters wherein the first chapter constitutes the
theoretical part of the research while the second one is devoted to the field work. Concerning
the first chapter, it is divided into two sections. The first section offers theoretical insights
into the first variable of the current study, which is the teaching of literature. To start with,
the chapter is initiated by defining the concept "literature". Following that, an account is
made of the significance of teaching literature in language learning, emphasising the
arguments of both proponents and opponents. Next, there is coverage of major models of
literature teaching that are commonly circulating in the literature. At the end, the chapter
highlights the phase of material selection in the literature classroom and the fundamental
factors to be considered in this process.

As for the second section, it is devoted to the concept of the readers' response. It starts
with defining readers' response orientation, which is followed by discussing its theoretical
background and leading proponents. Next, the focus shifts to the concept of the literary reader
and the types of reading. After that, how to enhance critical thinking through reading literary
texts is stressed. At the end of the second section, the process of writing a reader's response,
in addition to the ways of implementing this approach in teaching literary texts, is discussed.

In turn, the second chapter is intended to provide a description of the current
research's fieldwork. It sets out to answer the research questions in order to achieve the
study's objectives. The research methodology is thoroughly explained in this chapter through

the description and analysis of the students' questionnaire. Similarly, considerable attention is paid to the analysis and interpretation of the main findings, as well as the major implications that they are likely to have. The second chapter concludes with a discussion of the study's major limitations as well as a number of recommendations for pedagogy and future research.

Chapter One: Literature Review

Section One: Literary Texts

Introduction

Lately, there has been a general erroneous belief that a literature degree is not of great worth and it does not grant as many opportunities and fulfilling careers as compared to a scientific, mathematical, or any additional discipline. The spread of science and technology has made literature studies inconsequential or somewhat outdated. Some people have started to view it as an underestimated or forsaken faculty with fewer career opportunities.

Despite the previous misconceptions, it must be said that literature is something that never gets out of date. In fact, it has always stood against the test of time and given learners great knowledge. Literature forms a prominent part of the studied curriculum in English foreign language (EFL) departments. It is taught reciprocally with other different subjects in English departments in universities. EFL teachers claim that literature causes them to be concerned with meaningful reading, which may have been linked with literacy development. However, the old debate surrounding literature in EFL curricula still continues. Consequently, further classroom-based research is needed to clarify the importance of literature in the EFL curriculum.

Literary texts used to be among the best tools in the Grammar Translation method. Later on, with the rise and increased attention of structuralism, daily speeches, dialogues, and conversations were given this title. English as a Foreign Language teaching and learning methods are being transformed. (EFL) confirms that it has progressed from the demand for literary texts to their effective use. Thus, EFL is being used in the classroom to teach both fundamental language skills and language areas.

The current section is devoted to providing a clear understanding of literature and spotting the light on literary texts' teaching in universities' EFL classrooms. First and foremost, it attempts to introduce the term "literature" through providing different definitions of the concept. Then, it aims to affirm the significance of literature teaching in foreign language learning. Furthermore, the section attempts to give a clear overview of the different models and approaches to literature teaching. This is followed by a brief discussion concerning the phase of material selection in the literature classroom through highlighting the major criteria for selecting texts.

1.1. The Concept of Literature

Definitions of literature have varied over time. Though it may seem simple, the term "literature" is not facile to define and give one definition. However, what is commonly agreed upon is the etymology of this term, which is of Latin origin, derived from "littera". The equivalent of this Latin word in English is "letter," which is the smallest element of alphabetical writing (Klarer, 2013). As Klarer puts it, "in most cases, literature is referred to as the entirety of written expression with the restriction that not every written document can be categorized as literature in the more exact sense of the word" (2013, p. 1).

Leitch (2001, as cited in Leitch et al., 2001) states that in Western Europe prior to the eighteenth century, literature as a term indicated all books and writing. Added to this, he indicates that contemporary debates over what constitutes literature can be seen as returning to the older, more inclusive notion of what constitutes literature. Cultural studies, for instance, takes literature as its subject of analysis, including popular and minority genres, in addition to canonical works.

There are many alternative definitions of literature. Within the sphere of foreign language teaching, for instance, teachers, syllabus designers, educationalists, and even foreign language (FL) learners themselves define literature in several ways and from different points of view. In its most broad sense, H. L. B. Moody (1981) defines literature as an umbrella term that's wont to express in words some special aspects of human experience. While Rees (1973) describes literature in a narrow sense as writing that expresses and communicates thoughts, feelings, and attitudes towards life. Broadly speaking, literature is defined as the authentic materials that will be used in instruction and learning. Furthermore, a more narrowed definition of literature is presented within the encyclopedic dictionary (1994) as writing that's believed to be an art form or any single piece of writing thought to possess a creative or intellectual essence, especially poetry, drama, and fiction.

Arthur (1968) defines literature from a teaching point of view, and he says that literature is the use of language effectively in suitable conditions. This indicates that literary texts make "use of language," and thus instructors in the foreign language classroom are expected to adopt the strategy in accordance with their students' level and in an appropriate context of the events. Accordingly, literature becomes the key asset in teaching and learning a language. Moreover, literature provides students with an incomparably rich source of authentic material across a large range of registers. "If students can gain access to the present material by developing literary competence, then they can effectively internalize the language at a high level" Elliott (1990, p.198). Yet, not only defining literature has been the key concern of many literary theorists and researchers, but also discovering its features and comparing them to non-literary texts.

1.2. The major forms of Literature
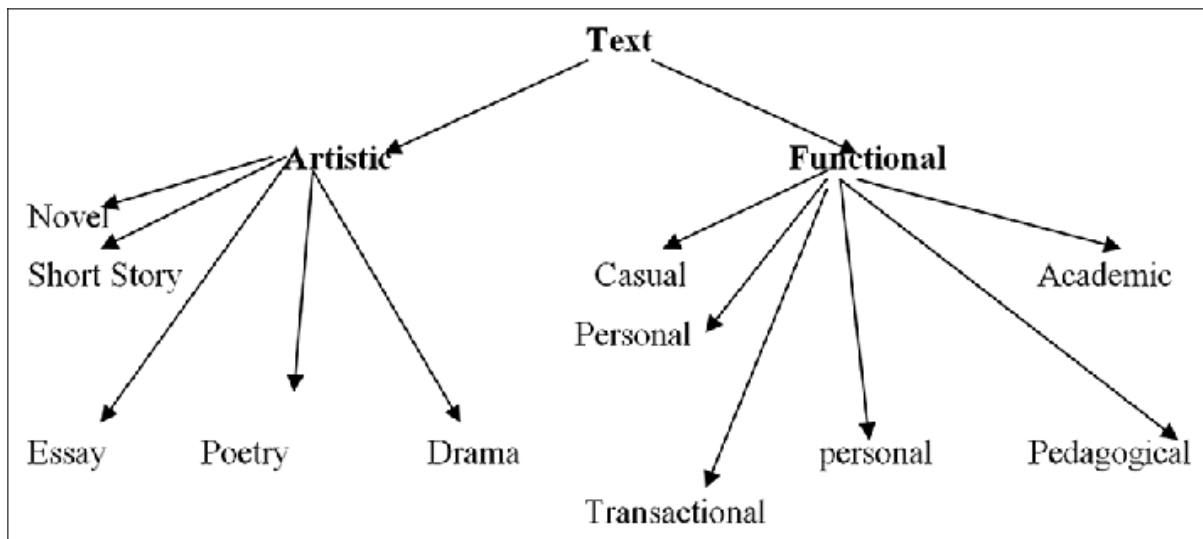
Figure1.1 Lucas Classification of Literary Texts

Literary texts are said to have complex and detailed literary devices, especially metaphor and symbolism. Gibová (2012) believes that "metaphor and symbolism" are significant elements that enable the reader to express the world of the mind, i.e., thoughts and emotions, all grounded in imagination. Figurative language, which includes flashback, allusion, metaphor, alliteration, personification, and symbolism, is what distinguishes literary works from non-literary ones because it allows for more profound meanings to be expressed in the text.

In contrast, non-literary works are those texts that are thin on literary devices; they tend to offer information, facts, and/or reality. They are based on everyday texts such as scientific texts, newspaper or magazine articles, legal texts, or reports. Besides, literary texts, on the one hand, are based on vagueness of meaning, inscrutability, and many interpretations, while non-literary texts, on the other hand, are characterized by precision and accuracy. Moreover, literary texts are produced to be perceived frequently or slowly and mostly

appreciated by the audience, whereas non-literary texts are often written to be scanned or skimmed.

Therefore, it can be said that literary texts of the arts include an artistic merit and an aesthetic function; the literary language is beautifully written to please readers. However, non-literary texts with informational texts have the interest of giving information, and they focus on the delivered message. In short, literature not only provides aesthetic enjoyment for students but also develops their learning experience.

1.2.1. Poetry

Poetry is one of the major forms of literary art that uses sophisticated and metrical standards of language to elicit meanings in addition to, or in place of, prosaic surface and ordinary meaning. Noel-Tod (2014) points out that poetry has traditionally been distinguished from prose by its being set in verse. Added to this, he indicates that prose is cast in sentences, poetry in lines; the syntax of prose is dictated by meaning, whereas that of poetry is held across meter or the visual aspects of the poem. According to Duff and Maley (2011), poetry offers a rich resource for language learning. A poem offers a readymade semantic field for learners to enter.

Before the nineteenth century, poetry was often known to be something arranged in metrical lines; accordingly, in 1658, a definition of poetry was given by L. T. S (1890): any kind of subject consisting of rhythm or verse. Ross (1996) states that, possibly as a result of Aristotle's influence (his Poetics), "poetry" before the nineteenth century was usually less a technical designation for verse than a normative category of fictive or rhetorical art. As De Ridder and Finnegan (1994) argue, as a form, it may predate literacy, with the earliest works

being composed within and sustained by an oral tradition. Hence, it constitutes the earliest example of literature.

Figure1.2. A calligram by Guillaume Apollinaire.

A calligram is a type of poem in which the written words are arranged in such a way to produce a visual image.

1.2.2. Prose

Preminger and Brogan (1993) claim that, unlike poetry, prose is a structure of language that consists of ordinary syntax and natural speech rather than rhythmic form, in which regard, along with its measurement in sentences rather than lines.

Prose can be written in different forms, such as:

- **Novel:** The novel is a long fictional prose narrative.

- **Novella:** The novella could be classified between a novel and a short story; it is too short to be a novel and too long to be a short story.

- **Short story:** The short story is a literary form. It can be defined as a brief fictional prose narrative that is shorter than a novella and that usually deals with only a few characters. Short stories are authentic materials that promote the learners' comprehension of reading.

1.2.3. Drama

Elam (1988) states that drama is literature intended to be performed on stage and in front of the audience.

1.3. Features of Literary Texts

Literary texts affect the learners' reading and writing abilities positively. Learners' communicative competence can be improved as well through continuous interaction with different genres of literary texts. This assumption meets some support from Gajdusek (1988), when he claims that literature requires two properties: internal coherence and conscious pattering.

1.3.1. Internal coherence

Internal coherence makes literature an ideal medium for improving learners' communicative competence (Gajdusek,1988). So, all the lines are chained together to get an internally coherent meaning. Due to the mutual liaison between utterances, readers can easily

comprehend, interpret, and negotiate meanings. In addition, they can generate abundant coherent texts once they are engaged in reading literary works. Accordingly, James Mcnab Mccrimmon (1967, p. 120) states that "If the paragraph is coherent, the reader moves easily from one sentence to the following without feeling that there are gaps within the thought, puzzling jumps, or points not made."

That's to mention, coherence promotes the reader to be more pleasant and satisfied while reading a literary text. Generally speaking, in a paragraph, if all sentences are related to and about the same idea, which has been already mentioned within the topic sentence, and when the sentences are following one another in a very logical order through the utilization of transitional signals, the literary text is unified and coherent.

1.3.2 Conscious Pattering

The more readers explore and discover the phrases, patterns of sounds, meaning, and structures that form the literary text, the more they engage in reading and start interacting with the text (reader-text interaction), consequently developing their comprehension and enriching their vocabulary.

In the same vein, H L B Moody (1981) states that studying literature makes the world a better place; literature uses emotive and creative language to create beauty and imagination. For instance, if foreign language learners can deduce why characters acted or wrote the way they did, they will critically analyse their characteristics until they realise that they tend to delineate their vision of human practices through an appealing and beautiful use of language. Also, Musalat (2012) argues about the validity of literary texts as a source and an agent of knowledge, offers to learn about the language's beauty and richness. So, this view supports the idea of considering literary texts as a rich source of vocabulary.

Additionally, Ibnian (2010) identifies some leading features of literary texts:

- **Plot:** The series of events that comprise the story.

- **Theme:** The underlying meaning of the literary work and the main idea that constructs the story together.

- **Characters:** the individuals that the writing is generally based upon, in a storyline.

- **Setting:** setting refers to the time and place in which a story takes place.

- **Style:** It can involve word choice and language usage that convey the writer's ideas in a particular way: imagery, metaphor, symbol, and sound devices such as alliteration, rhyme, rhythm, and others, may be used. On the whole, keeping these features in the literary texts make them advantageous for EFL learners in order to foster their FL writing abilities in different ways and manners.

1.4. The Significance of Teaching Literature in the EFL Classrooms

Recently, integrating literature into teaching EFL classrooms has become more than a necessity. Brumfit and Carter (1986) stress the importance of literature in language teaching by stating that literature is an ally of language. This assumption met some support from Rovang when he points out that in English as a Foreign Language (EFL) teaching, literature is instrumental in engaging students' minds and feelings in meaningful communication in English (1991). Added to this, Leonard (1971) notes that the study of literature is fundamentally a study of language operations, and literature can fit into virtually any language methodology.

Bassnet and Grundy (1993) argue that literature illustrates language usage as a sublime skill, while Forster (1962) indicates that what is wonderful about great literature is that it enables the reader to experience the condition of the writer. Teaching literature in EFL classrooms helps the learners to increase their language skills because it will extend linguistic knowledge by giving evidence of extensive and subtle vocabulary usage and complex and exact syntax. It also enriches the EFL learners' overall learning experience.

As Lazar (1993) explains, literary texts help "to stimulate the imagination of students, to develop their critical abilities, and to increase their emotional awareness" (p. 19).Literature is definitely an essential element in foreign language teaching due to its distinct utilities. It promotes reading, enhances listening, stimulates speaking, and inspires writing.

1.4.1. The Promotion of Reading

Mckay (1982) argues that literature helps promote reading skills. Widdowson (1979) posits that reading is not just a reaction to a text but is the interaction between writer and reader mediated through the text. Hallie Kay Yopp and Ruth Helen Yopp (2014) provide various 'pre, during, and post-reading activities, while Rosenblatt (1998) suggests two reading methods: the efferent method, which is a reading whereby the learner is solely concerned with language skills, and the aesthetic method, in which the learner deeply engages with the content of the literary text that gives him the feeling of inner joy. Brumfit and Carter (1986) report that reading literary texts will help learners to understand and appreciate multiple levels of meaning, metaphors, and phonological patterning in many other types of texts.

1.4.2. The Enhancement of Listening

Listening is one of the four skills. It is considered a dynamic activity but twice as hard as speaking. According to McCay (1982), literature provides a perfect setting for enhancing listening skills due to the fact that it familiarises learners with a variety of voice qualities and dialects. Jacobs (1990) suggests that learners should be given opportunities to listen to literary texts that will engage them both intellectually and emotionally.

In an EFL classroom, reading aloud to learners on a regular basis is better than other language learning activities (Hall et al., 2000). Using literature will help students develop an awareness of the beauty in the rhythm and sound of language and how to visualise characters, settings, moods, and situations while listening (Louise & Writing Conference, Inc, 1996). Stephens and Brown (2000) add that a teacher's reading aloud meets the objectives of the lesson.

Teaching literature can create interest and curiosity about the selection of materials among learners. Hence, readings-aloud, listening guides, readers' theatre, and listening logs provide students with a heightened involvement with literature. Story telling immensely helps develop learners' listening skills.

1.4.3. The Stimulation of Speaking

Widdowson (1994) argues that speaking is the active production skill and use of oral production. He adds that it is the capability of someone to communicate orally with others. Khamkhien (2010) believes that speaking is considered to be the most important skill in second language teaching and learning. In the literature class, question-answer, debate, and role-play are some of the most effective activities to improve the learners' speaking skills. According to Harmer (1985), because there are stimulating activities in the classroom, such

as answering questions, sharing ideas, and presenting, students will be motivated and they will gain confidence in being a part of the classroom.

According to Bygate (1987), speaking is an excellent vehicle for social solidarity, for the social making of professional achievement, and for business. Yet speaking is, in many ways, an undervalued skill that deserves attention. Celce-Murcia (2001) asserts that because literary texts depend on how the language is used to create a particular effect, literature demonstrates to learners the importance of form in achieving specific communicative goals. As per Penrod et al. (1989), literary texts serve as an excellent prompt for oral work, as they provide an unexpected compactness of meaning, leading to a variety of interpretations through imagination and discussion

1.4.4. The Inspiration of Writing

Literature offers inspiration to EFL/ESL learners as an authentic material with numerous topics and great models. The literary texts are good examples and models to imitate by EFL learners. Literary texts are also good examples of content and style. As explained by Hişmanolu (2005), a variety of content, themes, styles, and so on can promote learners' creative writing skills. Furthermore, literary texts offer perfect examples of figurative language, idioms, proverbs, and a rich use of styles and vocabulary. On top of that, literary texts as a rich resource for writing practise can be utilised in practising writing skills in various tasks. Additionally, learners could be encouraged to write creatively in relation to the text. A variety of tasks, such as writing an alternative ending to the story or changing one part of the story, or expressing their feelings and thoughts towards the text, writing a creative piece in a different genre, or writing from the perspective of one of the characters, and many others, can be designed to promote creative writing skills.

Literature is a significant source of language, filled with all types of language use, representing various life experiences filled with all kinds of feelings and emotions. Hence, the study of literature is very important to understand the world that we live in with its unlimited characters, their perspectives, and the variety of language use.

1.5. Difficulties in Using Literary Texts in EFL Classrooms

One major question is: what are the challenges that literature teachers face in EFL classes? According to many studies, EFL teachers inevitably encounter serious challenges when they teach literature. While a large number of studies have shown that both teachers and students are responsible for the challenges, few studies have been conducted on the challenges resulting from some other external factors related to the classroom environment.

Sometimes, challenges originate from the teachers themselves. As for Chesterman (1983), one of the reasons that bring forth challenges is the inappropriate selection of teaching approaches and methods. Moreover, as students are the other side of the coin, it has been proved that learners' lack of target cultural understanding, lack of prior literature knowledge, learners' unfamiliarity, and cultural prejudice about foreign literature are among the serious difficulties that hinder the process of learning. Chang (2003, p.3) reinforces the previous idea by explaining that the challenges could also be caused by students because, according to him, "before entering English departments, students usually have not had much experience reading authentic literature written in English". Lack of student awareness of the importance of learning literature and students' different preferences in subjects of study are also among the crucial sources of the problem. Finally, teachers experience some circumstantial problems while teaching, such as lack of equipment in their classes, lack of visual aids, lack of technology, and a lack of other supportive classroom environments.

On the other hand, Novianti (2016) introduces three main problems regarding teaching literature: students' reading habits or their lack of reading skills, their language proficiency, and the nature of the resources. Furthermore, in Choudhury's (1992) opinion, the major problem in EFL literature classes is with the contents of the textbooks; that the teachers follow the cultural contents in the textbooks, which are very much foreign and do not allow the students to use their imaginative power (as cited in Hassan, 2018, p. 17).

Hussein and Al-Emami (2016) conclude that three factors make teaching literature challenging; "the language proficiency level of the students, the linguistic and stylistic degree of difficulty of the texts, and the degree of cultural (un) familiarity" (p. 125).

1.6. Models of Literature Teaching

It is not facile to deliberate a universal method to introduce literary texts in the EFL classroom that would fit every single teacher's and learner's needs and interests. There are various theories on literature teaching. However, which approach or model to be utilised in the EFL classroom depends on several factors. Depending on the objectives of the syllabus, teachers choose the best model. While some put stress on the stylistic features, others prefer to give priority to students' perspectives and attitudes. Keeping these approaches in mind is important for teachers to choose the best way to benefit from literature in their classroom.

1.6.1. Carter and Long's (1991)

For teaching literature, Carter and Long (1991) suggest three models to be adapted in the EFL classroom: the Cultural Model, the Language- Based Model and the Personal Growth Model.

1.6.1.1. The Cultural Model

According to Carter and Long (1991), Literature as Content or Cultural Model is the foremost traditional approach, often used in university courses on literature. It enables EFL students to deal with a literary work in relation to the target culture, such as literary history or genre; it views a literary text as a product; the focus is on language as a cultural artefact; learners are expected to analyse a literary text from social, political, literary, and historical perspectives.

The previous explanation, to carter and long (1991), implies that language is dealt with as a source of data about the target culture. This model commonly examines the social, political, and historical background of a text, literary movements, and genres, which leads to a genuine understanding of literary works and encourages students to understand different cultures and ideologies in comparison to their own. There is no specific language analysis done on a text. The Cultural Model is widely rejected by those in TEFL because it tends to be teacher-centred and it gives little opportunity for extended language work.

1.6.1.2. The Language Model

The Language Model is one of the most frequent approaches to teaching literature in the EFL classroom. It was referred to by Carter and Long (1991) as "the Language-Based Approach". This model helps EFL students with the improvement of their knowledge of the target language by working on familiar grammar, vocabulary, and discourse categories, thus indirectly paving the way for a better understanding of a text and the development of meaningful personal interpretations. Carter and Long (1991) put emphasis on the importance of language as it is the literary medium that forms literature; the more learners read, the better

they will acquire a sensible and aesthetic appreciation of literary texts that become more familiar.

1.6.1.3. The Personal Growth Model

The Personal Growth Model, or Enrichment Model, attempts mainly to make a link between both the Language Model and the Cultural Model by putting an accent on the particular use of language in a text while simultaneously treating it in accordance with a specific cultural context. It is meant to be concerned with students' personal, intellectual, and emotional experiences. This model emphasises personal growth in addition to language learning and cultural awareness by giving priority to the learner's own response to and interaction with the literary text, placing their feelings, ideas, and opinions in the centre (Carter & Long, 1991).

The Personal Growth Model encourages learners to refer to their own experiences, opinions, and feelings; they are encouraged to express their feelings and opinions and to make connections between their own personal and cultural experiences and those expressed in the text. It promotes as much interaction as possible between the text and the reader, encouraging the learners to make the text their own. This model underlines the power that literature has to move people and aims to make use of this strength of literature in the English language classroom (Carter & Long, 1991).

From what has been discussed above, it can be concluded that these three different models of teaching literature are distinct in terms of their strengths and weaknesses, in addition to their focus on literary texts. Texts are used as cultural artefacts in the Language Model, while texts are used as stimulus for personal growth activities in the Cultural Model, and texts are used as stimulus for personal growth activities in the Personal Growth Model.

What is needed is an approach to teaching literature in the EFL classroom that attempts to integrate these three models in a way that makes learning literature easy for learners and beneficial for learners' linguistic development.

1.7. Methodological Approaches to Literature Teaching

The three models discussed above stand for different approaches. What is the approach?

An approach, according to Moody (1981), intends to set a framework, or sequence of operations to be used when it comes to the state of being actual. An approach is defined by Brown and Lee (2015) as theoretically well-informed positions and beliefs about the nature of language, the nature of language learning, and the applicability of both to pedagogical settings.

Based on the definitions above, it is clear that an approach is a set of assumptions dealing with the nature of language that will influence teaching and learning strategies. There are many approaches that can be applied to teach literature in EFL classrooms, such as the Information-Based Approach, the Language-Based Approach, the Personal Response Approach, the Paraphrastic Approach, the Stylistic Approach, and the Moral-Philosophical Approach.

1.7.1. The Information-Based Approach

Thunnithet (2011) holds the view that Information-Based Approach enables knowledge to be taught to students. It is classified as teacher-centered and necessitates a significant amount of teacher input in providing students with various literary texts' content, such as historical, political, cultural, and social background. Rashid, Vethamani, and Rahman

(2010) claim that knowledge of literature is delivered as a source of information to students. Hwang and Embi (2007) support the previous assumptions by stating that an Information-Based Approach consists of reading from the criticism or notes, explanations, and lectures given by the teacher for examination purposes.

1.7.2. The Language-Based Approach

The Language-Based Approach mainly focuses on language itself. It helps students pay attention to the way the language is used when studying literature. It is considered student-centred and activity-based for the productive use of language because it develops students' language proficiency by incorporating literature and language skills among the students (Dhillon & Mogan, 2014). This approach tends to engage students more with experiences and responses (Aydin, 2013). The main activities that are emphasised and practised in the language-based approach are: role play, poetry recital, group discussions, debate, dramatic activities, making predictions, brainstorming, rewriting stories endings and summarising (Divsar, 2014).

1.7.3. The Personal Response Approach

The Personal-Response Approach encourages students to make sense of their experiences and personal lives by associating them with text themes. As Rashid, Vethamani, and Rahman (2010) explain, this approach gives students the opportunity to relate the subject matters of the reading texts to personal life experiences. Divsar (2014) points out that it deeply engages the reader in literary text reading as personal fulfilment and pleasure can be met while developing the language and literary competency. Small group discussions, journal writing, interpreting opinions, brainstorming, and exchanging different views on a text are commonly done in this approach (Hwang & Embi, 2007).

1.7.4. The Periphrastic Approach

From the term "periphrastic", it is clear that this approach is primarily based on paraphrasing the text from a complex and sophisticated language to a simpler and clearer language, or translating from one language to another. Divsar (2014) stresses the importance of paraphrasing in the Periphrastic Approach and indicates that teachers are required to provide students with simple words or less complex sentence structures in order to facilitate the original text and make it easy to understand. According to Hwang and Embi (2007), this approach is teacher-centred and it does not contribute many interesting activities towards students.

1.7.5. The Stylistic Approach

The Stylistic Approach is mainly about being critical about literary texts, and it focuses more on linguistic analysis. As Thunnithet (2011) explains, it is for students to analyse, criticise, appreciate, and understand in a deeper manner by extending far below the surface meaning of the literary text. It helps students to give their own meaningful personal interpretation of the text and develops their language awareness and knowledge. It analyses the language prior to the elements of literary text (Aydin, 2013).

1.7.6. The Moral Philosophical Approach

In the Moral Philosophical Approach, learners pursue moral values when reading and interacting with a particular literary text. It is an approach that helps students become aware of moral and philosophical values and identify them in the literary texts that they are reading (Rashid, Vethamani & Rahman, 2010). As Divsar (2014) explains, students are encouraged to go beyond the text and seek moral and philosophical inferences. With this approach, teachers

play the role of a guide; they are able to direct students to achieve self-realisation as well as self-understanding while interpreting literary works (Lim & Omar, 2007).

All in all, teachers employed a variety of approaches and activities in order to ensure students' understanding of literary texts. It is worth concluding that these six approaches fall under the umbrella of the previously mentioned models of literature teaching. The following is a conceptual framework that gives a clear summary of the previous discussion.
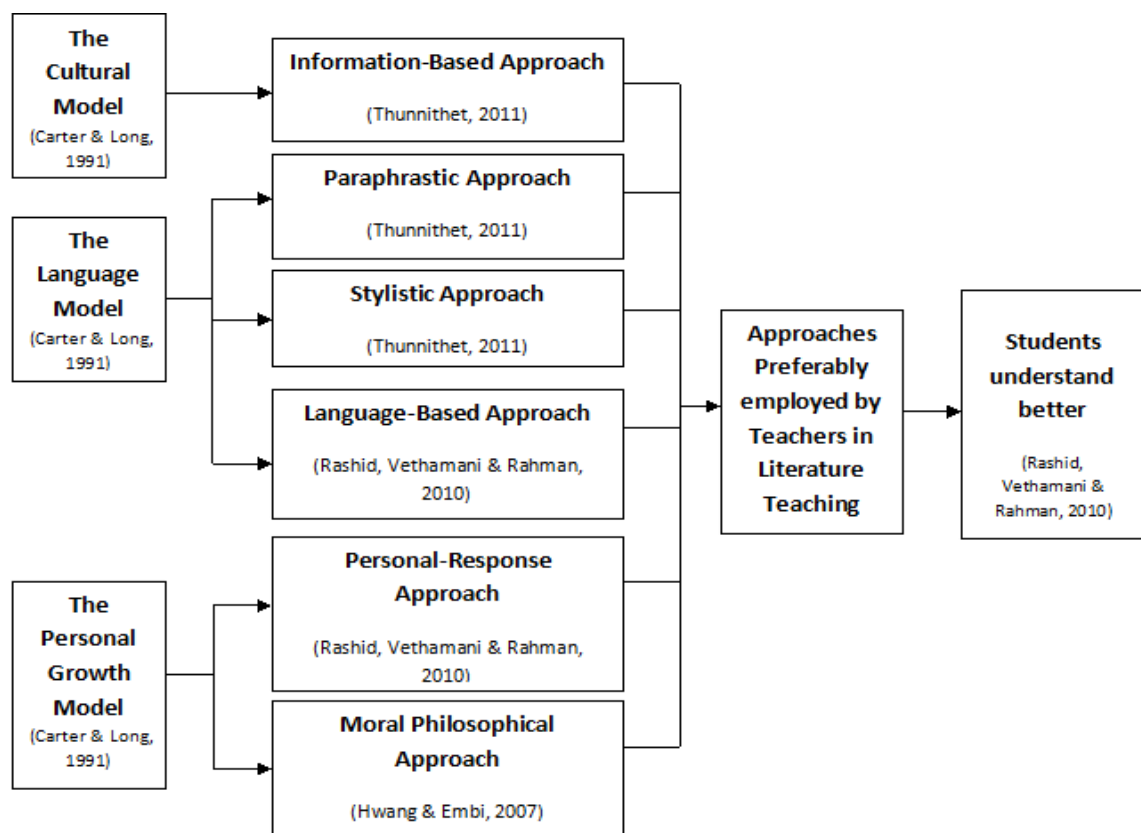
Figure1.3 Conceptual Framework of Literature Teaching Models and Approaches (Ling et al., 2016, p. 2)

1.8. Criteria of Literary Texts Selection in the EFL Classroom

Crookes and Schmidt (1991) argue that it is important to consider the crucial impact of a variety of factors on the success in the acquisition of a language, which is often an outcome of students' interest and enthusiasm for the material used in the language classroom, the level of their persistence with the learning task, and the level of their concentration and enjoyment. When selecting literary texts, it is necessary to take into consideration the different factors that are related to the learners who will interact with the texts without neglecting the factors that are related to the text itself.

1.8.1. Criteria Related to Students

In order to select the appropriate materials to be dealt with in literature classes, it is important to be aware of the various factors that are connected to the learners. Collie and Slater (1994, p. 6) raise this point, claiming that text selection basically depends on "each particular group of students, their needs, their interests, cultural background, and language level".

These factors can be grouped under three elements: students' language proficiency, students' literary background, and students' cultural background.

1.8.1.1. Students' Cultural Background

Language and culture are inseparable; they go hand in hand, mutually dependent, and interactive. It should be mentioned at this point that the cultural barrier should be eliminated not only on the part of the tutor but also among students themselves. Based on this view, it can be said that every step of language learning involves the target-language culture due to the strong bounds between them.

According to Lazar (1993), the students' cultural background has the potential to either enhance or hamper their understanding of a literary text. This implies that the

teacher has to opt for texts that are culturally familiar to the students.

Admittedly, Lazar (1993) point out that the cultural background of students has a crucial role to play in their ability to understand texts. It is essential for teachers to be aware of the extent to which the cultural background of the students might help or hinder understanding the cultural aspects included in the text. In other words, when choosing a text, the teacher must take into account the students' culture because the cultural dimension can have a very negative impact on students' comprehension of the text.

Students' cultural background might be too remote from the text to help comprehension or close enough to the text for easy comprehension.

1.8.1.2. Students' Language Proficiency (Level)

Teaching literature usually starts when students have acquired a basic knowledge of the target language. However, EFL learners are in the process of language development when they begin reading and experiencing literature. Many EFL students are not proficient enough to handle the texts without additional linguistic support because they are not native speakers who can blindly handle texts. McKay (1982, p.531) states that "a text which is difficult on either a linguistic or cultural level will have few benefits". It is, therefore, essential for teachers to consider the difficulty of the vocabulary and syntax of the text selected. In short, they should look for texts that match the level they are teaching, so that students can gain a basic level of comprehension. Students should be involved in both linguistic and cultural processes as well as be well prepared for both aspects. It may take a while and might vary depending on students' level of language background, personality types, and motivational factors.

Krashen (1989, p. 109) believes that "reading exposure is the primary means of developing language skills". Students' low English proficiency hampers teachers' ability to conduct a higher level of language activity in class. Reading literary works for enjoyment is unachievable as students face difficulties in understanding the texts. It prevents students from being vocal in expressing their ideas and opinions. Their linguistic level affects motivation as their linguistic proficiency could be too advanced to find the text challenging or their level may be too elementary to cope with the text.

1.8.1.3. Students' Literary Background

MacRace (1991) suggests that a good choice would be any text that empowers or calls for interaction with the world of ideas; it should affirm, confirm, and expand one's capacity to read the world.

A basis for linguistic and stylistic analysis is often provided by literary texts. The EFL learner may interact with the literary text by responding to its meaning via interactive participation in reading. Without being aware of the rules and conventions of linguistic communication and adequate interpretations, in addition to the lack of analytical knowledge, it seems to be a much more difficult task. Literary texts have multiple meanings, and every meaning should be determined by the particular context in which it belongs. In other words, literature sets up conditions for a significant part of language learning; it gives the readers the ability to infer meaning by procedural activity. Teaching literature can thus build up students' capabilities within the process of interpretation.

Their previous experience with literature might be too well developed to find the text challenging, or it could be insufficient to find the text engaging.

1.8.2. Criteria Related to Literary Texts

To Lazar (1993), as texts represent the core of materials utilised in the literature classroom, this would deliberately lead them to a close examination of different perspectives before being selected and subsequently delivered to students. This selection is conducted on the basis of several factors, including the texts' availability, the length of the text, and the connection of the text with the syllabus.

1.8.2.1. Textbook Availability

The first factor to be considered while choosing a literary text is the availability of a copy, followed by finance and other related factors. Students should have easy access to the text chosen.

1.8.2.2. The Text's Length

In terms of the text's length, it is crucial to take into account the time devoted to accomplishing the task. In other words, the appropriate text to be covered should be chosen according to the planned teaching period in order to manage completing the task without missing any elements of the text uncovered. Perfect planning and appropriate choices help to overcome the length of the text. Also, a well-chosen extract from a longer text can be used as a very resourceful piece of material. Furthermore, a quote from a longer literary work could be used as a practical, convenient literary tool. In addition, students can do some of the reading as an extensive reading task that could be supported by in-class activities.

1.8.2.3. Connection with the Syllabus

The last factor to be considered is the compatibility of the text with the

syllabus. According to Lazar (1993), the teacher should take into account the ways in which the covered literary text fits into the syllabus in order to strengthen the content and to create a change to support the texts and tasks with the rest of the syllabus.

Conclusion

All in all, this section has provided an overview of the important role of teaching literary texts in EFL classrooms. It explains how different literary texts can help enhance language skills and how teachers use a variety of approaches and activities in order to ensure students' understanding of literary texts.

Section Two: The Reader's Response Orientation

Introduction

Reading is one of the four skills that students must master in order to have the ability to be critical, engaged readers and thinkers in both school and life. Books are considered a source of imagination that may provide solace in times of grief and open up the reader's world. As explained by Galda (1990), reading has long been viewed as a tool of communication between author, text, and reader. It is this interaction that influences both reading and responding to literature.

Applebee (1978) explains that the reader's response is influenced by his past experience, reading ability, expectations for reading, reading preferences, and concepts about the story. In the same vein, Galda (1990) expands the list of factors that influence the reader's response to include other factors that she views as impacting the reader's response, including the reader's cognitive developmental level, the variety of textual factors, the theme of the text, the age of the reader, the genre, and context. In other words, Galda wants to explain that students are a part of a community of readers who necessarily respond to literature based on their social and cultural values. Applebee (1978) further notes that the way in which teachers deal with literary texts plays an essential role in determining how their students will respond to texts.

The current section is devoted to providing a clear understanding of the reader's response orientation as it was initiated by the prominent writings of Louise Rosenblatt in the last century. This section will shed light on the concept of reading and its impact on the reader's critical thinking. Besides, it will provide a detailed explanation of the theoretical foundation of the reader's response orientation and the attributes of its leading proponents.

Moreover, the reader's response implementation, limitations, and challenges are emphasised in this section.

2.1. The Reader's Response Orientation

When thinking about literature, the first terms that come to mind are probably authors and texts. Since literary texts are written by authors, they are the ones who decide what a text means, right? How about the readers? They are considered unimportant to authors because they are just readers.

The Reader-Response Theory changed the old beliefs by stressing the importance of readers and believing that readers are just as important as the authors who write literary works. Reader-response theorists adopted the idea that readers are active participants who have the ability to create a work of literature in the process of reading it. The meaning of a text, according to Reader-Response theorists, exists somewhere between the written words and the reader's mind.

2.2. Defining the Reader's Response Orientation

The reader-response approach may be an adherence to the interactive reading model, which maintains that reading is a transaction between the reader and the meaning of the text. The reader thus reconstructs meanings from literary texts by bringing his or her knowledge, emotions, and private experiences to bear. With relevancy to the reader-response approach, the learners shouldn't be considered as passive recipients, but active participants in extracting meaning from text and so responding to the underlying messages. Each reader will contribute to the final outcome, reckoning on their socio-cultural background, previous experiences, and expectations.

The teacher's role, thus, is going to be that of a mediator to assist learners interact with the text. As McRae (1991) suggests, the teacher's role is as intermediary between

author, written material, and receiver so as to open up a multi directional sphere of interaction. Therefore, the teacher has got to assume a job of facilitator and mediator, so as to guide his learners towards an independent ability to read, assimilate and appreciate literary texts and sometimes stimulate their students to bear in mind of what they bring about to the text through providing them with clues, hints and also limits to any deviant or exaggerated interpretations.

2.3. The Reader's Response Theoretical Foundation

Officially, Reader-Response theory can be traced back to the late 1960s when a group of critics, including Stanley Fish, Wolfgang Iser, and Norman N. Holland, began investigating the role of the reader and how a reader's response actually creates that literary text by giving it exclusive meanings. Reader-response theory emerged as modern literary philosophy in Germany and the United States between the 1960s and 1980s. It was the main subject that clearly dominated the work of Roland Barthes, Norman Holland, Wolfgang Iser, Stanley Fish, Louise Rosenblatt, and so many others.

Typically, reader-response theory is based on the phenomena of responding to reading. The theory characterises the reader as a prominent and active agent who is responsible for conveying the real meaning of the text by interpreting it. According to the modern school of thought, literature is viewed as one of the performing arts, in which the reader is given the green light to originate his own text-related unique performance.

The RRT stood against the other theories of New Criticism and formalism that totally disregarded the reader's role in re-creating the meaning of the literary text. New criticism believed that only the text's structure, form, and content were the only elements that created the meaning. None of these elements were focused on in the new RRT; the focus shifted to the reader's response.

2.4. Leading Proponents

According to Connell (2008, p.28), the RRT, or the transactional theory, which originated from literary theory and critical theory and was initiated by Rosenblatt's speculation on Dewey's democratic education, remains relevant for contemporary educators. Although RRT has not been widely adopted by academics, its framework is now being used in language education contexts. Rosenblatt (1987) states that RRT was first introduced by J Richards, as one of his predecessors in a form of response to the idea of teaching reading that enhanced structure-oriented views on reading literary texts.

Rosenblatt's RRT was gradually acknowledged for its crucial impact on the success of teaching reading. The concept of "response" in RTT indicates the way in which the reader interacts intellectually and emotionally with the texts being interpreted. From the response-based approach perspective, it is considered that readers of literature transact their ideas and live through experiences of reading with the texts.

The leading proponents of RTT introduced several ideas concerning both readers and reading to the domain of literature. Attributed to his "Reading and Meaning Theory", Stanley Fish is known for the notion of "Interpretive Community", and Wolfgang Iser introduced his ideas in the framework of "The Reading Process", while Juass is recognised for his writings on the "Reader's Reaction to the Text". Finally, Norman Holland is acknowledged for his "DEFT Model".

2.4.1. Louise Rosenblatt (Reading and Meaning in Rosenblatt's Transactional Theory)

A transactional reader-response critic, Louise M. Rosenblatt affirmed that both the reader and the text go hand in hand and they must work together to bring out meaning. They participate in or share a transactional experience. The text acts as a stimulus for evoking the

reader's thoughts, ideas, and different past experiences from daily life or previous reading experiences.

However, at the same time, the text forms the reader's experiences by functioning as a blueprint, selecting, limiting, and ordering those ideas that best conform to the text. Rosenblatt (1998) indicates that the reader and the text produce through this transactional experience a new creation, which she calls a poem.

Rosenblatt (1998), in The Reader, The Text, The Poem: The Transactional Theory of the Literary Work, points out that the poem must be considered as an event in time; it is not an object or an ideal entity. It happens during the coming-together of a reader and a text. Rosenblatt defined the poem as the outcome of an event that takes place during the reading process, or what she called an "aesthetic transaction". A poem is consequently created each time a reader transacts with a text.

Rosenblatt (1998) distinguishes two main subdivisions of reading: when the reader reads for the purpose of gaining information and knowledge, he is engaging in what is called efferent reading. On the other hand, the reader engages in aesthetic reading when he experiences the text. The reader experiences a personal relationship with the text that focuses his attention on the emotional subtleties of its language and encourages him to make judgments. The reader concentrated on the transactional experience of creating the poem by noting every sound, word, and pattern in the text. When reading aesthetically, the reader is deeply involved with the text. He may also shift back and forth along a continuum between an efferent and an aesthetic mode of reading.

According to Rosenblatt (1996), meaning is divided into two main divisions: "The Determinate Meaning", which refers to what might be called the surface meaning that the reader may extract from the facts of the text that are clearly provided by the author in the

plot; On the other hand, "The Indeterminate Meaning" or indeterminacy, which refers to gaps or blanks in the text, such as actions that are not clearly explained by the author or that seem to have multiple explanations, these gaps are an invitation to the readers to create their own interpretations. Rosenblatt's efferent approach depends on determinate meaning, while her aesthetic approach depends on both determinate and indeterminate meaning.

In short, Transactional Theory, presented by Rosenblatt, discussed reciprocally the nature of reading and how meaning is formed through the mutual interchange between reader and text. This transaction contributes to a unique poem. Rosenblatt's describes reading as occurring on an efferent and aesthetic continuum that offers insight into the nature of response. Rosenblatt's transactional theory is one of the major contributions to the reader's response.

2.4.2. Stanley Fish and Interpretive Community (The Affective Stylistic Technique)

An American proponent of reader-response criticism, Stanley Fish investigated the differences between affective and reception aesthetics. In his pursuit of reader-response criticism, he offered a new technique to the field of literature called affective stylistics. In his article "Literature in the Reader: Affective Stylistics" (1970), Fish suggests that there is no direct relationship between the meaning of a sentence in a literary text, be it a paragraph, a novel, or a poem, and the meaning of its words. The information or the message which is given by an utterance is only an element of its meaning and is not its whole meaning. Fish argued that meaning is not something inherent and implicit in a literary text, waiting to be extracted, but should be negotiated by readers.

Stanely Fish is one of the practitioners of affective stylistics. The critics who adopted the affective stylistic technique argued that a literary text is just an object that exists in space, and it is not valuable unless it is read. The text is examined closely in order to understand

how the affective stylistics take place; in other words, how the reader is affected in the process of reading. Fish does not consider the text as an autonomous entity that has fixed meaning independent of readers because the text consists of the results it produces, and those results occur within the reader.

Affective stylistics is the cognitive analysis of the mental operations created by certain elements within the text. The true writer is the reader. Therefore, the interpretive community is considered a group of readers who may share the same strategies of interpretation. According to Fish (1980), interpretive communities expand and decline, and individuals switch from one interpretive strategy to another. In other words, interpretive strategies are not natural or universal, but learned. A text's meaning resides in the reading community to which a reader belongs; consequently, the social environment plays a significant role in Fish's mature works. In this landmark work, he proposed his theory of interpretive community, which states that informed readers share certain common assumptions about texts and that they recreate texts when they use these assumptions in their reading. To explain more, Fish considers that readers who share similar interpretive strategies become members of the same interpretive community.

Fish examines the relationship between reader and text and argues against the notion of text alone as the basic and unchanging aspect of literary experiences. He argued for the reader's interpretation, unchecked subjectivity, and interpretive communities in the production of meaning.

2.4.3. The Reading Process and Wolfgang Iser

The German phenomenologist Wolfgang Iser was a leading exponent of German reception theory and a member of the so-called "Constance School". Iser wrote a number of articles concerning literature. Iser stressed the importance of reading as an active and creative

process. Iser (1972), discusses the idea that a literary work must take into consideration both the actual text and the actions involved in responding to the text. He adds that it might be thought of the literary work as having two poles: the "artistic" pole, which is the text created by the author, and the "aesthetic" pole, which involves the reader's realisation of the text.

Iser addressed two different types of readers: implied and actual readers. To Iser, the implied reader is defined as one of the elements of the text; that is, as the ideal and well-informed reader whom a given textual structure requires. The implied reader possesses the ability to realise the semantic, narrative, and pragmatic potential of the text (Iser, 1987). On the other hand, the actual reader is the person who picks up the text and reads it, depending on his or her past experiences. He/she engaged with the text based on his/her particular cultural and personal norms and prejudices. The mental images received by the actual reader in the process of reading will inevitably be coloured by the reader's past experience (Iser, 1987).

In his theory, Iser included other key terms such as: concretisation, which indicates to what extent the text is concretised or registered in the consciousness of the reader. Gaps or indeterminacies: since the reader is responsible for providing the text with meaning, gaps are found in the text to give the reader the opportunity to fill in gaps in his own way. Horizons of expectation, which indicate the reader's expectations about what will happen next in the story of the text, may be created by each reader (Iser, 1997).

2.4.4. Juass and the Reader's Reaction to the Text (Historical Context)

Reader-oriented criticism, according to Hans Robert Jauss, an important German exponent of reception theory, has a historical dimension. In his writings, Jauss believes that a literary work is not necessarily viewed in the same way by its readers each time. He further emphasises that the historical and social background of the text must be taken into account

when interpreting the text. Also, Jauss uses the term horizons of expectation to describe the criteria readers use to judge literary texts in any given period (Hans Robert Jauss et al., 2008). In other words, Juass argues that the meaning of the text changes each time and cannot be universal or fixed due to the fact that each historical period establishes its own horizons of expectation. Readers differ from each other according to the historical period to which they belong, so the way in which the text is valued differs as well. Consequently, a text does not have only one correct interpretation because its meaning changes from one historical context to another.

In Juass's idea, the readers react to the text in different ways: negation, assimilation, and creation. Negation occurs when the reader encounters odd aspects in the text. These aspects are totally different from the agreed-upon norms of the reader. Assimilation happens when the reader accepts what is written in the text and tries to understand it and cope with its aesthetic values. Creation happens when the reader turns into the creator of the text's meaning; when he/she appreciates the unfamiliar aspects and begins to analyse them. Accordingly, Jauss was directly engaged with the concept of "aesthetic distance", which is the distance between the reader and the text. According to him, this distance is greatest when a work of art radically negates the established values and norms of the public (Hans Robert Jauss et al., 2008).

2.4.5. Norman Holland and the DEFT Model (Psychological Approach)

A psychological reader-response critic, Holland's method is transactive in the sense that reading involves a transaction between the reader and the text. Correspondingly, Holland proposed the "DEFT" model as the best acronym for "the defense-expectation-fantasy-transformation" model of the literary experience.

Holland (1975, 1990) argues that the process of "defense," "expectation," "fantasy," and "transformation" occurs when the reader, during his/her interpretation of the text, goes through three stages or modes. First, the reader applies certain defences while interpreting the text. Second, in the fantasy mode, the reader tries to tranquillize those defences against the evoked fantasy elements: denial, repression, or intellectualization, in order to fulfil his/her desire and to be protected from threats to his/her psychological equilibrium. Finally, in the transformation mode, responding to texts encourages readers to break through defences to project their subconscious fantasies onto the text and, by transforming them on a conscious level, to understand their meaning and obtain the psychological satisfaction they desire.

2.5. The Concept of Literary Reader

The "reader" obviously faces controversial meanings and has not yet found a final and clear definition in literature. It is one of the critical concepts which has failed to reach a clear definition; the various theorists of the reader's response theory really failed to agree on how to define this term. A text is written in order to be read, and therefore it should address readers who differ from each other in terms of their readings of the text, in addition to the different meanings they give to the same text. The reader generally becomes involved in an active perception of the potential meanings that are concealed in the text. Gerald Prince, an erotologist, portrays three sets of readers in discussing the identity of the reader; the virtual reader, the actual reader, and the ideal reader (Selden, 1993).

The reader has a significant role in valuing the literary text by giving the text a true position. Moreover, each individual reader differs from each other regarding his age, personality, insight, and cultural background. The previous factors strongly influence the reader's perception or the reader's response to a literary text. From what has been mentioned earlier, it can be said that the concept of the reader cannot be given a specific definition or

meaning because each individual reader provides an exclusive and totally new perception of a literary text.

In his prominent article "The Death of the Author", Roland Barthes clearly stresses the importance of the "reader." According to him, the author, whether he likes it or not, loses control over the written text the moment his words are put on paper and the text is written; this is referred to as the author's death, which is the result of the reader's birth.

In short, the term "reader" refers to literary readers and the way in which they deal and interact with literary texts throughout the reading process. According to Selden (2006), in terms of the reader's role, Wolfang Iser, a major reader-oriented theorist, stated that literary texts always contain blanks that can only be filled by the reader.

2.5.1. Types of Reading

In literature, two types of reading are emphasised: literary extensive reading and literary intensive reading.

2.5.1.1. Literary Extensive Reading

According to Hedge (2000), there have been conflicting definitions of the term "extensive reading"; some use it to refer to the kinds of activities that include skimming and scanning, while others associate it with the quantity of material. Hedge believes that extensive reading varies according to two different factors: the students' motivations and school resources.

Literary extensive reading is viewed as a source of motivation for students to read various books and literary works, mainly for pleasure and cultural enrichment. In extensive reading, the reader rarely encounters linguistic barriers because the reader often seeks pleasure and entertainment rather than learning. Accordingly, teachers should manage the

suitable way in which they use extensive reading in the classroom as a source of providing the potential for reinforcing language acquisition, ensuring sustained interest in reading whole works for pleasure, and helping students to build strong confidence while reading long-extended texts.

2.5.1.2. Literary Intensive Reading

Intensive reading is basically a study technique; its objective is to achieve a high degree of comprehension and retention for a significant period of time. Zhenyu (1997) states that, according to what its name suggests, intensive reading requires students to read the text very carefully and pay great attention to its details.

In an intensive reading class, students are required to take their time while going through the text. They explain key words and phrases and, whenever necessary, analyse grammatical structures. The teacher needs to encourage his students to read intensively, frequently aided by study questions, so that they will be able to understand the main ideas of what they are reading. Furthermore, the students are encouraged to improve their critical reading by giving their own interpretations of the text (Zhenyu, 1997).

2.6. Critical Thinking through Reading Literary Texts

In 1967, in an influential article by the French literary critic Roland Barthes, he proclaimed that the author died as a coast so that the reader could live. The author is just a "scripter" who produces the words of the text but does not have the ability to give it its ultimate meaning. Barthes, in fact, shifted the responsibility of unravelling the mystery of the text from the author to the reader and his or her personal and unique interpretation. Furthermore, Barthes emphasised the importance of readers' critical thinking skills, stating that reading as a process necessitates the process of interpretation and critical thinking.

The reader, when interacting with literary texts, is expected to identify the difference between the denotative and the connotative meaning, to associate particular parts of the plot, to give meaning to words, and, all in all, to produce his or her unique interpretation of the text.

To Hakes (2008), literature and critical thinking are not "two islands" but "simply different coastlines of the same one". In her inspiring work "When Critical Thinking Met English Literature", Belinda Hakes provided various practical instances of the employment of critical thinking in teaching English literature, be it prose, poetry, or drama.

All in all, she distinguishes two distinct approaches in which critical thinking is introduced to literature students: "One is to wait until a point arises where it is natural to introduce the idea, while the other way is to begin with the critical thinking" (2008, p. 122). In other words, the teacher first introduces some aspects of critical thinking to the students, then students apply these aspects to literary texts. The students either proceed from literature to critical thinking or from critical thinking to a literary text; from critical reading to critical thinking or from critical thinking to critical reading.

Critical reading and critical thinking are interrelated and should not be confused with each other. While critical reading should be viewed as an active reading that enables the reader to catch specific information in a text, critical thinking, on the other hand, enables readers to reflect on what they have read. To enhance critical reading, the reader should follow a number of techniques and strategies such as: extracting the main ideas of the text, reading in order to find specific information, understanding the way in which the text is organised, checking comprehension by dealing with unfamiliar words, trying to link the ideas of the text… etc.

Schmit (2002, p. 117) stated that in a literature class, students' critical thinking can be enhanced through questions that the teacher asks about their understanding of the outside world "is shaped by the questions we ask". The Bloom taxonomy is the best example to explain the hierarchical ordering of the student's cognitive skills and how the process of learning takes place. It is suggested that practising critical thinking can be managed through the questions asked by the teacher. These questions should be thoroughly ordered from the ones focusing on content issues to the ones aiming at interpretative issues. Students should first discuss the facts of the text (the author, the time when it was written, the plot, the characters,... etc.), then the discussion should shift to the analytical phase, aiming to identify meaningful components of the text. In the final stage, students express and create their own interpretation of the text by relating and drawing inferences between the text and their experiences in the real world. Accordingly, students in the lesson move from knowing and understanding the text to deeply analysing and synthesising it. The Bloom's Taxonomy is the best representation of the way in which learners interact with literary texts.
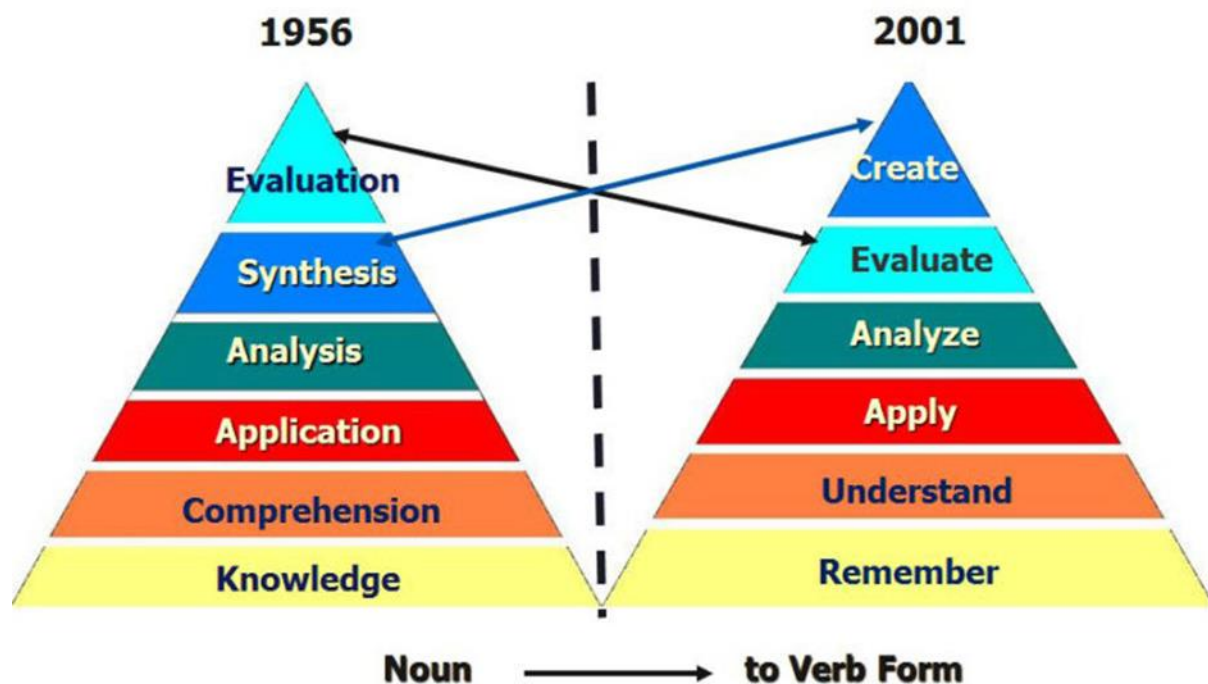
Figure.2.1 A Revised Bloom Taxonomy Krathwohl and Anderson (2001)

Though critical reading and critical thinking about literature are two distinct concepts, they are closely related and cannot be separated from each other. Critical thinking and critical reading are two faces of the same coin which is literature.

2.7. The Structure of a Reader-Response Essay

The response is the interaction of the reader with the literary text. There can be no similarity between the responses of different readers because each reader has a different point of view from the other. While writing a reader-response, a given structure should be taken into account.

2.7.1. How to Write a Reader-Response

According to Rosenblatt (1998), writing a reader response is the process in which the reader expresses his or her reflections and reactions to the text. It is one of the best techniques that enable the reader to analyse the ideas of the text and evaluate how the text has convinced its readers or whether it is effective or not. When writing a response, it is important that the reader follow an analytical approach. The reader should have the ability to know how to analyse, synthesise, and criticise literary texts. The reader's opinions may oppose the ones of the writer; thus, the reader will have the chance to add his/her own perspective towards the literary text.

2.7.2. Evidence-Based Criticism

To Rosenblatt (1998), when writing a response to a literary text, the reader wears the hat of a writer and a critic at the same time. The reader's point of view should be supported by evidence in order to have a strong effect on the readers. Providing evidence on the is the key to proving the reader's ideas.

To clarify more, it is not necessary that the reader must agree with the writer's approach and point of view; nevertheless, what is important for the reader is to express his point of view towards what he has read by criticising and providing valid examples.

2.8. Model Questions to Be Asked When Reading as Reader-Response Critic

Amer (2003) emphasises a number of questions that come to the reader's mind while reading a work of literature. These questions may help the reader in the process of analysing the literary text. The reader may ask questions about two main aspects of the text: questions about the theme and questions about language conventions and other related to the reader's personal experiences and the previous literary works he/she has read.

The questions that may be asked for the theme are like the following:

- Is the content of the text racist?

- Are there ideas in the text that contradict some religions and ethnic affiliations or any incitement to hate speech?

- Is the text realistic or does it contain facts that are far from reality?

- Is the text dealing with depressing, falsely, positive, or dark themes?

The questions that might be asked concerning language conventions are similar to the following: Does the text have high linguistic complexity?

- Does the writer use simple language?

- Is the text full of figures?

- Does the author emphasise too many emotional, unnecessary, and childish details?

- Does the text lack cohesion?

Inference questions are often known as final decisions or conclusions that the reader makes after reading and extracting information from the text. The reader must fill in the gaps to grasp the hidden meaning, which is not stated directly in the text, thus the reader should think about his/her answer.

2.9. Structure of a Reader-Response

Before discussing the structure of a reader-response, it is crucial to stress the importance of selecting the right literary text. It is the very first step of combining information and writing a reading response. To analyse the text, the reader needs to connect with it and converse with it (Thomson, 1987).

At the beginning of the reader-response, it is important to take into account:

1. The title of the literary work that has already been chosen by the reader.

2. The main theme of the text

3. The author's name

Then, the reader attempts to reflect critically and respond to these questions in order to structure the reading-response.

- Does the text have anything to do with or connected to the reader's personal life? If so, what are the points in common between them?

- Does the text hold the same opinion or perspective on the world as the reader holds?

- What are the things that the reader considers wrong and why?

- Does the text challenge the reader's opinion? If so, how?

- Does the reader enjoy reading the text?

- What does the reader like the most in the text?

- How could the text be better? (The reader tries not to criticise the author and rather criticises the content of the text positively).

- Conclude the reading response by writing the reader's overall reaction and recommendation towards the text.

2.10. Ways of Implementing the Reader- Response Theory in Teaching Literary Texts

The current section of this dissertation provides details regarding the reader response approach's theoretical background, benefits, and structure. The last element to be discussed is the suitable ways in which this approach could be implemented in teaching literary texts in EFL classrooms.

Amer (2003) recommends explaining to the students, before applying the reader response approach, that all the answers and interpretations of a text are accepted. In other words, there are no rejected, correct, or wrong answers, and there are no appropriate or inappropriate interpretations of a text. A number of activities or techniques can be used in order to apply the reader response orientation in literature EFL classrooms.

Amer (2003) lists a number of activities that enhance readers' critical thinking. These activities include: reading, critical questioning and writing, response journal, engaging with the text by imagining other possible points of view of its characters, etc. Critical questioning and written analysis provide the students with the opportunity to transfer their personal responses to literary texts.

Thomson (1987) presents a developmental model of a reader response approach in which he describes several levels of response to a literary text. According to him, each time the readers pass the level of basic understanding of the text, they develop their critical

thinking as a result of their interaction with the text. They start empathising (with the experience of other people), evaluating characters, and accepting or rejecting the values of the author or text.

Thomson (1987) proceeds to define the six levels of the developmental models as follows: At level 1, "literal understanding", readers read without paying close attention and without analysing the text. Then, at level 2, "empathy," readers are interested in the characters in the text and their actions, and as a result, they try to relate their own lives with some of the characters. When the readers reach level 3, "analogy", the readers start creating connections between their personal experiences and the fictional events described in the text. "Reflection" is level 4, a stage in which readers engage in deep understanding of the text. They began evaluating the characters and the theme of the story. "Evaluation of fiction" is the fifth stage, which involves the analysis of the author's social and cultural values and comparison with the readers' values. "Recognition" is the sixth and last level during which the readers are aware of the textual functions of the reader and the author and the relationship between those functions, exploring their own identities as readers. In addition, the readers become more aware of the reading process and their own self-understanding.

Conclusion

To sum up, in order to implement the reader-response theory in teaching literary texts, teachers should encourage their students by promoting a love for reading in them. Students must be encouraged to express their points of view freely, think critically, and not to accept everything they read without deeply analysing it.

All in all, the review of literature points to a need to integrate the readers' response orientation in teaching literary texts to EFL students. Incorporating this approach is vital to enable learners to efficiently gain knowledge and enhance their critical thinking skills, in

addition to developing their language proficiency. It is, therefore, teachers' responsibility to create the conditions and the right atmosphere for students to be more aware of the importance of implementing the RRT in their analysis of literary texts.

Chapter two: Field Work

Introduction

In the previous chapter, a literature review about teaching literary texts and the readers' response orientation was presented; different views of multiple researchers were taken into consideration. However, in this second chapter, the practical side of this research will be the main interest.

It is allocated to presenting the field work through which the necessary data about the use of the reader's response orientation in teaching literary texts were collected. The chapter aims at offering a clear description of the most fundamental elements that are related to the field work. This includes presenting the central aims of the study, the participants, and the data collection tools. More importantly, a descriptive method was followed to collect data by addressing a questionnaire to English third year students at Abdelhafid Boussouf University Centre. The current chapter concerns the description, the analysis, and the discussion of the students 'questionnaire. Furthermore, the chapter at hand accounts for the major limitations of the study in addition to the provision of some suggestions for further research based on the analysis and the interpretation of the obtained findings.

Section One: Research Methodology

3.1. Aims of the research

The present study attempts to investigate students' perspectives on the impact of the use of the readers' response orientation in teaching literary texts. It sets out to emphasise the students' beliefs regarding to the impact of implementing the readers' responses in literature classes. Thus, this research aims at questioning the effectiveness of the readers' response approach in analyzing literary texts in EFL classrooms.

3.2. Data Analysis Method

The method adopted in order to study the different in the current study is totally descriptive. Thereby, it is a qualitative research that used the survey method to gather data information from respondents by means of the questionnaire in order to fulfill the aims of the study.

3.3. The population

To get a clear research process, a population is needed to cover the scope of the study. The selected population of the study includes all third year EFL students of the department of English at the University Centre of Mila in the second semester in the academic year 2021/2022. their overall number is two hundred and eleven students divided into eight groups.

3.4. Participants

Since it is impossible to study the whole population, a sample was chosen. The selected participants consist of a random sample of eighty students, who constitute 37.91% of the whole population. They were selected randomly and all the groups were given equal chances to answer the questionnaire.

3.5. Research Instruments

In the pursuit of the aims the study, a students' questionnaire is used as a data collection tool. The questionnaire is administered in order to obtain the needed information for the study.

3.6. Data Collection Process

The necessary data for this study was collected through the students questionnaire, it was randomly delivered to eighteen (80) students. It is administered during their classes. The

process of collecting data has taken a week to reach the intended sample number which is 80 students.

Section Two: Data Analysis and Discussion of Results

3.7. The Students' Questionnaire

3.7.1. Description of the Students' Questionnaire

The students' questionnaire consists of twenty four items, both close-ended and open-ended questions. It is divided into four sections: background information, students' perspectives towards the use of the readers' response orientation, students' perceptions of teaching literary texts, and finally students' perceptions on the impact of the Use of the readers' response orientation in teaching literary texts.

3.7.1.1. Background Information (Q1-Q6)

This section contains six questions. It is devoted to the aspect of students 'background knowledge in terms of their gender, age, their level in English, and how long they have been learning English in addition to whether they are motivated to study English.

3.7.1.2. Students' Perspectives towards the Use of the Readers' Response Orientation (Q7- Q11)

The second section of the questionnaire is composed of five questions. It is concerned with the students' perspectives regarding the use of the readers' response orientation in literature class. The seventh question seeks to determine the level at which students are familiar with the use of the readers' response orientation in their interaction with literary text. The next two questions (Q8 and Q9) aim at investigating students' use and the implementation of the reader response orientation in literature classes. The last two questions (Q10 and Q11) are concerned with students' attitudes towards the use of the reader response and their views on its utility.

3.7.1.3. Students' Perceptions of Teaching Literary Texts (Q12-Q19)

The third section investigates students' perspectives concerning the importance of literature in their studies. This is emphasized in Q12 and Q13 that aim to test students' motivation in literature as well as their views on the importance of literature in language learning. The fourteenth and fifteenth questions are designed to collect information about students' preferred genres of literature in addition to their appreciation of reading literary texts. Q16 elicits information from learners on how literature contributes to improving their language proficiency. The next two questions, Q17 and Q18, present students' views on the themes of the literary texts they prefer and the criteria they adopt in selecting literary texts. The last question, Q19, aims to demonstrate the utility of reading literary texts.

3.7.1.4. Students' Perceptions on the Impact of the Use of the Readers' Response Orientation in Teaching Literary Texts (Q20- Q24)

The last section of the questionnaire is devoted to investigating the match between the impact of applying readers' response orientation and teaching literary texts in an EFL classroom. Q20 is assigned to figure out students' knowledge of the concept "perspective". The twenty-first question is raised to determine whether learners' beliefs have an impact on their success in language learning. Q22 is allocated to present students' views on the role of the teacher in teaching literary texts. Q23 is raised in order to comprehend the students' degree of satisfaction with deploying readers' response orientation as a way to anlyse literary texts. In the last question, Q24, the informants are asked to provide their viewpoints regarding the utility of readers' responses in enhancing their critical thinking.

3.8. Analysis of the Students' Questionnaire

3.8.1. Background Information

Q.1. What is your gender?

Table 3.1. Students' Gender

Options	Number	Percentage
a) Male	14	17.5%
b) Female	66	82.5%
Total	80	100%

In this item, students' answers reveal that 17.5 % are males 82.5% are females as the table above shows.

Q.2. Is English an enjoyable language to learn?

Table 3.2. Students' motivation to learn English

Options	Number	Percentage
a) Yes	75	93.75%
b) No	5	6.25%
Total	80	100%

In table 3.2, the majority of the students, 93.75%, express their high motivation to learn English due to its importance as a lingua franca; it is used all over the world. In contrast, 6.25% of the participants show their dislike of learning English. The observed decrease in students' motivation to learn English might be related to their weak level in this language or it could be attributed to their lack of competence.

Q.3. How old are you?

Table 3.3. Students' age

Options	Number	Percentage
a) 18-21 years old	57	71.25%
b) 21-25 years old	17	21.25%
c) 25-28 years old	5	6.25%
d) More than 28 years old	1	1.25%
Total	80	100%

As the table above illustrates, students' answers indicate that 71.25% of them are aged between 18 and 21 years old, 21.25% of them are aged between 21 and 25 years old, 6.25% of the sample are aged between 25 and 28 years old, and the other 1% of them are more than 28 years old. From the results, it seems that almost all the students are of the same age; there are no big differences in age between students and this enables them to get along and interact more during their academic path.

Q.4. How long have you been studying English?

Table 3.4. Students' experience in learning English

Options	Number	Percentage
a) 3 years	25	31.25%
b) 4 years	7	8.75%
c) 5 years	3	3.75%
d) More than 5 years	45	65.25%
Total	80	100%

According to the results, 31.25% of students have three years of experience learning English, and these three years correspond to the years spent at university. 8.75% of them have been learning English for four years. The majority of students, 65.25%, have been studying English for more than five years. This is because most of the students studied English in the middle school for four years, followed by three years in the secondary school and three years at university. Only 3.75% of those students have been studying it for five years. As a conclusion, it is taken for granted that the majority of students have sufficient background knowledge of the English language due to their long experience with learning it.

Q.5. Is learning English important to you?

Table 3.5. Students' appreciation of the English language

Options	Number	Percentage
a) Yes	79	98.75%
b) No	1	1.25%
Total	80	100%

As the table above illustrates, the majority of students (98.75%) consider the English language as an important language to be learnt. The remaining minority of learners (1.25%) are not motivated to learn English. There are several possible explanations for the increase of students' appreciation the English language: it might be due to its importance in nowadays' world, its wide range of use in daily life and in all the domains, and due to its simplicity as a language to learn.

Q.6. What is your level in English?

Table 3.6. Student's level in English

Options	Number	Percentage
a) Beginner	2	2.5%
b) Intermediate	70	87.5%
c) Advanced	8	10%
Total	80	100%

As it appears in table 3.6, the majority of students, 87.5%, say that their level in English is intermediate. 2.5% asserted that they are beginners. While 10% declare themselves to be advanced English learners. These results imply that the majority of students are competent in the English language since they are familiar with it. The results denote that the majority of students possess the average level that can be developed via using appropriate learning strategies.

3.8.2. The Use of the Readers' Response Orientation

Q.7. Are you familiar with the readers' response?

Table 3.7. Students' knowledge of the reader-response orientation

Options	Number	Percentage
a) Yes	58	72.5%
b) No	22	27.5%
Total	80	100%

As it is presented in the table above, almost all the students (72.25%) have some knowledge about the readers' response as it is used in their analyses of literary texts. On the other hand, 27.5% did not share similar views as they are not familiar with this approach.

This approves that literature teachers don't use the same methods while analysing literary texts.

* If yes, what is it (your own definition of the readers' response)?

The purpose of this question is to find out how familiar the students are with the readers' response orientation and whether they use it often while interacting with literary texts. Upon analysis, most of the respondents claim that the reader response is a method of analysing literary works in which the reader expresses his or her perspectives towards a literary text. In other words, it is an attempt to analyse the literary text's plot, characters, events, style of writing, cultural background…etc.

Others say that the readers' response is an approach in which the reader is given the opportunity to rewrite the literary texts in his or her own words and to give them a new meaning without taking into account the author's cultural background. In other words, the reader is free to contribute a new and different meaning to the text.

Q.8. When do you use the readers' response?

Table 3.8. Students' use of reader-response

Options	Number	Percentage
a) **When reading literary texts**	48	60%
b) **When reading articles**	3	3.75%
c) When reading newspapers	3	3.75%
a+b	11	18.75%
All the above	15	18.75%
Total	80	100%

In this question, students are asked to precise when they use the readers 'response orientation. Based on Their answers and the data mentioned in table 3.8, 60% of the students prefer using the readers' response when reading literary texts. 3.75% of them find it more suitable to use this approach when reading articles. While another 3.75% of the participants opt for the use of the readers' response when reading newspapers. 18.75% like to use it in analysing both literary texts and articles. However, the last 18.75% say that they use the readers' response orientation in their readings of books, articles, and newspapers. By way of explanation, it might be said that depending on their needs, learners have different perspectives concerning when to use the readers' response approach.

Q.9. Are readers' responses emphasized in your class?

Table 3.9. The implementation of the readers' response orientation in literature classes

Options	Number	Percentage
a) Yes	57	71.25%
b) No	23	28.75%
Total	80	100%

The table above reveals that most of the students (71.25%) respond "yes". They claim that the readers' response orientation is emphasised in their literature class. This can be explained by the fact that they are familiar with using it successfully when they analyse literary texts such as novels, poems, and short stories. Contrariwise, the remaining subjects (28.75%) opt for "no". They agree that the readers' response approach is not implemented in their literature class. A possible explanation for these results may be the lack of adequate implementation of this approach in analysing and criticising different literary works.

Q.10. Do you think that providing the readers' responses is valuable?

Table 3.10. Students' beliefs towards the use of reader-response orientation

Options	Number	Percentage
Yes	60	75%
No	20	25%
Total	80	100%

The overwhelming majority of students (75%) find that the readers' response orientation is useful. In contrast, 25% of participants have another view about the subject matter; they think that the use of the readers' response is not significant. They consider it not useful because they are not familiar with this type of approach.

Q.11. Does writing readers' responses help you to:

Table 3.11. Students' views on reader-response utility

Options	Number	Percentage
a) Improve your English	13	16.25%
b) Develop your critical thinking	14	7.5%
c) Enhance your ability of interpreting literary texts	4	5%
d) Allow you to see different perspectives of others while reading	3	3.75%
a+b	13	16.25%
All the above	33	41.25%
Total	80	100%

This question is devoted to recognizing learners' suggestions about the utility of the readers' response orientation and the way in which this technique helps them in enhancing their competences. 16.25% of the students answer this question by considering that the use of the readers' response improves their language proficiency. Whereas, 7.5% say that it develops their critical thinking. Well, 5% of the sample proposes that using this approach is the best way to develop their critical thinking. Additionally, 5% of the students argue that it is a helpful tool to enhance their ability to interpret literary texts. 3.75% of the informants suggest that implementing such an approach will definitely aid students to be more aware of the different perspectives of others through peer interaction as it paves the way for sharing and exchanging opinions. 16.25% of the participants opt for the first and second options that

focus on improving the English language and developing critical thinking. The remaining 41.25 seem to be more interested in all the options. Accordingly, these findings confirm that students are aware of the importance of the use of the readers' response orientation in improving their level.

3.8.3. Teaching Literary Texts

Q.12. Do you enjoy your literature class?

Table 3.12. Students' motivation in literature class

Options	Number	Percentage
a) Yes	60	75%
No	20	25%
b) Total	80	100%

Most learners (75%) find that literature class is important because they enjoy dealing with literary texts. The other 25% of the participants find it not important. By way of explanation, the majority of students perceive that English language learning depends on being open to other foreign cultures and beliefs. This openness will not be achieved except by looking at the different literary texts of writers from different cultures than the student's.

The rather contradictory result may be due to students' indifference about literary texts as a source of enhancing their critical thinking and improving their language proficiency. From their point of view, they consider literature as a barrier that hinders their educational path due to the difficulty of the literary texts that they study during the literature classes.

Q.13. Literature is an important resource in language learning

Table 3.13. Students' views about the importance of literature in language learning

◯ Options	Number	Percentage
a) Strongly agree	40	50%
b) Agree	37	46.25%
c) Strongly disagree	00	00%
d) Disagree	3	3.75%
Total	80	100%

This question aims to figure out the students' views about the importance of teaching literature in EFL classrooms. According to the findings, almost all of the participants (50% strongly agree and 46.25% agree) value literature as a source of language learning. Only 3.7% of the students show no interest in the importance of literature. Data gathered signify that literature is a significant resource in and it has a positive effect on language learning according to EFL learners.

Q.14. Which of the following genres of literary texts do you prefer to read?

Table 3.14. Student's preferred genres of literature

Options	Number	Percentage
a) Novels	24	30%
b) Short stories	20	25%
c) Plays	01	1.25%
d) Poems	2	2.5%
a+b	14	17.5%
a+c	3	3.75%
a+b+c	4	5%
All the above	12	15%
Total	80	100%

The aim of this question is to generate a view about students' selection of literary genres to read. As it is visible in the above table, 30% of the respondents claim that they prefer to read novels because they enjoy reading them as a means of developing their critical thinking. 25% assert that they like to read short stories because they are easy to read. 1.25% of the students claim that they enjoy reading plays. 2.5% of them prefer poems. However, more than half of the learners, 17.5%, 3.75%, 5%, and 15%, prefer to read more than one genre. These findings indicate that students have different interests related to the field of literature.

Q.15. Do you enjoy reading literary texts?

Table 3.15. Students' appreciation of reading literary texts

Options	Number	Percentage
a) Yes	59	73.75%
b) No	21	26.25%
Total	80	100%

The question is designed to identify students' appreciation of reading literary texts; whether they enjoy reading or it is just an obligation. The above table illustrates that the vast majority of students (73.75%) answer that they enjoy reading literary texts. This shows that students are motivated to read them. However, 26.25% answered "no". It can be assumed that those students have a lack of motivation towards reading any literary genre.

Q.16. Studying literature develops the students' language proficiency

Table 3.16. The contribution of literature to improving students' language proficiency

Options	Number	Percentage
a) Strongly agree	40	50%
b) Agree	37	46.25%
c) Strongly disagree	00	00%
d) Disagree	3	3.75%
Total	80	100%

According to the obtained results, 50% of participants strongly agree and 46.25% of them agree on the idea that studying literature contributes to improving their language proficiency. This reflects that the majority of students prefer dealing with literary texts as a

means of enhancing their language. In contrast, only 3.75% of the total sample was not satisfied. This implies that they have no interest in studying literature as it does not suit their learning preferences.

Q.17. How would you qualify the themes of the texts you are dealing with?

*Table 3.17. **Students' views on the themes of literary text they deal with in literature class***

Options	Number	Percentage
a) Highly interesting	21	26.25%
b) Interesting	48	60%
c) Quite interesting	11	13.75%
Total	80	100%

In response to this question, 26.25% of the participants qualify the themes of the texts as highly interesting. More than half of the participants (60%) believe that the themes can be considered "interesting." However, some of them (13.75%) say that the themes are quite interesting because they are unfamiliar with their cultural background. The results indicate that students are often unable to acknowledge cultural differences.

Q.18. What are the norms that you think are important when selecting a literary text to read?

This question is meant to highlight the criteria that are based on which learners select literary texts. Almost all the answers of the respondents are similar. They point out that in order to select literary texts, several norms should be taken into account: the author's style and language that should meet the learners' level and needs, the theme, and the length of the book. The results indicate that when choosing the literary texts to be dealt with, literature teachers should take into account their students' needs and abilities.

Q.19. What do you think about reading literary texts?

Table 3.18. Students' views on the utility of reading literary texts

Options	Number	Percentage
a) It enables the learners to be introduced to different styles of writing and cultures which leads the learners to be more open-minded.	17	21.25%
b) It helps learners to get in contact with various interpretations while discussing what they have read in the classroom.	20	25%
c) It expands learners' experiences	6	7.5%
All the above.	26	32.5%
a+b	11	13.75%
Total	80	100%

By this question, it is aimed to generate a view on how reading literary texts might affect students in different ways. According to the obtained results, 21.25% of students develop their intellectual openness by reading different literary texts. This is due to the different cultural backgrounds of the authors and the unfamiliar themes discussed in literary works. The readers are introduced to different cultures and styles of writing, so they will be more intellectual and open-minded. 25% of them claim that reading literary texts helps them to get in contact with various interpretations while discussing what they have read in the classroom. Therefore, their critical thinking abilities will be improved. 7.5% of students believe that interacting with literary texts provides them with opportunities to expand their experiences in the field of literature. In addition, 26 participants, or 32.5% of students, view that all the provided options indicate that reading literary texts enables them to be more open-

minded, more critically engaged, and to have the ability to more fully expand their experiences. 13.75% of students opt for a+b; they believe that reading literary texts has a significant role in improving their critical thinking skills, in addition to being more open-minded and accepting multiple cultures and beliefs that differ from their own.

These findings indicate the effective use of reading literary texts and how it helps students to improve their levels by participating and expressing their views freely.

3.8.4. Students' Perspectives on the Impact of the Use of the Readers' response Orientation in Teaching Literary Texts

Q.20. Perspective is a point of view or a way of thinking about something, especially one which is influenced by the type of person you are or by your experiences.

Table 3.19. Students' knowledge about the concept "perspective"

Options	Number	Percentage
a) Strongly agree	16	20%
b) Agree	55	68.75%
c) Strongly disagree	2	2.5%
d) Disagree	7	8.75%
Total	80	100%

The purpose behind asking this question is to investigate learners' knowledge about the term "perspective". In this respect, the above table explains that 20% of the students strongly agree and the majority of them, 68.75%, agree on the given definition of the concept "perspective". This result indicates that students have a general knowledge of the term "perspective". Only 2.5% of the sample disagrees, and 8.75% strongly disagree. This reflects that they are not familiar with this term.

Q.21. Do learners' beliefs determine their success in language learning?

Table 3.20. The impact of learners' beliefs on their success in language learning

Options	Number	Percentage
a) Yes	75	93.75%
b) No	5	6.25%
Total	80	100%

This question aims to obtain information about learners' views on the impact of their beliefs on their success in language learning. In table 3.20, the results reveal that almost all the respondents, 93.75%, believe that learners' beliefs strongly impact their success and failure in all the aspects. In contrast, only 6.25% of them hold the idea that there is no relationship between students' success and their positive or negative beliefs. This result confirms that students' beliefs have a strong impact on their outcomes.

Q.22. Do you think that teachers play a crucial role in teaching literary texts in the classroom?

Table 3.21. Teachers' role in teaching literary texts

Options	Number	Percentage
a) Yes	67	83.75%
b) No	13	16.25%
Total	80	100%

Question twenty-two is designed to know the importance of the teacher in teaching literary texts. The results obtained from table 3.21 show that almost all the informants, 83.75%, agree upon the crucial role that the teacher plays in teaching literary

texts. While 16.25% of them reply by "No" as the teacher is not an important element in their literature class.

Q.23. Reader's response is a powerful and motivating source for teaching literary texts.

Table 3.22. Students' level of satisfaction with deploying readers' response orientation.

Options	Number	Percentage
a) Strongly agree	23	28.75%
b) Agree	50	62.5%
c) Strongly disagree	3	3.75%
d) Disagree	4	5%
Total	80	100%

The above table displays that 28.75% of the students strongly agree with the usefulness of the readers' response orientation as a means of motivating them in their interaction with literary texts. 62.5% of the respondents agree on the utility of this approach in literary classes. 3.75% of the students who may face difficulties while using the readers' response because they strongly disagree with its use. The last 5% of the learners are not satisfied with deploying the readers' response orientation in teaching literary texts.

The findings indicate that using the readers' response orientation in cooperation with teaching literary texts creates a positive atmosphere which stimulates the learners to work hard, exchange knowledge, share different views about the literary texts they are dealing with.

Q.24. Do you think that the use the readers' response enhances students' critical thinking?

Table 3.23. Utility of readers' response in enhancing students' critical thinking

Options	Number	Percentage
a) Strongly agree	19	23.75%
b) Agree	57	71.25%
c) Strongly disagree	1	1.25%
d) Disagree	3	3.75%
Total	80	100%

The previous table shows that 23.75%of the students are strongly agreed that the use the readers' response enhances students' critical thinking. Other 71.25% of them agree on the utility of the readers' response in developing their intellectual abilities.. While a small number of them, 1.25%, respond by strongly disagree. Only 3.75% of the sample disagrees on the significance of the readers' response orientation in improving the way in which they perceive. These results indicate that the use of the readers' responses holds many advantages for learners. Thus, it enhances the students' critical thinking.

3.8.5. Discussion of the Main Finding of the Students' Questionnaire

Under the basis of the analyses of the students' questionnaire, many facts are revealed. The analyses show that most of the students are motivated to learn English because it their field of study at university. This result interprets their voluntary enjoyable participation regardless of their predominant average level which illustrates their desire to study English to improve it. However, the literary texts seem to be difficult to the learners since they confirmed that they do face obstacles in their literature classes.

The students' questionnaire was a successful method that enabled getting an extensive view on the use of the readers' response orientation in teaching literary texts. Furthermore,

students' answers pave the way to a clear understanding of their perspectives on the impacts of using the reader's response when interacting with literary texts. The main findings detect students' interests towards the English language in general and towards literature classes, as well as the way in which the readers' response orientation is implemented by their literature teachers.

From their answers, it is clearly noticeable that the overwhelming majority of third year EFL students are motivated to learn the English language. In addition, the participants show a significant regard to literature and literary works as a means of developing their knowledge. While The answers of the minority of students should not be ignored, as they showed a lack of interest in studying literary texts and considered them unimportant to the success of their academic path. Their negative opinions can be explained and attributed to their weak linguistic abilities, which make them unable to deal with complex literary texts that need to be analysed, synthesised, and criticised.

When analysing the findings, students' positive attitudes towards the use of the readers' response orientation cannot be missed. The majority of students understand the importance of this method in teaching literary texts. Students are familiar with the reader response because their teachers make use of it in order to help their students enhance their critical thinking and express their points of view towards literary texts successfully. This implies that the majority of students are satisfied with this method and find it useful to their success in analysing literary texts.

Section three: Implications, Limitations and Recommendations

5.1. Implication of the Study

Considering the main findings obtained from the questionnaire administered to students, it can be affirmed that the current research can be implemented on both theoretical and practical levels.

The results of the present study reveal the significant impact of using the readers' response orientation in teaching literary texts to EFL learners. The great importance of this method can be deduced due to its effective role in helping students open up to different cultures and learn about the various styles of writing. In addition, it enables students to enrich their language and acquire more linguistic terms through their analysis of literary texts .

The current research can help literature teachers detect the interests of their students in order to help them overcome their learning difficulties and achieve academic success. Students' interests differ due to their individual differences. Here, the role of the teacher is to ensure the selection of literary texts that correspond to the intellectual level and the cultural aspect of the students.

It can be asserted that the use of the readers' response orientation has become more than necessary in the teaching of literature. Teachers should encourage their students to become more familiar with its use due to the many benefits already discussed.

5.2. Limitations of the Study

Through this study, it can be concluded that despite the positive aspects that have been reached, there are some obstacles that students suffer from. These obstacles are seen as limitations in implementing the findings of the research in the academic context.

1. From the student's answers, it seems that they are not familiar with the use of the readers' response orientation. Some of them don't know what it means and what is the right way to use it; some of them define it as giving a summary of the literary text.

2. When conducting this research, it can be noticed that there is not much information about the impact of the use of the readers' response in teaching literary texts because it is found that there is a limited number of previous studies on the same topic.

3. The findings of the current research cannot be generalised due to the fact that the sample (only eighty third year in the department of English at Mila University Centre) is too limited.

4. Some students did not seriously respond to the questionnaire that was given to them; some of them skipped a number of questions; and others claimed that they are not familiar with some of the concepts in the questionnaire.

5.3. Recommendations for Pedagogy and Research

Relying on what is revealed through running the analysis of the data obtained through the students' questionnaire involved in this study, a set of recommendations can be drawn that may contribute to enriching future research on the same topic, in addition to relying on them in the curriculum. This is meant to enable EFL students to gain familiarity with the issue of readers' response orientation and to devote more space to it in pedagogical practices. Additionally, it can contribute effectively to future research conducted on the same topic.

In order for the students to be open-minded, they should be more aware of the importance of teaching literature in the EFL context. Literary texts are considered a source for students to learn about different cultures, ideas, concepts, and beliefs. Students need to develop their perception by exchanging ideas and opinions with their peers through their discussions of literary texts in the classroom. There are different ways to deal with literary

texts, but the reader response approach remains one of the most significant because it focuses on giving the students the opportunity to freely express their thoughts about the content of the text. Moreover, students are also allowed to add their own touch to the meaning of the text regardless of the writer's cultural background, beliefs, and intellectual differences between both student and writer.

The current study is conducted as a descriptive and exploratory investigation of the impact of the use of the readers' response orientation in teaching literary texts to third-year EFL students in the Department of Foreign Languages at Mila University Centre. Consequently, future researchers dealing with the same topic may use it as a reference in their research. They may also analyse the results in order to reach new conclusions

Conclusion

This chapter is devoted to the practical part of the study, which was conducted to investigate students' perspectives on the impact of the use of the readers' response orientation in teaching literary texts. It highlights the two variables; readers' response orientation and teaching literary texts according to students' views. On one hand, the findings of the questionnaire administered to third year students reveal the vital role of integrating the readers' response approach into teaching literature as it enables learners to improve their linguistic competence, enhance their critical thinking, and become familiar with different points of view concerning the same issue. On the other hand, it may be noted that this study has some limitations that may be attributed to the limited number of participants and the unfamiliarity of the topic.

GENERAL CONCLUSION

Students' perspectives on the impact of the use of the readers' response orientation in teaching literary texts to EFL students is the main focus around which this descriptive study is carried out throughout the current research work. An attempt was made to determine whether the readers' response approach is emphasised in the literature classroom, as well as whether literature teaching contributes to improving students' academic achievement.

In order to achieve the study's previously stated goals, a questionnaire was distributed to 80 EFL students at the Department of Foreign Languages, University of Mila.

As regards the main findings obtained through the administration of the questionnaire and the analysis of the respective data, it is revealed that considerable emphasis is put on the readers' response orientation in the literature classroom. In the same vein, interpreting the results of the field work, one cannot fail to conclude that with the learners' exposure to the use of the readers' response approach in the literature classroom when analysing and criticising different literary texts, they inevitably enhance their critical thinking and promote their level of language proficiency.

At the end, it is noteworthy that the current study can be resorted to in order for teachers and learners to reflect upon the extent to which they orient attention towards the readers' response used in their assorted pedagogical practises in literature classrooms.

In this respect, it is recommended that learners take advantage of the use of the readers' response orientation to develop their levels in literature, which is an indispensable requirement for the process of communication across cultures. Nevertheless, it is worth mentioning that this study is of limited scope and its results can probably be open to discussion and critique, which is something that makes it imperative for future researchers to consider conducting further research in the same area.

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Appendix

The Students' Questionnaire

Dear students,

This questionnaire is designed to gather data as a part of a research work carried out in the framework of a master degree, you are kindly asked to answer it. The questionnaire investigates the students' perspectives on the impact of the use of the readers' response orientation in teaching literary texts. I would be very grateful if you take part in this questionnaire and I would like to inform you that all the answers will be anonymous and only used for study purposes.

Please put a tick (✓) for the chosen answer, and note that more than one answer is possible in some questions. Your comments and further suggestions are welcome.

I thank you in advance for your cooperation and time devoted to answer the questionnaire.

Section1:   Background Information

1/ what is your gender?

○ Male

○ Female

2/ English an enjoyable language to learn

○ Yes

○ No

3/How old are you?

○ 18-21 years old

○ 21-25 years old

○ 25-28 years old

○ more than 28 years old

4/How long have you been studying English?

………………………………………………………………………………………………

5/ Is learning English important to you?

○ Yes

○ No

6/what is your level in English?

○ Beginner

○ Intermediate

○ Advanced

Section 2: The Use of the Readers' Response Orientation

1/ Are you familiar with the readers' response?

○ Yes

○ No

* If yes, what is it (your own definition of the readers' response)?

…………………………………………………………………………………………………

…………………………………………………………………………………………………

………..

2/ When do you use the readers' response?

○ When reading literary texts

○ When reading articles

○ When reading newspapers

○ All the above

3/ Are readers' responses emphasized in your class?

○ Yes

○ No

4/ Do you think that providing the readers' responses is valuable?

○ Yes

○ No

* If yes, what value do they bring?

…………………………………………………………………………………………………

…………………………………..

5/ writing readers' responses helps you to:

○ Improve your English

○   Develop your critical thinking

○   Enhance your ability of interpreting literary texts

○   Allow you to see different perspectives of others while reading.

○   All the above

Section3: Teaching Literary Texts

1/ Do you enjoy your literature class?

○   Yes

○   No

2/ Literature is an important resource in language learning

○   Strongly agree

○   Agree

○   Strongly disagree

○   disagree

3/ Which of the following genres of literary texts do you prefer to read?

○   Novels

○   Short stories

○   Plays

○   Poems

○   All the above

4/ Do you enjoy reading literary texts?

○ Yes

○ No

5/ Studying literature develops the students' language proficiency

○ Strongly agree

○ Agree

○ Strongly disagree

○ Disagree

6/ How would you qualify the themes of the texts you are dealing with?

○ Highly interesting

○ Interesting

○ Quite interesting

7/ What are the norms that you think are important when selecting a literary text to read?

……………………………………………………………………………………………

……………………………………………………………………………………………

………………..

8/ What do you think about reading literary texts?

○ It enables the learners to be introduced to different styles of writing and cultures which leads the learners to be more open-minded .

○ It helps learners to get in contact with various interpretations while discussing what have been read by them in the classroom.

○ It expands learners' experiences.

○ All the above.

Section4: Students' Perspectives on the Impact of the Use of the Readers' response Orientation in Teaching Literary Texts

1/ Perspective is a point of view or a way of thinking about something, especially one which is influenced by the type of person you are or by your experiences.

○ Strongly agree

○ Agree

○ Strongly disagree

○ disagree

2/ Do learners' beliefs determine their success in language learning?

○ Yes

○ No

3/ Do you think that teachers play a crucial role in teaching literary texts in the classroom?

○ Yes

○ No

4/The reader's response is a powerful and motivating source for teaching literary texts.

○ Strongly agree

○ Agree

○ Strongly disagree

○ disagree

5/ Do you think that the use the reader's response enhances students' critical thinking?

○ Strongly agree

○ Agree

○ Strongly disagree

○ disagree

Thank you for your collaboration.

ملخص

تحاول الدراسة الحالية التقصي في وجهات نظر الطلاب حول تأثير استخدام توجه القراءة و التلقي في تدريس النصوص الأدبية لطلبة اللغة الانجليزية كلغة أجنبية في السنة الثالثة بالمركز الجامعي ميلة. تهدف هذه الدراسة إلى تحديد كيفية إدراك المتعلمين لتوجه استجابة القراء في تدريس وتحليل النصوص الأدبية ، بالإضافة إلى التحقيق فيما إذا كان استخدام اتجاه القراءة و التلقي يؤثر على أداء المتعلمين في فصول الأدب. و في هذا السياق، تم طرح سؤالين بحثيين: 1) ما هي معتقدات متعلمي اللغة الإنجليزية كلغة أجنبية فيما يتعلق بدمج توجه القراء و التلقي في لفصل الأدب؟ 2) هل يؤثر استخدام توجه القراءة و التلقي بشكل إيجابي على تدريس النصوص الأدبية لمتعلمي اللغة الإنجليزية كلغة أجنبية؟ رداً على الأسئلة تم اختيار المنهج الوصفي. و للحصول على المعلومات الضرورية تم توزيع استبيان على ثمانين طالبا من طلبة السنة الثالثة اللغة الانجليزية كلغة أجنبية على مستوى قسم اللغات الأجنبية لجامعة ميلة. أهم ما كشفت عنه نتائج البحث العلمي الرئيسية يوحي أن استخدام توجه القراءة و التلقي في تدريس النصوص الأدبية يطور الكفاءة اللغوية لدى الطلبة ، ويعزز تفكيرهم النقدي ، ويحسن مهارات الاتصال الخاصة بهم من خلال تفاعل الأقران وتبادل الأفكار ووجهات النظر بين المتعلمين ، بالإضافة إلى تمكينهم من الانفتاح اكثر على العالم. في نهاية المطاف ، يبرز هذا البحث العلمي مجموعة متنوعة من التوصيات المتعلقة بطرق التعليم والبحث المستقبلي بهدف جذب المزيد من الاهتمام لاستخدام توجه القراءة و التلقي لتدريس النصوص الأدبية في فصول اللغة الانجليزية .

Le Résumé

La présente étude tente d'étudier les perspectives des étudiants sur l'impact de l'utilisation de l'orientation de la réponse des lecteurs dans l'enseignement de textes littéraires aux étudiants de troisième année en anglais comme langue étrangère à l'université du Mila. Il vise à déterminer comment l'orientation de la réponse des lecteurs est perçue par les apprenants dans l'enseignement et l'analyse de textes littéraires, en plus d'étudier si l'utilisation de l'orientation de la réponse des lecteurs affecte la performance des étudiants dans les cours de littérature. En conséquence, deux questions de recherche sont soulevées : 1) Quelles sont les croyances des apprenants EFL concernant l'intégration de l'orientation de la réponse des lecteurs dans la classe de littérature ? 2) L'utilisation de l'orientation de la réponse des lecteurs a-t-elle un impact positif sur l'enseignement des textes littéraires aux étudiants d'anglais comme langue étrangère ? En réponse aux questions, une méthode descriptive est privilégiée. Un questionnaire a été administré à quatre-vingt étudiants d'anglais de troisième année au Département des langues étrangères pour obtenir les données nécessaires. Les résultats de la recherche révèlent que l'utilisation de l'orientation de la réponse des lecteurs dans l'enseignement des textes littéraires développe les compétences linguistiques des étudiants, renforce leur esprit critique et améliore leurs compétences en communication grâce à l'interaction entre pairs et à l'échange d'idées et de points de vue entre les apprenants, en en plus de leur permettre d'être ouverts d'esprit. Finalement, le travail de recherche propose une variété de recommandations pour la pédagogie et les recherches futures dans le but d'attirer davantage l'attention sur l'utilisation de l'orientation de la réponse des lecteurs pour enseigner des textes littéraires dans la classe.