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Teaching Fiction Through the Learner-centered Approach:Case of 3rd Year LMD Students at DjillaliLiabes University, Sidi-Bel-Abbes

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Abstract

Recent pedagogies are shifting the focus on student-centered instruction instead of teacher- centered one in classroom and curricula design, where the main focus is on what, how, where and when to teach certain subjects in regard to learners' choices and capacities.However, this shift is still a challenge to implement since teachers have been for long decades relying on teacher-centered methodologies in their teaching and being the main or perhaps the only source of information. Therefore, students in the literatureclassroomtend to rely on their teachers to help them develop an adequate literary competence. In Addition, learners still seem to be satisfied leaving their literature teachers to be the protagonists of the course, and accept the passive recipients' role.

For this reason, the main goal of this case study is firstly to investigate to what extent 3 rd year LMD teachers are student-centered in their practices, and whether students are autonomous and responsible for their fiction learning process.Secondly, howcan teachers gradually withdraw from being the main active participants in the fiction classroom and empower their learners to be autonomous in their learning. Thirdly, what appropriate type of activities should the literature teacher consider to promote learner centeredness in his class. For this purpose, a combination of both quantitative and qualitative research instruments was used to collect the necessary data from the sample population.

The main results unveiled that teachers though having positive views about the student- centered approach, are not well informed about it. Moreover, for them to adopt it in their classroom, they need to acquire more confidence in their students' capacities and level. Consequently, students find themselves in a passive position where they are given few chances to get involved in the learning process.

Thus, a series of student-centered activities are best helpful for learners at this level to develop the necessary autonomy needed in confronting any fiction text. In addition, it had been revealed that interactive and group activities inside the fiction classroom is more successful because students learn better if they cooperate with each other and communicate when analyzing literary texts.

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Key to Abbreviations and Acronyms

EFL : English as a Foreign Language

ELT: English Language Teaching

E-Portfolio: Electronic Portfolio

ESL: English as a Second Language

ESP: English for Specific Purposes

ICT: Information and Communications Technology

LMD : Lincence, Master, Doctorate

PBL: Problem-based Learning

SCA: Student-centered Approach

SCI: Student-centered Instruction

TD: Travaux Dirigés

TEFL : Teaching English as a Foreign Language

UEF: Unité D'Enseignement Fondamentale.

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General Introduction

It is worth noting as an introduction that change is occurring in what concerns the status of education. The latter was once seen as a reason for integration and unity that is able to overcome economic and social distinctions and challenges. Nowadays, amidst a politically and an economically globalized world, it is a source of distinction for those who possess advanced skills. This change can also be noticed in what concerns the scope of education making the process of learning a lifelong process instead of a limited period of childhood or youth. Such process also imposes the mastery of new skills in terms of technology use and E-learning.

Throughout history, all major changes have required a major transformation in thinking what is often called "Paradigm shift". In the current era of educational reform, educators are asked to confront the old models of how individuals learn and how to best promote the learning process. Previously, a good learner was the one who could memorize more information about a certain subject. Nowadays, the good learner is the one who knows how to reach the information, how to expand it, and how to apply it in real life cases.

The concept of 'Paradigm shift gained much attention after a 1995 (13-26) article by *Change Journal* entitled "From Teaching to Learning: A New Paradigm for Undergraduate Education". Both authors, Robert Barr and John Tagg developed a deep analysis of the old teaching methods and called it the 'Instruction Paradigm'. In such a paradigm, they argue that the main goal is to provide instruction to students through lectures which place the teacher at the centre of the process. Hence, learning does not seem as a priority and it is mainly the student's responsibility.

Despite the obvious evidence that students come to class with different learning styles and their own critical thinking as skills. Also, despite the large literature on collaborative learning, self-monitoring and self-assessment; the academic institutions gave little proof of putting such preaching into practice. Therefore, Barr and Tagg(ibid, 15) argue that change needs to occur and a shift needs to happen from an '*Instruction Paradigm*' to a '*Learning Paradigm*'.

The article that triggered change soon after its issuing stems from the fact that both authors see academic institutions as prisoners of a system and a structure that prevented meaningful collaboration. Hence, they see it as imperative that these institutions start putting learning at the heart of the academic enterprise. Also, it is important to involve prior preparation, abilities and individual academic potential as priorities.

Thus, academic institutions instead of providing instruction simply will start producing learning by making faculty members design learning environments and giving every member of the institution a role and a contribution to make in order to guarantee that kind of environment.Furthermore, Barr and Tagg(1995, 17) emphasize the importance of curriculum design that is based on students' needs on how to function in the outer world instead of how the teacher knows how to teach.

Similarly, the learner-centered teaching necessitates a curriculum that is developed based on a set of required and pre-set competencies to be achieved by the learner at the end of the learning process. A learner is competent if he is able to display relevant skills and knowledge in order to comprehend, analyze and discuss literary texts with enough confidence and mastery. That is why the curriculum will be linked with the required competencies that the learnerattempts to acquire.

Therefore, the result of this paradigm shift is that teachers become co-learners alongside their learners, thus blurring the categorical distinction between these two groups. "Best practices" in teaching, emphasize on active learning and problem-based learning as part of learner-centered teaching. An example of learner-centered teaching is the use of games and group work as a medium of learning to promote critical thinking, communication, collaboration, interaction, constructing and sharing knowledge among learners.

The learner-centered approach redefines learning as individual "discovery". Paradigm shift is viewed in terms of learners being seen evolving their own "truths" or "understanding" while reconciling the interaction taking place between practice and contribution from selected theoretical models.

In the same vein, Gibbs (1992) offers a useful definition of learner-centered learning. He states that learner-centered learning gives learners greater autonomy and control over choice of subject matter, learning methods and pace of study. The learner-centered education is the perspective that couples a focus on individual learner's heredity, experiences, perspectives, background, talents, interests, capabilities and needs. It also focuses on the best available knowledge about learning and how it occurs and about teaching processes that are effective in promoting learner motivation of highest degree.

Additionally, the important role that the teacher plays as an agent of change helps promoting tolerance and more understanding among the education community. The need for change that the teacher promotes drives people in the education field to step out from narrow visions to universalism, from prejudice to understanding and celebrating uniqueness and individualism; also to step into a technologically united world. However, this change imposes huge responsibilities on teachers and faculty members in order to mould the minds of these new generations.

Therefore, a lot of effort is expected from the teacher and a lot is needed from him and students as well. Teachers in such an approach are the basis which students build their learning on; they are crucial in playing different roles that prepare stdents to face any situation with confidence. In addition, they also help students monitor and control their learning with purpose and responsibility.

Even though, teachers in the Algerian university are willing to undergo the changes promoted by the new reforms and to cope with the new teaching methods; they are still used to be the only decision makers in the learning process and they cannot rely on their students' choices and preferences of material. Teachers are confident about their capacities in tackling any topic regarding literature whether in terms of form or content; however, they are less confident when it comes to handing over control to students to manage information in class.

This attitude stems from a long history of teacher-centeredness and the everlasting image of teachers as the holders of knowledge in class. This beheld image is the reason why teachers hesitate or even resist putting to question when thinking of implementing student-centeredness in class. Therefore, an urgent call for giving up traditional approaches, adopting more student-centered methods and techniques in teaching fiction is voiced all the time and louder than before.

It is also worth noting that literature has recently gained a significant place in the field of language pedagogy. In fact, in spite of the traditional arguments raised against the use of literature in the EFL context, many educationalists and researchers have recently acknowledged the outstanding role of literature as a source for linguistic development and cultural enrichment. Yet, the successful implementation of literature in the language classroom has always been a matter of skilled teaching that calls for the implementation of adequate methodologies.

The real issue is not about whether student-centeredness is used in the literature classroom; however, it is more about whether it is used in its full sense or not. One cannot deny that Algerian teachers mostly aspire to become better teachers and to adopt international modern methods and standards. The matter of discussion in this work is whether Algerian literature classrooms are finally and radically shifting their ways toward student-centered approaches; or is it still a dream far from fulfilling?

Therefore, the present work in addition to the main question raised above came to address the following questions:

1- Are literature teachers using the learner-centered approach in their teaching practices, strategies, and tasks to a full extent?

This question may also invite other questions about their attitudes towards the approach itself and whether they possess the awareness and the skills needed to meet the approach’s challenges in the classroom. The question also involves the assessment techniques and to which extent they are learner-centered.

2-How can students help their teachers implement and use the approach in the classroom?

This question involves aspects such as students' attitudes toward the approach, about their level of autonomy and to which extent they can self-assess their learning.

3-How can we make the teaching methodology and the assessment process more student-centered?

This last question will find an answer to how can teachers shift their practices to student-centeredness, which activities and techniques will guarantee this shift and are portfolios as assessment tools a suitable technique for such purpose.

As a first attempt to answer these questions, the researcher proposes the following hypotheses:

A-Literature teachers have positive attitudes towards the approach; however, they seem to be reluctant to use it in class for various reasons, such as: time constraints, incompetency of the learners, the absence of a clear curriculum and the lack of flexibility (in terms of sharing decision- making with students).

B-Students can help their teachers enormously in implementing the learner-centered approach by being offered a fair share of responsibility in their learning process. Furthermore, this can be possible by training them to become more autonomous through various assignments and activities. Then, they will show more willingness to play a bigger role in learning fiction.

C-Teachers may show more willingness and readiness to change their traditional teacher-centered practices, notably when it comes to assessment since it is very important for monitoring students' progress. Thus, the teacher cannot be the only one performing this task in the classroom, and self-assessment may offer the learner more opportunities to become responsible of his own learning.

To prove the validity of these hypotheses, an empirical research is conducted at the English department at DjillaliLiabes University in Sidi-Bel-Abbes with seven literature teachers and eighty (80) Third- year LMD students. The researcher in this case study adopts a triangulation of data collection instruments; namely: a questionnaire for both teachers and students, a semi-structured interview for teachers and learners and a classroom observation.

The data collection tools are designed to address the main aspects that the questions mentioned above attempt to answer. Consequently, the teachers' questionnaire asks questions about attitudes towards the learner-centered approach and vision of teaching. It also asks about teachers' opinions regarding their students' autonomy and involvement in the learning process. Furthermore, it asks for their rating concerning various teaching practices to determine to which extent they are learner-centered in their teaching.

The students' questionnaire attempts to answer the main questions addressed earlier. Students are asked about their teacher's practices in class, and how learner-centered are they in tackling various activities (at the pre- while and post phases of the lecture). They are also asked about the extent of effort that the teacher puts into helping them depend on themselves fully when studying literature.

When it comes to the second type of data collection tools, the teachers' interview asks crucial questions about their objectives as literature teachers, their perceptions of the approach and how well they are informed about it. It also asks questions on the main characteristics of a learner-centered teacher, what are the types of activities that foster his role as such and to which level he allows students' interference and freedom in his teaching.

Similarly, the students' interview asks questions about their attitudes towards literature and reading. It inquires after the types of activities that the teacher plans for them and whether they are allowed to make suggestions or even change the content. They are also asked whether they are willing to be more independent in class and whether they would want more freedom in controlling their own learning.

As a third and a final data collection step, the classroom observation attempts to collect data on the teachers' content organization, their content presentation, and their instructional interaction with their students. It also collects more information about the type of material they use and its relevance to the curriculum and the objectives set for the subject.

General Introduction

The general layout of this dissertation is structured into three main parts and six relative chapters. The first chapter is a description of the research context where the researcher presents information about the setting and the sample population involved in this case study. Moreover, the chapter contains details about the third-year LMD curriculum, syllabus and attitudes towards teaching literature in such context.

Meanwhile, the second chapter is a literature review of the student-centered approach and its use in the literature classroom and fiction more specifically. It contains information about the learner-centered approaches to teaching fiction and the different teacher and students' roles in the fiction classroom. The final part of the chapter is devoted to talk about the use of the learner-centered approach in teaching the main skills in the literature classroom. Moreover, it talks about the various levels of implementing this approach and how to assess it.

The third chapter is devoted to the description of the data collection instruments and how these latter were designed carefully to obtain answers for the research questions. This chapter provides a thorough and detailed description of the structure of questionnaires and interviews. It also speaks about the classroom observation procedure.

The fourth chapter reports the various results collected from the research instruments and discusses them separately and generally at the end of the chapter. The researcher in this section also states the various limitations to this research.

Furthermore, the fifth chapter proposes various student-centered activities to develop the main skills in the literture classroom. It also proposes general recommendations for the material selection and for the assessment of students' learning; whereas, the final chapter is an account of the use of portfolio as an assessment tool. It defines the portfolio, explains its various types and also provides criteria for its implementation.

Generally speaking, this work is an attempt to investigate to which extent the student-centered approach is used in the fiction classroom. It also investigates whether students are aware enough of their role in this case and what are the various practices and activities that the teacher uses to help promote autonomy in his classroom.

1.1. Introduction

The teaching practices in these last decades have shifted into more student-centered methods. Students today are changing rapidly than the institution that they are part of. Hence, they exhibit a tendency of learning in groups where they are able to provide and get feedback.They have their own modes of interaction that are not in harmony with the educational system around them. Previously, traditional ways of teaching used to overwhelm the classroom activities and the course planning. In what concerns the teaching of literature, it was the same case for long decades.

This upcoming section will provide a detailed description of the research context. It will provide data about the target department giving both teachers and students profiles, it will describe the curriculum and syllabus adopted in teaching English and the literature components andit will report the different attitudes towards fiction teaching. It will alsoaccount on the various teaching aims and objectives and will state the main fiction teaching challenges.

1.2. ELT in the LMD System

In relation to the educational shiftdealt with in our general introduction, Algeria experienced an enormous one recently. In fact,Algeria has launched various reforms at the level of higher education to meet the more and more globalized world requirements. Therefore, the Algerian university adopted and embraced the new LMD system shifting from the former (classical) system. This latter included four years of bachelor studies, two years of magister, and four years of doctorate which did not respond to the challenges imposed by the changing economic, political and social situation of the country.

In an attempt from the policy makers to cope with the global change, they re-thought the educational system of the country by adopting this originally designed Anglo-Saxon product to improve education.Through such a system, competition will increase between institutions and students will reach higher standards of outcomes in their learning. Thus, students will become more prepared and fit for what the external world requires.

For the time being,the ministry of higher education seeks to provide the necessary human and material resources to guarantee the success of the new system’s implementation. In the same line, when speaking about the English language status in Algeria much has improved for the last few years.

In fact, English is gaining more and more recognition because of the new policies and the emergence of foreign companies recently due to globalization.The English department spoken of in a later section covers a three year course that end with a licence degree(bachelor's degree). Afterwards, the third year LMD students may choose an area of expertise amongone of the Master's programs available.

It is also worth mentioning that English is present predominantly in various curricula and academic settings where it is regarded as complementary or compulsory. Hence, ESP courses are offered to students at other departments of Medicine, Mathematics or political sciences for example.

To sum up this section, the success of such initiatives brought by the ministry depends largely on the interest of the entire educational system's members. The new system of LMD is a step forward for education in Algeria which introduces new teaching modules; however, light needs to be shed on culture and bridging the gap between both cultures English and Arabic in addition to the teaching of language.

1.3. The Curriculum

The Third year LMD curriculum is characterized by its smoothness and flexibility, since it marked by being a set of guidelines for each course; however, it is up to teachers to design the content whether individually or as a collective task and to choose the suitable methodology to apply it in class. Curriculum at this particular level aims at developing EFL learners' awareness of language usage as well as contributing to achieve the fluency that is the use of the foreign language needed to achieve communicative purposes (Lazar 1993).

In the same vein, it is worth noting that English at the Algerian university is mainly used as a tool to investigate reality or to learn about the target language. Thus, it becomesa complex matter to teach different subjects especially as far as literature teaching is concerned. One has to say that adequate material and skilled teaching are required due to students' lack of previous literature experience at previous educational levels except that of Arabic literature.

Moreover, serious discussion is held continuously about whether the component is taught for knowledge development of literature or about it. Hence, aims and objectives about the teaching of the literature subject ought to be clearly defined before the start of the academic year.

At this level, the curriculum includes various units that are seen crucial for the learning process. These units contain a set of modules that aim at fostering students' skills in a number of areas such as the main skills in learning foreign languages (listening, speaking, reading and writing). Therefore, language is studied on a micro and a macro level when it comes to linguistics; moreover, the target culture and civilization are addressed broadly and in details. Literature alsois given a fair amount of focus for it reflects the literary beauty and heritage of the target language.

In the same line, English is taught in regard to other disciplines in the ESP classes and translation is also part of the general curriculum. Some other unit also included in this curriculum comprises guidelines for proper academic and scientific research which are useful when writing academic pieces (article papers, memoirs...etc). Third year LMD students are taught about Cognitive Psychology or Communication Sciences as part of their discovery of the language environment. Additionally, they are offered an opportunity to learn about other foreign languages such as French.

The table (1.1.) below gives a better idea about what is said above:

Units/ Subjects		**Coefficients**	**Credits**
UEF1:	Sociolinguistics	**03x02**	**04**
UEF1:	Literature	**03x02**	**04**
UEF1:	Civilization	**03x02**	**04**
UEF2:	Written Comp and Production	**02**	**02**
UEF2:	Oral Comp and Production	**02**	**02**
UEF2:	Translation	**02**	**02**
UEF3:	English for Specific Purposes	**01**	**02**
UEF3:	TEFL	**01**	**02**

Methodology Unit: Research Methodology	**02**	**04**
Discovery Unit: Psychology	**01**	**02**
Transversal Unit: French	**01**	**02**
Total	**30**	**30**

Table 1.1. The Official Curriculum of LMD third year.

- **Time Allocation:** One important feature of the foreign language learning context is that of time.Infact, in the designing of a language course or syllabus, the question of how many hours should be allocated to that subject has much to do with determining what level of attainment can be reached.Forinstance, in the EFL department one hour and a half per week is devoted to the study of literary texts and another hour and a half for TD sessions. In total, they should make up about 45 hours in a semester.
- **Coefficient:** the English literature moduleat the level of LMD third year "licence" is attributed a coefficient of three (03); it is attributed 4 credits from the total number of 12 credits of the entire unit (UEF1). The final mark of the module is calculated via the addition of both exam and Continuous assessmentmarks (50% each).

Compared with other subjects, in spite of the few amount of time dedicated to the literature module the coefficient and the credit attributed to it are relatively fair. Consequently, such a coefficient may result in a noticeable increase of students'motivation and interest in learning literature.

1.4. The Literature Syllabus

During their first year, third year students had taken an introductory course on literature already, they embrace it again in their upcoming years of study. It is worth noting that it is very common that most Literature syllabi in various departments seem very ambitious in terms of content, that is, they are a collection of major literary masterpieces; however, on the ground, almost no literary text is read and studied as an entity.Mainly, due to time constraints teachers resort to some selected excerpts.

After stating the previous, one cannot help but observe another issue to be raised, that of time. In the last section (See 1.3)we spoke about the amountof time allocated for the literature module, which puts teachers in a dilemma: whether to teach literature indepth or simply discuss quick views on it and its famous historical movements.

In fact, it would be wiser to state that the syllabus has a weekly design, that is, the teacher after consulting with some of his colleagues and teachers from China saw that it is more efficient to divide his syllabus content per weeks. Each and every week is devoted to deal with a different literary subject. Below is a general description of the content of the literature syllabus for the Third-yearLMD.

- **Week One:** Introductory Lecture: Setting the scene.

Historical Period, Historical background.

Discussion of chapters 1-4 (A guide to American Literature)

- **Week Two**: Discussion of chapters 5-12

Colonial Period Continued: reading 50 pages of colonial literature)

- **Week Three:** Early American Women Writers, Ann Bradstreet “The Prologue”

From “A Narrative of the Captivity and Restoration of Mrs. Mary Rowlandson”

- **Week Four:** Edward Taylor, “Upon a Spider Catching a Fly”, “Huswifery”, and “I am the Living Bread”.

Reading pages 51-90 of colonial literature

- **Week Five:**Transcendentalism. Emerson’s “Nature”

A point of entry to Huckleburry Finn

- **Week Six:** Discussion of the First half of Huckleburry Finn
- **Week Seven:** Discussion of the Second half of Huckleburry Finn
- **Week Eight:** a General discussion of Huckleburry Finn, themes, plot, characterization, symbolism and the American features.
- **Week Nine:** Edgar Allan Poe, “The Fall of the House of the Usher”. “The Raven”
- **Week Ten:** Walt Whitman’s “Song of Myself”, “The Astronomer”, “Goodbye to my Fancy”
- **Week Eleven:** “Narrative of the Life of Fredrick Douglass, an American Slave”

❖ **Mid Term Exam**

- **Week Twelve:** Emily Dickinson's "The Narrow Fellow", "Because I could not Stop for Death", "The Spider"
- **Week Thirteen:** William Faulkner's "A Rose for Emily"

Earnest Hemingway's " A Clean Well-lighted Place"

- **Week Fourteen:** Albee's "The Sandbox" (A Play)

In addition, the literature teacher divides his teaching methods into lecturing, giving seminars, assigning group presentations and discussing them. Finally, he attempts after the end of each semester to bring film adaptations of literary pieces dealt with in his syllabusfor his students to watch.

To sum up, any currentchange of the course syllabusmay occur at the level of content from time to time depending on the teacher's individual efforts and willingness to cope with continuous development changes in the field of foreign language teaching.

1.5. The Target Department

The present study has been carried out at the faculty of letters, languages and arts more precisely at the English Languagedepartment of Djillali Liabes University in Sidi Bel Abbes. The faculty, which was founded in 1989, at present, consists of fivemain departments: the Arabic language and literature, English, French, German and arts.

In order to reinforce language awareness of new EFL students, the English sectionoffers a set of courses on the English language studies. During their years of study, students deal with core subjects, namely grammar, phonetics (phonology), written and oralproductions, which are complemented by additional basecourses on linguistics, literature and civilization.

The department is also characterized by the noticeable increase in the number of the students opting for English language studies. Globalization and the spread of foreign investment in Algeria led to the recognition of English as a powerful medium of communication among nations and to its popularity among Algerian youth. Furthermore, the department is known for being active at the level of academic manifestations (study days, conferences, workshops…etc), and having motivated and active staff members.

English language teachers set an example of democracy and open-mindedness encouraging multiple staff members whether males or females of higher or lower academic ranking to take up administrative offices (head of department or post-graduation coordination…etc). They work together in order to make every member benefit from his academic experience and to contribute to the general prosperity of the department.

1.5.1. Literature Teachers

This case study involves mainly teachers of literature at the Department, but, it seems wiser to shed light on the general number andranks of the staff. The department includes 32 teachers overall; among them three professors, nine lecturers and the rest are assistant professors. In addition, the department includes 18 other part-time teachers. At the undergraduate level, only three of them are handling the literature module one teacher for each academic level.

The first year LMD students at this department are taught literature by a female teacher, a holder of a magister degree in literature and a doctoral student at the same time.She introduces the component to a combined number of eight groups of new students.Meanwhile, the second year teacher is also a female holding a magister degree and being a doctoral student. At the second year level, the teacher with her total six groups audience deals with literature in a deeper form and starts discussing it at a wider extent.

Meanwhile, the third year male teacher is a young man with a magister degree from abroad and currently enrolled to obtain a doctorate degree in literature. At the level of his classes, studentsare meant to feel more comfortable interpreting and discussing different literary masterpieces and to demonstrate confidence expressing their opinions regarding literary themes and characters.

Evidently, one cannot deny the limited number of literature teachers in regard to the continuously increasing number of the EFL students. Yet, to remedy the situation, the Department has recently initiated a new Master's option of Didactics of Literary Texts which is forming future literature teachers.

At the English Department, the majority of teachers are full-time teachers holding at least a magister degree. Yet, part time teachers, who generally hold a bachelor's degree in English and pursue magister or masters studies, may also be in charge of some modules, however not literature.

2.5.2. Third Year LMD Students

The present study involves a sample population belonging to third year LMD students, who represent the total number of 260 students. They are aged between 18 and 40 coming mostly from the literature and Foreign languages stream. All of them are native speakers of a dialectal form of either Arabic or Berber and have learnt French as their first foreign language for at least ten years. Moreover, third year students are divided into six (06) respective groups, each one containing about forty (40) students. Unsurprisingly, like many other Foreign language Departments in Algeria, the total number of female students outnumbers by far that of male students.

Among the EFL students, some do not choose to join the Department but are oriented by the Ministry of Higher Education and Scientific Research on the basis of the average that they obtain in their Baccalaureate exam. Consequently, lacking interest in the English language some of them spend extra years to complete the three-year program.

Ultimately, most of the graduates of this Department end up being high school or middle school teachers; whereas, few of them manage to work as translators in foreign companies or government institutions. Others, however judged very few, may follow a postgraduate course of studies to become eventually university teachers.

1.6. Attitudes towards Literature and Fiction in the EFL Context

Initially, the main purpose of the literature classroom is to involve readers in direct experiences that are offered by the selected materials. Accordingly, Maley& Duff (1989) believe that literature enjoys some qualities including universality, non-triviality,personal relevance, variety, economy, etcthat serve as potentials to help the teacher run the class. These latter features make literature a special source for teaching asecond language. Though literature is basically interactive and content-based, it has not reached the popularity it deserves in ESL classes (Gajdusek, 1988: 227).

Literature is used in our classrooms for various reasons among them are the ones mentioned below:

⇨ It helps learners to build up a humanistic outlook on life.

⇨ It represents the human situation through a creative use of language, since creative texts canoffer learners much aesthetic, intellectual and emotional pleasure.

In addition, the study of literature in English has many practical aspects.

⇨ It helps promoting creativity, critical and analytical skills, andlanguage proficiencyof learners. It expands students' awareness about the culture of different placeswhere English is used.

⇨ To clarify more about this last reason, much can be said about thecross-cultural competence that students' need to acquire in their EFL literature classes.Students find themselves in a situation where direct interaction occur between the native and the target cultures, for instance, when they realize the existence of cultural gaps or lack of awareness about cultural aspects. Hence, the learning experience becomes more difficult for not all the students possess the skill to overcome cultural interaction's obstacles.

At this level, the teacher's role is crucial in order to introduce students to the differing cultures as a first step to lead them to cultural competence. Experienced teachers reach out across cultural boundaries and make students move from challenged thinkers due to some understanding problem to total master thinkers. They will be able to identify peculiar cultural phenomena and channel their thinking to bridge the gap with their current culture.(Seesection 2.10)

Due to its stylistic features literature is regarded as an invaluable source to enhance the learner's linguistic abilities being an authentic sample of the English language. Moreover,

he or she will witness an increase in his or her language knowledge being exposed to literary masterpieces. These literary works will not only help learners acquire knowledge, it will also give them an insight into the target language culture.

Adler in his work entitled "How to Read Imaginative Literature" (1972: 210) also puts heavy emphasis on the personal involvement that literature may generate in the reader. He states that literature "is the reader's close contact with the author on one side and with the characters and the events of the story on the other side". Thus, the learner would be willing to improve his / her language awareness and cultural understanding**.**

However, there are some opponents of literature in the EFL classroom who are skeptical about the benefit of implementing it in a language classroom. They tend to devaluate its role as a source of learning or teaching a language. One of the strong arguments used for this respect is that literature does not reflect the real target language community for it is imagination. Besides, literary works are charged with culturally bound concepts and situations that a language learner may not understand.

Whereas, from the linguistic viewpoint, literary pieces carry most of the time complex syntax and unfamiliar vocabulary which make them an unsuitable model to be used for language learning/teaching.Hall (2005:52) dismisses the role of literature in language acquisition in the ELT context by saying: '*If language is logically to be at the centre of the language syllabus, literature syllabuses for language learners failed to engage with or at least to explicitly signal their relevance to language acquisition and language skills'*. Hall claims that literature does very little to serve foreign language learners' needs for practical communication.

Despite its various benefits for students, some objections are always raised against the use of literature in the EFL context due to overcrowded classes, overloaded syllabus and limited time. First, the deviated and figurative language of poetry necessitates very long time to grasp. Second, drama can be used in classes, but it will be difficult to act out a play in crowded classes within limited course hours. Considering these objections, it is obvious that among literary forms, fiction seems to be the most suitable one to use in class.

As far as fiction is concerned, Dillard (1987:12) cited in Dorocack, J.R and Purvis,S.E.C in their work entitled " Using Fiction in Courses: Why Not Admit It?" (2004:66) state that '*the fiction writer is a thoughtful interpreter of the world who does not use traditional*

research or criticism to interpret, but who, instead, produces an object of art which itself must be interpreted'.In Dillard's view, fiction is a way of dealing with what other limited disciplines of thought ignored or destroyed because of methodological instructions.

In fact, many specialists such as Dillardadvocate the idea that novels and short stories help students improve reading and writing skills. Being two of the main skills to learn foreign languages, extensive reading improves the students' knowledge of grammatical structures and vocabulary which makes his written production better.

The rationale behind using fiction in class is that it has accessibility of language, characters and events that are true to life, it develops imagination and it is very evocative in terms of emotions. Moreover, when compared to poetry or drama, fiction including its main elements: novels and short stories prove to be the one most enjoyed by students. While poetry is what students fear the most, fiction is found simpler to read, interpret and analyze with a little guidance from the teacher.

Additionally, Pardede (2011:17-18) asserts that short stories are the most suitable literary genre to use in English teaching due to its shortness, and quotes Collie and Slater (1990: 196) when they list four advantages of using short stories for language teachers.

> ***First, short stories are practical as their length is long enough to cover entirely in one or two class sessions. Second, short stories are not complicated for students to work with on their own. Third, short stories have a variety of choice for different interests and tastes. Finally, short stories can be used with all levels (beginner to advance), all ages (young learners to adults) and all classes.***

Short story can also be a powerful and motivating source for teaching both speaking and listening. Oral reading, dramatization, improvisation, role-playing, reenactment, and discussion are some effective learning activities which center on a short story EFL classes can use for enhancing these two skills. Asking students to read story aloud can develop their speaking as well as listening skills. Moreover, it also leads to improving pronunciation.

In conclusion, it makes sense to think that if fiction is used with the engaging activities, it may be used as a platform for language learning through which the gap between

the world's multicultural demands and the government's plan on better communicative practices can be shortened.

1.7.Aims of Literature Teaching

First of all, since literature is said to be concrete and appealing to the senses, it is likely true to think that it can help wake up the reader's senses. Also it can help him to really lookat and seethings around him. In its best, literature leads the reader to really listen and hear, smell, taste and touch what the author tries to embody in his text; it can teach him to savor his experience, to take in, reflect on and appreciate the beauty around him. A clear example is Robert Frost's, "Stopping by Woods on a Snowy Evening,"where the poet takes a few moments to appreciate the quiet beauty of a wooded field slowly filling with snow.

Generally speaking, the question of why should we teach literature in the language classroom is often asked. Well, the importance of the answer is as important as literature in our lives, and the reasons for literature inclusion in the language classroom are various. Collie and Slater (1990:3) state some of the main ones:

> ***First, for valuable authentic material literature provides an important body of written material highly varied and covering the multiple human issues. Meanwhile, by authentic we mean that no literary work was specifically created for the purpose of teaching. Second, for cultural enrichment and by this we mean that the language learner seeks mostly to deepen his knowledge of the target culture and understand more about the country where the language is spoken. Hence, the world of novels and short stories provide a vivid context where various characters from different classes are depicted; and the reader is soon given tools to decode the structure of the real society.***

For them reading pieces of literature from various time periods helps us imagine what life was like in that other foreign territory: our own country's past. Literature is perhaps best seen as a complement to other materials used to increase the foreign learner's insight into the country whose language is being learnt.Collie and Slater (ibid) further add that:

Third, students through reading are exposed to the multiple functions of the written language. Thus, literature provides a rich context for the memorization of the lexical and syntactical items. Features of the written language such as the formation of sentences and their function and the ways of connecting ideas become more familiar through extensive reading.

As a fourth reason, Collie and Slater (ibid) propose the personal involvement aspect which includes and fosters the reader's role in the literature learning process. Often this process is seen as superficial vis-a-vis the personality level (it is mostly regarded as analytic) since it focuses only on the mechanical aspect of the language system. Thus, imaginative engagement of the student can shift his attention to the mysteries of the story and help him share the character's emotions and experience.

In the same line of thought, Khatib et al. (2012 :103) insist that literature is fertile with ideas to critically look at. Elsewhere, considering literature as a tool to develop critical thinking, they hold "*Today, critical thinking is the cornerstone of education particularly at advanced levels of education*". To explain the last idea, critical thinking covers the areas of thinking processes such as questioning, exploring and analyzing.

To critically think means to examine, question and think independently about a specific situation. Furthermore, students need to learn how to think for their own, to have command over their thinking processes. It demands a great deal of commitment in terms of analysis and reasoning to better judge when to question something and when to believe the fact.

In addition, a major key in being a good critical thinker is to gain the ability to treat all viewpoints alike without investing our own feelings. For example, critical thinking is better practiced in problem solving tasks where students make effort to recognize where the problem lies, to state it clearly, to determine what is its nature and if it is possible to solve it.

Later on, the effective critical thinker attempts to gather information on how to solve the problem, analyze this information and determine his options for action. It is also important that the student realizes his limitations when taking action (time, power, influence…etc). Eventually, when it is time to act the critical thinker monitors the implications of his action and prepares himself for potential change in strategy at any given time.

Furthermore, regarding the benefits of literature, Ellison cited in Khatib& Shakouri (2012 :104)claims there are five pedagogic reasons why literature should be used in the foreign language classroom:

_ ***Attitudinal***: developing positive attitudes to language learning, different cultures, self and others;
_ ***Linguistic***: natural exposure to the foreign language in context, lexis, grammar, discourse and pronunciation through patterns and repetitions in the narrative;
_ ***Cultural and Intercultural***: access to, and awareness and understanding of other cultures;
_ ***Social and Moral***: emotional development/consciousness, empathy, shared experiences; and
_ ***Cognitive and Creative***: use of the imagination and thought processes, academic skills development to support other learning.

Similarly as many have written about the same topic, Ab Rachid et.al (2010 :88) confirm what have been said above by proposing a set of aims meant to be reached in the literature classroom. These goals represent the main reasons for the inclusion of the literature component in the language program:

I- As a start, it develops the reading habit among students which needs to be encouraged at an early age.As Calia cited in Ab Rashid et.al (2010:88-89) suggests, she argues that this can be done by exposing the child to language that texts provide. However, this responsibility shifts later to the teachers who have to design appropriate reading programs and select materials that will best meet students aims from literature studying.

II- *Providing lively, enjoyable and high-interest readings :* According to Brumfit and Carter (1986) : interaction is a key element in reading literature for it not only provides examples of language resources, but, it places the reader in an active interactive position to make sense of the language being read. Hence, the interaction spoken about can be a source of enjoyment for the students driving them to respond to the different points of view and engage in the literary experience.

III- *Enriching students' vocabulary and language content:* Another advantage of the reading skill is that texts provided by the teacher represent a true opportunity for students to come across a large body of vocabulary and words. Basnett and Grundy (1999) cited by Mario Sarceni (2003) claim that literature is learnt because of its powerful language which marks the greatest skills a language user can demonstrate. Furthermore, literature offers a variety of genres, text-types, register, narrative structures, point of view, patterning of words and sounds.

IV- *Improving English language proficiency :* Many writers in the field such as Collie and Slater (1987), and Lazar (1993) agree on the idea that literature can be used to enhance students' main language skills especially reading and writing. According to the former, we are exposed to the various relations between ideas, the multiple structures and functions of sentences through text reading which best develops writing skills. Whereas the latter, recorded material improves the students' listening and speaking abilities.

V- *Enhancing students' thinking skills* : It is often argued that readers use their previous knowledge in order to explain and interpret meanings. Relating this prior knowledge to the reading process eventually develops students' thinking skills, and makes them more able to link new information to the old one. Besides, literary texts vary in their explanation and offer more than an angle of interpretation which keeps the reader's imagination and thinking skills active.

VI- *Promoting cultural understanding:* Literary texts are full of values and ideas which reflect the history, culture and circumstances of the author. Thus, Valdes (1986:137) cited by Plastina (2000) claims: "*literature is a medium to transmit the culture of the people who speak the language in which it is written*".

Basically, literature teaching aims are translated in the curriculum to better help the student develop his knowledge, skills, values and attitudes. Hence, the following strands explain the major purposes of studying literature:

Strand	Target
Interpersonal	(a) To present views and explain interpretations and evaluations of literary or creative textsin English in the genres of prose, poetry, drama and film from around the world. (b) To discuss literary or creative texts in terms of themes, issues, language and style.
Knowledge	(a) To recognize the major features of literary or creative forms such as prose, poetry, Drama and film. (b) To understand literary terms and concepts and to apply them appropriately in appreciating, discussing and evaluating literary or creative texts. (c) To understand and appreciate literary or creative texts, and to establish the interconnections within and between texts.
Experience	(a) To gain pleasure and enjoyment from reading and viewing literary or creative texts. (b) To develop creativity, critical thinking and powers of self-expression through various means of responding and giving expression to literary or creative texts. Such means may include engaging in: Tasks or activities which encourage learners to make predictions and inferences. Descriptions, discussions and debates through which learners express their critical analyses, personal views or responses. Solo or choral speaking, role plays, drama performances, or dramatic reading of texts. Creative writing (and perhaps experimental filmmaking) Reflective writing (e.g. journals, diaries)

	Portfolio work (c) To understand one's own feelings through the mediation of literary or creative works (d) To explore the thoughts and feelings of others by entering imaginatively into the world of the characters in literary or creative texts.
Language	(a) To enhance reading comprehension and interpretative skills through studying and viewing a variety of literary or creative texts. (b) To enhance speaking and writing skills through oral/written presentation or exchange of views, ideas and feelings, literary analysis (including film reviews), and project work. (c) To develop awareness of the subtleties of language and of register and appropriateness through close interaction with a variety of literary or creative texts. (d) To gain greater awareness of the phonological system of English through appreciation and use of rhythm and rhyme, and other sound devices. (e) To increase vocabulary by means of exposure to a variety of authentic texts.

Table 1.2. ForeignLiterature Teaching Aims (Ab Rachid et.al (2010 :88)

Overall, the above curriculum strands are set with specific goals for the language and literature students to attain by the end of the literary experience. These objectives are supported by objectives designed to define more what students are expected to learn from the literature class.

1.8. Literature Learning Objectives

As mentioned before the following objectives are expected to give more details to the aims of literature learning. The objectives are set in accordance to the teaching goals in order to make the learning process fruitful and beneficial; also they serve as a resource list for curriculum, lesson and activity planning. Thus, these following objectives are to be considered in the classroom:

First, the student is expected to acquire a certain level of literary competence (See 2.11) through demonstrating his understanding of the various genres in any text presented to him. He is as well asked to discuss literary works in a creative waythrough the use of the acquired literary vocabulary and terms. Students at this level need to demonstrateknowledge and understanding of the content of texts fromvarious genres of prose, poetry, drama and film.

In addition, they need to demonstrate a clear knowledge of, and the ability to apply, key literary terms in discussing literary or creative texts. At the same time, they need to develop analytical and critical skills, inference skills, and an awareness of irony and sensitivity to tone, through understanding and interpreting a broad range of literary or creative texts.

Second, when we address the literary competence topic, skills in literature comprehension and appreciation need to be developed. In the literature classroom, students need to show comprehension of the content's conveyed thoughts and feelings. They need to critically appreciate the content's language, style and technique through the thoughts and feelings.

Moreover, teachers attempt to develop students' skills in comparing and contrasting creative texts in terms of themes, characters and style. Consequently, with considerable practice students will reach a level of understanding and appreciation that they would start applying the techniques they learn in their own creative works. They will also develop the abilityto establish interconnections within and between texts.

Third, one major objective in learning literature is attitude. Students aim at developing positive attitudes where they gain pleasure and enjoyment from reading literary texts and watching creative works. They gain the gift of appreciating the beauty and the flexibility of language at its best. At this level, they will develop the skill of sympathizing with others and gain awareness of human relationships and the interaction between the individual and society. Eventually, they become more open to different cultures, attitudes and belief systems.

Fourth, students will become able to develop strategies to gain literary competence through expressing their thoughts creatively through responding freely and imaginatively to literary or creative texts orally, by writing or by performance. Students will gain

communication and language skills through negotiating the possible meanings of literary or creative texts, discussing and debating literary or creative works or presenting feelings and ideas in both oral and written form with clarity, color and emotion.

Beside the different aims mentioned in the previous section (See section 1.7), a proper guideline must be provided to underline the goals for teaching literature in the classroom. Hence, it is imperative that the underlined objectives cater for the needs of students taking into consideration their cultural contexts and social setting. Boomer (1985: 172 cited in Talif,1991:33) givesthe following goals that could serve as a basis in a literature program:

A- To cause personal transactions between the student and the text rather than emphasizing the text alone;
B- To promote students' sharing their personal responses, meanings and understandings with other students as well as the teacher to create a dialogue which enables the individual to refine, deepen or reshape his/her connections with the literature ;
C- To provide opportunities for student self-selection of literature;
D- To promote the development of self-motivated discerning readers;
E- To provide opportunities for the production of literature as well as the reading of it so that students will become more sophisticated readers and writers; and
F- To help students discover that the uniqueness of literature comes from the ability of the reader to connect the literature he reads with his or her experience.

1.9.Main Challenges in teaching Fiction

The under-graduate literature classroom is a challenge for many teachers and a nightmare for others as well. When asked about teachers' main problems teaching this subject, they confess that their students' language low proficiency is the first issue. Students' grammatical mistakes and their lack of vocabulary come as a hindrance for them to achieve literary competence.

The second issue that may be evoked by teachers is the severe lack of readability among students. In spite of their continuous efforts to make reading part of their student's lives, it seems always that learners lack patience or motivation for such a hobby.

In fact, this previous issue is not students' fault only but it is due to the lack of resources at the department's library. The library contains many novels that are studied throughout the semester; however, there is no variety in resources from neither international literatures (translated versions in English) nor recent editions of best sellers. This may help students open up to various cultures and become familiar with literature at a wider level.

Additionally, another main cause of the reading issue is students' increasing interest in digital devices and technology. This makes it hard for them to appreciate literary pieces; instead, they become lazy and passive depending on internet articles to analyze novels,their themes and characters without having to read them.

One last problem to conclude this section with is the insufficient time allotted to the literature module in the English curriculum. As stated in section (1.3) an hour and a half is never enough to cover all aspects of the literature syllabus.

1.10. Conclusion:

The present chapter identifies and discusses areas of concern related to literature teaching, it highlights the various attitudes towards it, and it discusses literature teaching aims and objectives. The chapter equally speaks about the status of EFL teaching in the new LMD system, and sheds light on the target department where the case study took place, giving information about teachers and students involved in the research.

Additionally, this chapter offers a detailed description of the literature curriculum, the status of literature as a component,and the syllabus dealt with at the Third-year LMD level. At the end, the chapter concludes with stating the main challenges to the teaching of literature and fiction. It attempts to address the main reasons that make teaching fiction challenging to teachers.

The upcoming chapter will provide the reader with thorough and detailed literature about the work achieved in the field of fiction teaching using the learner-centered approach. Definitions, illustrations and quotations of various specialists in the field will be used for this purpose.

2.1. Introduction

Learning is an ongoing, active, constructive process. Since mid-80's, the notion of Learner-Centered techniques in higher education began to emerge. An article entitled "Seven Principles for Good Practice in undergraduate Education" by Chickering and Gamson that appeared in 1987 focused on student engagement. Later on by the mid-90's, strong claims for a paradigm shift began. A shift towards a new knowledge that is acquired in relation to previous ones where information becomes useful being taught within a framework.

Interest in Learner-centered teaching is promoted through concurrent interest in learning that is guided by a constructivist perspective and advances in computer technology. Student-centered approaches came to contradict the traditional instruction which is characterized by teacher-direction.

This upcoming chapter is going to provide the reader with plentiful explanation and definition about the learner-centered approach and its relation to fiction. Fiction being a prominent genre of literature along with drama and poetry includes various aspects, backgrounds and characteristics. This genre itself is divided into two main sub-genres known as novels and short stories; each having its own distinctive features and proper ways of development and analysis.

2.2. Literature Teaching Theories

The previous synthesis of approaches to literature is to provide a general understanding of the underlying theories and to present the basic foundations which embody the approaches. The following section is to present the main theories included in the literature teaching field:

2.2.1. Subject-Centered Theory

In their volume of "*Literature and the Learner: Methodological Approaches"* Carter, Walker & Brumfit (1989 :4) speak about how Subject- centered approaches are the methods of teaching literature which take the text as a body of knowledge which has to be transmitted to the student in the form of 'background' to be retained and memorized and conveniently recalled usually in the form of examination when the situation requires it.

Such methods of presenting literature are directed towards a development of knowledge about literature rather than knowledge of literature.The outcome for students is that they learn to rely on authorities outside themselves either in the form of teacher or in the form of histories of literature or books of literary criticism which can once again be memorized for narrowly instrumental purposes.

Thus, according to them there will be few concerns with using knowledge for reading or making meaning and only students with good memories will perform well in this approach. Such approach has no relation with the development of linguistic skills in the student and it opposes the notion of integrating the study of language and literature. As Showalter (2003:27) quotes Paulo Freire's words stating that: '*In this theory, education becomes an act of depositing, in which the students are the depositories and the teacher is the depositor…knowledge is a gift bestowed by those who consider themselves knowledgeable upon those whom they consider to know nothing'***.**

Here Freire (1981)is speaking about what he calls 'the banking model' mainly concerned with populations of third world countries who are illiterate when he refers to them as those whom they consider to know nothing. In Showalter's words this approach can also be called *'transmission theory'* where knowledge is transferred from the teacher to the learner. Mainly most if not all courses are subject-centered and rely heavily on content; however, some of them carry implications of being determined by the teacher politically or intellectually speaking.

Moreover, the belief that teaching was political spread in the late 80s and teachers considered that their main goal is to "shape the future of the nation by exposing students to that salvational power of the canon or the anti-canon". Hence, the so-called emancipatory texts were chosen for the students to read and these later were expected to become aware of the racial, gender and class oppression.

On a different stand, it is probably true to say that every teacher has a strong position, beliefs and intellectual convictions about what he teaches. Inevitably, he will indoctrinate his students based on an agenda and an approach to work; students may challenge the teacher in some of his views, but, still his ideas and beliefs are central to the course. And it is found that he leads them sometimes to discover predetermined meanings.

Showalter (2003:30)in "*Teaching Literature*" gives the example of David Denbywhospeaks about his own professor who used to teach them *The Iliad* saying that:

> ***Imploring and urging, he pulled it out of them, asking leading questions, dropping hints, asking them to read passages aloud that have no apparent connection…He was the kind of teacher who kept a student on the spot, trying to rattle the kid's brain around until the answer, locked in the bottom drawer of sloth and forgetfulness, suddenly fell out.***

Such method is probably not very helpful and the teacher may encounter resistance from the students who feel their brains blocked and will experience low-self confidence after a while. However, it would be rather reasonable to adopt Martin Bickman's method explained in Showalter (2003:28) which states that:

> ***If we as teachers have our own line on the book, that line is useful only as a hypothesis to test in the interplay of a class and in scrutiny against specific passages, not as something to be inscribed directly in student notebooks without passing through their own critical sensibilities.***

Eventhough this approach emphasizes the role of the teacher as the depositor of predetermined knowledge, it is seen that teaching conflicts in the classroom may encourage students to develop the ability to speak for them when included in a political or an intellectual debate.

2.2.2. Teacher-Centered Theory

Since the early 1800s, teaching had as a main focus developing the mechanics of making notation as dictated by the teacher, transforming oral messages into written ones. Teachers' main job was just to pass the facts/ knowledge to the students, but not to understand and to measure their progress through the standardized tests. This traditional style of teaching has not been changed significantly since. Many teachers still use the "I lecture; you listen and write"[1] method of teaching.

1- O'Hara, M.T.& O'Hara, J.A.. 'Corporation Learning: a paradigm for learning in the 21st century'. *(American Secondary Education,*1998, 27):10.

Despite all the alternative ways of instruction available nowadays, the lecture (is an oral presentation intended to present information or teach people about a particular subject, for example by a university or college teacher). is often the instructional tool of choice, forcing students to take notes and to listen carefully. The teacher-centered approach is characterized by lectures, in an attempt to maximize the delivery of information and control the time and effort in the class, with the use of the textbook, and note taking. If we are to state the advantages of such methodology we can say that it is effective in terms of:

-Sharing a large volume of information in a short amount of time;
-Controlling, organizing, and pacing the classroom and also the content;
-Providing forum for expert experience and testimony;
-Employing assessment methods easily and quickly;
-Accommodating large numbers of students.

Whereas if we are to speak about the potential drawbacks for such an approach, we probably will state that knowledge will be controlled by the teacher mainly, hence, there will be a one-way communication. Critical thinking is not promoted and passivity is the attitude for the students to adopt instead. According to Carter and Long (1991:23) literature teaching has been teacher-centered in many parts of the world. It is described by the teacher talking most of the time of the lecture and students assuming a passive role of recipients.

In addition, a common characteristic of the teacher-centered classroom is that the teacher asks a long series of questions about the literary text. Usually these questions are related to the meaning of words, events, theme and devices. According to Carter and Long (ibid), this way associated with the study and explanation of the text can be dangerous mainly because:

(i) It drives the student to spend a large amount of time and agonizing about words' significance instead of appreciating the whole piece.

(ii)All decision-making is in the teacher's hands where most of their questions have nothing to do with students' personal experiences.

(iii)No potential pay-off or reward will result from such a method if it is regular, since learners expect to use the acquired knowledge sooner. The opportunity to have a long-term benefit from the text is usually obscured by lengthy, over-detailed explanation.

From another angle, performance teaching is regarded as a teacher-centered model stressing the acting and speaking abilities of the teacher. Rocklin cited in (Showalter,2003 :32) states that "*All teaching can also be seen as a form of performance, Thus, the crucial decision for every teacher….is not whether to think of teaching as a type of performance…..but rather to decide (or consciously fail to decide) which type of performance to choose"***.**

Moreover, it is considered that performative teaching which involves the teacher's charisma and confidence allows the classroom to become a truly dynamic and dramatic space, a living theatre in which there will be intellectual eruptions (Felman cited in Showalter, ibid :33). If Felman takes into consideration the teacher's charisma and confidence, Palmer (Palmer cited in Showalter, ibid :34) a professional specialist in education believes that "good teaching cannot be reduced to technique; good teaching comes from the identity and integrity of the teacher".

This teacher-centered model emphasizes the inner being, character and self-knowledge of the teacher. Goals are enabled by the physical arrangement of the classroom tolerance questioning and making space about feelings: 'the teacher must make the first move in opening the space for feelings simply because the teacher has the power to do so'.(Palmer cited in Showalter, ibid:34)

To sum up, research has indicated that the role of the teacher in the classroom has a significant influence towards students' attitude and achievement in literature and foreign language study. Muyskens (1983: 421 cited in Talif, 1991:51) discovered that the teacher has the greater impact on students' attitudes than the types of programs or teaching methods.

Thus, according to Muyskens (ibid: 422) there are methods that are totally dependent on the teacher as the "source of knowledge and direction; others see the teacher's role as a catalyst, consultant, guide and model for learning." On the other hand, some instructional systems attempt to undermine the teacher's role by "limiting teacher initiative by building instructional content and direction into texts or lesson plans."

2.2.3. Student-Centered Theory

Nowadays, the student has a need to understand the current state of his knowledge and to build on it, improve it, and make decisions about it. The adoption of the new non-traditional way of instruction called student-centered instruction; it gives an opportunity for the student to work independently and in-groups on specific assignments. He discusses lessons in the text by focusing upon “real world” applications.

The teacher uses visuals, field trips, guest speakers, and current events to teach the lessons. The role of the teacher in this case is to monitor the students and give advice or ideas so that they may draw conclusions and solutions independently or cooperatively.Karagiozov (2003:836) states that:

> ***Learner- Centered Education is a strategy of education that places improvement of student learning at the center of decision-making processes and policies at all levels of the institution. It is characterized by the use of clear, measurable goals and student outcomes, and the direct involvement of learners in activities that produce deeper understanding of the content through the development of skills that are readily transferable to life and work. An additional central and very important goal is to prepare self-directed learners who can continue learning beyond their formal education***.

As shown in the above quotation, Karagiozov sheds light on the characteristics of the student-centered instruction and its goals. Moreover, he speaks about the outcomes it has as a result for the learner, such as: the ability of decision making, the set of transferable skills he will acquire, self-direction and dependence. We can add to these outcomes the following:

- It provides full engagement from the students’ side in their learning process;
- It encourages student’s ownership of knowledge;
- It provides real life connections and promotes active learning;
- Student-centeredness fosters critical thinking and addresses multiple learning styles;
- It attends to students’ needs, backgrounds and allows for multiple assessment strategies.

However we can mention as drawbacks to the student-centered approach the following:

- It is more difficult to implement with large numbers of students;
- It can be more time consuming than lecturing; therefore, not effective for all curricula;
- The students may be resistant to trying new approaches to learning.

According to Gellis(2002:15), this approach emphasizes active learning instead of the approach built upon the lectures given by the instructors:

> ***The approach was designed, in particular, for students with limited expertise and experience in literary criticism who might also have limited motivation or confidence in their abilities to study literature. It draws in part on the work done by David Bartholomae and Anthony Petrosky, but also on research in active learning. Because the approach focuses on asking questions rather than providing students with information and incorporates exploring both personal reactions and objective analyses of the texts being studied.***

Meanwhile, several teachers have used the results of their research and practices to craft their teaching methods and make them more creative, innovative and responsive. This cannot be successful without the student's engagement and attraction to the methodology used by the teacher. Mainly a student-centered approach requires active participation from teachers andstudents. They put much of the responsibility for learning on the student and focus on creating vibrant communities of people united for the common purpose of learning. Student-centered classroom may take various forms as mentioned below:

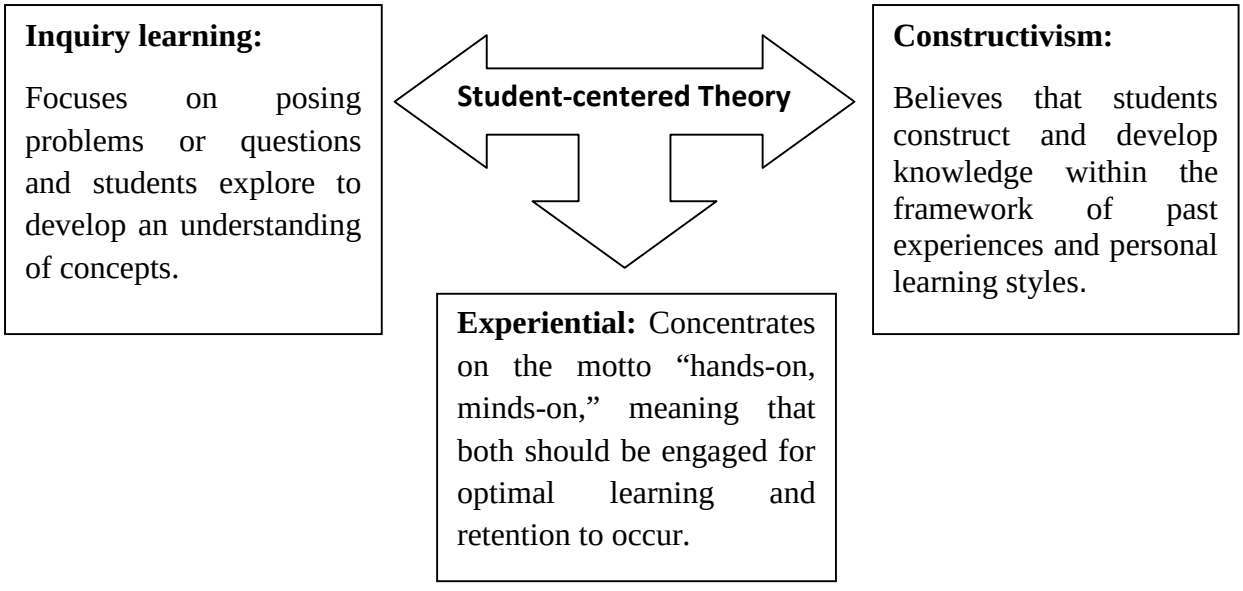


Figure 2.1. Student-Centered Classroom Forms.Gellis (2002:15-16)

Alfred North Whitehead speaks about 'the mastery of knowledge' in Showalter (2003:36) that comes from having students be active doers and participants. Whereas, others advocate the problem -solving method which involves both the learner and the teacher and makes them responsible of the learning process.

> ***But in general, student-centered teaching makes the teacher a facilitator rather than a star. The teacher still performs, but the class is not primarily about the teacher's brilliance, omniscience, personality or originality on the podium. Indeed, for the student-centered teacher, the lecture and the discussion are transformed into 'large group teaching' and 'small-group teaching.***

On another level, in a student-centered classroom the teacher should not feel limited by the content presentation nor be focused on covering all aspects of the subject, though, he feels the need to do so in most of his classes. Instead, he can present small but critical samples to the learner in order to bring him to the circle of practice. Once this sample is deeply understood by the learner, and the way the writer develops his characters, creates movements and establishes tension becomes clear. He will ultimately read the rest of the piece more thoroughly.

2.3. Defining the Learner-centered Approach

The term, "learner-centered" refers to a process of constructive alignment which entails defining learning outcomes, choosing learning/teaching methods that can lead to attain these outcomes and assess them. This approach lies on different bases among them:Linking new information to prior knowledge, engage students in process and context simultaneously. By doing so, students are given a choice in when, what and how to learn; hence, they are more likely to embrace learning goals and increase their commitment to tasks. Learner-centeredness helps students access and organize information, for this purpose, teachers have to incorporate lessons that are appropriate and relevant to their needs and interests.

Learner- centeredness puts more responsibility on the learners for their learning, involving them in more decision making and learn by doing instead of listening and being passive. This way, learning becomes memorable because it is more personal and relevant to students' lives and experiences.In the same vein, there are some features of Student-centered learning:

1-Ask and don't tell: elicit information, ideas and answers from learners.

2-Focus on students' experiences and interests.

3-Focus on communication over accuracy.

4-Builds on confidence and self-esteem.

5-Encourages learning by doing

6-Gives students choices and control of their own learning.

With these features, learning becomes a combination of processes by which the students constructs experiences and transforms them into knowledge, attitudes and skills. The figure below demonstrates some of the Students-centered learning characteristics:

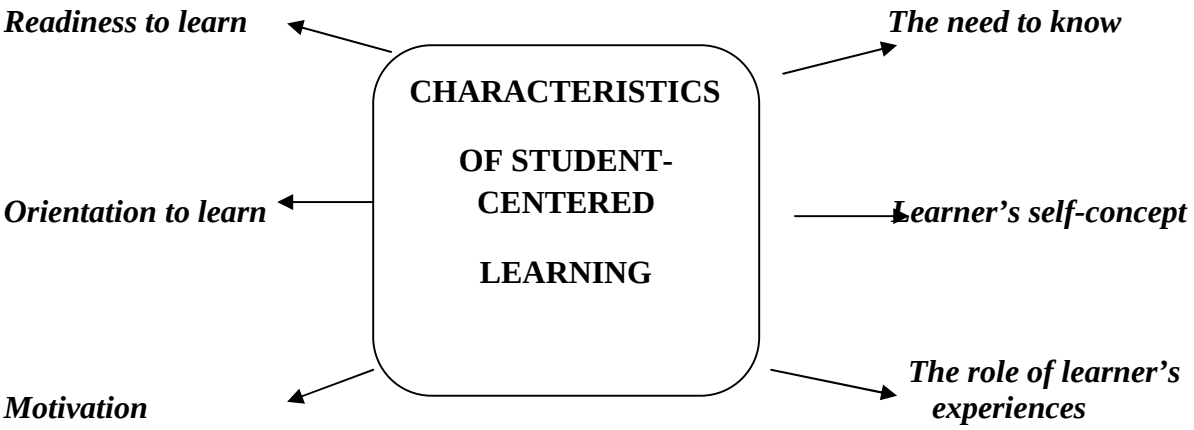


Figure 2.2. Characteristics of Student-centered Learning. (Weimer,2002, 37)

This approach at times termed "sage on the stage," proposes a global shift away from instruction that is fundamentally teacher-centered, focusing instead on learning outcomes as said earlier. In this respect, teachers have as duty to articulate the expected learning goals and provide opportunities for learners to achieve those expectations. Whereas for the environment, it ultimately grows from curricular decisions and the strategies adopted inside the classroom. These later encourage teacher-learner interaction as well as with the content and learning in general.

The emergence of learner-centered instruction arises from the quest to have all students achieve more success in their educational enterprise. It is based on Dewey's (1916) theories that the purpose of education is to cultivate *individual differences* and to develop their independence of character while bringing students into full participation in society. According to Padmanugraha (2009:01):

In order to cultivate individual differences, Dewey claims that learning comes from children's direct experience rather than from inculcating facts and values through books and lectures. Furthermore, he emphasizes that education should share the body of knowledge and wisdom developed by humanity and help the progress of society.

This philosophy of Dewey (1916) sheds light on the belief that learners' thoughts and ideas are shared through participation. Miller's (1985) concept of transformation position in the curricular framework emphasizes on both personal and social change in the education field. Teachers then, promote critical thinking that is developed through individual life experiences.

Generally speaking, this approach is different from traditional ones in two interesting ways: First, learners are active members by being responsible and controlling of their learning.Second, the teacher has to relinquishcontrol over others and adopt a more facilitating role. This difference in methods defies the old educational beliefs and requires from the teacher to become a partner and trust his students to achieve learning outcomes. However, from the student's part, it demands an individual self-discipline, an ability to negotiate meaning and to evaluate the significance of their own learning.

In the student-centered approach, teachers have the challenging mission of empowering students within organizational boundaries and establish a balance of powers. By doing so, students diminish teachers control and become flexible and selective about what they learn. They explore ideas to construct meaningful experiences, gain mutual respect and value the learning environment. According to Nunan (1995:134): '*A learning-centered classroom carries learners toward the ability to make critical pedagogical decisions by systematically training them in the skills they need to make such decisions.*'

The Student-Centered Approach "gives students greater autonomy and control over choice of subject matter, learning methods and pace of study" (Gibbs, 1992, cited by Sparrow, Sparrow and Swan, 2000). Black (2007) provided a framework for SCA encompassing a range of elements.

• It is based on a challenging curriculum connected to students' lives
• Caters for individual differences in interest, achievement and learning styles
• Develops students' ability to take control over their own learning
• Uses authentic tasks that require complex thought and allow time for exploration
• Emphasizes building meaning and understanding rather than completing tasks
• Involves cooperation, communication and negotiation
• Connects learning to the community.

In teacher-directed instruction, students work to meet the objectives set by the teacher. In contrast, in student centered learning, students work to provide a response to a central question. Since students must sort out for themselves what they need to do and know in order to develop this response, student-centered approaches are more likely to promote student ownership over their process and learning than do teacher-directed approaches.According to Collins and O'Brien (2003:1):

> ***Student-centered instruction [SCI] is an instructional approach in which students influence the content, activities, materials, and pace of learning. This learning model places the student (learner) in the center of the learning process. The instructor provides students with opportunities to learn independently and from one another and coaches them in the skills they need to do so effectively.***

Thus, The SCI approach includes various techniques such as substituting active learning experiences for lectures, assigning open-ended problems and problems requiring critical or creative thinking that cannot be solved by following text examples, involving students in simulations and role plays, and using self-paced and/or cooperative (team-based) learning. Properly implemented SCI can lead to increased motivation to learn, greater retention of knowledge, deeper understanding, and more positive attitudes towards the subject being taught.

However, one can consider Learner centeredness as a relative matter since it is an approach in which the teacher hands over power, responsibility, and control to the students from Day one. Nunan (1995:134) advocates the development of curricula and materials which encourage learners to move toward the fully autonomous end of the pedagogical continuum.

In a reference by Koohang et.al, (2009:91) relating learner-centeredness to constructivism, the following definition about constructivism can be found:“Constructivism learning theory is defined as active construction of new knowledge, based on learner’s prior experience”. The concept of constructivist learning can be structured in four main features: knowledge construction, cooperative learning, self-regulated learning and using real world problems.

In the same line, during the second half of the twentiethcentury, when theories of constructivism and constructionismgained popularity. Reflection on successful adoptive operations led to new modified concepts. Thus, from a constructivist perspective, knowledge isnot passively received from the world, fromothers, or from authoritative sources. Rather,all knowledge is created as individuals and also as groups and adapted to and make sense of theirexperiential worlds.

According to this theory, using their own experiences students interpret new ones. They share knowledge with people around them; they set learning objectives which is a skill promoting self-regulation, self-reinforcement and has an influence on their performance.

Finally, in constructivism learning, learning process has to include real life situations where critical thinking is developed through problem solving. Therefore,learners interact with the physical and social world and develop a variety of skills. Al huneidi & Schreurs (2012:1196) state that: ‘*Learners are encouraged to engage effectively in the organized learning activities. They will explore, discuss, negotiate, collaborate, cooperate, investigate, and solve real life problems in social learning environment’*.

In constructivism, there are two main types where one is cognitive or personal referring to Piaget’s theory, and the other is social referring to Vygotsky’s theory. Common aspects in both theories are the inquiry learning methods and the fact of building new knowledge on existing one.

-*Inquiry* based learning is about a learning approach in which learning is driven by learners’ questions, and thus is driven by the initiative of the learners.

-*Building* new knowledge built on existing knowledge will result from discovery learning via experiments and research activities and by interacting with the business and social environment, connecting the learning with recent and with future professional practice.

The teacher in a constructivist context has an important role in the learning process. He facilitates and guides instead of directing or being a dictator. He facilitates activities in order for students to understand, refine their understanding and correct misconceptions for a better learning quality. Another key element in this theory is teamwork and collaboration. Projects and problem based sessions are essential in having highly fruitful classes filled with motivation and competition.

When it comes to the characteristics of learner-centered constructivist learning, the curriculum and the courses take into account some predefined competences for the learner. The below model as shown in the figure categorizes this type of learning in five main sections: an active and guided learning process, deep conceptualized learning with multiple perspectives, construction of new learning content, collaborative learning and orientation of learning on the future.Al Huneidi & Schreurs (2012:1197) propose the following figure:

1.Active and guided learning process:

- **Learner can explore ;can experiment**
- **Teacher is a guide**
- **Process is learner directed**
- **Authentic activities**
- **Authentic Assessment**

2.Deep,conceptualized learning and multiple perspective:

- **Primary sources of data**
- **Multiple perspectives, alternative viewpoints**
- **Assimilation of knowledge and meta-cognition**
- **Problem solving**
- **Case based learning**
- **Conceptual interrelatedness**
- **Application of knowledge with feedback**
- **Reflection on learner's learning**
- **Inquiry based learning**

3.Knowledge Construction

- **Knowledge collaboration/interaction**
- **Scaffolding**
- **Link with initial knowledge"construct" of learners**
- **Previous knowledge negotiation**
- **Learner control(responsible for his learning)**
- **Authentic context**
- **New knowledge according to learner's personal experience**

4.Collaborative Construction of knowledge:

- **Social negotiation**
- **Knowledge collaboration/interaction**
- **Alternative viewpoints**
- **A real life or professional business organizationl project**

4.Preparing for future professional career

- **Active team player**
- **Apprenticeship learning**
- **Professional communication**

Table 2.1. Model of constructivist learning characteristics. Al Huneidi & Schreurs (2012:1197)

The earlier mentionedcharacteristics must be included in constructivist activities that involve: *Reading* about a selected topic on the internet and discuss it with other learners and with the teacher. *Searching* for a real-world example of a selected topic. *Contacting* experts to have a talk about a selected topic, *reporting* about it and *exchanging* the knowledge with other learners of the team.

It includes *teamwork* and preparing, writing a team paper reporting about the project results. *Solving* a real life problem by discussing the problem, searching for the required knowledge and methods, *discussing* with experts about it and reporting about the solution. Individual learners can present his/her reaction on an article and based on his/her previous knowledge.Each team of learners can write essays, explaining their interpretation and reaction about their colleagues' postings.They can also participate in a discussion session about a selectedtopic on the discussion board and sharing theirknowledge and vision**.**

The theory ofconstructivism was prominent in Anglo Saxon countries, where it offered flexible learning paths and assessment for learning outcomes. However, itdid not permeate many institutions, whichcontinued to use conventional methods ofteaching.

2.4. The Shift to Learner-centered Teaching

The role of a learner has greatly changed in the last decades, it is no longer the role of a memorizer who learns information by heart to satisfy the teacher’s expectations or to obtain good grades in the exam. Nowadays, learners know how to reach information, how to expand it and apply it to their use and needs.

Learners are demanding more than before, they ask for bigger roles to play in the classroom and the lesson design. They no longer accept being passive recipients of data. They want to help collect it, design it and apply it in real life. They want more personalized learning processes that fit their requirements where they can be interactive with their peers and their teachers. Therefore, Learner-centered Approach to teaching fulfills these requirements as a paradigm shift from old traditional teaching methods to a student-focused teaching. According to Huber and Hutchings (2005 :07):

> ***For most of the history of higher education in the United States, the form and contentof the curriculum have been the most common sites for realigning college studies with changes in the larger social and scholarly worlds. What makes today's situationunusual is that pedagogy has finally slipped off the cloak of tradition and like otherinstitutions of cultural transmission that are no longer taken for granted, becomecontroversial, conscious, constructed: a matter of decision, will and effort***

This new shift in teaching methods triggers teachers to ask themselves hard questions such as: How can I improve my students' learning? Weimer (2002)Cited in Wohlfarth, D et.al,2008:67)outlines the key premises oflearner-centered teaching as:

1) Assume that students are capable learners who will blossom as powershifts to a more egalitarian classroom.
2) Use content not as a collection of isolated facts, but as a way for studentsto critically think about the big questions in the field.
3) Change the role of teacher from sole authoritarian to fellow traveler in search of knowledge.
4) Return the responsibility for learning to the students, so that they can understand their learning strengths and weaknesses and feel self-directedin their knowledge quest.
5) Utilize assessment measures not just to assign grades, but as our mosteffective tools to promote learning.

As Weimer (2002:40) suggests, the Learner-centered classroom will turn into an egalitarian one where teachers will become co-learners and students will become more responsible of their learning. Thus, there will be no categorical division between the two groups.

> ***The broad learner-centered paradigm encapsulates our current understanding of the "best practices" in teaching, including an emphasis on active learning, problem-based learning and, more generally, a thoughtful understanding of what the best teachers actually do in their classrooms… that excellent teachers foster critical thinking, have a strong trust in students, and are life-long learners themselves.***

Learner Centered Education is all about improving student's learning and making it at the center of decision-making processes andpolicies at all levels of the institution. This

approach is characterized by equipment of students with a variety of skills ready to be transferred to life and work. These skills are obtained from activities where students are directly involved in their design and choice.

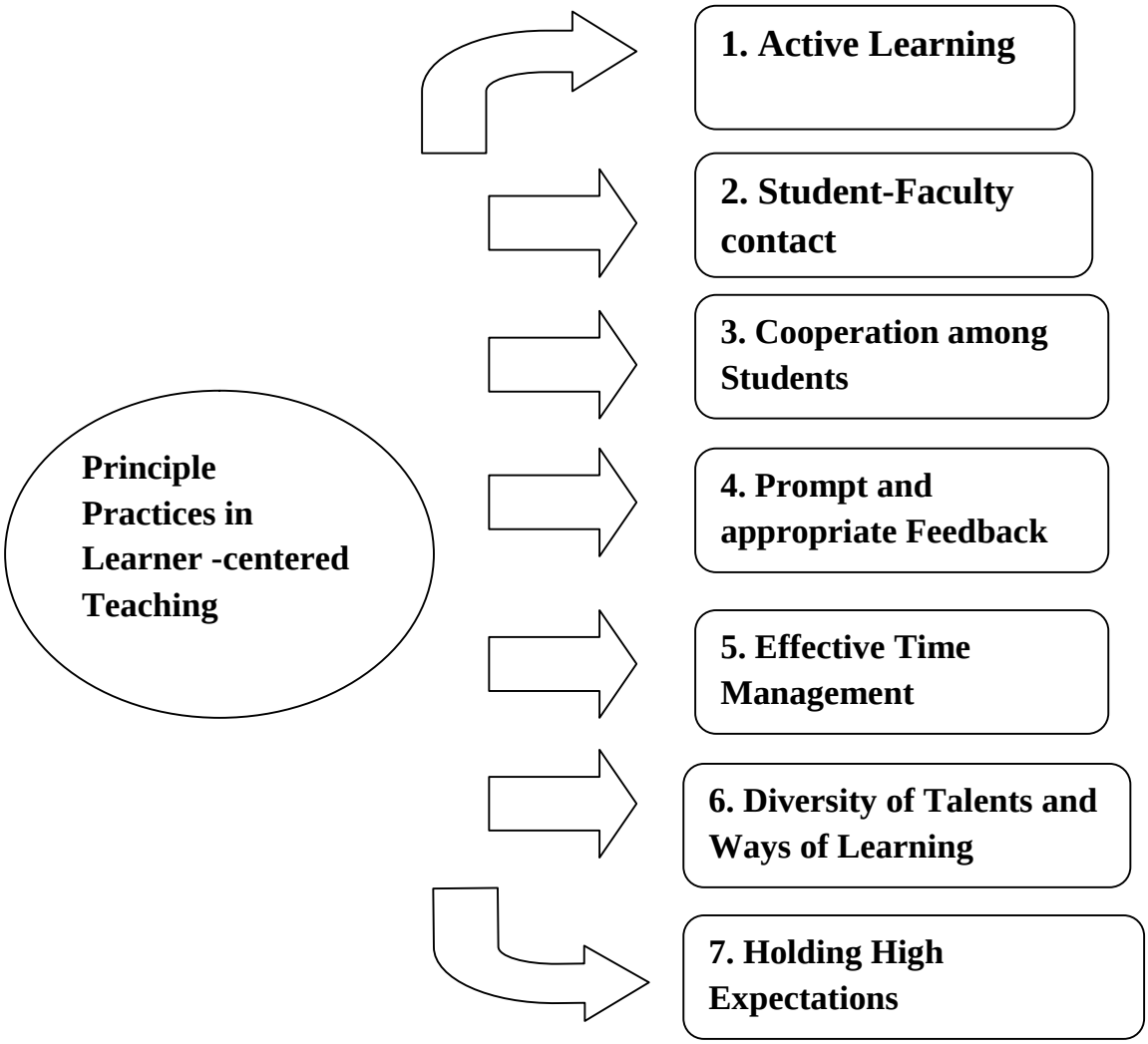


Figure 2.3. The Principles for Good Practice in Learner-centered Education .Weimer (2002:42)

As the figure demonstrates, among the key principles to learner-centered teaching is Active learning where students discuss and write about their learning and make it part of their lives. Students need to maintain a regular, positive contact with the faculty whether in or out of class. They must learn how to collaborate by working in teams and sharing each other's ideas and experiences to develop their thinking processes.

Moreover, learner-centeredness need to acquire knowledge on how to assess their learning, how to allocate time to what they learn with the help of faculty members and

administrators. It can give students chances to show their talents; and to set expectations' bar higher to increase their motivation.

This shift from traditional teacher bound practices to more learner bound practices entails change in terms of power in the classroom as Johnson (2000 cited in Weimer, 2002:40) explains it:

> ***One principle of learning which has always been important to me as a learner, and as a teacher has application here. Students are very much turned on when they are involved in making the decisions that affect them. The converse is especially poignant. They are turned off when someone else makes their decisions for them.***

Power Is Shared: Faculty is the where decisions regarding learning are still made, however, it is no longer without students' input. Most evidently, sharing power is gradual process, for radical changes in the pedagogy will empower students to the point that they will leave teachers no viable role. The goal from power sharing is to equip students with skill so sophisticated that they can teach themselves individually at later stages. It is a step-by-step process that demands fair and proportionate distribution of power according to their abilities. The more choices are given the more responsible they will be.

Activities and Assignment Decisions: As part of the sharing of power comes decision making about activities and assignments. Students can gradually learn to choose from a proposed variety which activities to complete. Assignment decision making has a significant impact on whoworks in the course and how hard they are willing to work.

Course Policy Decisions: As part of decision making sharing, students can be involved in course policies choices. Accepting classroom participations about course policy can make students more aware of their role as active learners. It prepares them for participation on daily basis regarding any other matter related to their learning.

Course Content Decisions: It is a challenging process for the teacher, since he is meant to cover different areas of the subject matter. As a step to the process, the teacher can always ask his students about the content they would like to deal with and collect their suggestions. Then,

it is up to him to organize their propositions and relate them to what the faculty and textbooks have proposed.

Evaluation Activities: Students may propose revisions and feedback regarding goals, objectives, teaching methods, content, assignments and even evaluation procedures. The teacher carefully considers their input and revises his practices to include some of their recommendations where possible.

2.4.1. Teacher's Roles in the Student-centered Classroom

For learners are not assumed to be able to determine aprocess to meet these objectives, in the teacher-directed instruction,the teacher sets learning objectives,and then plans a set of activities designed to help them meet those objectives. Thus, it is the responsibilityof the teacher to guide or direct studentsthrough a step-by-step process and to make surethat any difficulties they encounter during thisprocess are resolved.

Meanwhile, in student-centered classrooms,the teacher presents the central question(issue, case, problem), and then works as afacilitator as students determine the nature ofthe response they will develop, and then formulateand carry out a process to develop thatresponse.

Consequently, Learner-centered instruction demands that teachers develop different professional roles andresponsibilities. This allows many teachers to apply a wide range of skills to meet the needs of students. Among these rolesWolf (2012:12) states the following:

User of data and assessments

Collaborator, contributor, and coach .

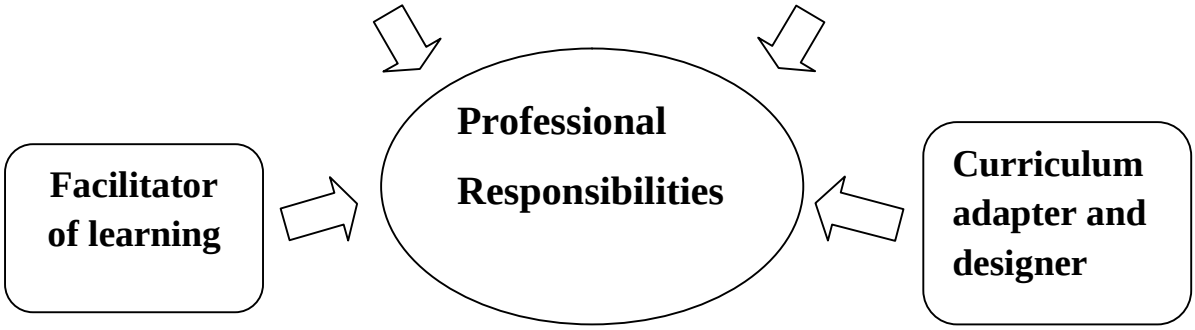


Figure 2.4. Professional Responsibilities and Roles of a learner-centered Teacher. Wolf (2012:12)

The role of *facilitator* is provided by the new cultural and digital learning opportunities a teacher offers. He is no longer the disseminator of knowledge but a designer of learning. Previously, content in the classroom was provided by teachers and textbooks. However, internet and digital information nowadays are becoming important resources where access to any material is allowed.

This platformcontributes to a wider teacher/student interaction even when they are not together. Teachers help in guiding their students toward specific goals or help them create and understand their own content and knowledge base. Moreover, the teacher can provide opportunities for collaboration and higher level thinking skills. In one of the articles from the Alliance for Excellent Education journal cited in Wolf (2012:13), we find the following:

> ***Each student should have a close relationship with an adult adviser who can guide the student to resources in the community that further his learning goals. Transitioning the teacher from a passive, teacher-centric role of largely disseminating content knowledge to being actively involved in the student's discovery and application of information creates a powerful learning experience that positions students to see themselves as innovators and creators.***

The teacher's knowledge about what students know, understand and how they learn it is what makes up the Learner-centered instruction.Technology can offer a medium to immediate access to learning data and feedback in order to drive instructional decisions. They

can also choose materials according to students' preferences and learning styles as well as develop activities based on their propositions.

In terms of assessment, formative assessment can be part of daily instruction through interactive response. The teacher obtains snapshots of students understanding of a particular lesson. He can use portfolios to monitor learning progress not relying solely on multiple-choice tests; even electronic portfolios can offer a better alternative for quicker assessment.Wolf (2012:13) explains that: '*For teachers to become effective users of data and assessments, they must have both access to information in a way that is readily applicable to their instructional decisions and also the high-quality training to support their work'*.

Additionally, it takes from teachers to have a clear understanding of how to utilize data as well as a wide opportunity to develop the skills to interpret it. For many teachers have different ideas on using the information they collect, and they may not be able to maximize the potential of student performance data if they lack the necessary skills.

When it comes to curriculum design and adaptation, only teachers with enough understanding of pedagogical practices and appropriate training can have the needed expertise to design curricula. Hence, teachers can develop learner-centered content, projects and tasks for students with different styles and abilities.

Project-based learning offers cross-curricular opportunities for better achievement. Teachers will have enough understanding about students learning development regarding each subject matter. Even though some teachers do not receive pre-service training required to gain professional learning opportunities, however, they participate in programs that enables them to become *curriculum designers*. This role is very demanding at the psychological, the assessment, and pedagogical practices levels. The below figures explains what have been said above:

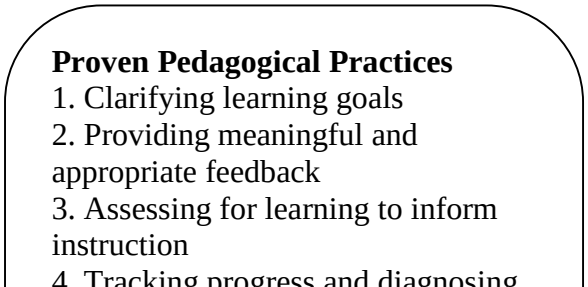


Figure 2.5. Pedagogical Practices for creating Learning Experiences.Wolf (2012:14)

A mixture of the above mentioned practices can guarantee students engagement in meaningful learning. Learner-centeredness offers teachers an opportunity to collaborate, share and learn from each other. They can plan lesson and projects collaboratively or set learning objectives together. According to Wolf (2012:16):

> ***When teachers collectively engage in participatory decision-making, designing lessons, using data, and examining student work, they are able to deliver rigorous and relevant learning for all students and personalize learning for individual students.***

This agreement about collaboration among teachers will improve the way instruction takes place and the way students achieve their outcomes. On a different stand, Fox (1983)Cited in Weimer (2002:75)proposes a set of different roles regarding teaching in the

learner-centered model. He compares him to a *gardener* who prepares the ground and cultivates it for his students grow. Students like plants will grow, bloom and bear fruits.

The role of a guide is also evoked by Hill (1980:48) who describes it as follows:

> ***The Teacher as Mountaineer learns to connect. The guide rope links mountain climbers together so that they may assist one another in the ascent. The teacher makes a 'rope' by using the oral and written contributions of the students, by forging interdisciplinary and intradisciplinary links where plausible, and by connecting the course material with the lives of students.***

The role of a guide goes hand in hand with that of a *coach*, as Barr and Tagg (1995: 24) explain it by stating that: "A coach not only instructs football players . . . but also designsfootball practices and the game plan; he participates in the game itself by sending in plays and making other decisions. The new faculties roles go a step further, however, in that faculty not only design the game plans but create new and better 'games,' ones that generate more and better learning."

Another role that theteacher can assume in such an approach is the one of a *maestro*, Eisner (1983 cited in Weimer, 2002:76) compares him to a maestro before an orchestra. The teacher in his classroom stands on a podium facing his group of musicians who are gifted with playing different instruments and having multiple abilities and levels. A piece of music is made under his direction.

The concept of *Scaffolding* is highly attached to Learner-centered teaching practices. Scaffolds being temporary structures that physically support workers to complete impossible jobs. In the field of education,according to Martin-Kniep andPicone-Zocchia (2009:125) itis a term associated with Vygotsky's zone of proximal development (Vygotsky, 1978) is the difference between what a learner can accomplish alone and what she or he can do with adapted assistance from a more capable peer.

The assistance spoken about in the previous passage is provided by teachers who help their learners to attain some learning goals that seem impossible for them on their own. The acquisition of new skills by engaging students in tasks that seem impossible whether alone or in pairs and groups are part of the scaffolding strategies. Teachers initially provide

extensive instructional support, to assist students in building their understanding of newcontent and processes. It is done in two main steps: Developing plans that facilitate the use of new skills; and providing the needed support while it is executed.

The teacher in the Learner-centered classroom is a *model* of the intended skills and behaviors to be acquired. They set an example of how to verbalize thoughts while completing a given task, or perform a task instead of verbalization. The modeling technique can range from think- aloud to solving problems and performances depending on students preferences. A learner-centered teacher needs to involve his students in identifying the multiple steps of a strategy and how they can be used to achieve desired goals.

Another element in scaffolding technique would be giving *feedback* as a way to clarify students' assumptions and understandings. Students may be insecure about contents they deal with for their first time; it can cause them to struggle in the classroom or to be less invested. Giving feedback can make students less insecure about their way of learning and can improve motivation.

2.4.2. Learner's Roles in the Student-centered Classroom

In a learner-centered context, students adopt a self-regulated mode of learning, that is to say, they take care of their monitoring, feedback and motivation. In order for learners to be self-regulated, Zimmerman (2002: 66) cited in Attard et.al(2010:11)proposes a set of skills to be acquired as explained below:

A. Setting specific goals for oneself;
B. Adopting powerful strategies for attainingthese goals;
C. Monitoring one's performance;
D. Restructuring one's learning environmentto make it compatible with one's goals;
E. Managing one's time effectively;
F. Self-evaluating one's methods;
G. Attributing results to causation; and
H. Adapting future methods.

Most of the above mentioned skills fall within the Active Learning criteria that disfavor passive listening to the teacher. It provides opportunities to reflect, evaluate,synthesize and communicate on or about theinformation presented in lectures. This

will result in learning outcomes that can be utilized in further learning or even in real life situations.

As mentioned in the previous section (See 2.4.1) teachers become facilitators and coaches whilestudents become active participants in their own learning. Students start to make choices based on their interests and learning preferences; they learn alone, tutor each other in pairs, and work in small groups. Over time, students become increasingly self-directed and independent and their ultimate goal would be to maximize growth from their current learning position.

In group works, the teacher may assign a set of roles for his students as a form of role rotation which will allow them the opportunity to experience different positions as explained below:

i. Coach: helps other group members.
ii. Checker: ensures everyone has the correct answer.
iii. Materials monitor: collects and distributes materials to group members and ensures the group cleans up at the end of the activity or the task.
iv. Praiser: praises contributions made by group members.
v. Reporter: reports group's answers and ideas.
vi. Timekeeper: monitors time allotted to the activity or the task.
vii. Researcher: takes the lead in looking for information; can also assign the distribution of research activities or tasks to other group members.

Tomlinson (1993)cited in Arends and Kilcher (2010:115) provides a four stage framework for understanding student independence: stage one is skill building; stage two is structured independence, stage three is shared independence, and stagefour is self-guided independence. In Table 2.2. the respective roles for students and for teachers at the four different stages are described.

Stage	Student role	Teacher role

One:		
Skill building	• developing ability to make simple Choices • following through on short-term tasks • using directions appropriately	• providing specific choices, directions, and timelines • monitoring follow through
Two:		
Structured independence	• choosing from teacher-generated options • following through on longer-term and more complex tasks • engaging in self-evaluation	• determining choices • defining timelines • establishing evaluation criteria
Three:		
Shared independence	• designing tasks and setting timelines • establishing criteria for evaluation • monitoring production process	• generating problems to be solved • focusing or "tightening" plans • reviewing student plans
Four:		
Self-guided independence	• planning, executing, and evaluating own tasks • seeking assistance or feedback when necessary	• providing assistance and o feedback on request

Table 2.2. Stages of student independence. Tomlinson (1993)cited in Arends and Kilcher (2010:115)

According to Tomlinson's suggested table, students build their skills as *Choice Makers* as they choose from what their teachers suggests content that suits their expectations and needs. They become also *Self-Evaluators* as their teacher sets the evaluation criteria. Furthermore, learners generate problems and become *Problem Solvers* as well as*Task Designers* . At a further level, learners turn into task planners, executors and evaluators seeking feedback when necessary.

2.5.Learner-centeredness in the Curriculum

Generally speaking, if we come to define what is a curriculum we can state that it is set of purposes, content, and attempts provided by specialists in order to offer guidance to teachers. We can also adopt a definition provided byDarling-Hammond and Bransford (2005)Cited in Arend and Kilcher (2010:79):*Curriculum . . . is the learning experiences and goals the teacher develops for particular classes—both in planning and while teaching—in light of the characteristics of students and teaching context*.

This definition gives more importance to the teacher as the designer of the curriculum. However, teachers are not the only important influence on the curriculum design, this later can also be affected by larger social purposes of education and curriculum frameworks and standards. There exists a variety of questions to be asked in terms of who should access to different kinds of knowledge during the process of design:

• Should my goals address the needs of all students or focus on identifiable segments of students in my class?

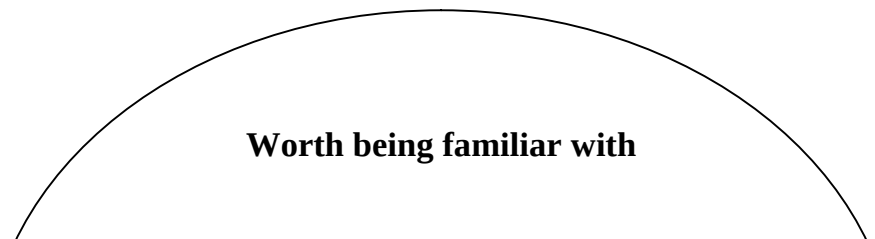
• I want all my students to meet high standards, but many lack prior knowledge or have limited abilities. How differentiated should I make my curriculum?

• How do I make my curriculum available to students who are not interested?

• Should I differentiate my curriculum based on predicted students' career and higher education aspirations?

• If my classroom is composed of diverse learners, how much should I use ability grouping? How do I give diverse learners equal opportunities to learn and reach high expectations?

Speaking also about what should go in the curriculum, Wiggins and McTighe (1998:10) Cited in Arends and Kilcher (2010:95) have provided a framework for setting curricular priorities as shown in Figure 2.6.



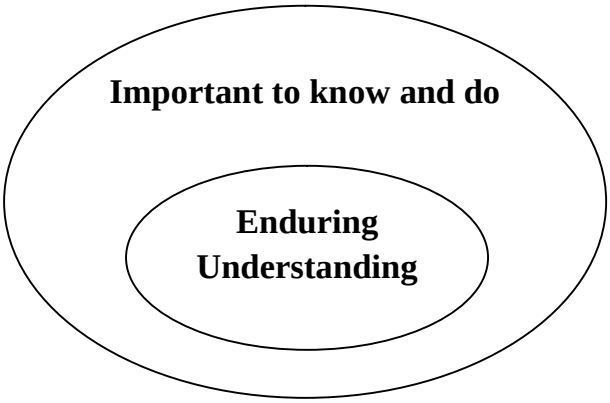


Figure 2.6. The Wiggin–McTighe framework for establishing curricular priorities.Wiggins and McTighe (1998:10)

A key factor to design a good curriculum that will meet teachers and students targeted goals is connectingit to the lives and needs of students. The curriculum should reflect students' points of view, since it connects activities to their personal lives and provides them with challenges. Thus, it should be tailored to meet students' abilities, needs and prior knowledge. It requires from the teacher to adjust his instruction to attend students' differences, and balance group and individual needs and achievements.

Speaking about how curriculum design should meet students' needs, Nel Noddings (2005) discusses and provides an important perspective on how to identify and respond to what children and youth need. She begins by making a distinction between inferred needs and expressed needs.

Inferred Needs, is the basis of formal curriculum, it stems from assumptions that we know what students need, such as parents who set goals for their children based on inferred needs.

Expressed needs, on the other hand, are the ones articulated by students themselves. Sometimes, curriculum designer, teachers and even parents can be mistaken about students

needs. Therefore, a reasonable solution is to discard inferred needs when students challenge them. Noddings(2005: 150)also recommends the following criteria for deciding when a student's expressedneeds should be recognized:

1. The expressed need is fairly stable over a considerable period of time and/or it is intense.
2. The expressed need is demonstrably connected to some desirable end or, at least, to one that is not harmful; further, the end is impossible or difficult to reach without the object wanted.
3. The expressed need is in the power (within the means) of those addressed to grant it.
4. The person expressing the need is willing and able to contribute to the satisfaction of the need.

2.6. Student-centeredness and Autonomy

Over the last thirty years, autonomy has been a central point of debate as educational paradigms has shifted from teacher-centered instruction to a more learner-centered one. "The popularity of learner autonomy may be at least partially related to the rise of computer technology and the growing importance of computers in language learning environments worldwide. Recent publications mark learner autonomy's evolution into a field of its own, with its own "research and pedagogical agendas" (Schmenk,2005:107). The trend towards promoting learner independence in EFL has run parallel with the proliferation of self-access centers and the increasing availability of self- study materials, particularly in multimedia format.

Originally, the start of debates on autonomy began based on Holec's book *Autonomy and Foreign Language Learning*, where he gave his famous definition, "*to say of a learner that he is autonomous is to say that he is capable of taking charge of his own learning*"(Schmenk,2005:108).

As Benson (1997:20) argues, current applied linguistics discourses have at least three versions of learner autonomy that need to be distinguished: technical, psychological, and

political. The first being the action of learning with no intervention from a teacher and outside the educational framework. The second being the capacity or the set of attitudes and abilities that allow a learner to take responsibility of his learning. The last one being able to control the learning processes and learning content.

Creating an environment that affects learners positively and encourages them to become responsible and autonomous is essential. Autonomous, self-regulated learners go by many different names, but a description by Zimmerman (1990:4) introduces the attributes of these learners:

> ***They approach educational tasks with confidence, diligence, and resourcefulness … Self-regulated learners are aware when they know a fact or possess a skill and when they do not . . . Self-regulated students proactively seek out information when needed and take steps to master it. When they encounter obstacles such as poor study conditions, confusing teachers, or abstruse text books, they find a way to succeed***

Normally, teachers ask themselves how to get their students to become such learners? The answer would be to set specific principles for their development. To create conditions to motivate them accept responsibility of their learning. The first principle is about *who is responsible of the learning process*: the actions taken to set parameters for learning are the ones that give the impression of responsibility for learning. Moreover, the decision of learning is one taken only by the student that should not be controlled by the teacher. Teachers can only lead students to learning but can never make them learn.

Most of the teachers would argue that students are unprepared and passive, make poor decisions about learning and otherwise act irresponsibly. Thus, teachers feel compelled to act. But what teachers have not sorted out or through is where the teacher's responsibility ends and the student's responsibility starts. If a student refuses to accept responsibility for learning, that is his choice, and at some point, his decision is not the teacher's fault.

Teachers have as an obligation to make their content relevant, demonstrate its power to answer questions, and otherwise show its value and importance. Once student interest is piqued, they have the responsibility to lead them to all the learning resources theyneed. As

the student learns, we have the responsibility to monitor the process and offer constructive feedback and assessment. According to Weimer (2002: 103-104)

> ***Fundamentally, the responsibility to learn is theirs(students) and theirs alone. We can try to force them into accepting that responsibility along with the obligation to grow and develop as learners, but we do them a much greater service if we create conditions and develop policies and practices that enable them to understand their responsibility and that empower them to accept it.***

Another important principle in learner autonomy would be about *logical consequences*. We need to make student taste the fruits of their decisions; for example when they come unprepared. By using this principle, students will start assuming their responsibility about learning and they will hold themselves accountable for their actions.
This principle is about connecting students' decisions to and with results. Our role is to help them see those connections so that they can learn from them.

The last principle is related to *consistency* summed up by: actions speak louder than words.No matter how clearly we describe behaviors that are unwelcomed in class or speak about consequences of irresponsible learning behaviors, if these are not backed up with actions then it remains spoken words. Expectations for more responsible student behavior are conveyednot by what we say but by what we do. Thus, we put an end to the cycle of dependency and irresponsibility with predictable consequences.

Once these three principles are added together, students are on their right path to become mature, responsible learners. A stage where learning is put in learners' hands is prepared; and a structured environment that distributes fair shares of power and responsibility is created.

2.7.Learner-centered Approaches to Teaching Fiction

For years, traditional teaching methods relied on grammar topics and texts as a basis for syllabus organization. It relied on texts like dialogues or short stories for instruction, however, the communicative language teaching instruction changed this situation. Thus, it focused more on developing communicative skills while grammar is used proportionately wherever and whenever needed to support these skills.

Learner-centered teaching relies on a variety of approaches to make students a central element in the learning process. Among these approaches there exists the following:

2.7.1. Task-based Teaching

Taking recent theories of language learning and acquisition into consideration, language develops only through language use. Hence, the rationale behind using communicative tasks is based on such thinking.

In fact, it is not the text nor the grammar that it contains what makes learning effective. On the contrary, if the text and the grammar are not presented within a meaningful context then, it is of no use. Therefore, the best way to learn is through performing tasks that provide learners with purpose to use grammar. As Norris et al. (1998: 31) put it,

> ***The best way to learn and teach a language is through social interactions.[they] allow students to work toward a clear goal, share information and opinions, negotiate meaning, get the interlocutor's help in comprehending input, and receive feedback on their language production. In the process, learners not only use their interlanguage, but also modify it, which in turn promotes acquisition.***

When it comes to defining what is a task? Numerous definitions exist. One of the most widely quoted definitions for task is offered by Long (1985:89)**.** He refers to a task as a piece of work undertaken for oneself or for others, freely or for some reward. Thus examples of tasks include filling out a form, buying a pair of shoes, making an airline reservation, borrowing a library book, taking a driving test, typing a letter, [. . .], making a hotel reservation, writing a check, finding a street destination and helping someone across the road.

In other words, by “task” is meant the hundred and one things people do in everyday life, at work, at play, and in between.

Another well-known definition is provided by Nunan (1989:10). He considers a task as any classroom work which involves learners in comprehending, manipulating, producing, or interacting in the target language while their attention is principally focused on meaning rather than form.

More recently, Skehan (1998:147) summarizes the parameters for a task activity in the following way:“(a) meaning is primary, (b) learners are not given other people’s meanings to regurgitate, (c) there is some sort of relationship to comparable real-world activities, (d) task completion has a priority, and (e), the assessment of tasks are done in terms of outcome” .

Evidently, what can be noticed is that the three definitions have one thing in common, their focus on meaning. Which makes transferring meaning a crucial element of language use. Relating this meaning to the real life situations in the form of tasks and activities is what Task Based Learning is all about. Performing real life tasks that are comparable to authentic ones demands the use of real language. It should also be related to achieving a specific goal or arriving at a particular outcome. It involves also the use of a combination of skills.

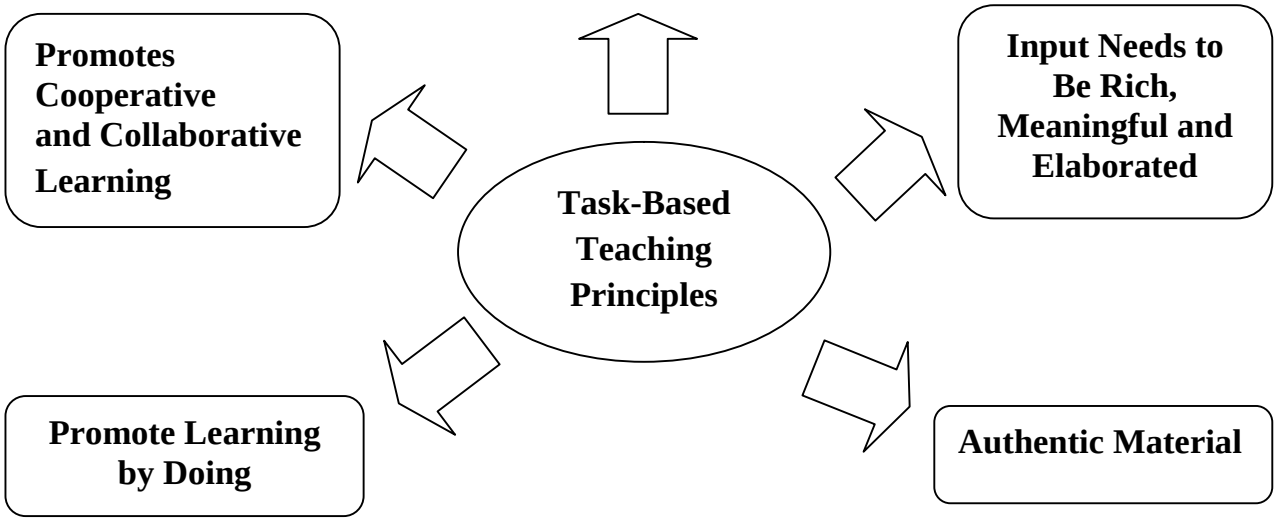


Figure 2.7. Principles of Task-based Teaching.Skehan (1998:149)

The concept of *learning by doing* is somehow new to communicative teaching methodologies. A hands-on approach helps enhance learner's engagement. Moreover, as Doughty and Long (2003:58) remind us, "new knowledge is better integrated into long-term memory, and easier retrieved, if tied to real-world events and activities". Hence, students should be encouraged to actively produce language and express themselves in a wide range of situations.

On another hand, being exposed to input provides the learner with a variety of patterns, chunks, and phrases in numerous contexts and situations over many years. Such a *rich exposure* to language ultimately allows students to store language in their brains that they can retrieve and access as wholechunks.In addition to being rich, input need to be *meaningful*, As Lee and VanPatten (1995:38) suggest, "the language that the learner is listening to (or reading, if we are talking about written language) must contain some message to which the learner is supposed to attend".

The exposure to language is effective when the *materials are authentic*. This later refers to use oftexts, photographs, video selections, and other teaching resources that were not

specially prepared for pedagogical purposes (Richards 2001). The reason behind using authentic material is that it contains authentic language which is used in an authentic setting.

In addition, giving *feedback* is another key element in Task-based instruction. It can be either: positive confirming students' correct participation and answers in the form of praise and agreement. Or, it can be negative generally known as *error correction*(see Chaudron1988).This feedback has as a function to facilitate students' skill progression toward coherent language use. Hence, they need both types of feedback in order to decide whether to accept or reject their ideas about correct language use.

Finally, *cooperative and collaborative* learning can be a way to facilitate learning. In the Task-based classroom, students are organized and divided into small teams in the form of pairs or groups to perform a task. Through the use of the target language communicatively, learners achieve their learning goals. Particularly, if the learning tasks are designed to require active and true communicative *interaction* among students in the target language. As cited in Principles of Communicative Language Teaching and Task-Based Instruction (2007: 18):

> ***Key to learning in these situations is what takes place during the interaction between the learners and the teacher, and among the learners. While interaction normally involves both input and learner production, learners cannot simply listen to input. Rather, they must be active conversational participants who interact and negotiate the type of input they receive. Speakers also make changes in their language as they interact or "negotiate meaning" with each other…In this way, the interaction functions like a catalyst that promotes language acquisition.***

Overall, task-based learning is an approach that encourages students' involvement in carefully designed tasks to develop their skills and to attain specific learning goals.

2.7.2. Cooperative Teaching

The theory of Cooperative learning promotes the idea that students learn best when they work together, for they motivate and tutor each other and they are responsible of their individual participation in any task. As a different model from teacher-centered practices, the cooperative learning practices dictate how teachers encourage their students to move around and interact with others. As Cited in Arends and Kilcher (2010:306): '*Cooperative Learning is a teaching model or strategy that is marked by cooperative task, goal, and reward structures, and requires students to be actively engaged in discussion, debate, tutoring, and teamwork.'*

The goals of cooperative learning are both on cognitive level since they work in pairs or groups to master information, think about it and utilize it in realistic settings. On another level, it helps students' social skills since they work in teams, learn to be more accepting of diversity and to be more tolerant of differences. Figure 2.8. below demonstrates the main outcomes for cooperative learning:

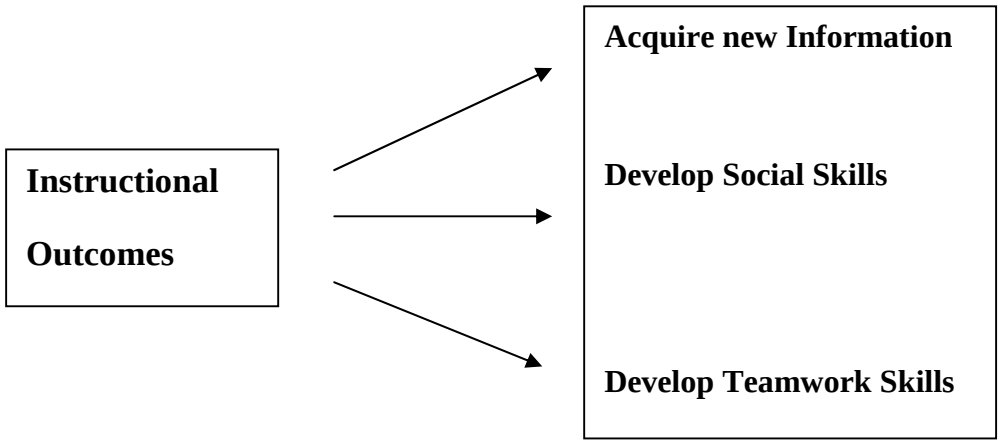


Figure 2.8. Instructional outcomes for cooperative learning.Arends and Kilcher (2010:306)

By the mid-70's, Roger and David Johnson, introduced the Learning Together approach to cooperative learning. (Johnson & Johnson, 1975). They both gave a comparison between various task and reward structures, and how they can affect learning. They also collected various works throughout three decades to show the positive benefits of cooperation versus competitive and individual learning.

They later on, they provided a set of desired ***patterns of interaction***, i.e. the way activities are structured determines the way interaction with teachers, peers and learning goals

will happen.These Interaction patterns are divided into three main types: competitive, individualistic, and cooperative(cited in Arends and Kilcher, 2010:313).

Competitive activities are based on who does better than the other and grading is an essential example of such a type. Individualistic activities demands from the students to work alone and by themselves. They think and perform alone, achieve personalized goals without regard to other students' achievements. Whereas, cooperative activities demands from students to work together, and success depends on how well the entire group did.

The proposed patterns by Johnson and Johnson need to be balanced since they believe that all of them need to be used in an integrated way. Students then will be taught functional skills necessary in all of them.

Moreover, they outlined basic elements for structuring cooperative learning lessons:

A..Positive interdependence: created by an environment where members of a group are supportive, feeling connected to achieve a common learning goal and have a sense of responsibility towards the group success.

B. *Individual accountability*: Every student is held accountable for his own learning.

C. *Face-to-face interaction*: While working on a particular task, students among the group are encouraged to interact and have dialogues.

D. *Collaborative skills*: In order to be effective in group works, students need to be skilled in social (listening, taking turns…..), critical thinking, problem solving and communication skills.

E. *Processing*: Engage students in reflection on and assessment of group academic goals and collaborative interactions.

In the same vein, as with other approaches to cooperative learning, Spencer Kagan (1994, 1998, 2001) combines cognitive development with social development. He proposes four questions for teachers to consider when selecting a cooperative activity:

1. What kind of cognitive development does it foster?
2. What kind of social development does it foster?
3. Where in an overall lesson plan does it best fit?
4. With what kind of curriculum is it best used?

Different approaches to cooperative learning are used for different reasons and to

accomplish different learning goals. Success in such approach has resulted in an increase in the amount of interaction between students. Though it is under the control of teachers, students can still have self-governance over their own tasks by making decisions about whom to team up with and how. They negotiate their relationships with each other, articulate their thoughts and engage in a social process of inquiry.

2.7.3. The Inquiry-based Teaching

The inquiry based approach to literature has as two main objectives: reflection and problem-solving. While reading and responding to literary texts, we focus students attention on inquiry and providing chances to engage them in the process. The actions of inquiry include questioning, observation, data collections, and creating explanations.

According to Dewey (1938) cited in Taylor and Bilbrey (2012:02) inquiry based instruction occurs when an "educator is responsible for a knowledge of individuals and for a knowledge of subject-matter that will enable activities to be selected in which all participate and are the chief carrier of control.". Furthermore, Hazari, North, and Moreland (2009:189) differentiate inquiry-based instruction from teacher-directed instruction by focusing on the unique role of the student "learners construct personal interpretation of knowledge based on their previous experience and application of knowledge in a relevant context".

In the same vein, effective inquiry –based learning occurs when learners are exposed to experiences that do not revolve around memorization of facts. It is a model that is not designed to spoon-feed right answers to students. On the contrary, it urges them to find their own answers and express them freely. According to Alberta (2004:01) cited in Sweeny (2007:02),learningis:

> ***Aprocess where students are involved intheir learning, formulate questions, investigatewidely and then build new understandings,meanings and knowledge. Thatknowledge is new to the students and may be used to answer a question, todevelop a solution or to support a positionor point of view. The knowledge isusually presented to others and mayresult in some sort of action.***

Sweeney (2007:02) proposes a model of teaching which focuses on inquiry. It is designed to support teachers incorporate inquiry in their classrooms. The inquiry model outlined in Focus on Inquiry includes six phases of inquiry:

- Planning
- Retrieving
- Processing
- Creating
- Sharing
- Evaluating with ongoing reflection included at each phase.

Fillion, B (1981:40) in his work 'Reading as Inquiry: An Approach to Literature Learning' proposes techniques to content-based instruction:

1. Organizing courses and units of study, around the activities of reading and responding: In order to promote particular kinds of inquiry, the teacher organizes his course around this matter instead of thematic selections or according to genre. Teachers may have units where they provide chances for students to confront problems in literal comprehension. They use a variety of texts that provoke students' interpretations by dealing with their needs.
2. Encouraging students to examine the role of inquiry in their everyday lives, and to apply their findings to the reading and discussion of literature. Students may ask themselves inquiry questions about characters in literature that can be strongly related to their real life experiences; questions such as: What is this person like? Why do I think so? How are we similar or different? Why does he or she act this way? How do I feel about him or her?
3. Examining the inquiry: is a hidden process within the reading process itself which involves predicting(suspense, anticipation and surprise) and hypothesizing as powerful components of comprehending. By making students aware of such inquiry, we may help them develop a more sensitive awareness of their own reading, and of the way authors influence and interest them.
4. Grouping selections to stimulate inquiry into certain aspects of literature. Teachers select novels and topics that provoke questions about the author (Poe, Browning…), other selections may raise questions about the language of literature.

5. Encouraging students to generate and try to answer their own questions about texts and their responses to them. Generally, learners' questions come at a later stage of the session ; however, using this technique they can proceed with writing questions about the text's understanding after the reading is finished.

Apart from the advantages this approach offers to literature learning, the inquiry approach is advised for its potential contribution to students' language development. By increasing their range of inquiry, teachers increase the range of writing and discussion problems students must solve. That language proficiency develops through purposeful use, then their use of language by speaking and writing is improved.

2.7.4. Content-based Approach

In content-based foreign language instruction, specific subject matters help design and create the activities which stimulate students to think and learn through the use ofthe target language. Curriculum is organized based on subjects matters to be taught instead of the forms, functions, or situations. The material used for instructionconsists primarily of authentic texts produced for native speakers.Students are immersed in the foreign language while learning thecontent of other areas.

According to Curtain, (1995) and Met, (1991), Cited in Hardnandez (2012:23): '*Second language acquisition increases with content-based language instruction, because students learn language best when there is an emphasis on relevant, meaningful content rather than on the language itself*'**.**

More recently, another definition of content has emerged as an approach. According to Snow, (1997:293):

> ***Content, in this interpretation, is the use of subject matter for second foreign language purposes. Subject matter may consist of topics or themes based on students interest or needs in an adult EFL setting, or it may be very specific, such as the subjects that students are currently studying in their elementary classes***

Mainly, Content-based instruction is defined as the integration of contentlearning with language teaching aims. Its purpose is todevelop students' academic language skills. It also provides studentswith study skills which enable them to express a range of criticalperspectives on social issues and to engage in quick-pacedinteractions (Duff, 2001

cited in Pessoa, 2007:163).One of the reasons for the interest amongeducators in developing content-based language instruction is thetheory that language acquisition is based on input that is meaningful. Also, tasks provide a context for cognitive skills to develop and reinforce curriculum goals.

Depending on learners needs, context and interests Content-based instruction proposes three different models that can be applied in classes, those models are: Theme-based model, sheltered model, and adjunct model. Brinton, Snow and Wesche (1989:14) suggest the following: “there are at least three distinct models of content-based instruction that have been developed in the second language instructional setting; these models tend to be found in elementary, secondary, postsecondary, and university settings”.

1-Theme-based model: In this model teachers act autonomously without faculty intervention. The purpose of Theme-based teaching is to develop learners’ communicative proficiency. The materials used in this model are authentic that the teacher adapted to the learners’ language levels and interests, the materials were designed for external language teaching purpose. The main characteristics of this model are the following:

- In Theme-Based, it is a language teacher, and not a subject specialist, that is responsible for teaching content.
- The foreign language syllabus in Theme-Based courses is organized either around different topics within a particular discipline, or including a number of individual topics associated with a relevant general theme or content area.
- Contents or topics have to be chosen to be appropriate to student academic and cognitive interests and needs, content resources, educational aims, and institutional demands and expectations.

- The contents or topics in Theme-Based must keep coherence in order to have logic in the language and content learning.
- Theme-Based courses have explicit language aims which are usually more important than the content learning objectives.
- Theme-Based integrates all four skills.

2-The Sheltered model: Was developed in Canada as a substituting model for traditional classrooms. Brinton, Snow and Wesche (1989;15) explain how the name of the model derives from the model's deliberate separation of second language students from native speakers of the target language for the purpose of content instruction. " A sheltered content-based course is taught in a second language by a content specialist to a group of learners who have been segregated or 'sheltered' from native speakers".The Sheltered model has the following characteristics;

- It facilitates the development of language abilities for students to meet the course aims; it has to be kept in mind that the overall purpose of Sheltered Model courses is content learning rather than language learning, so this model constitutes one of the "strong" paradigms within the general framework of Competency Based Instruction.
- The Sheltered model's courses are typical of second language situations rather than of foreign language instruction.
- In sheltered subject-matter instruction, the class is commonly taught by a content instructor, not a language teacher; this content instructor, however, has to be sensitized to the students' language needs and abilities, and has to be familiarized with the traits of the language acquisition process.

3- Adjunct model: This model connects designed language courses with academic courses. According to this model, courses are taught to students who are at the same time engaged in regular content course. However, this enrolment in content lacks competence to carry off tasks unless provided by needed aids. This model has the following characteristics:

- The adjunct courses work as support classes for regular subject matter courses, and offer excellent opportunities to develop the academic strategies necessary to cope with real academic content.
- The language component of the course is directly linked to the students' academic needs and so, they can get help revising notes, writing assignments, preparing for tests.
- The fact that the course deals with real academic subject matter in which students need a passing grade in the parallel courses and helps to increase motivation in terms of mastering both the language and the content.

- These courses are more commonly offered in second language contexts rather than in foreign language ones, although they are also used at international institutions or national institutions using a foreign language as the medium of instruction.

2.7.5. Problem-based Teaching

Problem-based learning is an approach that constructs or organizes instruction around real life problem situations. As in the cooperative learning, students are gathered in groups where they have as a task to develop critical thinking and problem- solving skills. According to Glick & Holyoak, 1983 cited inArends and Kilcher (2010:328):

> ***Problem-based learning engages students in learning information in ways that are similar to how it will be learned and applied in future, out-of-school situations. PBL assesses learning in ways that demonstrate understanding and not mere acquisition***

Task-based learning has some defining features as identified by theorists:

• *Problems or issues*. A compelling issue or problem is the key element of this theory since content is organized around it.

• *Authentic*. Learners are going to find solutions to authentic problems that they may encounter later on in real life situations.

• *Investigation and problem solving*. Students investigate, inquire and solve problems instead of acquiring skills through reading and listening.

• *Interdisciplinary perspectives*. While involved in problem-based learning, students explore a variety of perspectives expanded from multiple disciplines.

• *Small-group collaboration*. Learning occurs best within small group context.

• *Products, artifacts, exhibitions, and presentations*. Learners demonstrate their learningby creating products, artifacts, and exhibits.

In the same line, Problem-based learning (PBL) is defined as :

A dynamic, integrative concept that engenders a critical, explorative approach and encapsulates a self-directed, active process of learning. It differs from the traditional teaching structure by utilizing key 'real-life' problems which are used both as the initial trigger for learning and to create a point at which new learning or critical thinking can be applied and re-applied until understanding is achieved.

The Problem-based learning environment is described as open, full of active engagement and intellectual freedom. Teachers encourage diversity and independence and students work in various locations. The investigations are held where the environment is allowing for free expression of ideas without negative judgments. It requires a setting where students have respect for each other and are tolerant of ambiguity and difference.

Teachers in Problem-Based Learning approach assume various roles to play among them is to serve as models, coaches, questioners, guides, and mentors. When teachers are *models*, they think aloud with students; they model behaviors they want students to use. As *coaches*, they provide feedback and encourage students to become independent and self-reliant. As *questioners*, they ask higher-order and meta-cognitive questions that help focus student inquiry. As *guides*, they teach students about effective group processes and help groups that are stuck get back on track. In some cases, teachers serve as *mentors* exhibiting particular content expertise.

Related to what has been said about the features characterizing Problem- based learning, the choice of a compelling problem is the key element of this approach. Thus, identifying and designing a good problem situation is very crucial to the learning process. Effective problems have several common characteristics:

• *Authentic*: The problem deals with a real-world situation or issue.

• *Ill-structured*: The problem is complex, with many issues and sub-issuesfor which multiple solutions exist.

• *Relevant*: The problem or issue is meaningful and important to students' lives andto society.

• *Academically rigorous*: The problem provides opportunities for students to thinkcritically and creatively and to practice research, writing, problem-solving,decision-making, and communication skills.

• *Interdisciplinary in nature*: The problem draws on knowledge and experiencesfrom a range of disciplines and perspectives.

These selected problems can be linked to issues emerging from local communities or sometimes to curriculum standards that are of interest to students. Regarding the learning goals of a Problem-based learning, the following table will explain;

Content goals

• Curriculum Standards

• Specific Content Concepts

• Relationships Among Ideas In The Problem Situation

Process Goals

Inquiry and Problem-Solving Skills• Problem Identification
• Problem Investigation
• Analysis of Alternative Solutions
• Decision Making With Evidence
Self-Directed Learning Skills • Identifying Learning Issues and Questions
• Locating and Evaluating Information
• Organizing and Synthesizing Information
• Providing Evidence of Learning
Collaboration Skills • Listening
• Problem Solving
• Managing Differences and Conflict
• Encouraging, Acknowledging, Supporting
Project Management Skills • Setting Goals
• Identifying Learning Strategies
• Dividing and Assigning Work
• Monitoring Progress.

Table 2.3. Problem-based learning goals. Arends and Kilcher (2010:330):

Learning goals within the problem-based learning process operate on various levels as shown in the table above. There are content goals and process one which are divided into four main sections related to various skills. As a consequence, the Problem-Based Learning process, in theory, engenders lifelong learning by providing a platform for learning the basic skills necessary to critically reason, problem-solve and learn from future experiences.

Therefore, PBL has two main educationalobjectives as it creates not only a need to explore the knowledge related to the problem, but also the development and application of critical reasoning and problem-solving skills.

2.7.6. Project- Based Learning

Having students design something completely on their own whether individually, in pairs or in groups is challenging to their creative abilities. The teacher in this strategy servesas

a guide to the various resources students may opt for, as a coach, employing a strategy that is fun and motivating, and uncovering content with depth and breadth. Project-based learning can be restricted to nine main steps:

1. The teacher-coach **sets the stage for students with real-life samples** of the projects they will be doing.
2. Students **take on the role of project designers,** possibly establishing a forum for display or competition.
3. Students **discuss and accumulate the background information** needed for their designs.
4. The teacher-coach and students **negotiate the criteria for evaluating the projects.**
5. Students **accumulate the materials** necessary for the project.
6. Students **create their projects;**meanwhile, teachers are welcomed to ask the following questions:
7. Students **prepare to present their projects.**
8. Students **present their projects.**

While at this stage, students become aware of the ways their presentations meet the criteria of assessment. The teacher-coach observes how engaged they are in presenting their projects. Each group showcases their work by explaining how the design was achieved.

9. Students **reflect on the process and evaluate the projects** based on the criteria established earlier. The students discuss what they enjoyed about working in pairs or small groups, and how one student's idea would support or generate another student's idea. They discuss what they liked about the materials and what they found to be frustrating. Students share their reflections to note what they had in common and what was special to each pair or to each individual personally. They review the criteria of assessment and discuss how well they met them.

Project-based learning encourages students to practice decision making and to be exposed to criticism while presenting the project. They are able to expand their skills, evaluate their options, and think critically. The task given helps them improve skills on how to conduct research, write about the material, collect and draw illustrations and reflect about the findings.

As a consequence, students learn with each other and from each other how to analyze, synthesize, paraphrase and summarize. They learn also how to reinforce points of views and use arguments.Most importantly, students “talk content” and write for a purpose, because their work is often presented in front of their peers. It is one of the interactive strategies to motivate and engage students, and to foster an environment that makes learning fun.

2.8. Learner-centeredness and the Analysis of Fiction

In addition to the enjoyment, tension, surprise, suspense, fantasy and other emotional experiences; the reader needs in part be conscious of some of the elements that astory may contain. Basically, whileanalyzing fiction (a work of **fiction** is created in the imagination of its author. The author invents the story and makes up the characters, the plot or storyline, the dialogue and sometimes even the setting) a reader gains a deeper understanding of the relationships between the parts of the story as well as the various literary devices used to develop ideas in the work; and how these parts shape the story itself. Therefore, it is easy to understand the objective of an analysis once itis defined and understood as the separation of a whole into its component parts.

These devices are analyzed by academics in order to understand fiction and are explained in detailwith their relation to the student-centered approach in the upcoming section. The narrative techniques explored in this part are various and we state mainly: plot, point of view, setting, character, imagery, symbolism, irony, and foreshadowing.

2.8.1. The Story

Story, by a more traditional and limited definition, is a series of imagined related scenes withconflict and action while developing meaning and enlightenment for characters and unique enjoyment for readers. It is in other words, a narrative of events arranged in their time sequence, since the allegiance to time cannot be denied, it is imperative in the fabric of any novel and could not be written without it.

Furthermore, it has only one merit: that of making the audiencewant to know what happens next. Whereas, the only disadvantage it can have is to make thereader not want to know what happens next. On one hand, it is considered as the simplest andlowest literary

organisms, yet it is on another hand, considered as the highest factor commonto complicated organisms such as novels.

Novelists and literary critics agree upon one fundamental fact is that the novel is all about the story telling aspect, that is why people buy and read fiction. The word fiction itself would not exist if it did not involve a story to be narrated; it is a universal element which is considered as the backbone of this genre. Story telling goes a long way back, it is an old element where primitive audiences used to sit around fire to listen to various stories and let themselves be intrigued, moved, and excited with the suspense of guessing what would come next[2]. In this vein Forster (1974: 40)says:

> ***Yes -oh dear yes- the novel tells a story. That is the fundamental aspect without which it could not exist. That is the highest factor common to all novels, and i wish that it was not so, that it could be something different – melody, or perception of truth, not this low atavistic form***

As stated earlier, story is a narrative of events which makes it different from the plot. A story may form the basis for a plot but this later is an organism of a higher type. It transforms the reader to a listener for it is an aspect of the literary work which demands to be read aloud. It does not appeal to the eye, like most of prose, but to the ear (Forster, 1974:51).

Literarystory is imagined; it is not a memoir that tells a happening that the narrator knows occurred orhas experienced. Although a real happening can stimulate the imagination for the basis of aliterary story, to present a memoir story as a fictional story loses the potential of imagination-based creative elements.

2-Scheherazade of '*One Thousand and One Nights'* in later times is a prominent figure of a good story teller who avoided her fate because she knew how to maintain the element of suspense.

Literary stories supply information, when the plot requires, avoiding manipulating reader suspense and, as a result, providing credibility that will intensify meaning. Basically, as mentioned earlier the story is primitive before reading was discovered and it appeals to the

primitive sense in the reader. The time sequence as well cannot be destroyed without carrying in its ruin all that should have taken its place; the novel that would express values only becomes unintelligible and would miss the aspect of suspense greatly (Forster, 1974: 52).

In general, literarystories are harder to construct, have dramatic action and character desires and motives feeding an escalating momentum and require useful conceptualization before writing. One way toconsider creating a story is conceiving the story as two stories, seemingly one, that drive plotand deliver meaning. Thus, a top story and a bottom story are both required for that purpose.

Overall, a successful top story tends to be an action presentation of a series of conflicting events that resolve in interesting a satisfactory ways.Whereas, bottom story tends to deal with conflicting emotions, and often poses thoughts about who we are and why we are here, so that theme and meaning take on significance for the reader seeking knowledge about the human condition.As a story develops, there is a plot-oriented, action-motivated, series of events that embody conflict, action and resolution, and are structured for engagement of reader to character and concern for what will happen.

When it comes to teaching a story, students need to be fully involved in the analysis, discussion, and its appreciation. Students may work together to re-write the story and introduce it with different style and form.In this respect, Strevens (1980:10) states that “the student isnot simply a passive recipient of teaching and not just a walking acquisition device.”

On the contrary, the student contributes enormously to thelearning/teaching process. Additionally, he develops an active and interactive personality, a massive energy and a stronger personality.In fact, he becomes an active agent who shares other their own experiences, perceptions and opinions.

A more effective methodology to teach stories would be to encourage students’ interpretations and viewpoints bymoving away from traditional theories which insist on the traditional techniques and focus on teaching stories as part of a human, historical and communicative process.

Such an approach focuses on engaging students interactively whether individually, with each other or with the teacher using literary texts to stimulate language activities. Another necessary criterion would be to provoke genuine interaction between learners, the text and the teacher. This approach provides opportunities for students to share their experiences; to present texts in a variety of ways and in fresh contexts.

2.8.2. The Point Of View

Narrative point of viewis the perspective from which the events in the story are observed and recounted. To determine the point of view, the reader should identify who is telling the story, that is, the viewer through whose eyes he sees the action. Whoever is telling a story has to be somewhere in relation with the story in order to tell it.As Lodge (1992:26)explains,

> ***A real event can be experienced by more than one person simultaneously, and a single novel can provide different perspectives, only one at a time….. The choice of the point of view from which the story is told is arguably the most important single decision that the novelist has to make, because it affects the way readers will respond, emotionally and morally, to the fictional characters and their actions***

Basically, the point of view and the narrator are tools created and used by the author in order to tell a story in a certain way, however, the narrator of a story does not necessarily express the author's opinions. The author also may change his point of view ; but at any particular moment he must have one. To explore the point of view of a story, consider:

- Who is telling the story? Is the narrator a character in the story?
- What does the narrator know about the characters in the story?
- Why do you think the author chose this point of view? How does the choice of point of view affect the meaning of the story?

The style of narration the author chooses always has powerful results. Although each style of telling can be used in various ways, as a general rule, a character narrator who is inside the story often forms an intimate connection with the reader. Onlooker narrators can provide points of view that conflict with those of other characters: they demonstrate that the truth about what really happened in a story is complex. An all-knowing narrator may appear

to deliver the "last word,'' the truest perspective. Whatever narrative style is chosen, often the psyche or perspective of the narrator illuminates the story as a whole.

There are as many points of view as there are novels (Boulton,1975: 30). But there are two distinctly different types of point of view and each of those two types has two variations.

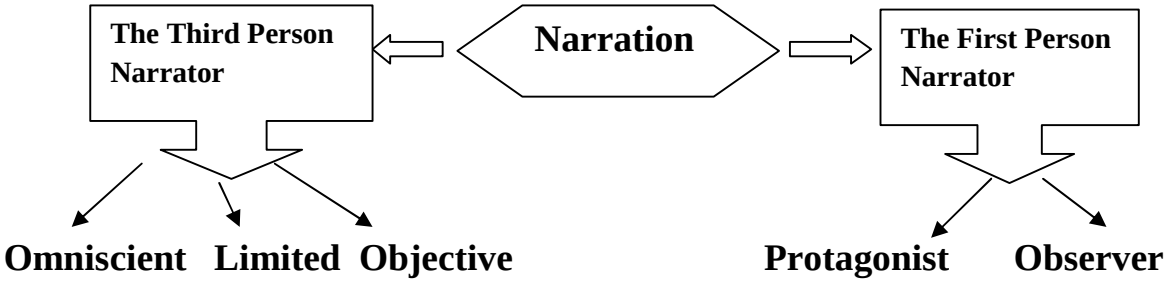


Figure 2.9. Types of Point of View.

The first person narrator, First Person Narrator also called a participant narrator is a character in the story who can be identified if the pronoun "I" in used to tell the story. The story is told from that person's point of view and only shows the reader what that character sees, hears and thinks. So, first person narrators cannot generally tell about thoughts and actions that are out of sight of their character.

Furthermore, the first-person narrator is a narrator who is telling the story him or herself without access to any consciousness aside from his or her own. In fact, part of our trust of an author may be invested in our recognition that we cannot trust his or her narrator. When an author makes it clear that we cannot trust a narrator, the narrator is considered as unreliable.

There are some aspects of the first-person narration that are very important for readers:

• We feel very close to the narrator because we have access to the narrator's mind and feelings. Empathy - putting oneself in someone else's place - is something we are unable to experience in the first-person narration.

• Seeing into the heart and mind of the narrator allows the author to explore mental growth

and change.

• We can know the world from a viewpoint other than our own.

In addition to the main two types above, the following types of first-person narration can be considered:

Interior Monologue	The first-person's train of thought "overheard" by the reader or sometimes "overheard" and reported by an omniscient narrator; other times it occurs as stream of consciousness.
Subjective Narration	The narrator seems unreliable, tries to get readers to share his/her side or to assume values or views not usually presumed by the reader.
Detached Autobiography	The reliable narrator guides the reader. Narrator is main character, often reflecting on a past "self" – sometimes an adult recounting an event from childhood.When it is the latter, it is important to notice "how" the adult voice affects the child's story.
Memoir or Observer Narration	The narrator is observer rather than main participant; narrator can be confidant, eyewitness or "chorus" who provides offstage or background information. This narratorcan be reliable or unreliable.

Table 2.4. First-Person Narration Additional Types. (Boulton,1975: 31)

On another level, third person limited or limited omniscient point of view is especially interesting as it canlend a multi-layered tension of narration to the work of fiction. In the third person point of view, the story is **not** told by a character but by an "invisible author," using the third person pronoun (he, she, or it) to tell the story. If the third person narrator gives us the thoughts of characters, then he is a third person omniscient narrator. Whereas, if the third person narrator only gives us information which

could be recorded by a camera and microphone, then he is a third person objective narrator. Hence,There are various kinds of third person narrator:

Furthermore, an omniscient or "all-knowing" narrator is a narrative presence with complete access into the thoughts and memories of all characters in a work of fiction. Often called the "God-like" point of view, the omniscient narrative was at one time the most prevalent point of view in literature, as Boulton (1975:37) asserts:

> ***The omniscient narrator, who in a large majority of novels is the actual teller of the story, may follow any number of characters for short or long sections of the book, tell what he thinks is most interesting and comment if he wishes. He gives a large share of the attention to one character, but sometimes turns aside to follow another***

Third person omniscient provides the perspective of an all-knowing character, one able to explore the thoughts and actions of multiple characters. This allows the author to narrate the same scenes from many points of view and to sound especially commanding. Although it may be beneficial that this voice is authoritative, on the negative side is that omniscient narrators can sound remote and detached. In the same vein, *this point of view* means that the narrator knows everything about the events and the characters and knows all their thoughts and motives. There are the two extremes but there are possible variations in between:

Intrusive objective
narrator <~~~~~~~~> (or unintrusive)
narrator

An intrusive narrator explicitly tells the reader things, commenting on the characters. While,*an objective narrator* simply shows things, without commenting or explaining.

Additionally,*the limited point of view* means that, although the narrator tells the story in the third person, he confines himself to the impressions and feelings of one character in the novel: he presents only one point of view of events. The effect of this can be similar to that created by a first-person narrator. Furthermore, he has limited access to the minds of one or more characters, but is barred from interior knowledge of other characters. This access can be communicated to readers by various methods, but perhaps the most noteworthy feature of the

relationship between the third person narrator and his or her access to the thoughts of a character is that of narrative distance.

Generally, the most straightforward method for indicating the fact of this access is simply for the narrator to tell the reader directly that he or she is reporting a character's thoughts. Still another common method for negotiating the relationship between the narrative presence and a character's thoughts is the use of a technique known as free indirect discourse, in which the narrator appears to employ language from a character's thoughts without saying so. Narrative distance in third person limited narration is also determined by what information a narrator seems to be able to impart about a character's interior life.

Eventhough third person limited point of view offers the thoughts and motivations of only one character, in some ways, this type of narrator is invisible.The disadvantage about it is that this voice is only effective in scenes when it would make sense for that character to be present. Therefore, the author is limited in what he or she is able to show directly, and can be used to create a tone. For example, the way the narrator tells the story may create a menacing, dreamy, preachy or suspenseful tone.

The so-called self-effaced narrator (third person objective) does not seem to exist and does not report on the thoughts or feelings of any characters. The story is told from an objective point of view where the narrator simply reports the series of events. As opposite of the omniscient; he displays an objectivity; compared to a rovingcamera with sound. Very little of the past or the future is given; the story is set in the present. It has themost speed and the most action; it relies heavily on external action and dialogue, and it offers noopportunities for interpretation by the narrator.

In some fiction, for example, the third person narrator is so limited in what he or she knows of the interior life of a character that it is as if he or she were observing the characters from an objective point of view. Appropriately enough, this kind of narrator does not see into the mind of any character; rather he or she reports the action and dialogue without telling the reader directly what the characters feel and think. One of the most famous instances of this narrative perspective occurs in Ernest Hemingway's "Hills like White Elephants".

The student-centered approach encourages students to start recognizing differences between perspectives and how it may change the reader's experience with the text. Students

are taught to realize how perspectives are integral parts of the reading experience and consequently of the general appreciation of literature. Students are introduced to a variety of stories with various points of view that they need to determine, analyze and compare.

2.8.3. The Plot

Plot is the sequence of events and ideas that occur in the story and the ways these events relate to one another. Thus, these events are most important to the existence of story and are presented to the reader to show relationships and meanings. In other words, plot refers to what happens in the story: events and thoughts which make up the story's basic structure. In this vein, Boulton (1975: 45)says:

> ***The plot is important to a novel much as the skeleton is important to a human body ; it is simple compared with some other systems, but it gives the organism its structure and holds it togethe.One reason why we go on reading a novel is to see what happens next. A true plot, however, is rather more; it has causality[62] ; one thing leads to another ; and another reason why we go on reading a novelis that we are interested in why things happen.***

3-E.M.Forster (1985: 53) argues that not all commentators would agree that causality is the distinguishing feature, but all would agree that there is a necessary distinction to be made between the incidents about which we are told in a novel in their chronological order, and the actual narrating of these events in perhaps quite a different order in the novel.

Causality is considered a necessary feature in any plot since it focuses on the causes of each event in relation to the other, furthermore, if the novelist abandons *chronology* he could no longer retain *coherence* in his story. A typical plot follows time order; however, many plots have less predictable structure. For example, some plots start with falling action and then jump to the introduction; others jump around in time. The author’s choice of structure can affect the meaning of the story and the impact it has on the reader.

Overall, Forster (1985,p 55) explains that we can describe plots in two ways : either in terms of the dominant human activities which form the motivating principle in them or which are induced in the reader by them, or in more technical ways. As for the first category, all plots are constructed around *conflict*which refers to a struggle between two or more opposing forces. The conflict may be internal between the person and himself or external evolving around the person and another person, or with nature, with society, or with fate.

The plot is usually composed of an introduction, rising action, a climax, falling action and an ending that ties the story together.Stories often follow a pattern like this:

1. An opening introduces the situation.
2. Complications occur usually based on some kind of conflict – a struggle between two or more people, ideas or forces. The development of these complications is often called rising action.
3. The conflict or conflicts reach a height of tension called the climax.
4. Things then settle down to a stable situation. This stage can be called the denouement, resolution or falling action.

Figure 2.10. The Fryetag Pyramid. <www.readwritethink.org/.../plot-diagram-30040.html>

To analyze the plot and story structure, it can be helpful to take note of the main series of events in the story including any conflicts that occur. These are few questions to consider:

• What is the story about? What are the main events in the story, and how are they related to each other?

• Are the main events of the story arranged chronologically, or are they arranged in another way?

• How is the story narrated? Is it fast-paced or slow-paced?

• How do the thoughts, behaviors, and actions of characters move the plot forward?

• What are the conflicts in the plot? Are they physical, intellectual, moral or emotional? Are they resolved? How are they resolved?

• Does the plot have unity? Are all the episodes relevant to the total meaning or effect of the story? Does each incident grow logically out of the preceding incident and lead naturally to the next?

2.8.4. The Character

Characterare the mental, emotional, and social qualities to distinguish one entity from another whether they are people, animals, spirits, automatons, pieces of furniture, or other animated objects. Thus, character refers to people's outward appearance and behavior and also their inner emotional, intellectual, and moral qualities.

Most stories have a main character usually called the protagonist or hero/heroine, whose personality traits move the plot forward and contribute to conflict. Many stories also have at least one minor character, who is not the focus of the story but who still plays an important role and sometimes characters provide contrasts with one another. As Boulton (1975:73) asserts:

> ***In fiction we watch people wrestling with problems that are not our own, with choices we can be thankful we have not had to make ; we see how experience educates people, often making them better, wiser, more humble before life, more***

perceptive ; or how it may break them, making them bitter, vindictive or hopeless. All this should improve both our intelligent self-awareness and self-criticism, and our intelligent awareness of others

It may seem from the previous quotation that characters are to be considered as real persons in life, however, it is for Hawthorn (1985: 49) a mistake always to talk about them as so; the novelist relies upon the reader's knowledge of and reactions to real people in his or her creation of character, but these latter are often created by novelists for purposes other than that of investigation into human personality or psychology. They can be used to tell a story, to exemplify a belief, to contribute to a symbolic pattern in a novel, or merely to facilitate a particular plot development.

Moreover, distinction between characters can be categorized into various types like the following:

1. *Flat*: who is a one-dimensional character, typically not central to the story.
2. Two-dimensional characters may be used as vessels to carry out the plot.
3. *Round*: who is a complex, fully-developed character, usually susceptible to change.

4. *Static*[4]: these can be either round or flat characters, but they do not change during the story.
5. *Dynamic*: a developing character, usually at the center of the action, who changes or grows to a new awareness of life.
6. *Stereotype*: a character so little individualized as to show only qualities of an occupation, or national, ethnic, or other group to which s/he belongs for example: An Irishman, soldier, or silly teenager.
7. *Stock*: or borrowed personage or archetype closely related to a stereotype.
8. *Universal*: characters with problems and traits common to all humanity.
9. *Individual*: a more original and unusual representation of character.

A character is defined by appearance, behavior, emotions, intellect, values and morals, thus, authors show the following aspects of a character throughout the story. To better help analyzing the character, the reader may consider answering the following questions:

- Who is/are the main character(s) in the story? What does the main character look like?

-What are some of the chief characteristics (personality traits) of the character? How are these characteristics revealed in the story? How does the main character interact with other characters?

- Describe the main character's situation. Where does he/she live? Does he/she live alone or with others? What does the main character do for a living, or is he/she dependent on others for support?

- Are the characters consistent in their actions? Adequately motivated? Plausible? Does the author successfully avoid stock characters?

- At the end of the story, is the main character different from how he/she was at the beginning of the story? In what way has the character changed? What has caused this change?

4- Folktales, fairytales, and other types use static and flat characters whose actions are predictable, so the reader is free to concentrate on the action and theme as each moves toward an often times universal discovery.

2.8.5. The Setting: Scene and Background

Setting refers to the location of a story or novel in terms of place, time, social environment, and physical environment. It refers to the *Place*orthe geographical location of the story - a country or a city, a large city or a small village, indoors or outdoors, or both as well as *Time:*referring tothe period in history, the season of the year, the day of the month, and/or the hour of the day in which the events of the story occur. Furthermore, the social environment indicates the location of characters and events in a particular society and/or a particular social class (lower, middle, or upper class). Boulton (1975:125) explains,

> ***….The background of a novel is also more than a backcloth for a drama ; all novels, even the lightest, have some sociological implications ; for though the major novelist is most often interested in a fairly small number of human beings and their personal experiences and relationships, human beings do not exist independently of the society in which they live***

In fact, the author when considering the setting of the story can consider the following aspects:

1. Place / geographical location. Where does the action of the story take place?
2. Time / when is the story taking place? Historical period, time of day, year etc.
3. Weather conditions – Is it rainy, sunny, stormy, etc
4. Social conditions – What is the daily life of the character like? Does the story contain local color (writing that focuses on the speech, dress, mannerisms, customs) of a particular place?
5. Mood or atmosphere – What feeling is created at the beginning of the story? Bright and cheerful? Dark and frightening?

The elements of time, place and social environment establish the world in which the characters act, sometimes the setting is lightly sketched, presented only because the story has to take place somewhere and at some time. Often, however, the setting is more important, giving the reader the feel of the people who move through it. Thus, the setting can be used to evoke a mood or atmosphere that will prepare the reader for what is to come. The *effects* of the setting may include a particular atmosphere, insight to the characters and/or their motivations, and a key or connection to or reflection of other aspects of the story. As Boulton (1975:156) explains :

> ***The background of a novel does not consist just of scenery, which indeed is rarely of paramount interest, but the whole environment : the country, district, urban or rurallocation, climate, date, customs, economical level, occupational groups, buildings, diet, family patterns, religion, politics, moral assumptions, intellectual and cultural life, education, amusements, standards of living and so On. The novelist has to build up this background with sufficient but not tedious, detail***

Speaking of the later elements there are some special features that can be included:

A. Considering the “physical” environment where the story takes place and the description of this environment may suggest its importance to other aspects of the fiction such as theme and “message.”

1. *Local Color*: The use of local color may include description of a specific locale, a manner of dress, customs, and speech patterns like: dialect or accent, and slang expressions. Critical thinkers will determine if these details are just a decorative motif or if these details reflect or

enhance a theme, add to the meaning, or serve as a key to some aspect of the narrative or characters.

2. *Regionalism* : When the description of a region becomes an intrinsic and necessary part of the work, the relationship of the region to the action is characteristic of Regional Literature.

B. Considering the time when the story takes place, this aspect includes all of its dimensions.

-What is the period (century, decade, year) during which the action occurs?

- What was happening at that time? What, if any, importance has the period and/or time-span of events with regard to the themes, motifs, characterizations, atmosphere, tone, etc.?

-Over how many hours, days, weeks, months, years, decades, etc. does the action take place?

To sum up, teaching the literary setting may be tricky business for many teachers try to boil it down for students as "time and place," but this reductionist view of setting does not acknowledge the tremendous power that setting has over a work of literature's mood or tone. Hence, learners are asked using the student-centered approach to rely on them to locate the main setting, evaluate the general mood, assess the atmosphere and examine the details. These additional questions also may be used for such purpose:

-Why is the work set during a certain era, season or time of day?

-Is any part of the setting symbolic?

-Does the setting establish atmosphere or mood?

-How well does a character “fit in” with the setting?

-Does the setting influence the plot or characters?

-How is the setting presented ? With photographic detail? Through a few suggestive details? Indirectly through thoughts and actions?

2.8.6. The Theme

Theme in fiction is rarely presented at all; it is abstracted from the details of character and action that compose the story. It provides a unifying point around which the plot, characters, setting, point of view, symbols, and other elements of a story are organized. A theme is a truth

that a story reveals and itis the central idea or meaning of a story. Instead of being directly revealed, the reader must discover the theme by questioning and examining the meaning from details in the story. In other words, the Author's underlying lesson or message is held in the theme the story contains, and it has two types:

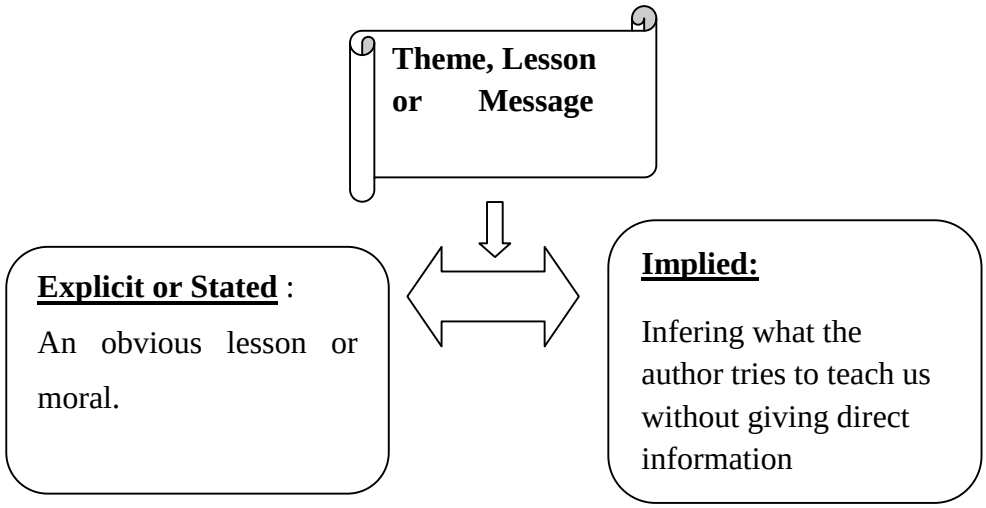


Figure 2.11. Types of Theme. Hawthorn (1985:60)

Usually themes are the fundamental and often universal ideas explored in a literary work.They deal with general areas of human experience, for example: the nature of humanity or society, the relationship of human beings to the environment, or the question of moral responsibility. It can be a revelation of human character; may be stated briefly or at great length; but is not the "moral" of the story.Usually, the means by which themes may be expressed include:

a. Narrator may sum up the significance or meaning in a pithy paragraph

b. Narrator may use a wise character to voice the theme

c. Modern writers generally embody the theme in dramatization – the action, dialogue, or other elements.

Additionally, a theme must be stated as a generalization about life, whereas, names of characters or specific situations in the plot are not to be used when stating a theme. It is recommended also that a theme must not be a generalization larger than is justified by the

terms of the story. Since it is the central and unifying concept of the story, theme must adhere to the following requirements:

1. It must account for all the major details of the story.
2. It must not be contradicted by any detail of the story.
3. It must not rely on supposed facts - facts not actually stated or clearly implied by the story.

In the same vein,theme tells us the author's opinion or raises a question about human nature or the meaning of life.How you understand the theme depends on your previous experience of life and stories**.** Also, theme can help the reader understand life, and can tell him how to behave. However, theme never completely explains the story; it is rather one of the elements that make up the whole.Hawthorn (1985:61) explains a key distinction about the theme in the story:

> ***We can also distinguish between concepts of theme which see it as a 'central idea' and those which view it more as a 'recurrent argument', claim, doctrine, or issue. This distinction hinges upon the extent to which a novel is seen not just to contain a particular element, but also to put forward a case for a point of view or established position***

Therefore, there are some themes which are common to more than a literary work and are shared throughout various novels such as: Life, Death, Immortality, Independence, Freedom,Confidence, Honesty, Rebellion, Greed, Loneliness, Depression, and Fear. It also includes conflict with social traditions such as:Protesting the laws of society, and being against slavery.

Additionally, it includes: Survival and Stewardship (care of the earth),justice and injustice decisions:Fairness, Revenge, Judgment, Good and Evil.Furthermore all sides of Love & Hate relations: Marriage, Romance, Platonic or companionate love, Love of Country, Admiration, Possessiveness, Intense dependency, Self-centered love,Godly love,Familial love, Infatuation, as well as Jealousy.

In order to analyze themes, students need to learn how to state in a complete sentence the theme expressed in the literary text. They explain later how the other literary elements may be related to the theme, how human behavior is depicted, how society is described as well. By doing so, they explain social phenomena and how to correct social issues or address

them for discussion. By analyzing themes, students list moral issues evoked in the text, they list traits of characters, mark statements that imply themes and express how the work's theme affects their own values.

2.8.7. The Conversation: Speech and Dialogue

Since novels are set up to reveal the human relationships, and convey in them messages; dialogue or conversation is the main tool by which such goals can be achieved. Moreover, like real people who may have difficulties in expressing themselves through speech, a novelist also portrays different kinds of flawed conversations (Boulton, 1975:103). Since some characters may have speech defects, mannerisms, favorite phrases, the author portrays them as if they were real.Bakhtin cited in Hawthorn, (1992:109) asserts,

> ***The decisive and distinctive importance of the novel as a genre is that the human being in the novel is first, foremost and always a speaking human being ; the novel requires speaking persons bringing with them their own unique ideological discourse, their own language***

A verbal exchange may quickly complicate how we see a character and reveal a new side to them, and it can also reveal attitude and state of mind. An author may also choose to have a character talk to him or herself, allowing the reader to hear these internal thoughts. Despite dialogue's usefulness, however, a story that relies too heavily on it can be tedious because it is too closely tied to the moments of the verbal exchange. The reader may have too little time to evaluate or react to what was said.

People in novels talk in different situations, from intellectual scholars' conversations to servants' talk, to family talks; even a person's speech changes if for example he is in love or upset. Speech habits change with maturity, education, success or failure, thus, development in character may involve certain change in speech habits. According to Boulton (1975:109)

> ***The novelist's own explanatory or narrative style may remain much the same throughout a book, except for changes of pace ; but style in conversation has to vary almost from page to page, for the novelist must differentiate the characters-***

their talk must suit their sex, age, education, class, occupation, social life, nationality, religion, and so on

Admittedly, dialogue is the direct or sometimes the quoted verbal exchanges between characters in a story. It is used to explain the relationships they have with each other, with themselves and with the whole society. Dialogue, when applied well, can add to the story line, enhance a character's image, and tell a story all on its own:

• Break up narrative : The writer can use dialogue to balance out the other elements of fiction such as description.
• Advance the plot : What characters discuss can ultimately change the course of the story.
• Develop conflict : Arguing characters create conflict; dialogue can also build tension.
• Present information : Dialogue can be used as an alternative to exposition; instead of being fed dry facts, the reader will enjoy learning the background of the story.
• Develop character : Dialogue can reveal the personality, age, intelligence, and experience of a character.

Tone refers to the author's attitude or position toward the action, characters, narrator, subject, and even readers of the story. To determine the tone of a story, the reader must examine the language the author uses and decide what effect the author's choice of words has. Slang and cliché are also powerful tools for the fiction writer. Taut or nervous conversation can put the readers on the edge of their seats the same way that the parting scene between two doomed lovers can draw tears.

Moreover, emotions are conveyed within quotation marks, nuances and subtle hints of character are evident in what people say, and many writers use dialogue more than narrative as a means of advancing the plot. According to Hawthorn (1985:66),

…the novelist follows conventions in the representation of speech and dialogue with which we are so familiar that we are unaware of any conventionality…People in novels tend to talk in complete sentences, with few indicated hesitations, mistakes of grammar,, 'ums' and 'ers' and so on

On another level, Geoffrey Leech and Mick Short's *Style in Fiction* (1981) offers detailed analysis of the range of devices found in the novel for the representation of both speech and thought. But in engaging with pragmatic models, notably speech act theory and Grice's ([1963] 1975) cooperative principle, Leech and Short are able to go beyond the individual utterance to offer insights into the power dynamics and shifts in roles that occur between participants (Bronwen, 2012: 3).

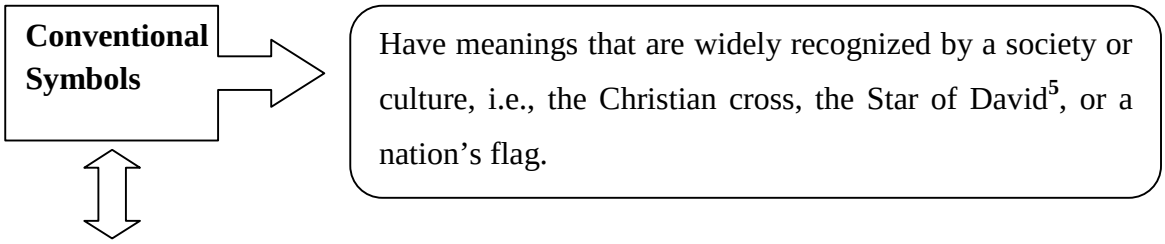
The main contribution of such studies has been to demonstrate that the study of dialogue cannot focus on utterances in isolation but rather must consider talk as socially situated and grounded in specific social contexts. The unit of analysis is no longer the individual utterance but sequences of utterances in which the characters' social relations are dynamically enacted by their interactions, rather than merely being illustrated by them.

2.8.8. Symbolism and Imagery

The word symbol is derived from "'symballein, meaning 'to throw together', from the Greek 'symbolon' and Latin 'symbolum', which means 'token, sign' (Webster in Fadaee, 2011:21). It is defined in the online 'Encyclopedia Britannica' as:

> ***A communication element intended to simply represent or stand for a complex of person, object, group, or idea. It is a kind of figures of speech used for increasing the beauty of the text and has figurative meaning besides its literal meaning***

Symbolism is when the author uses often a concrete object to represent often an abstract idea or emotion, and writers generally use symbols to express multiple meanings. In general, a symbolis a person, object, image, word, or event that evokes a range of additional meanings beyond and usually more abstract than its literal significance. Symbols are devices for evoking complex ideas without having to resort to painstaking explanations.



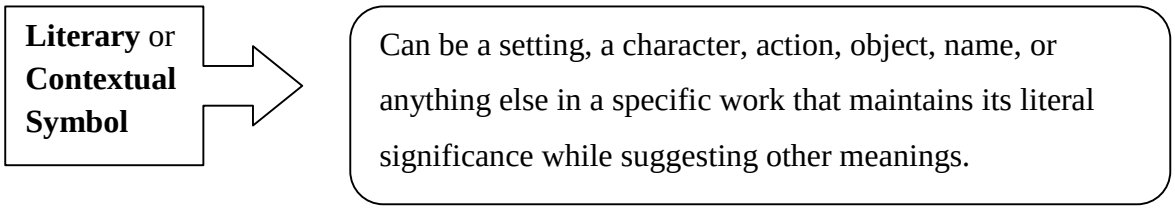


Figure 2.12. Classification of Symbols. (Fadaee, 2011:20)

In other words, symbolism also can be based on:

*Literal meanings : based on the dictionary definition of a word.

*Cultural meanings : based on shared understandings of people in one or more cultures – e.g. a rose stands for beauty.

* context-specific meanings : the context of the story gives the object symbolic meaning.

5-know in Hebrew as the Shield of David or Magen David is a generally recognized symbol of Jewish identity and Judaism. Its shape is that of a hexagram, the compound of two equilateral triangles. The hexagram has been in use as a symbol of Judaism since the 17th century.

Meanwhile, another classification of symbol is stated by Rokni (2009) cited in Fadaee (2011:21):

Significative: Arbitrary symbols which are common in each particular field of study. For instance, @ is a symbol used in email addresses.

Metaphoric: Significant symbols used for natural phenomena, like lion which is a symbol of courage.

Commemorative: Symbols which add a real event to a memory.

Sacramental: Symbols used in myths and customs

On another level, the distinction between symbols and images is not an easy one to explain, and there are differences of usage that complicates it, but Hawthorn (1985), in the following points attempts to give more clarification:

1- **Images** are usually characterized by concrete qualities rather than abstract meanings ; images normally have a more sensuous quality than symbols- they call the taste, smell, feel, sound or visual image of the referred –to- object sharply to mind.

2- **Symbols**, in contrast, because they stand for something other than themselves bring to mind not their own concrete qualities so much as the idea or abstraction that is associated with them.

Furthermore, and to analyze symbolism in a novel's story, the reader must pay attention to the interesting choices of words or imagery that he thinks could imply deeper meanings. Then, consider the following questions:

- Are there any objects which seem to have a symbolic meaning? What is their literal meaning?
- What characteristics does that object have?
- Does the object have symbolic meaning in the culture of the author or the culture of the setting?
- Is the symbol used repeatedly through the story, or does it just occur once? Do symbols change?
- Do any people act as symbols in the story? What do they represent?
- Do aspects of the story's setting seem symbolic? In what way?

As said earlier, the writer makes his best to create images that can stuck to the reader's mind with the help of various strategies, which include:

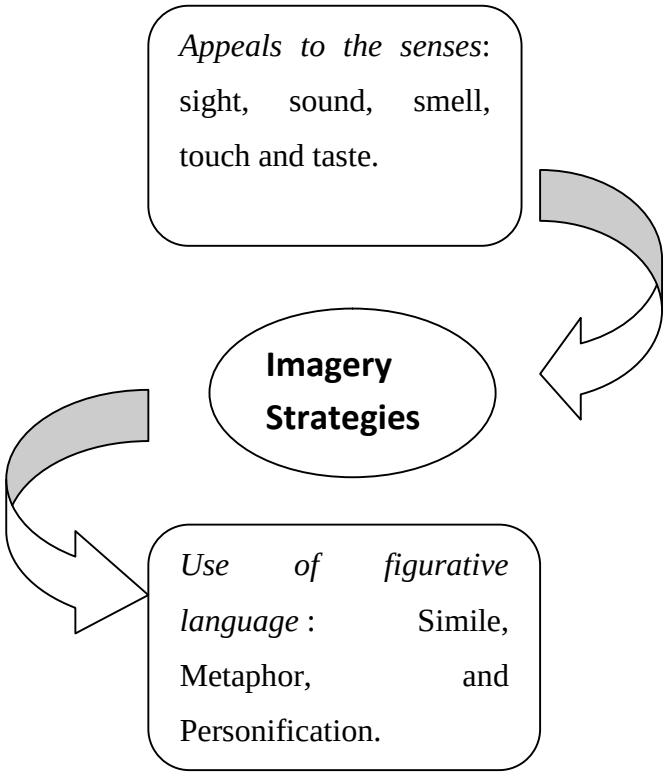


Figure 2.13. Imagery Strategies.Fadaee (2011:24)

Most images are created through words that appeal to the reader's five senses; and to help analyzing imagery in literary works, the reader may consider asking the following questions:

*What scenes, moments, descriptive passages, phrases, or words stand out in your reading of the story?

* Did a particular image make you feel happy, or frightened, or disturbed, or angry?

* Which of your five senses did this image appeal to?

* What do you associate with this image, and why?

*What do you think the author wants you to feel about a certain image?

* How do you think your reactions to the imagery in the story contribute to the overall meaning of the story?

Both symbols and images are known to be of the aesthetic tools that each writer uses to add the literary beauty to his abstract ideas. They are accessories that attract the reader to the story and make the characters more memorable.

2.8.9. Irony and Foreshadowing

Irony refers to the unexpected difference or lack of agreement between appearance and truth or between expectation and reality. Irony is apparent when an author uses language to create a deliberate contrast between appearance and truth, or between expectation and reality. Sometimes the irony is clear to characters; other times the irony is only clear to the reader, for example : irony can be found in Margaret Laurence's book '*A Jest of God*'. In the story, the main character thinks she is pregnant, ironically, she discovers that her suspected pregnancy is actually a tumor. This creates an especially strong irony because pregnancy can symbolize life and a tumor can symbolize death.

There are many specific types of irony, however, these two are the most common:

• Verbal irony is when there is a gap between what a speaker says and what the speaker means. This can include sarcasm[6] as well as understatement or overstatement of the truth.

• Situational irony is when there is a gap between what happens and what a reader or character hopes for or expects to happen. The Margaret Laurence example above is situational irony.

Normally, the gap created by irony needs to be significant for mere lies or exaggeration do not necessarily indicate meaningful irony. In the Margaret Laurence example above, the gap between truth and expectation contributes to a broader theme related to life and death. Thus, the gap is a significant one that helps the reader to understand underlying meanings of the story. In order to analyze irony, the reader may consider the below questions:

- Is the situation ironic? Is what happens in the story different from what you or what characters hoped for or expected?
- Do characters have ironic thoughts? Does a character believe something that is actually different from the truth?

6-Sarcasm is generally a literary bed-fellow, or a tone of voice that often accompanies verbal irony and **satire**, but they are not the same thing. **It** is used almost exclusively as a humorous device.

- Do characters say things that are ironic? Does a character say something that, either intentionally or unintentionally, means the opposite of what it seems to say?
- Consider what the author might have intended by including these gaps. Do they suggest underlying meanings?
- Do the gaps form a pattern? For example, are there repeated uses of similar types of them?

On another hand, foreshadowing refers to when an author gives hints earlier in a story about what is going to happen later in the story. These hints can be things characters say, think or do, or they can be in the setting, events, descriptions or even titles, chapter headings or graphics. Readers sometimes recognize foreshadowing when they first read a story but often it is not fully apparent until the reader gets to the part of the story that has been foreshadowed. Then readers often remember things from earlier in the story that hinted at what was to come.

Frequently, foreshadowing can create suspense, tension, excitement or fear. It can add importance to events, and can also subtly introduce underlying meanings or establish key aspects of character and setting. An example of foreshadowing occursin Charles' Dickens's '*Oliver Twist',* wherean orphan learns his true identity and claims his inheritance and many hints along the way foreshadow this outcome. For example, when Oliver sees a photograph of a woman who he later learns is his deceased mother, he gets the feeling the picture wants to speak to him. And when Oliver's grandfather meets Oliver for the first time, the old man recognizes several familiar features.

To explore foreshadowing, once you have finished the book, think about events that you feel were foreshadowed. Make note of any foreshadowing you can remember. Re-read the book and note any further foreshadowing that you did not remember after the first reading. Then consider these questions:

- Why do you think the author chose to foreshadow the event?
- What kinds of hints did the author give of the event that was to come? Do the hints form patterns?
- Why do you think the author used those elements to foreshadow the event?
- What deeper meanings did the author show you through the foreshadowing?
- How did the foreshadowing make you feel?
- How would the impact of the story change if the foreshadowing were deleted?

2.9. Learner-Centeredness in Teaching the Main Skills

The EFL teaching practices are all about teaching the four main skills needed to become a good language learner, mainly, listening, reading, speaking and writing. Fostering these skills which contribute to the language competence of a learner is the duty of any EFL teacher. Hence, relating these skills to the learner-centered approach is what this section is about.

2.9.1. The Reading Skill

In the Literature subject, reading consists of a large part of the module's importance. It forms the basis for any literary discussion or analysis, and it varies according to the way students approach the text while reading. As Rosenblatt (1978:23) argues:

> ***The reading of literature is distinctive not merely because of the nature of the text, but because of the reader's approach to it. She distinguishes efferent (non-literary)***

reading from aesthetic (literary) reading in this way: In non-aesthetic reading, the reader's attention is focused primarily on what will remain as residue after the reading-the information to be acquired, the logical solution to a problem, the actions to be carried out ... In aesthetic [literary] reading, in contrast, the reader's primary concern is with what happens during the actual reading event.... In aesthetic reading, the reader's attention is centered directly on what he is living through during his relationship with that particular text.

Rosenblatt, in this quotation differentiates between the two types of reading: aesthetic and efferent. The first kind of reading being it to explore the work and oneself. In such task, readers are engaged in the experience of reading, itself. Additionally, Rosenblatt (1978:25) states: "*In aesthetic reading, the reader's attention is centered directly on what he is living through during his relationship with that particular text*."

However, the Efferent reading is a task to "take away" particular bits of information. Thus, the reader is not interested in the rhythms of the language or the prose style but is focused on obtaining a piece of information. Rosenblatt states, "the reader's attention is primarily focused on what will remain as a residue *after* the reading — the information to be acquired, the logical solution to a problem, the actions to be carried out."

Generally, teachers focus more on the first type since it is considered as the way students appreciate literature. The way is very crucial in such type of reading as teachers may discourage their own learners to read aesthetically. This can happen by giving them texts that they are unprepared to read or base literary discussion mainly on remembering passages from the text. Reading and learning literature is supposed to be an enjoyable, inspiring and full of contemplation. It ought to be treated not as information to be remembered, but an experience to be lived.

Students in a learner-centered literature classroom are meant to enjoy reading literature, reflect on it, and consider its significance to their real experiences and to think about it self-consciously. Moreover, students can make choices about themes to tackle, its relation to other literary themes, the writer's style and language choices based on their maturity, competence and experiences.

In fact, a good literature reading session is all about the type of questions students ask to make the reading experience understandable and valuable. These questions are the fuel of any good reading session.According to Fillion (1981:40):

> ***Learning to pose problems is learning to recognize and raise questions to the level of consciousness. The ability which most clearly distinguishes the good reader from the poor, and the professional critic from the general reader, is the ability to recognize and seek answers to questions which illuminate the text and the reading experience***

Asking questions is a vital key element in reading and learning literature since students should learn to pose their own questions, and seek answers for them. This way enables them to become critics on their own. Another key element to successful reading is that concerned with reflectiveness. One feature of good readers is their ability and willingness to think about what they read, and its impact on them as learners and as human beings. The good reader must not just live the experience of literature but also consider its meaning.According to Lunzer and Gardner (1979:300-301)

> ***Reading to answer questions can result in a passive absorption of facts rather than reflection or evaluation. It seems, therefore, that in organizing the purposes of reading across the curriculum, teachers need to balance 'getting information' with genuine inquiry***

Instead of being passive recipients of information, students can be taught to approach the material in the role of interrogators and discussants. Reading for learning then becomes a 'conversation' with the text in which the student asks his ownquestions, finds the answers, and makes his own comment. Furthermore, one cannot talk about the reading skill without talking about the reader-response model to teaching literature.

Criticism of the novel up to the 1930’s was often highly biographical, later on a growing interest in the reader and the reading process could be detected. Therefore, the reader-oriented model asserts that a great deal of meaning in a text lies with how the reader

responds to it. It focuses on the act of reading and how it affects our perception of meaning in a text (how we feel at the beginning vs. the end). It deals more with the process of creating meaning and experiencing a text as we read. In addition, a text is seen as an experience, rather than an object and it is a living thing that lives in the reader's imagination.

Generally speaking, the reader-response model studies the interaction of reader with text, holding the text as incomplete until it is read. This type of criticism attempts to describe the internal workings of the reader's mental processes, as well as recognize reading as a creative act, a creative process.Also instead of focusing only on the values integrated in the text, this type of criticism studies the values embedded in the reader, and intersections between the two are explored.

In the same vein, it advocates thatno text is self-contained, independent of a reader's interpretive design. The reader-response model attempts to describe what happens in the reader's mind while interpreting a text.A text, according to this critical school, is not finished until it is read and interpreted.Critics study how different readers see the same text differently, and how religious, cultural, and social values affect reading. Therefore, an individual reader's interpretation usually changes over time.Readers from different generations and different time periods interpret texts differently.

The practical problem then arises that no two individuals necessarily read a text in exactly the same way. Rather than declare one interpretation correct and the other mistaken, reader-response criticism recognizes the inevitable plurality of readings. Instead of trying to ignore or reconcile the contradictions inherent in this situation, it explores them.While reader-response criticism rejects the notion that there can be a single correct reading for a literary text, it does not consider all readings permitted and allowed thus, each text creates limits to its possible interpretations.

This model takes as a fundamental standard that "literature" exists not as an artifact upon a printed page but as a transaction between the physical text and the mind of a reader. According to reader-response critics, literary texts do not contain a meaning; meanings derive only from the act of individual readings.

2.9.2. The Listening Skill

The listening skill is an important one when it comes to language learning. Readings aloud are also widely supported by experts in the field. Listening enables learners to develop languagecomprehension which, according toCarroll (1977: 496), is one of the essential elements for reading comprehension. In the same vein, Pearson and Fielding (1982: 618) conclude that direct instruction in listening comprehensioncould bring improvement in listening, and for mature readers, training in listening could also improve readingcomprehension.

Students in the learner-centered approach need to be exposed to naturally native speech at the beginning of language study. They need to be exposed to storytelling that is slow and understandable so that they can acquire as much language sounds as possible. They lean to listen and extract key vocabulary from the stories told. They should also be able to extract the various themes and ideas behind each section of the story, reflect about them, give interpretations and ask questions.

Storytelling is used by EFL teachers to develop students' listening skills by telling a narrative text and asking students to recall important events from it. This way, students pick up useful information to understand the narrative. It teaches them about life, themselves and about others. Telling stories is a unique way for students to develop respect and appreciation for cultures and to gain positive attitudes about races and religions.

In order to teach listening using storytelling, the teacher needs to read a variety of literary texts. This wide range of readings gives the teacher authority and helps his fulfill students' need since he will be acquainted with many types of texts. The choice of the narrative is also important at this stage. He needs to offer his students a rich and meaningful linguistic experience; thus, it is preferable to choose texts with simple language and structure and far from complexity and ambiguity. The teacher seeks to tell stories that are enjoyable and entertaining where he is well informed of its background i.e. he is aware of the culture, society, history of the text.

Broadly speaking, storytelling enhances intercultural communication since stories can allow learners to explore their own cultural roots and to experience diverse cultures. It enablesthem to empathize with unfamiliar people/places/situations; it offers insights into different traditions and values and into universal life experiences. Stories encourage students consider new ideas, it increases their willingness to communicate thoughts and feelings, it encourages them use their own imagination and it increases verbal proficiency.

For students to tell stories, some performance skills need to be practiced such as, volume control of the voice, variation of pitch, facial expression and body language. Students need to be trained how to maintain concentration on the story, to engage in eye contact with the audience, to use silence and pauses and finally to make the story believable.

Teaching students thinking skills and helping them arrive at justifiable positions about complex issues requires teachers to listen carefully to their students and to respond in reflective and thoughtful ways. This so-called **active listening**, those who have written about this listening stance emphasize that the key to listening is to grasp what the other person is saying from their point of view rather than our own point of view. This skill requires some essential criteria to be taken into consideration such as:

1-Learners need to cover the entire meaning involving content and the emotions it carries within while listening.
2- Learners as active listeners need to remain sensitive to the feelings being expressed and respond appropriately to messages.

3-Active listeners need to *pay* attention to all the cues, verbal and non-verbal. Students responding with empathy demonstrate to each other that their expressed ideas are heard.
4-Students need to be able to paraphrase what they heard since this later is a communication skill used to ensure they understand the ideas being communicated by the sender.

Generally speaking, this skill seems simple on the surface; however, many students do not use it effectively. It demands efforts in terms of understanding, inferring and paying attention to various details while listening.

2.9.3. The Oral Skill

At its most basic level, the oral skill is about communicating with other people. It involves a process of utilizing thinking, knowledge and skills in order to speak and listen effectively. As such, it is central to the lives of all people. The development of oral language is given an importance as great as that of reading and writing, at every level, in the curriculum. It has an equal weighting with them in the integrated language process.As Cregan (1998:5)explains:

> ***Oral Language is the child's first, most important, and most frequently used structured medium of communication. It is the primary means through which each***

individual child will be enabled to structure, to evaluate, to describe and to control his/her experience. In addition, and most significantly, oral language is the primary mediator of culture, the way in which children locate themselves in the world, and define themselves with it and within it

Furthermore, Eisenhart (1990: 23) proposes five components of effective oral language instruction as demonstrated in (figure 2.13) below:

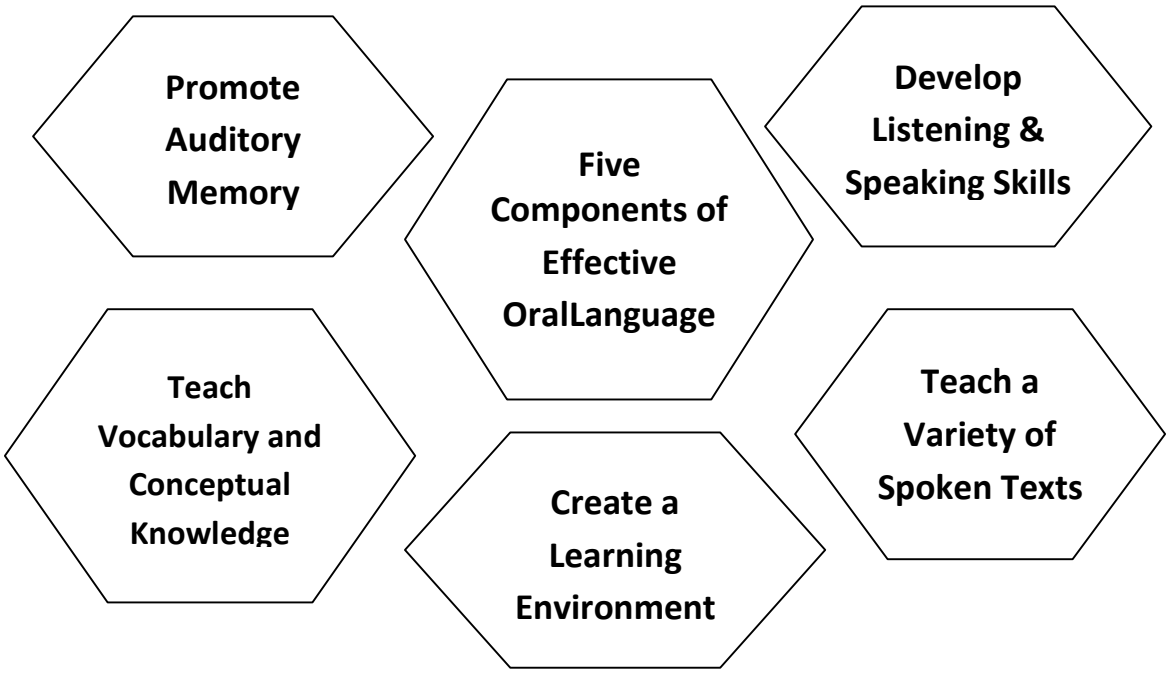


Figure 2.13. Five Components of Effective Oral Language Instruction.Eisenhart (1990: 23)

In the same line, for the purpose of developing speaking skills teachers need to :1)-model speaking themselves. 2)-provide opportunities for engaging students in conversational-style speaking. 3)- give students tasks that involve observing and recording effective speaking. 4)-use role-playing to teach and reinforce good conversational skills. 5)-teach the rules that govern social interaction such as: Turn-taking.

Moreover, students need to learn about non-verbal behaviors that may govern interactions so that they can understand better conversational reactions and prepare themselves to respond correctly. Among these behaviors are: The **Use of voice, Volume (**which depends on the needs of the situation, purpose and audience), **Intonation** which indicates the changes in speech, **Pitch** while expressing emotion, **Pauses, Pronunciation** and even **Eye contact:** which depends on the relationship between the communicators and can affect both the speaker and the listener.

In the same line of thought, the speaking skills as mentioned before being it a basic skill in English classrooms enables students to use the language actively. However, opportunities for speaking require planning to promote language development. Hence, the success in mastering this skill is determined by to which extent students are able to carry out conversations, to construct meaning, and to receive and produce information.

Generally, debatesare formal methods of interactive and representational argument. Debate is one of the methods which can be applied speaking classes in order to improve the speaking ability of students by making group discussions. The advantage of this method is the collaboration and cooperation in doing theactivity and it demands students to give the strong arguments and also defend them.

It means that, using debate in teaching is a strategy to improve verbal communication and critical-thinking skills. Debate is presented as a valuable learning activity for teaching critical thinking and improving communication skill. Debating is an effective pedagogical strategy because of the level of responsibility for learning and active involvement required by all debating students.

2.9.4. The Writing Skill

There are divergent views about how writing can lead to learning. In his review of research on writing-to-learn, Klein (1999: 205) classifies claims from several studies into four

general hypotheses. Three hypotheses refer to components of writing processes; one is on genre. Klein describes the hypotheses as follows:

(i) Shaping at the point of utterance: Learning is all about free and expressive writing. This hypothesis claims that the basic process of encoding thought in language leads to a better understanding of material.

(ii) Forward search: the learner selects and organizes ideas in a previously written text, learning occurs by revising.

(iii) Backward search: the learning is a result of the goal directed planning before starting to write.

(iv) Genre hypothesis: According to this hypothesis, the operations and forms of organization required by different genres lead to equivalent operations upon content. The learning is in dealing with the specific operations and organizations required for writing genres.

Furthermore, personality traits can potentially influencethe writing process. As some students can be higher in self-monitoring (controlling their expressive behavior) or low self-monitored.Hence, for generating ideas, writing by planning is useful for some writers and writing by producing text is useful for other students.

Regarding the writing skill in literature, it is said that literature is one of the many subject matters writing-to-learn is used for. Writing has been used for both improving content knowledge and improving skills. Using writing as a learning tool in the domain of literature, it has been used for improving the skill of understanding literature, whereas studies in subject domains have been mainly focused on content learning.

As expressed in Klein's review study that has shown that teaching how to write genres is the most effective way of teaching writing-to-learn. Moreover, Newell, Suszynski, and Weingart (1989 cited in Kieft,M et.al, 2006:19) shows evidence that writing, in both a personal and an impersonal mode, contributes to thinking and learning.

Writing is an effortful and complex activity. In order to manage the many constraints, writers need to organize the cognitive activities involved in writing. ……. showed that individual differences can be identified in the way students construct their writing process. As in Kieft,M et.al, 2006:19:

In the present study, we define the writing strategy of an individual as the way that person tends to organize cognitive activities like planning, composing and revising. Several studies, both empirical and anecdotal, describe different writing strategies.

Overall, when it comes to dimensions that are used to describe the differences between writing strategies. The first dimension concerns the degree to which writers tend to plan before writing. The second dimension concerns the degree to which writers tend to rewrite and revise their texts.

From another perspective, one of the most important effects of writing is the way it changes students' thinking about, and relation to, language. In making our speech visible, writing leads us to understand language in ways that are peculiar to literacy. Once writing is in the learner's possession, he is able to "see" language as an object, much as we see other objects.

From the various proposed techniques to develop the writing skill in literature classroom are **Learning Journals.** Another strategy teachers can employ to create pulse learning is the learning journal. After direct instruction or another focused learning activity, teachers can ask their students to turn to their journals to create their own meaning about the information they have just learned or the activity they have just experienced.

According to Jensen (1997 cited in Erwin,J.C, 2004:138), such journals can help students internalize learning. Some suggestions are to:

A. Ask students to make connections between what they have just learned or experienced and previous knowledge;

B. Ask students to make connections between the content they have just learned and another subject area;

C. Ask students how they would feel if they were in the same situation as the literary character, historical figure, or scientist they have just learned about;

D. Have students write about the feelings they experienced during the learning activity;

E. "Tie the learning into closely held personal values of the learners.

2.10. Cultural Competence and the Learner-centered Approach

As a first step into helping students acquire cultural competence is being placed in culturally different environment. Through listening and sharing culturally different experiences, students develop relationships that allow them to self-reflect, to evaluate and to express attitudes towards them. As Kratzke & Bertolo, (2013: 107) define it: “Culturalcompetence involves a process of developing culturalawareness, knowledge, and skills”. It entails beingculturally self-aware of one’s own surroundings as well asthe surroundings of a dissimilar culture (Aubrey, 2009; Cross,Bazron, Dennis, & Isaaca, 1989; Cubukcu, 2013).

EFL teachers when teaching culture have as a duty to help students perceive English language a contextualized language subject to cultural and social differences to make them more aware. However, it is unfortunate that English language is not taught to be used to show variation and culture. Moreover, students are far from being assessed on their cultural knowledge of the English context.

Cultural competency is a key component when learning foreign languages for it empowers students and gives them more confidence. As Cross et al. (1989) highlight the main three critical elements of a solidifiedcultural competence model: 1) self-awareness; 2)adaptation to diversity; and 3) cultural assessments. However, it is important before that to define the levels of cultural competence that he is aiming at developing within his students. As Charles (2014:43) explains in the figure (2.14) below:

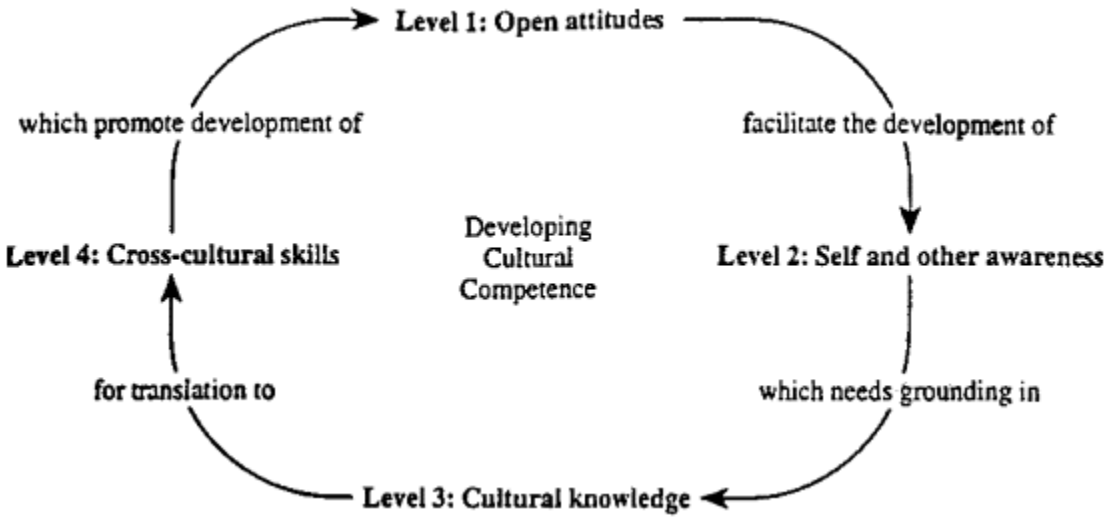


Figure 2.14. Four Levels of Cultural Competence. Charles (2014:43)

Charles (ibid) defines four main levels of cultural competence; first being open attitudes. Open and positive attitudes have a great impact on facilitating the development of the second level which is self and others' awareness. Being self-aware and having considerable awareness about others helps grounding cultural knowledge. At this level, acquiring sufficient knowledge about different cultures will translate into skills that promote more and more positive attitudes towards any culture.

Globalization makes it necessary for us to become acquainted with the various cultures of the world through internet and media. It does not guarantee a direct exposure for our students; however, it helps them establish better communication in the virtual world. Hence, one step ahead in establishing culturally competent classroom is to define and promote an understanding of the cultural objectives that need to be attained.

Thus, positive attitudes and open mindedness is what teachers need to develop in their students, regardless of their strong beliefs and opinions. Students need to develop the skill of awareness that their beliefs are not to be touched as long as they regard this culture as the context of the target language and not a threat to their personal culture or religion. In addition, students need to consider learning the target culture as an additional tool that will make them cope better within this rapidly globalized world.

Many student-centered techniques are devised to promote cultural competence in the EFL classroom, among them interaction. Charles (2014:41) argues that developing interactive learning tactics that raise culturalawareness is beneficial for both the teacher and student. She suggests the use of role-play lessons where learners are placed in scenarios that involve cultural abnormality and are asked to address them. However, she proposes that the teacher exposes his students to these different cultures that they are meant to interact with through videos. After, he needs to allow them to determine practical solutions based on what they watched and propose solutions from within their own culture.

This autonomous problem solving strategy encourages students to self-express their thought, become responsible of their thinking and to feel independent. In the same vein, collaboration can also encourage cultural awareness in an EFL classroom. It develops various techniques such as collective brainstorming where students in groups try to find solutions to the addressed issue.Group activities are the perfect solutions especially when students are reticent and shy to share their experiences openly. This kind of strategy offers learners equal opportunity where competition is less and there is less intimidation or dominance.

Overall, to be culturally competent necessitates the skill to be aware of one's own culture and to be exposed to and educated about other cultures as well. Students are exposed to the target language culture in order to eliminate the necessity of depending on the teacher's instincts and to react consciously and independently during a cultural interaction.

Kramsch (2003:5) argues that "*teaching Englishas culture and voice entails showing them [learners] howthe choices made by individual users of English, be theynative or non-native, construct relationships amongutterances, and between utterances and their recipients*".

Learning about culture involves voice to give significance to the interaction and the cultural experience. Another strategy to be used to encourage cultural learning among students is to show them instead of telling them. Introductory classes may play a crucial role in such case to establish rapport, awareness and promote learning. Learning about culture needs to be a sharing process based on comfort; where students may engage in interactive games and tasks to share their ideas.

Such comfortable and sharing environment provides theteacher with more information about the students, but moreimportantly, it allows the teacher to observe students'attitudes towards culture and analyze culturalcompetency levels.

2.11. Literary Competence and the Learner-centered Approach

An EFL student possesses a fair amount of linguistics skills that he strives to improve and perfect. He may share this skill with people from other professions and disciplines. However, when it comes to literary competence, he may or not share the same skills. Therefore, it is found imperative that a literature student possesses which are developed by literary courses. To quote Culler (1775: 114),

> ***Any one lacking this knowledge, any one wholly unacquaintedwith literature and unfamiliar with the conventions by whichfictions are read, would, for example, be quite baffled ifpresented with a poem. His knowledge of the language wouldenable him to understand phrases and sentences, but he would not know, quite literally, what to make of this strange concatenation of phrases. He would be unable to read it asliterature.... because he lacks the complex 'literarycompetence' which enables others to proceed. He has not internalized the 'grammar' of literature which would permithim to convert linguistic sequences into literary structures and meanings.***

Culler in the quotation above explains how the linguistic competence of a reader may help him comprehend phrases and vocabulary; however, it would be a hard task for him to interpret what do these structures and phrases convey from the literary aspect. In fact, a literary piece is a result of the author's efforts being an artist; hence, when reading it students are expected to realize or reconstruct the ideas of the author. By students doing so and responding to the text, the literary work comes into existence into the reader's mind and memory as a mental event.

In consequence, the art of reading becomes students' way to discover the literary significance of texts. This is possible when they are taught about the various interpretative principles and procedures on how to identify literary devices.In this regard, according to Brumfit and Carter (1986), literary competence includes a number of *skills and sub-skills* which the teacher may work to identify in order to plan his lessons and to offer his students clear procedures and techniques for dealing with literary texts.

These skills can be summed up as follows: first is the ability to recognize figures of speechsuch as: metaphor, simile, personification, hyperbole. To identify *narrative devices* such as: plot, story, character, point-of-view, setting; dialogue, irony. Second, students need to know how to identify text features like the theme or the style; which literary trend the text belongs to: Classicism, Romanticism, Realism, and Modernism, which genre it is: novel, play, short-story, poem, or a sketch. Finally, Students need to have the ability to interpret texts using literary notions and produce response to them.

Furthermore, teachers when developing literary competence need to guide their students on how to maintain a fair engagement with the literary text. Hence, students learn how to get involved with the text when necessary and how to keep a distance when not. They learn more how to develop their perceptions, their mental processes and cognitive behaviors especially when classifying, analyzing or organizing parts of the text. At this level, students acquire techniques on how to analyze parts of the text phonemically, lexically, syntactically or in terms of content and devices.

Developing literary competence drives students also to develop their interpretative skills which involve making inferences. They become able to evaluate the text and express their views on how successful is the writer in his use of words to affect the reader, they may discuss his techniques, his philosophy and their preferences as a readers.

2.12. Levels of Student-centeredness Implementation

Student resistance to learner-centered approach has been studied by researchers and written about by faculty who has experienced it. Felder and Brent (1996: 43) in their article titled, “Navigating the Bumpy Road to Student-Centered Instruction” make the fundamental point about student resistance very clearly:

> ***It’s not that student-centered instruction doesn’t work when done correctly—it does, as both the literature and our personal experience . . . richly attest. The problem is that although the promised benefits are real, they are neither immediate nor automatic. The students, whose teachers have been telling them everything they needed to know from the first grade on, don’t necessarily appreciate having this support suddenly withdrawn.***

Basically, what the quotation above mean is that although student-centeredness works in teaching literature and in personal enrichment; concrete and rapid results of learners' autonomy are not automatically obtained. Mainly, students still resist the idea of being suddenly left alone to explore literature and are skeptical of how well they can achieve without their teacher's constant support.

As Weimer (2002: 150) explains, students resist learner-centered approaches for a variety of reasons that can be listed and discussed separately even though they are related and cumulative in effect.

a. *Learner-Centered Approaches Are More Work*: Resistance that is based on the increased amount of work which is a clear proof that this approach effectively engage students with content.

b. *Learner-Centered Approaches Are More Threatening*: Students resist this approach because they are afraid. The fear becomes a major anxiety for students who face learning tasks without confidence in themselves as learners.

c. *Learner-Centered Approaches Involve Losses:*This idea points out that whenever you move from one level of understanding to another, something is lost.

d. *Learner-Centered Approaches May Be Beyond Students*: This may occur when teachers are unfair to students and unethical or ask students to engage in ethically compromised behavior.

In this upcoming section, some principles for learner-centeredness implementation are introduced.

Principles	Suggested practices
• **Get Learners Actively Involved:**	Get learners to do things in class. Get them actively involved by askingquestions, having discussions, relating their own experiments and so on to the class. Learners who sit passively in front of a teacher who talks at them for the whole lesson are not actively participating in a lesson.
• **Encourage Trial-And-Error Learning**	Establish an atmosphere that allows learners to learn from their mistakes. Encourage them to keep trying until they find the solution to a problem.

• **Give Clear Guidelines**	Make sure that the aims and objectives of any learning exercise are clear from the beginning so that the learners' activities remain focused at all times and frustration is Avoided or kept to a minimum.
• **Be Flexible**	Teachers need to be flexible and prepared to change according to new requirements and challenges facing them. Teachers also need to be flexible enough to meet the special needs of their learners.
• **Emphasize Problem - Solving**	An essential skill in life is the ability to understand the nature of a problem and then solve it. However, this skill can only be learned through practice.
• **Practice Decision Making**	Decision-making is a skill that can be acquired through practice. Set up real and imaginary situations so that learners can practice this skill
• **Use Technology and Teaching Aids**	Teachers can use films, videos, slides, as "teacher substitutes".
• **Use Continuous Assessment**	An important component of learner- centered education is that assessment is conducted continuously throughout the learning process.
• **Make The Learning Experience Relevant**	It is the goal of learner- centered education to bridge the gap between what is learned in the classroom and the real world.
• **Encourage Choice**	Offer learners choices and alternatives so that they can be more in control of what they are learning. Learners who make choices are accepting responsibility for their own education.
• **Allow Learners To Teach Learners**	Providing opportunities for learners to assist each other encourages co-operation, confidence building and interaction skills.

Table 2.5. Principles for learner-centeredness Implementation.Weimer (2002: 151)

2.13. Learner-centeredness and Assessment

Assessment methods and purposes differ from teacher-directed instruction to student-centered learning. In teacher-directed instruction, teachers use assessments todetermine grades, which in turn are used to motivate students and provide parents with information about their children’s progress. Assessment is often based on objectivetests; however, in recent classroom assessment activities are designed to involve students in examining their

own learning, focusing their attention on their learning needs and changing understanding rather than on a grade.

In the Student-centered classroom, there are some criteria for assessment that involve *students' participation.*All sorts of course assignments and activities can be used to develop self-assessment skills. Evaluation of participation is common, although most faculty do not use objective or carefully thought-out systems. In a self-assessment process, students normally set concrete participation goals for themselves, these consistent goals are based the participation skills they need to develop.

Shortly after having developed their goals, the teacher assigns everyone doing this option a participation partner. The partners exchange their individual participation goals in writing. Over several weeks, the partners observe each other, lookingfor participation behaviors specified by the goals. The peer contribution to this self-assessment activity happens at this point. At the end, the partners can write each other a feedback letter, evaluative conclusions in descriptive details on what they have observed.

Many other activities can be used to develop student self- assessment skills. One of the oldest and most effective involves the construction of a portfolio or collection of work selected and organized by the student. And if the portfolio assignment includes a written justification for the work selected, self- assessment skills develop even more.

Peer assessment is another effective way to assess learners' progress within groups. Learner-centeredness promotes collaboration and assessment while studying in groups. With peer assessment, as with self-assessment, there are many venues in which peer involvement can occur. Best documented and most extensively described in the literature module through creative writing, where students take on the role of critics and evaluate peers' writings. The more deliberate this process is, the more likely that it develops students' peer assessment skills and improves the functioning of the group.

When first assigned to assess peers, students typically respond by claiming that everyone in the group performed equally. Thus, contributions in a group need to be measured against a set of criteria. These criteria are derived from general information about effective group memberships. As students become more experienced and comfortable with the process, the teacher lets the groups identify their own criteria. They need to do this at the start so that

the criteria clarify expectations before the group starts working together. According to Weimer (2002: 142):

> ***Teachers can enhance peer assessment within groups by involving groups in assessment tasks related to the work of other groups. Start simply by giving all groups the same problem and then having them compare and contrast their solution with those of other groups. Or you can have groups directly critique the work of another group; they can raise questions about it or apply some set of evaluative criteria to it. Let groups then revise based on the feedback provided by other groups as a last step before formal submission.***

Additionally, another key element is the assessment process is the *Grading* one. Almost all the teachers express the belief that it is essential to grade students during student-centered classes for two main reasons.First, grades are necessary to motivate students to do their best work, and one can agree that most of our students rely on grades to feel motivated to learn. Several teachers said that they believed grades are only necessary to motivate students who are not self-motivated, but because the teacher must be consistent and fair, all students need to be graded.

Second, would be parents and administrators' expectations about grades that drive teachers to justify the grades they give on reports. This sections about assessment would not seem complete without speaking about standardized testing as an assessment technique. This later plays a major role in the decisions thatteachers make about what topics and activitiesthey use with their classes.

One concern teachers raised about using student-centered activities was that they are notnecessarily helpful in preparing students forstandardized tests. Hence, potential changes need to be introduced concerning the standardized tests, which would focusless on factual knowledge and more on problem-solving.

2.14. Conclusion

The shift in instructional practices moving from teacher-centered education to student-centered education has a clear purpose. This purpose is to build up learners' skills to become lifelong learners, who can take their knowledge and use outside educational settings. Lifelong learning requires an active learning style involving self-assessment, risk taking, self-discovery, and the ability to deal behaviorally with difficult situations, for example, situations requiring assertiveness, listening, problem-solving and giving feedback.

This section dealt with the various aspects of the learner-centered approach, but first, it gave an idea about the various literature teaching theories. Later on, a detailed definition of the approach was presented speaking about the shift from teacher-centered to student-centered education. The researcher also spoke about the different roles that teachers and students assume within such an approach.

This chapter described the relation between the student-centered approach and the learner autonomy, the cultural and literary competencies and it gave a detailed account about the approach and the teaching of fiction and the main skills. Finally, it gave an idea about the levels of implementation of the approach in educational institutions and how to assess it.

The upcoming chapter will enable the reader to gain more knowledge about the process of data collection as well as the research instruments used for this purpose.

3.1. Introduction

Generally speaking, case studies as research styles are often seen as means of gathering data and giving coherence and limit to what is being sought. It is an approach to research that facilitates the exploration of a phenomenon from a variety of lenses which allows for its multiple facets to be revealed and understood within its context using a variety of data sources (i.e., surveys, interviews, document review, andobservation). A case study is what this research is all about for it portrays the uniqueness of situations and individuals; it catches the complexity of behavior and represents reality.

As a result, this chapter is devoted to talk about the data collection process involved in this case studywhich includes primarily the description of the main participants' profiles both teachers and learners alike. It also gives a full explanation of the various research instruments involved in the present case study. Thus, a full description is provided of the questionnaires submitted to both teachers and students, also the interviews conducted with both teachers and learners from the English department. Finally, the section will be concluded with a description of the classroom observation procedure and its multiple phases.

3.2.The Research Aims

First, before stating this research's main aim, it is necessary to define it. Generally, the purpose of research is to discover answers to questions through the application of scientific procedures. The main aim of research is to find out the truth which is hidden and which has not been discovered yet.

Thus, a research aim is a statement indicating the general purpose of a research project. Usually a research project will have only one broad aim. Though each research study has its own specific purpose, there exist some common research aims that most researcher aim at achieving such as: To gain familiarity with peculiar phenomena and to achieve new insights into it. It also attempts to accurately portray characteristics of particular situations, to determine the frequency with which something occurs and to test hypotheses about relations between variables.

Additionally, sentences stating the aim of a project are usually quite brief and to the point. Because of their generality, research aims are almost always positioned at the very beginning of a statement of research aims and objectives (or questions). They are broad and introductory rather than specific and focused. Then, the research aim will usually be followed by a series of statements describing a project's research objectives. Research objectives indicate in more detail the specific research topics or issues the project plans to investigate, building on the main theme stated in the research aim.

This present case study attempts to investigate whether the student-centered approach is already applied in the literature classroom and more precisely in teaching the fiction element. Moreover, it seeks to reveal whether third-year LMD students at DjillaliLiabesuniversityare active, autonomous members in their learning process; and whether they are involved in terms of material selection and decision-making. Furthermore, it attempts to collect the different techniques that teachers are opting for in their teaching of the fiction element and to collect students' attitudes about them. At the end, this research seeks to give practical techniques and activities to guarantee a more fruitful student-centered teaching environment.

3.3. Teacher's Profile

The present study has been carried out at the faculty of letters, languages and arts more precisely at the English Languagedepartment of DjillaliLiabesUniversity in SidiBel Abbes.Teachers involved in this research are current literature teachers of the undergraduate level from the first to third year LMD levels. At the English Department, the majority of teachers are full-time teachers holding at least a magister degree including all the literature teachers involved in this study.

It is worth noting that teachers of the master's degree are also included as respondents. The researcher is interested in collecting views of the third year literature teacher and his colleagues teaching the other two undergraduate levels. However, views of those teachers of master's level classes are taken as an important part of this data collection phase.

Thus, seven (07) teachers are involved in this data collection process. Respondents are two female teachers of both first year and second year LMD classes and a male teacher for the third year level. Furthermore, four other male teachers from the master levels are included in responding to the research instruments of this case study.The respondents are permanent lecturers specialized in literature for most of the members. However, some of them are specialized in the didactics of teaching English language rather than literature.

As for their professional ranks, this selection involved a professor of literature, two (02) doctors of didactics who have been teaching literature for many years, and four (04) other doctoral students (MAA and MAB) working on their doctoral dissertations while teaching. These teachers vary in terms of teaching experience,thus, three (03) of them have been teaching at university for more than ten years. While the rest have not obtained their doctorate degree yet and are teaching for less than ten years.

3.4. Student's Profile

A sample is the wider population that is involved in a research work and sampling is the process of identifying who we aim to contact from that population as researchers. The target group may be the entire population or a small group of it. Good sampling guarantees more validity to the research's results; thus, thorough consideration of who is the respondent is the researcher's main task.

This case study targets third year LMD students at the English department of DjillalyLiabes University. They are eighty (80) students divided into fourteen (14) males aged between 21 and 42 years old. While the other sixty six (66) females are aged between 18 and 34.Female and male respondents in this sample population are represented in the following table:

Gender	**Number**	**Percentage**	**Age**
Males	14	17.5%	21-42
Females	66	82.5%	18-34

Table 3.1. The Students' Sample Population.

Students were randomlyselected to fill in the questionnaire and respond to the interview questions. They were selected out of the general number of students divided into six (06) respective groups of third year level students. Most of these respondents are in their early twenties of age, aspiring to obtain a degree in the English language and become future teachers. They come from different towns and share different visions about their learning.

3.5. Data Collection Instruments

First defining the process of data collection, it is the gathering and measuring of information that enables to answer relevant questions and evaluate outcomes. The objective of such process is to collect quality evidence that will result in rich analysis which ends up building credible and convincing answers. Moreover, accurate data collection is essential to maintaining the integrity of research. The selection of appropriate data collection instruments and clearly stated instructions for their correct use reduce errors .

According to Van Dalen and Meyer (1962:30) the researcher has to consider the method he uses to gather data, he states:

> ***After determining which approach will yield the form and kind of data necessary to test his hypothesis adequately, he examines the available tools and chooses the ones that are most appropriate for his purpose. If the existing apparatus or instruments do not meet his specific needs, he may supplement or modify them or construct his own…Each tool is appropriate for acquiring particular data and sometimes several instruments must be employed to obtain the information required to solve a problem.***

We have to mention that our investigation started with a problem that the nature of our hypothesis governed in the selection of the tools. Therefore, the data collection phase involved different research tools in order to obtain detailed information about the research situation. These different instruments are designed to help obtain data about how far is the learner-centered approach is used in teaching fiction. It also collects views on how far students are part of the decision making inside the classroom and what are the suitable student-centered techniques to explore fiction best.

Consequently, a method of triangulation was adopted in this data collection phase where questionnaires were used for both teachers and students. These later respondents had to respond to interview questions as well. As another instrument for data collection, a classroom observation method was adopted where the researcher played a non participant role to gather details that were not confessed by teachers or students at the previously mentioned phases.

3.5.1. The Questionnaire

As an instrument to elicit a maximum of responses about a general topic, questionnaires are the best tool to opt for in a research. Moreover, the type of questions included in a questionnaire determines what type of answers we are aiming at obtaining. Questionnaires are always suitable in case studies for various reasons:

- ✓ First, they allow obtaining responses from a large sample population.
- ✓ Second, they are easier to analyze than the other instruments.
- ✓ Third, it is anonymous and gives room for more honest answers.

When designing a questionnaire, the researcher need to consider using simple and familiar words and keep away the confusing and intimidating technical terms. He needs to avoid ambiguous words and choose vocabulary that all the respondents will be able to interpret. Respondents look for specific and concrete words that are not general or abstract; they ignore the type of questions that lead them towards a particular answer or ask about too many things at once.

The researcher needs to ask about one thing at a time and make questions relatively pleasant to answer. Respondents need to notice the coherence between questions which will result in trust and assurance. It is also important to group questions on the same topic together, to sequence them from general to specific and to place sensitive questions at the end of the questionnaire.

Questionnaires in this case study research were submitted to both third year LMD students and the literature teachers from the English department at DjillaliLiabes University. The survey's results help the researcher elicit information about their teaching/learning practices, their attitudes towards the student-centered approach and about learner autonomy and independence in class.

3.5.1.1.The Teacher's Questionnaire

A questionnaire was administered among literature teachers (07 teachers) to elicit their views about how student-centered they are I their classrooms. It also aims at determining to which level they allow freedom of choice and involvement in decision making for their students. The questionnaire was given to teachers for completion either personally (04 teachers) or an online version was provided for the others (03 teachers).

As a structure, the teacher's questionnaire contains nine (09) questions overall. These questions are mostly a combination of closed ad open-ended questions where teachers have to give precise answers about specific areas related to the subject matter of this research. However, teachers are invited occasionally to offer comments about open-ended questions where these comments will offer more clarification about their choice.

At first, teachers are asked about their views on teaching as a profession which is a general question and offering a sort of introduction to the questionnaire's content. Then, teachers are asked questions related to their students' involvement in the classroom, their teaching objectives regarding students' learning. Questions are related also using cooperative tasks in the classroom and what are their points of view about some teaching practices vis-à-vis students' learning processes. In the form of a Likert scale, teachers score their views on instruction Vs communication in the classroom.

In another form of a Likert[7] scale, teachers are invited to score their views about their position as teachers in regard to their students' learning i.e. what are they stand on free choices and autonomous decision making for their students. At a later stage, teachers are asked questions regarding their stand on self-assessment implementation for their classes.

Finally, teachers are asked about the main factors hindering the implementation of the learner-centered approach in their fiction classrooms where they are invited to give clarifying comments.

7- When responding to a Likert item, respondents specify their level of agreement or disagreement on a symmetric agree-disagree scale for a series of statements. Thus, the range captures the intensity of their feelings for a given item

3.5.1.2. TheStudent's Questionnaire

In addition to the teacher's questionnaire, eighty (80) students from the different six groups of the third year level were invited to complete a questionnaire in order to elicit their views about their learning experience and their teachers' practices. Thus, a questionnaire involving ten (10) broad questions was administered to the third year LMD students after finishing their literature class.

As a structure, this questionnaire contained four main sections. The first section included inquiry questions about the introduction of the fiction course. The two main questions belonging to this section were about how the teacher begins his class and if there are any supporting material while introducing a story.

The second section was about the course delivery and how the teacher presented his material. Questions investigated whether the class was teacher or learner-centered; does the teacher encourage his students to rely on themselves and encourage their contributions to the lesson. It also inquired about the teacher and his use of cooperative and collaborative learning in class.

The third section was dedicated to ask about the concluding phase of the class and whether the teacher rely on his students in giving notes and whether he encourages students' produced products at the end of a story study.Finally, the last section collects views on students' attitudes regarding the classroom's atmosphere and the teacher's methodology.

The student's questionnaire was mainly a combination of open, closed and open-ended questions where students were invited to comment on some answers for more clarification. It did not take more than ten minutes to complete for most of the students.

3.5. 2. The Interview

Interviews are generally known to be qualitative research tools that are frequently used in the form of a face to face interaction. It offers an opportunity for follow up questions whenever answers are unclear for the researcher. Thus, answers can be developed and elaborated during this phase.Interviews come in the form of conversations and discussions where the interviewer is seeking to collect the interviewee's responses about the subject matter of the research.

There are three different styles of interview included in research methodology; namely: Structure, semi-structured and unstructured. The first type follows a set of systematic questions where the researcher wishes to collect information that is directly comparable. However, semi-structured interviews are more common. The researcher follows a framework to address the key themes; at the same time, there is space for flexibility for more unplanned questioning. Finally, the unstructured interview does not follow any framework; rather, questions emerge as part of a general discussion where a broad topic is being addressed.

To speak about the advantages that interviews have over questionnaires, one can say that the interviewer may explain questions and ask for more elaboration of replies whenever needed. Moreover, the interviewer assumes the role of a sympathetic listener which plays a great deal in making the respondent rewarded and more assured. However, when interviewed respondents devote a larger amount of their time instead of filling questionnaire forms rapidly. Another issue may arise is that of bias since interviewer may influence on interviewee's answers due to the asymmetrical relation that may exist between the two (student-teacher).

In what concerns this case study, the researcher considers the use of semi-structured interviews a better option as answers are elaborated and more flexibility is allowed for follow-up questioning. The interviews are recorded and the audios are transcribed and analyzed for the upcoming analysis section.

3.5.2.1. Teacher's Interview

Before conducting the interviews, the researcher needed to set an appointment according to teachers' time and convenience. After setting the appointment, the researcher and the interviewees met at their own offices for a recorded interview. Hence, teachers were asked semi-structured questions about their views and attitudes towards the student-centered approach in the fiction classroom.

Generally speaking, the interview questions (15 questions) were selected by the researcher to elicit teachers' responses about four main areas:

- ✓ Teachers' views on teaching as a profession and the various teaching trends and roles.
- ✓ About the students-centered approach and students' role in the classroom.
- ✓ About the various techniques and activities used to develop student autonomy in class.
- ✓ Finally, about assessment and the use of portfolio as a self-assessment tool in class.

The first part of the interview questions came in the form of general questions about the teaching objectives in class. It asked about the teacher's perceptions of learner-centeredness, coaching, scaffolding, and learner-centered teacher roles.

Additionally, questions in the next part of the interview questions came to back up the previous one. It asked extensively about the implementation of the student-centered approach in class; about students' autonomy; and students' involvement in the decision making regarding material selection and activity planning.

The before last part of the questions was devoted to activities that promote student-centeredness in the fiction classes. Last came a section of questions discussing assessment and portfolios as self-assessment tools and whether teachers would opt for them or not.

Ideally, interviews were conducted after an appointment setting which guaranteed full comfort from both interviewer and interviewee's sides. Another reason that made interviews a pleasant experiences in this case study was the fact that they were conducted far away from the classroom's noise. The teachers' offices offered an ideal setting for a fruitful interview conversation. Teachers were informed that their answers were being recorded.

3.5.2.2. Student's Interview

Conducting student's interviews was a bit more challenging than the teacher's one. There were no set appointments for such a process and it depended on students' availability most of the time. The researcher had to wait for students to finish their literature session and ask for their approval for a short interview.

Luckily, the fifteen (15) students concerned with the interview agreed to spend those 15 to 20 minutes of their time answering questions about various areas related to their learning of fiction.

Students divided into (04) males and (11) females had to answer ten (10) main questions. The first couple of questions were addressed to elicit students' attitudes regarding fiction as a subject for study. The upcoming section was a series of questions reflecting their teacher's practices being student-centered or not.

Next, questions were addressed in order to depict whether students are given freedom in terms of material selection and decision making or not. At the end, Students were asked about their attitudes regarding their teacher's methodology and about their potential suggestions for more fruitful fiction sessions.

These interviews as said earlier depended on students' availability and were conducted in various settings: department classroom and hallways. Interviews initially lacked privacy and calm as far as the setting is concerned.

3.5.3. The Classroom Observation

As an attempt to obtain a broad idea about the ways fiction is taught at the English language department and especially to third year LMD students. The researcher opts for a classroom observation tool that will help him investigate teaching practices and learning attitudes. The observer attempts using this instrument in particular to have an honest and clear image about the methods used teaching the fiction subject. Moreover, he will inspect the way teachers deliver lectures and the way students respond to these methods.

Unquestionably, the classroom observation is a direct tool to obtain data without having it modified or manipulated. It offers the researcher characteristics about the sample population involved in his study. It can give data that was not given either through the interview or the questionnaire methods. It is an excellent way to reveal whether participants behave in the way they say that they do and say what they claim to say.

Such a tool allows researchers to study the processes of education in naturalistic setting and stimulates change and verifies that the change occurred. In other hand, it has many drawbacks for it sometimes consists of subjective data based on personal and anecdotal accounts of effective teaching, the observer effects may occur because teachers and students are aware that their behaviours are being observed, and finally it fails to report learners' thinking processes.

It is not enough to draw conclusions from teachers and students self-reported data,the observation of their actual behaviour is necessary when seeking and utilizing information. The aim is to see if there are any discrepancies between what is said and what is done; observable behaviours are good evidence. However, other drawbacks that are noticed is that observation is very time consuming and can be unreliable if it is conducted in an artificial setting or if students are aware of the presence of observers.

Participant observation is in some ways both the most natural and the most challenging of qualitative data collection methods. It connects the researcher to the most basic of human experiences, discovering through immersion and participation. Such discovery is natural in that all of us have done this repeatedly throughout our lives, learning what it means to be members of our own families, our ethnic and national cultures, our work groups, and our personal circles and associations.

Therefore, the process needs to be more organized and systematized i.e. this means fulfilling the role of researcher: taking notes; recording voices, sounds, and images; and asking questions that are designed to uncover the meaning behind the behaviors. Additionally, in many cases, we are trying to discover and analyze aspects of social scenes that use rules and norms that the participants may experience without explicitly talking about, that operate on automatic or subconscious levels, or are even officially off limits for discussion or taboo.

The result of this discovery and systemization is that we not only make ourselves into acceptable participants in some way but also generate data that can meaningfully add to our collective understanding of human experience.

Students often act differently when they have an audience; a non participatory observation was carried out in which we became spectators observing the running of the course; and the English teacher acted as a facilitator who assisted students of the observed groups in engaging in the literature class giving them explanations. This particular tool was chosen by the researcher to achieve some of the following aims:

Part	**Declared Objectives**
Elements of Pronunciation	It investigates the presence of the targeted elements of Communication such as meaning, attitude, negotiation of meaning, authenticity, interaction, contextualization….
Teacher'sProficiency	It investigates the capacity of the teacher to master the subject matter and the accuracy of the pedagogy to transmit it. How to assess the students' proficiency.
Class Organization	It investigates the way the teacher groups and interacts with his learners.
Material	The type of material the teacher has recourse to in class to achieve his objectives.

Table.3.2. The Classroom Observation Objectives

Hence, these classroom observations were carried out over the second semester on a regular basis. Being a non-participant observer denies the researcher the right to ask about views and attitudes and reduces any chances of him controlling how learners respond. However, her presence during the sessions may have some influence on the students' behavior and teachers at some instances.

For this purpose, the researcher designed a classroom observation sheet that will facilitate the researcher's task while being exposed to various data. Hence, this observation sheet would limit the observation's path and will help collect specific data about specific areas. As a start, this sheet contained the basic information about the observed class and the content being taught. The instructor's name and the date were necessary to mention as well.

Furthermore, the observation sheet involved five major sections where the observer had to rate various practices and behaviors related to their general category. This rating varied from fully present behaviors, to adequate presence to fully absent behavior.

At the beginning, the observer was asked to rate behaviors related to the content organization. Hence, questions included in this category revolved around the teacher making clear statement of the purpose of his lesson, how he paced it, his response to students' problems and how he links his lessons to future ones. As the observer arrives at the end of the section, he is invited to add explanatory and clarifying comments about his choices.

The next section is devoted to the presentation of the content in class. The observer has to rate behaviors regarding the teacher's voice and intonation and how he maintained students' attention. Questions also involved the teacher's non-verbal language in the classroom, how he listened to students and maintained eye contact with them.

Moreover, the researcher has to rate how the teacher defined key concepts, gave examples ad related ambiguous ideas to familiar ones. At the end of this section, the observer was invited also to provide clarification about the various rating choices.

Notably, the third section of the sheet is one of the most crucial parts in the observation sheet. Being related to teaching practices vis-à-vis students learning, questions in this category are going to be most helpful ones answering the research's questions. In this category, the observer is required to rate to which extent the teacher encourages students' questions. He is asked to rate to which extent teachers are encouraging students' discussions, if they wait for students' responses and if they gave appropriate time for thinking.

It is essential in this category to rate if the lesson's pace is helpful for students' note taking, if teachers encourage students answer difficult questions and whether they show interest in their answers and interpretations. Moreover, the observer is asked to rate how teachers assess students' learning, how they balance their talk with their students' and if they allow peer and self-correction in their classes. At the end, the observer is invited to leave a comment at the bottom of the category.

In addition, the upcoming category helps the researcher obtain more data on the instructional material and environment. Questions within this category investigate whether students prepare their assigned readings, if the material is related to students' life experiences, and if any supporting material is used while teaching. Questions inspect whether teachers provide collaborative assignments, whether they use student produced products and support lessons with useful exercises. Most specifically, the observer will answer questions about communication in the classroom and freedom in suggesting topics from the students' side. At the end, a final comment is necessary at the bottom of the section.

Finally, the last section deals with the content's relevance to students. Hence, questions in this category depict material relevance to students' needs, background, and knowledge as well as the course's purpose. It also inspects teacher's behaviors regarding the command of the subject matter and whether it offered divergent viewpoints and challenge to students' capacities. At the bottom of the observation sheet, the observer was requested to give her final and additional comments; she was welcomed to give personal interpretations and clarifying information about the subjects under observation.

Because classroom observations offer a reliable and a realistic view on the classroom's situation, the researcher decided to use it as a first data collection tool. Thus, she involved herself fully in the research setting with all that it could bring to the learning situation i.e. conversations, debates, performances and so.

3.6. Conclusion

A crucial part of any research situation is being able to decide on which tools to opt for in order to obtain the necessary data for analysis. However, a more guaranteed way to ensure full data coverage is to use a triangulation method selecting three data collection instruments.

This chapter offered a description of the design and data collection methods. It gave a thorough description of the sample population selected for this case study; it gave also both teachers' and students' profiles. Moving through the chapter, the researcher offered a full description of the three main instruments used in this case study. It described the content of the questionnaires administered for both teachers and students.

Moreover, it described the interviews' structure conducted with teachers and students as well as the classroom observation sheet used to investigate teaching and learning behaviors.Finally, these data are going to be collected, analyzed and reported in the upcoming chapter to give this case study more depth and reliability.

The upcoming chapter states the major findings of the researcher during her data collection phase. It provides also discussions of the main results as well as an overview of the research limitations.

4.1. Introduction

This Chapter is devoted to the revealing of the main information obtained via the data collection process. As a crucial way to determine whether the hypotheses proposed at the beginning of this research are valid or not, this present section is the most essential.

In this section, the researcher will provide the main findings obtained through questionnaires, interviews and the classroom observations. She will provide a discussion of the findings regarding each data collection tool and a general discussion at a later stage of the chapter. At the end, the researcher will talk about the main challenges and limitations to this case study research.

4.2. The Questionnaire Analysis

As the first part of this analysis section, the researcher will reveal the main findings of the questionnaires administered to both teachers and learners and will consequently provide a discussion of both findings.In what follows, we will analyse results about teachers' opinions on teaching, the learner-centered approach and the students' involvement in the classroom.

4.2.1. The Teacher's Questionnaire Analysis

A questionnaire of nine main questions was handed to the literature teachers at the English Language Department at DjillaliLiabes University and it yielded the following results:

Question 01 : Teacher's opinion about teaching as a profession.

The first question aimed at collecting teachers' views on teaching as a profession. Thus, one teacher (14%) regards it as a behavior training process; however, six other teachers (86%) regard it as a mix of all the mentioned options (knowledge transmission, behavior training, and an innovative process).

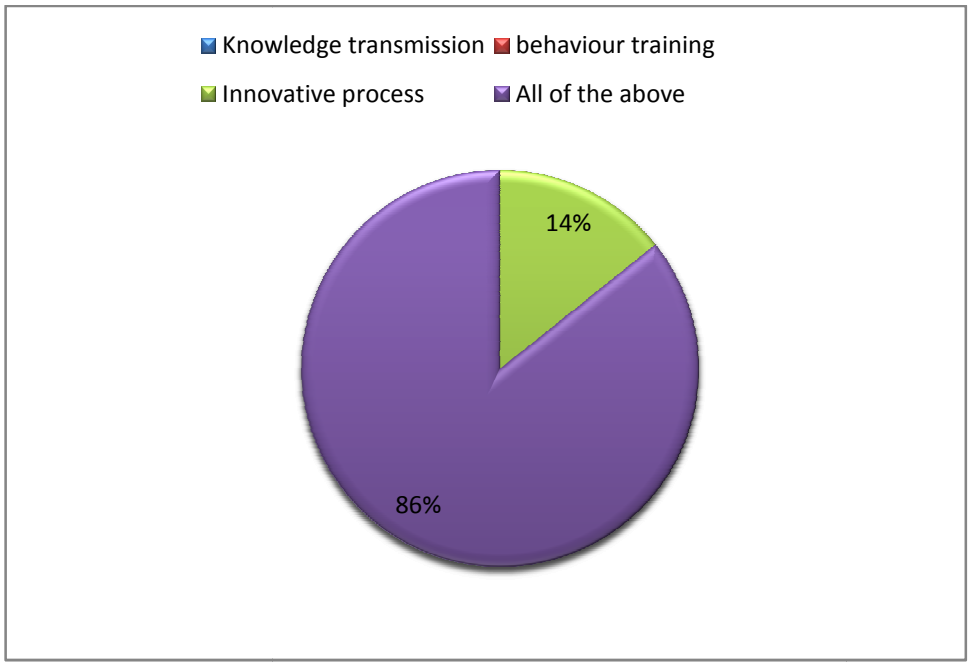


Figure 4.1. Teacher's Views on Teaching as a Profession.

Teachers' choices were nearly all the same concerning their answer about how they view the teaching profession. They see it as a combination of all the given options involving transmitting knowledge and assuming the role of the knowledge fountain that every student finds refuge in. Teaching is also training students to behave in a particular way since they represent the example that most of them look up to. Moreover, teaching is regarded as an innovative process where teachers need to be eclectic in their methods and practices.

Question 02: Students' Involvement in the Classroom

When asked to rate their students' involvement in the literture classroom, one teacher (14%) ticked the low rating box and the rest (86%) ticked the average rating box as shown in the table below.

Question Two : Students' Involvement in the Classroom	**Very Low**	**Low**	**Average**	**High**	**Very High**
	0 Teacher	**1 Teacher**	**6 Teachers**	**0 Teacher**	**0 Teacher**
	0%	**14%**	**86%**	**0%**	**0%**

Table 4.1. Students' Involvement in the Classroom.

Overall, teachers' answers reflect the fact that students' involvement in their literature classroom is rather average to low where they confessed their students' comfort being peaceful recipients of knowledge. Students in the literature classroom have doubt about their capacities and literary competence; thus, they prepare lectures when asked and listen passionately to what the teacher has to say. Few of them dare contradict the teacher or get involved in a literary debate.

Question 03: Cooperative Assignments

Teachers were asked about whether they assign cooperative tasks to their students or not. Thus, one teacher (14%) answered positively by yes, four teachers (57%) answered by sometimes; whereas, two teachers (39%) answered by straight no.

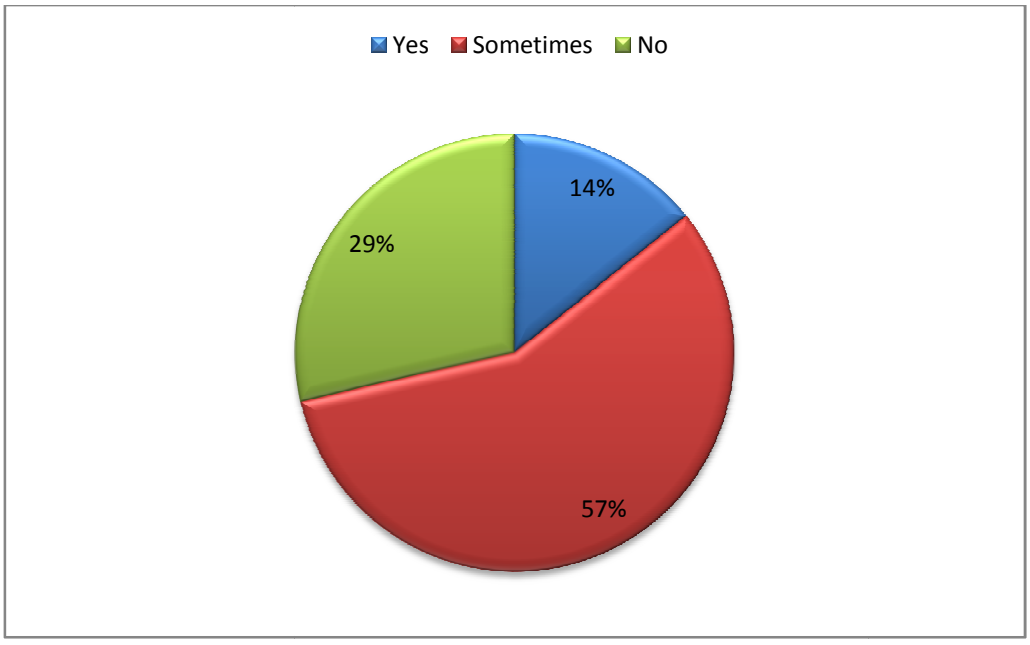


Figure 4.2. Cooperative Assignments in the Classroom

Teachers confessed including cooperative assignments in their classrooms occasionally. They state that this type of tasks depends mainly on the lecture's theme and the type of the text dealt with. Teachers view that this type of assignment can be used when dealing with poems and short sonnets instead of larger novels.

Question 04: Strategic Learning Awareness

Teachers were asked about whether they train their students to develop strategic learning awareness about their learning processes; five teachers (71%) responded with “yes”. Whereas, the other two of them (29%) responded with a straight “no”.

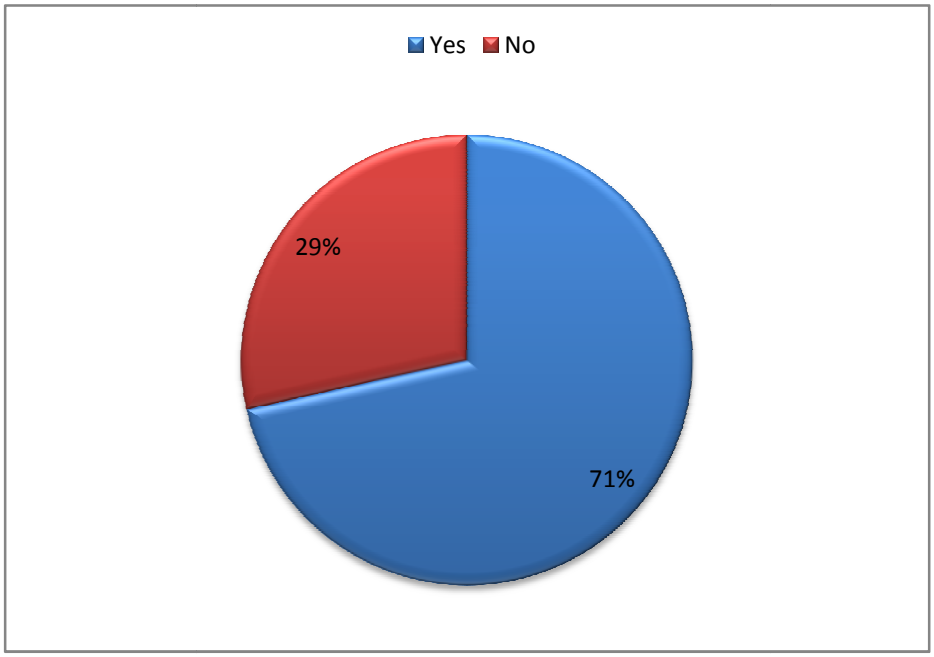


Figure 4.3. Developing Students’ Strategic Learning Awareness

Teachers as they confessed place it as a priority to train their students acquire necessary skills to attain literary competence. The majority confessed helping students develop strategic learning awareness especially when it comes to cultural and linguistic awareness. They strive to help learners realize what are meant to learn and how and to be selective of the content that they receive. However, few of them admitted spending most of their time delivering content and having less time to help students in this area.

Question 05: Teacher's Practices in Class

When asked to rate the various proposed teaching practices closest to their teaching, teachers gave the following results:

Statements	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
a. Defining Content	**0 Teacher**	**0 Teacher**	**1 Teacher**	**1 Teacher**	**5 Teachers**
	0%	**0%**	**14%**	**14%**	**72%**
b. Ensuring Communication	**0 Teacher**	**0 Teacher**	**1 Teacher**	**1 Teacher**	**5 Teachers**
	0%	**0%**	**14%**	**14%**	**72%**
c. Explaining and Re-explaining Content	**0 Teacher**	**0 Teacher**	**2 Teachers**	**2Teachers**	**3 Teachers**
	0%	**0%**	**28%**	**28%**	**44%**
d. Collecting views and interpretations	**0 Teacher**	**0 Teacher**	**1 Teacher**	**1 Teacher**	**5 Teachers**
	0%	**0%**	**14%**	**14%**	**72%**
e. Discussing Students' Works	**2 Teachers**	**0 Teacher**	**2 Teachers**	**2Teachers**	**1 Teacher**
	28%	**0%**	**28%**	**28%**	**14%**

Table4.2. Teachers' Practices in Class

DjillaliLiabes literature teachers make it a priority in their classes to deliver the appropriate content and to cover all the areas of the subject matter. They see it necessary to convince students with their expertise; thus, they focus on explaining content as many times as required. They see that communication is crucial in their classrooms since it helps them express their opinions and contribute to the lecture. However, teachers show less interest when it comes to discussing students' works and do not see it as important.

Question 06: Teacher's Experience Regarding Students' Learning

When asked to rate the different practices listed as option in this section and relate them to the Students' learning, the following results were obtained:

Statements	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
a. I am aware of past classroom experiences	**0 Teacher 0%**	**0 Teacher 0%**	**3 Teachers 44%**	**2Teachers 28%**	**2Teachers 28%**
b. I Build Students' Confidence in my expertise	**0 Teacher 0%**	**1 Teacher 14%**	**1 Teacher 14%**	**5Teachers 72%**	**0 Teacher 0%**
c. I begin where students are and move slowly	**0 Teacher 0%**	**2 Teachers 28%**	**0 Teacher 0%**	**5Teachers 72%**	**0 Teacher 0%**
d. I show my students achievement	**0 Teacher 0%**	**0 Teacher 0%**	**4Teachers 57%**	**3Teachers 43%**	**0 Teacher 0%**
e. I allow free choices	**0 Teacher 0%**	**1 Teacher 14%**	**4Teachers 57%**	**2Teachers 28%**	**0 Teacher 0%**
f. I am aware of students' interests and concerns	**0 Teacher 0%**	**1 Teacher 14%**	**0 Teacher 0%**	**4Teachers 57%**	**2 Teachers 28%**

Table 4.3. Teachers' Practices and Students' Learning

Teachers possess fairly little awareness about their students past experiences when it comes to literature. They are absorbed by the designing lectures and delivering content to build students' confidence in them that they ignore or simply do not have the time for such a matter. However, they place their students interests and concerns at the top of their lists when choosing a text or designing tasks. They make sure to respond to most of their needs, but do not see it necessary to ask them to propose choices and suggestions for content.

Question 07: Students' Self-assessment

This question attempts to collect data about the extent to which teachers allow student self-assessment in their classrooms. Two teachers (28%) answered with "No", two others (29%) with "Sometimes", three (43%) with "most of the time" and no one answered with "always".

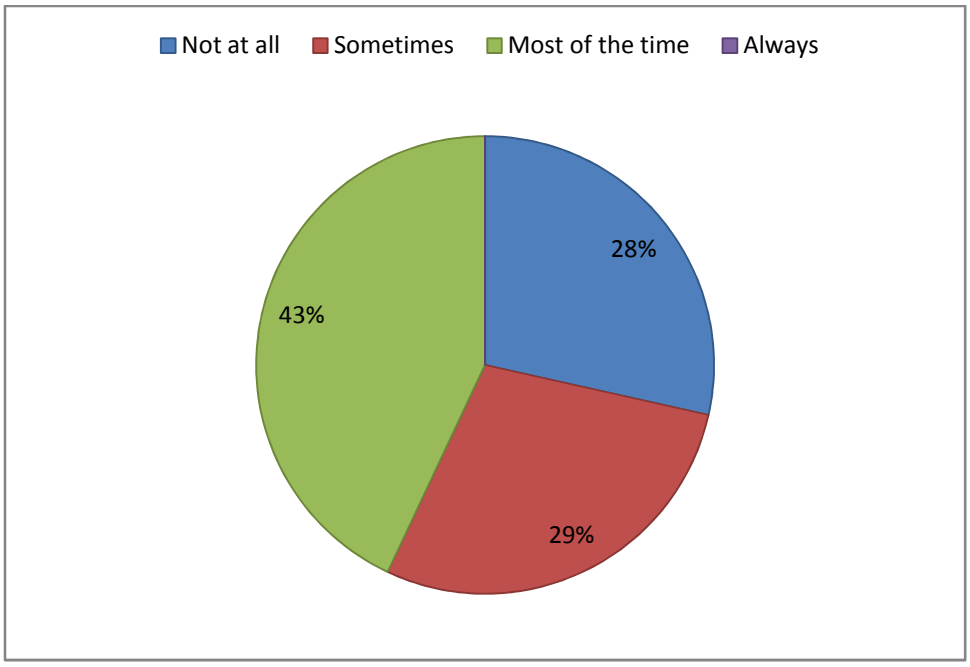


Figure 4.4. Students' Self-assessment

Views are mixed when it comes to assessment which is seen mainly as the teacher's duty for he is responsible of designing assessment material such as tests and exams and he is the one to grade students. However, a fair number of teachers allow self-assessment and guide their learners on how to assess their works and evaluate their knowledge.

Question 08: Learner-centeredness Implementation

Teachers at this final stage were asked about what hinders the implementations of the student-centered approach in their classrooms. One teacher (14%) referred to needs analysis skills, another (14%) chose the course planning skills, two of them(29%) evoked the educational skills; whereas, three others (43%) linked it to flexibility and adaptability skills.

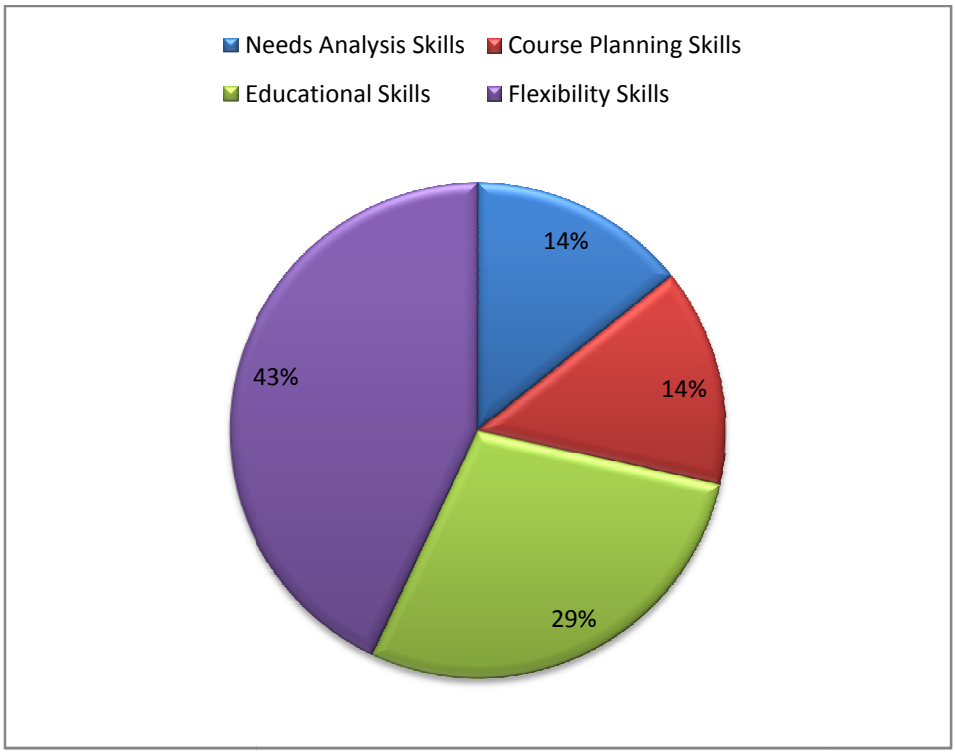


Figure 4.5. The Learner-centered Approach Implementation

Teachers confessed that the main reason that hinders the implementation of the student-centered approach is the lack of flexibility skills. This implies that teachers of literature and students both do not possess positive attitudes towards change in educational methods. They confirm the ongoing resistance and reluctance to the approach due to the amount of effort required from them. Teachers and students are still skeptical about their readiness to give up the long standing traditional methods and to get involved completely in a new teaching/learning environment.

The following section will be a detailed discussion of the various findings revealed by the teacher's questionnaire.

4.2.2. Discussion of the Teacher's Questionnaire findings

The questionnaire administered to the teachers of literature at the English language department at DjillaliLiabes University is of a great help to answer the main questions of this research.

As an investigation of whether foreign literature teachers at the English Department of DjillaliLiabes University are student-centered in their teaching or not, the findings of this questionnaire revealed that teachers have positive attitudes about the approach since they confessed their strong agreement to collecting student's views and encouraging communication. They also admitted using student-centered methods and techniques on an average basis.

Moreover, they mentioned that their students' involvement in the classroom was average even when they train them to develop strategic learning awareness. They confessed also that they gave from time to time and not regularly cooperative assignments and had mixed views about discussing students' works.

More specifically, teachers exhibited average understanding of the skills needed for the shift to learner-centeredness, since they confessed focusing on instruction more than communication. They confessed having neutral views about being familiar with students' past learning experiences and having neutral views on allowing free choice and sharing decision making in class.

They also confessed lacking flexibility and adaptability skills to help implement the approach in their classroom. As for assessment, teachers were clear in their answers about allowing self-assessment most of the time.

Answers obtained from this questionnaire confirm to a large extent the hypothesis proposed at the beginning of this work. It clearly states that teachers overall have a positive attitude about the learner-centered approach in terms of encouraging communication and helping students develop learning strategies. However, they still lack skills in terms of flexibility in what regards allowing total freedom of choice or sharing decision making about material or lecture plan.

4.2.3. The Student's Questionnaire Analysis

The questionnaire administered to the third-year students at the English Language Department at DjillaliLiabes University yielded the following findings.

Item One: Introducing the Course

Question 01: While teaching a novel or a short story, how does the teacher begin his class?

When asked this question, students were asked to tick (v) choice boxes withyes/no according to the given propositions. Thus, forty students (50%) answered with a lengthy introduction presenting the author's biography and a summary of the critic's opinions. Twenty five of them (31%) answered with asking students to give details about the writer and read the passages. Eventually, fifteen of them (19%) confessed that teachers start the class straight away.

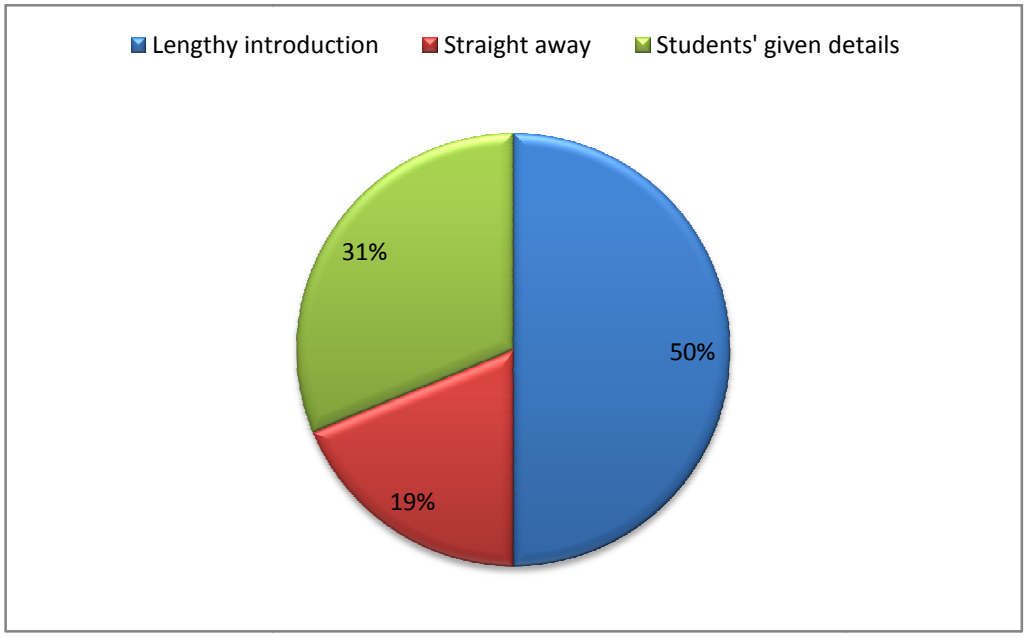


Figure 4.6. The Course's Introduction

Teachers' introduction to the literature class is mostly long with him introducing the author and giving his short biography and a summary of the main content. This method applies to the traditional teaching practices where the teacher is the main source literary knowledge. A fair number of teachers defy such practices and involve students in the analysis and discussion of content.

Question 02: Use of supporting Material

When asked whether their teachers use supporting materials in the form of pictures, videos, drawings.Only six students (7%) answered with "Yes". Twenty three of them (29%) answered with "sometimes" and fifty one of them (64%) answered with "not at all".

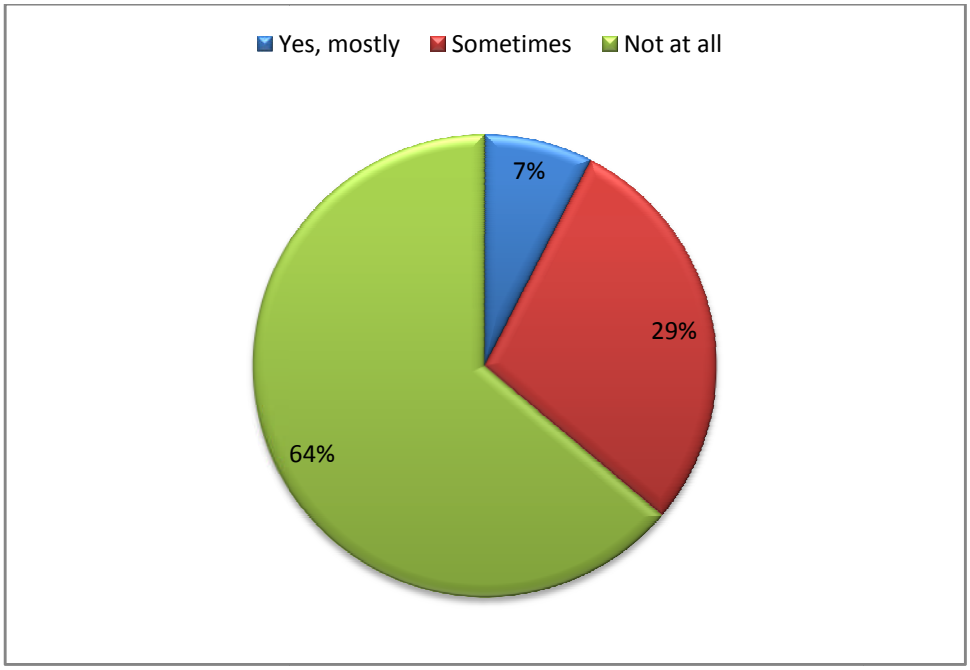


Figure 4.7. The Use of Supporting Material in Class.

The respondents confessed teachers' lack of manipulation of technology and the absence of use of supporting material except for some pictures or drawings occasionally. Whereas, other developing nations conduct entire courses using technology and supporting material. This teaching/learning environment is still far away from being witnessed in our classes.

Item Two: During the Course

Question 03: Teacher and the difficult passages from the text

Students were asked about their teacher's reaction to them facing difficult passages in the text. Thirty four of them (42%) confessed that he gives his own analysis of the passage; whereas, forty six of them (58%) said he relies more on his students' analyses.

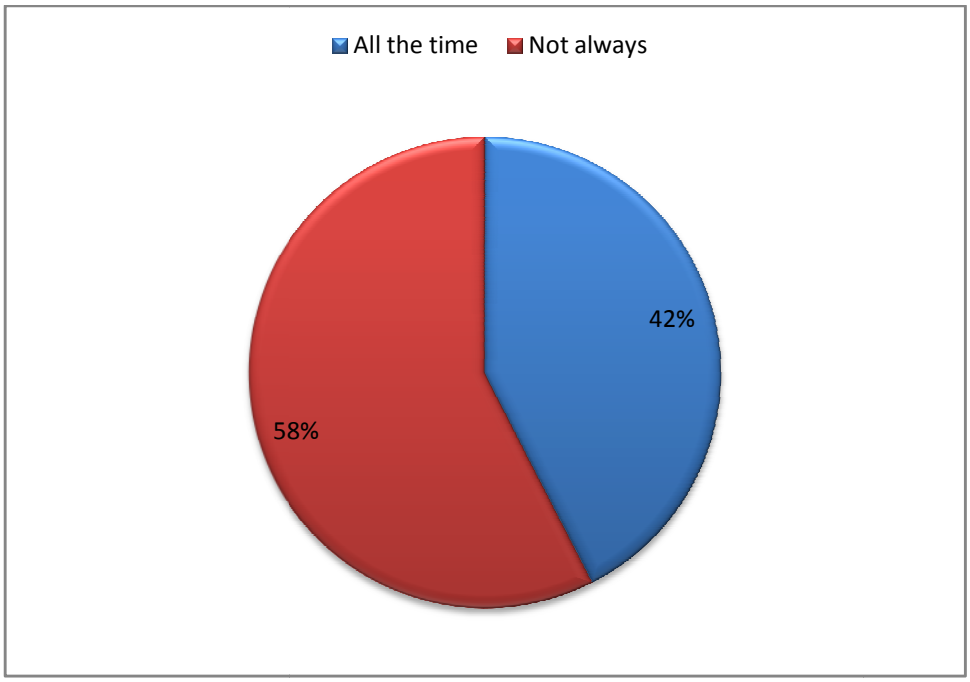


Figure 4.8. Teacher's Attitude towards Difficult Passages.

It is quite noticeable that teachers are skeptical about their students' competence in terms of literature analysis and interpretation. Thus, they assume the role of spoon-feeders and provide the missing information as soon as possible instead of allowing students to venture in the literary experience and come out with individual conclusions.

Question 04: Encouraging Students' Interpretations

Students when asked about whether their teacher allows them the freedom to give their own interpretation about the literary piece, twenty eight students (35%) answered with "Yes". Meanwhile, thirty three of them (41%) answered with "sometimes" and nineteen of them (24%) answered with"No".

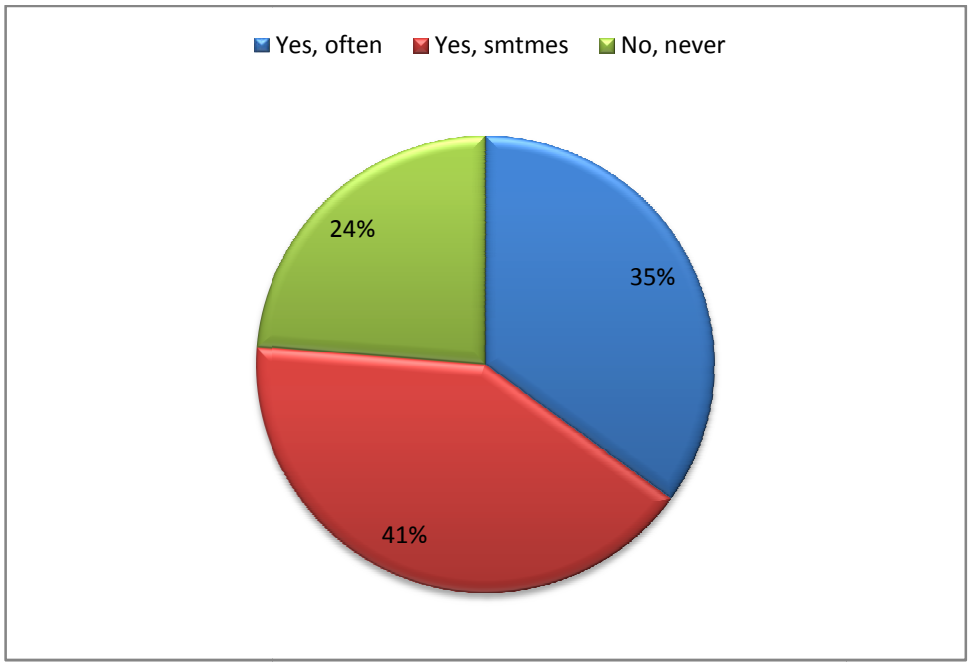


Figure 4.9. Encouraging Students' Interpretations.

Students have mixed views on whether their teacher allows them freedom of interpretation or not. As an attempt to protect his good image, they tend to give neutral answers. Teachers apparently, give a fair amount of interest to students' interpretations even though they admitted to be given information directly when faced with difficult passages which is puzzling.

Question 05 : Cooperative Learning

When asked about whether the teacher makes them work in pairs or in groups; twelve students (15%) answered with "yes". Meanwhile, forty five of them (56%) answered with "sometimes" and twenty three (29%) answered with "never".

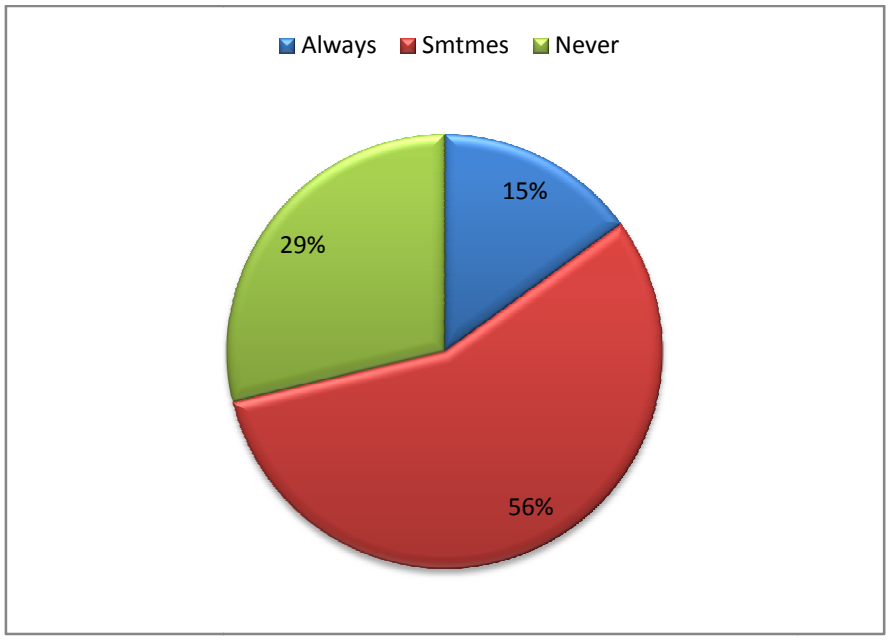


Figure 4.10. Pair and Group work tasks.

Students' answers validate teachers' responses when it comes to assigning collaborative tasks. Students admitted being involved in pair or group activity occasionally.

Item Three: Concluding the Course

Question 06: Does the teacher ask his students to write or speak about the topic at the end of the session?

As a way to depict whether the teacher encourages his students to produce orally or in written form products related to the subject taught, about forty eight of the students (60%) answered with "yes". However, thirty two of the students (40%) answered with "No".

Item Four: Students' Attitudes

Question 07: The Classroom Atmosphere

Almost thirty students (38%) answered that the classroom is boring where the teacher is the only one talking. Whereas, fifty of them (62%) confessed that the atmosphere is rather lively and active where students share their answers in class.

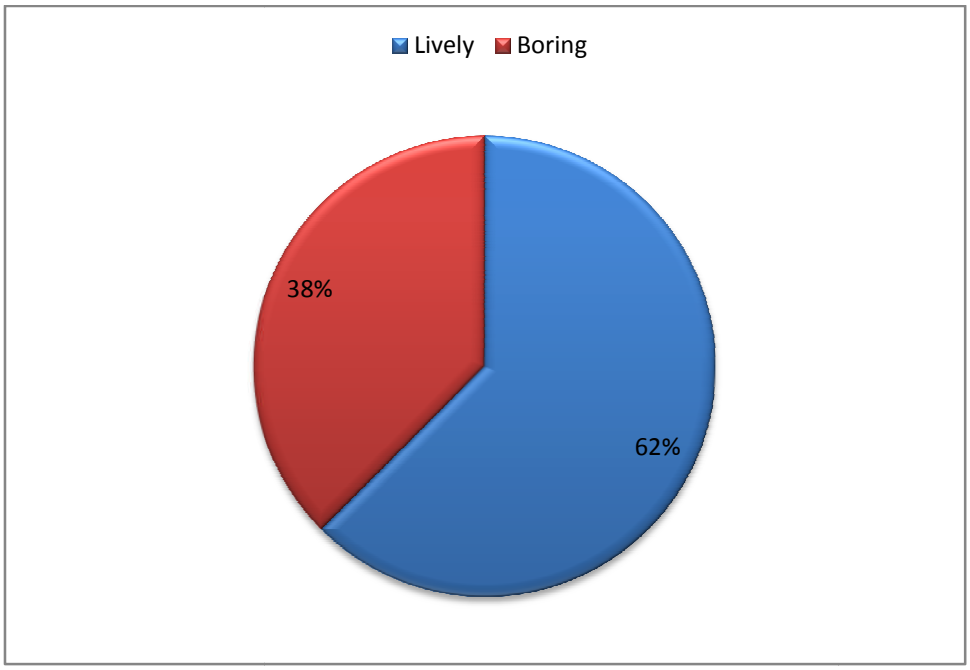


Figure 4.11. Students' Attitudes about the Classroom Atmosphere.

The literature learning classroom is mostly enjoyable where the teacher does his best to cover all the aspects of the subject under study. Whereas, a fair number of third year students complained about the teacher's talk dominance and control of the lectures' content and pace. They see their teacher's focus on instruction very important; however, intimidating at some points and boring at others.

Question 08: The Teacher's Methodology

When asked about their attitudes towards the teacher's methodology, twenty five students (31%) admitted to like it "very much". Meanwhile, thirty eight of them (48%) said they "barely" like it and seventeen of them (21%) said that they did "not like it at all".

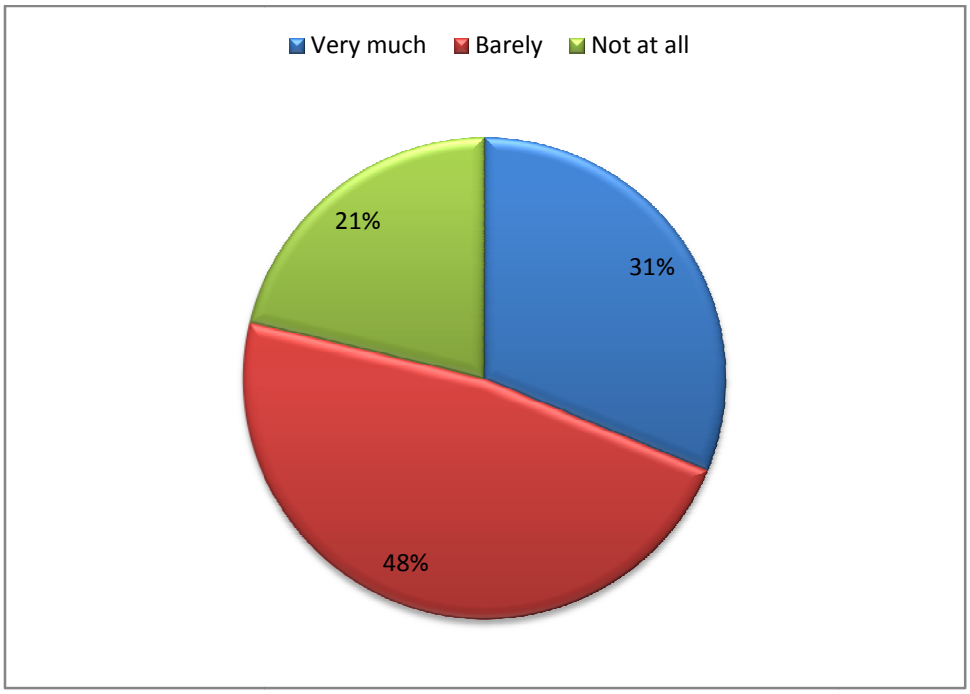


Figure 4.12. Students' Attitudes towards the Teacher's Methodology.

Even though students regard the literature classroom as an enjoyable experience and a lively one; they confess being barely satisfied with the teacher's methodology. They expressed being ready for potential change concerning the delivery of content (use of supporting material) and the level of contribution to the lectures. They showed willingness to suggest lectures' topics and potential themes to be dealt with.

The upcoming section will provide an in-depth discussion of the main findings revealed by the student's questionnaire.

4.2.4. Discussion of the Student's Questionnaire Findings

The questionnaire administered to students to obtain their views on their teacher's behavior in class. It clearly did not seek to views on students' behavior, instead the researcher tended to ask questions about the teaching situation from the student point of view. Later, the researcher would reflect students' answers on the ones given by their teachers and make a comparison.

It is clearly stated in the proposed hypotheses that students will help their teachers implement student-centeredness if they are offered a fair share of responsibility in the learning process. Ideally, the questionnaire inspected through various questions about teaching/learning practices whether teacher's behavior was encouraging autonomy.

Thus, students confessed that the teacher relied on their personal efforts in explaining difficult passages from the literary text. He also encourages their produced products and sometimes encourages their interpretations. However, they stated that he starts the lecture with a lengthy introduction giving notes about the author's biography and works. They also stated that their teacher doesn't give many cooperative assignments and uses no supporting material in class except few pictures.

Generally speaking, students demonstrated their positive attitudes towards the classroom's atmosphere. However, they confessed liking barely their teacher's methodology.

As a response to the research questions, the researcher may say that the results obtained in this section reveal the teacher's attempts to encourage student-centered learning. However, students are not offered sufficient chances to become responsible of their own learning.

4.3. The Interview Analysis

Interviews generally generate deeper results and allow more follow up questioning. For this purpose an interview was conducted with both teachers and students at the English language department at DjillaliLiabes University to obtain clearer views about the research context.

4.3.1. The Teacher's Interview Analysis

Question 01: As a teacher, what are your main goals and objectives in class?

-To inspire studentsto become novelists.

-Teach about the importance of literature

-Aim at Students' Personal Growth

-Develop Students' Competence: Linguistic Competence

Critical Thinking

Intercultural Competence

-Teach Students how to analyze texts and evaluate them.

-Aim at Students' language development.

-Explore the text emotionally through students' responses.

Question 02: What are your perceptions about the learner- centered approach to teaching?

-It is a term related to didactics. A literature teacher essentially aims at teaching well and help form generations offuture doctors and professors.

-About students' personal growth and personal preferences.

-Favored in the classroom where the teacher assumes the roles of a guide and a resource.

-Enables students to become critical readers and more autonomous.

-Teaching according to students' responses and feedback.

-Too idealistic to adopt in real classroom situations.

Question 04: What are your views on coaching and scaffolding as teacher's roles?

-Most of them could not give a proper definition or explanation. Most claimed being specialized in literature and not the teaching of literature. These terms are technical.

-Can possibly be used with master's students.

Question 05: According to you, what are the main characteristics for a teacher to be learner-centered?

An intellectual, a guide, a resource, selective in terms of material, a reader, a motivator, negotiates the program with students and sets evaluation criteria.

-Literature teachers are one man shows, a seducer to the public in order to maintain their attention.

Question 06: To which extent do you think your students are well-equipped to help implement Learner-centeredness in class?

-Not much, master's students are more equipped. They are resistant, passive and lack guidance.

-Most students are not worthy of their level, however, we teach for the majority.

-The quality and numbers of students makes it hard for the teacher to tell.

Question 07: Do you think your students rely on you entirely to develop literary competence?

Most teachers gave above 50% rate, from 60% to 70% while one of them said 100% with few exceptions.

Question 09: What are the criteria you opt for in terms of material selection?

-Cultural background, student's interest, intercultural challenges, identity, readability, text's length, students needs, language level, coherence and student's culture and religion into consideration.

-Texts related to life and related to society issues and not too far from the reality.

-Contemporary themes such as women empowerment and masculinity crisis.

Question 10: Do you allow students to interfere in adapting content to their learning aims?

Not really, may give freedom of material selection occasionally.

One teacher encourages students to have their own reading logs, read their selections, write about them and discuss it in class.

They lack readability, they are insecure, and have no development strategies, lack decision making, ask instead of searching.

Question 11: Do you use student-produced products in class as examples of learning?

Mostly poems and they are generally produced by girls.

Question 13: What are the main learner-centered activities you devise in order to exploit fiction?

-Presentations.

-Reading logs.

-A book club.

Question 14: How do you assess your students' progress?

-Through examination and the in class tasks. To break the mark into two parts: language and content.

Question 15: Would you implement a portfolio of your students' best works in your class? Why?

-Yes, why not. However, it will be very demanding for both teachers and students.

-Portfolios are difficult to evaluate and grade.

-One teacher uses portfolios in his teaching, collects them and gives back scores as TD marks.

4.3.2. Discussion of the Teacher's Interview Findings

First of all, when starting the recording, teachers were invited to present themselves and mention their degrees and years of experience. Mainly, all of the teachers were permanent lecturers who have a master's degree at least. They confessed teaching literature for more than five years.

The teacher's interview allowed the researcher to collect views on literature teachers' practices and attitudes. Generally speaking, the interview contained questions about four main areas that respond to the research's general questions.

- ✓ Teachers' views on teaching as a profession and the various teaching trends and roles.
- ✓ About the students-centered approach and students' role in the classroom.
- ✓ About the various techniques and activities used to develop student autonomy in class.
- ✓ Finally, about assessment and the use of portfolio as a self-assessment tool in class.

Thus, when asked about their views on teaching aims, most of them emphasized the need to develop students' competencies. Whether linguistic or literary, teachers expressed the importance of using literature to develop learners' skills. Furthermore, they aim at inspiring students through text and make them become permanent readers.

When asked about student-centeredness as a teaching approach, most of the teachers admitted being familiar with the term as referring to didactics of teaching literature. However, they argued being literature specialists and being of less familiarity of what this approach may stand for.

As for scaffolding and coaching as teaching roles linked to the learner-centered approach, the majority of teachers admitted their ignorance of these terms may refer to. They regard them as technical terms related not specifically to literature but to didactics which is far from their field of expertise.

Moreover, when asked about learner-centered teacher characteristics, most respondents gave general teacher characteristics such as being a resource, a guide, a motivator,etc. One of the respondents went further to explain how a literature teacher needs to be a one man show and a seducer so as his learners regard him as the star of his own show in every session. The teachers focused more on their image in class and how students' perceive them. They encouraged teachers to portray the model of an intellectual who is competent and in command of his subject matter.

At another level, regarding students' involvement in class; most teachers complained about students not being equipped enough for student-centeredness use in class. They argued that their students' competencies are of poor quality and they lack guidance. Moreover, they admitted students' reliance on them at more than 50% rate. Surprisingly, one respondent said that his students rely completely on him with minor exceptions.

In terms of material selection, respondents clearly explained how they opt for language readability, text's length, culturally and morally acceptable and sometimes contemporary books that are easy to find online. Teachers argued selecting stories with themes close to students' reality and avoiding the ones related to philosophy and taboos.

However, teachers were skeptical in stating that they allow students interfere in adapting content to their own. In fact, they were clear about how they select texts for their students and referring to students' choices as childish and inappropriate. Instead, one of them encourages his students to have their own reading logs with their own material selections where they can read, write and discuss them whenever possible. Most of the teachers confessed teaching a book for more than one year.

As far as encouraging students' creative writing, most teachers admitted collecting poems from their students (mostly girls) at the end of the year. However, these poems are not considered in the learning process. In terms of classroom activities, teachers argued using presentations most of the time. However, one teacher confessed encouraging his students to form unsupervised book clubs and having reading logs.

Finally, most teachers who were asked about assessment admitted relying on the final examination where they have a chance to evaluate students' linguistic skills as well as content and knowledge. Furthermore, they recommended the portfolio use as an assessment tool even though it is very demanding and hard to evaluate.

To sum up, teachers' views emphasized teaching literature for the sake of students' improvement in terms of skills development and critical reading and thinking. They argued teaching literature for the sake of inspiration and attracting students' attention towards the importance and beauty of this component.

However, they have poor knowledge of the student-centered teaching methods and allow few chances for students to take part in the learning process. This behavior stems from teachers' beliefs about their students' poor quality; teachers described learners as passive, resistant to the component and unwilling to cooperate. In fact, students' mediocre level prevents teachers from allowing much freedom in what concerns material selection and decision making.

4.3.3. Student's Interview Analysis

The interview conducted with the students' sample population (4 males and 11 females) was not recorded. The reason behind this is that most of the students refused to be recorded for fear of not being eloquent enough or feeling confused and giving unclear responses. Mainly, they were afraid to be judged and embarrassed in front of the interviewer.They tended to answer rather quickly and try to come up with smart answers about their teacher and the classroom environment.

Question 01: Do you like studying fiction (Novels, short stories)? Why?

Most of the students said "not much" for they find literature in general not that interesting, boring and fruitless.Whereas, few of them said"yes" to a considerable extent.

Question 03: Does the teacher wait for your answers and interpretations or he gives them in advance?

Most of the time he gives it himself; sometimes he waits for some time to hear their interpretations.

Question 04: Do you perform some tasks in pairs or groups? Do you find it helpful to learn?

Most of the time individually, but, sometimes he makes them work together for projects however scarcely.

Question 05: Does the teacher ask you to bring student-produced items to discuss in class?

Not really, because he already assumes they are not interested.

Question 06: Does the teacher allow you to interfere in changing the material if it is not suitable for your needs? Do you think he should? Why?

No, not really. Yes, he should choose material suitable to our language level and more interesting and close to our tastes. To make us more interested and have a lively session.

Question 07: Does the teacher ask for your suggestions regarding the text to deal with in the upcoming course? Do you think he should? Why?

The text is already selected, he just asks us to read about it as a preparation for the future session. Sometimes he asks us also to watch the movie adaptation in case we are not interested in reading the entire story. Yes, he should for some propose far more interesting material than the one selected by him.

Question 08: How does the teacher's methodology affect your motivation to learn fiction?

To a far extent we are at ease with it; however, it tends to be boring in most cases and he is the one talking in the classroom exposing us to a variety of details about the text but not in the form of a discussion. Basically, he is the one giving everything.

Question 09: Would you like to be more involved in the course design? Do you think it will help you be more independent in your learning? How?

Yes definitely, we want to work on more interesting stories that are new and fun. We want to be activein the lesson and feel we contributed with something. Maybe, if we study stories that we like instead of classics and serious stories, we will be more motivated.

4.3.4. Discussion of the Student's Interview Findings

The students' interview questions were designed to depict students' views regarding the fiction component. They were asked questions about their teachers' practices inside the classroom and to which level they encouraged them to be autonomous. At the end of the interview, students were asked about whether they were satisfied with their teacher's current methodology and what would they change about it.

The results of the interviews yielded the following findings:

Students are uninterested in fiction and literature in general for there are no prior explanation of the lectures' aims and objectives. They regard literature in general and fiction as a complementary module rather than an essential one.

As far as students' responses regarding their teacher's practices, they confessed that he plays the role of a resource who mostly loads the session with a variety of details. Honestly, for some students it was what a teacher should do in class for he was regarded as a cultured intellectual and fully in command of his specialty. However, some other students resented the fact that all the session has the same pattern where the teacher standing in front of the class and spoon-feed them with facts about the book.

Additionally, students in their responses admitted the fact that their teacher encourages their questions and comments. However, they also highlighted the fact that these chances are given to those good achievers rather than the low achievers. They stated that they feel discriminated which prevents them from participating in class.

In the same vein, the teacher does not offer chances for pair or group work where students would have a larger opportunity to discuss their views if not with the teacher himself than with their fellow classmates. Moreover, he does not encourage material suggestions, students' produced products or interference in the lecture design which gives students no room for developing autonomy.

Ironically, students when asked about their attitudes towards their teacher's methodology. Students avoided giving any negative remarks stating that he is a good teacher and highly qualified. This belief in their teacher's capacities made it hard for them to criticize his choice of methodology. However, few of them mentioned that he is the only one talking in class most of the time which makes it hard for them to stay concentrated and interested.

At the end, students expressed their willingness to take part in their learning and expressed their frustration in terms of their poor contribution to lectures. Even though they were aware of their poor level in literary studies, they confessed their desire to change the situation and start contributing to lecture through selecting material for a start.

4.4. The Classroom Observation Analysis

Undoubtedly, the classroom observation method allows honest and authentic views of the research context. It reveals realistic facts about the teaching practices as well as about students' reactions and attitudes towards these practices. Hence, three main observations were carried out throughout the year.

Unfortunately, the observer had to wait until the teacher began the fiction unit by the second semester. Moreover, the teacher designed a weekly program which included a study of the novel "Huckleberry Finn" by Mark Twain. For this purpose, the study and discussion of the novel did not exceed four weeks.

As a note, all third-year groups were taught by the same teacher. Consequently, the observer had to ask for the teacher's permission to carry out his observations and the teacher did not mind to offer collaboration. The objective behind these observations was to reveal the true teaching practices of the literature teacher and to which extent he used student-centered approach in his teaching. It also inspected how autonomous are students while learning fiction and what were the main techniques and activities used in class.

Observation 01: February 28th at 11:30h to 13h

The observation lasted for more than an hour and a half where the teacher started the session without any noticeable introduction. The session was a point of entry to "Huckleberry Finn", An 1884 satirical novel by Mark Twain. The first session was devoted to discussing the first half of the novel.

Item One: Content Organization

Regarding the content, the teacher did not at all make a clear statement about the purpose of the lecture; he did not define its relationship to the previous ones and did not respond to the problems raised during the class. Instead, he adequately paced the lesson and related the lesson to the future one. As a final comment, the researcher explained how students were meant to prepare the topic beforehand. However, the teacher had to go through the lecture by himself due to time constraints and lack of preparation from the students' side.

Item Two: Presentation

When presenting the content, the teacher did not project a clear voice and projected no non-verbal gestures. However, he explained ideas clearly, maintained his students' attention, and listened to questions and comments adequately. He also gave examples, restated important ideas and used humor occasionally. Most importantly, the teacher made sure to define unfamiliar terms, concepts and principles. As final comments, the researcher mentioned that the teacher had a severally low voice, he did not give a chance to students to guess the meaning, seemed in a rush to finish, and was the only one talking and giving interpretations. The researcher noticed the use of the following expression "according to my belief" at various occasion during the class.

Item Three: Instruction/ Students' interaction

As far as the students are concerned, the teacher did not encourage students' questions or discussions, he did not give a fair time waiting for answers nor for thinking, he did not balance teacher/student talk, and gave few chances for peer/self corrections. Moreover, he showed a slight interest in students' interpretations, he adequately paced the lecture allowing note taking and asked probing questions when necessary. As final comments, the researcher mentioned that there was barely an exchange between the teacher and his students. He used complex vocabulary and the teacher's talk overwhelmed the session.

Item Four: Instructional Material and Environment

In terms of material and environment, the teacher did not relate the text to real life experiences; he did not provide supporting material nor assigned collaborative tasks or promoted communication instead of instruction. Furthermore, he did not welcome students' topic suggestions nor used students' produced products. However, he prepared students with appropriate assigned readings. As final comments, the researcher mentioned that the selected text was of a slight interest to students.

Item Five: Content Knowledge and Relevance

Regarding this section, the teacher did not present a material covering his students' interest. He did not select material appropriate to their knowledge and background; he adequately made distinctions between facts and opinions and demonstrated an excellent command of the subject matter.

As final comments, the researcher noted that the teacher was in full command of the subject matter under study. He provided necessary explanations of the complex vocabulary and concepts.

As concluding comments at the bottom of the observation sheet, the observer admits that students were unprepared. There were few hints of participation every once and then for the lecture was loaded with heavy concepts and vocabulary. Time was definitely not enough to go through the various points of the lesson and students exhibited no obvious enthusiasm regarding the text.

Observation 02: March 6th at 11:30h to 13h

The observation sheet(See appendix 05) regards the discussion of the second half of "Huckleberry Finn", Mark Twain's novel published in 1884.

Item One: Content Organization

As far as content organization is concerned, the teacher adequately paced the lecture, summarized the major points and responded to problems raised by the students. However, he did not make any clear statement about the purpose of the lecture and did not define its relationship to previous or upcoming lectures. As final comments, the researcher observed that there was no clear introduction of the lecture; the teacher proceeded directly to the content.

Item Two: Presentation

While presenting the story, the teacher explained with clarity various ideas and concepts. He also listened to students' comments and questions; he defined unfamiliar concepts and terms and gave illustrations. However, he projected a low voice still, could barely maintain students' attention, could adequately relate new ideas to familiar ones and restate important ideas at appropriate times.

Moreover, the teacher did not project non-verbal gestures and did not use humor to strengthen retention and interest. As final comments, the observer noted that he could barely hear the teacher's voice and that he was still and barely moved from his place.

Item Three: Instruction/ Students' interaction

Regarding students' interaction with the teacher and the content, the observer noticed an adequate encouragement of questions. The teacher to a fair extent encouraged students' discussion, waited for their answers, gave appropriate time for thinking and paced the lecture well enough for note taking. Furthermore, he exhibited an interest in students' interpretations; allowed peer/self-correction and balanced teacher/student talk. However, he did not encourage students to answer difficult questions, did not assess learning and students' progress. As final comments, the observer mentioned that there was an interaction with some particular students (the ones most interested in the story and of course sitting at the front row of the classroom) and less with the rest of the classroom.

Item Four: Instructional Material and Environment

About the teaching material and environment, the observer noted that there was an adequate relation between the material taught and real life experiences, and that this promoted communication. However, the teacher presented no supporting material, no cooperative assignments, and no students' produced products and welcomed no suggested topics for future sessions. As final comments, the researcher stated that the session was more of a discussion.

Item Five: Content Knowledge and Relevance

Regarding this section, the observer confessed the teacher's command of the subject matter of study. He adequately covered students' needs while presenting the story, made distinction between facts and opinion and presented divergent points of view. As final comments, the researcher mentioned that there was no stated purpose of the course.

At the end, as concluding comments the observer explained that the session was a sort of a discussion of the second half of the story. The teacher tried to go through the main events and explained concepts related to it.

Observation 03: March 13th at 11:30h to 13h

This last observation was conducted during the general discussion of"Huckleberry Finn". The session was devoted to go through the plot, main themes, characters, symbolism and the American features. During which the following notes were taken.

Item One: Content Organization

As far as the content is concerned, there was no clear statement of the purpose of the lesson. The teacher summarized the major points and responded to problems raised during his explanation. He adequately related the lecture to previous ones and paced it well enough. As final comments, the observer stated that the teacher was pressured with time.

Item Two: Presentation

While presenting the content, the teacher had a low voice with no clear intonation to vary emphasis. He adequately explained ideas, concepts and terms, listened to students' comments, presented examples, restated important ideas and maintained students' attention. However, no humor was used for themes of the story and the entire discussion was about race and identity. As final comments, the content was seriously presented and a general discussion rose over the main themes and characters.

Item Three: Instruction/ Students' interaction

In this section, the observer noted that teacher encouraged students' questions, comments and interpretations. He waited for answers and gave time for thinking. He exhibited an adequate interest in students' answers and allowed note taking. However, there were no signs of assessment and no monitoring of students' learning. As final comments, the session gave room for a fair amount of exchange in terms of views and interpretations. However, teacher talk was more dominant.

Item Four: Instructional Material and Environment

The observer noticed that the selected material related to students' real life experiences, and it promoted communication. However, there were no supporting materials, no students' produced products and no collaborative exercises.

Item Five: Content Knowledge and Relevance

The teacher adequately presented a material covering students' needs, knowledge and background. He presented divergent view points and demonstrated high command of the subject matter.

4.5. Discussion of the Classroom Observation Findings

Even though the teacher taught groups of not more than forty students each, his lessons were presented in the form of formal lectures. He stood in front of the class and delivered speeches about the selected content. This dominant method was mostly teacher-centered and portrayed the teacher as a preacher who lectured about knowledge of literature.

The teacher mainly addressed questions about the events of the story, the author, the plot, characters and so on. He tended to focus more on the literary analysis rather than communication, students' interaction or cooperative learning. Moreover, there was a total absence of any kind of activities related to the literary text.

Occasionally, the teacher's voice could not be heard for it was too low and he could not be understood for he barely moved from his desk. He did not walk across the rows to allow students hear him better or ask about ambiguous terms. Instead, students accepted the situation and did not comment on it to make it known by the teacher.

Furthermore, the teacher started the lectures with no clear definition of the main purpose behind them, he went on defining ideas and concepts with great command and mastery neglecting at some points to maintain eye contact and students' attention. The teacher was consumed with the variety of the content that he had to cover that he barely used supporting material (except the book's cover).

He also referred barely to students' real life experiences and used to humor to maintain interest or strengthen retention. Instead, he instructed about the various concepts involved within the text and gave adequate illustrations.

However, what can be regarded as positive is that the teacher encouraged students' questions and comments. He sometimes waited for answers and occasionally gave time for thinking and guessing. Additionally, he discussed with the students' most interested in the story (those who read the book) the various areas covered and allowed them to debate about certain beliefs.

The teacher choosing a satirical novel discussing race and identity opted for a challenging material that would help students reflect upon serious issues in society and globally. However, to say that this choice in particular appeals to students' preferences and interest is a matter of serious discussion.

At the end, the teacher did not discuss further reading choices or recommendations from the students; he did not discuss the possibility of students producing products linked to the theme and did not ask about the students' attitudes regarding the choice of the text.

4.6. General Discussion of Results

The results obtained from the various data collection instruments confirmed the first assumption that teachers overall have a positive attitude towards the learner-centered approach. They stated that their main aim as teachers is to help students develop various skills; and that their only duty is to offer knowledge that will help students acquire competence.

However, teachers mostly had vague ideas about what student-centeredness was as a teaching approach and could not give proper definitions about it. Additionally, they ignored what are the main teacher roles being learner-centered and could not give specific student-centered activities to foster learner autonomy in class.

Consequently, the researcher concludes that literature teachers are reluctant regarding the use of learner-centered approaches in class for they lack information about it in the first place.

Moreover, students when talking about the implementation of the learner-centered approach confessed their willingness to start sharing decision making with their teachers. They also admitted being ready to suggest material for their fiction lessons and help the teacher make the fiction session a fruitful one. However, they also admitted being at ease with their teacher's current methodology which based on their responses seems to be teacher-centeredstill.

Furthermore, in the same vein teachers confessed their reluctance to using the student-centered approach for they see learners incapable of keeping up with it. They believe their students to be passive, non cooperative, dependent and of poor quality to be able to share decision making.

They consequently chose material for them and design courses without feeling the need to include them. Thus, when it comes to our second assumption it requires teachers taking more risks in offering students chances to gain autonomy and responsibility.

As far as assessment is concerned, teachers still think of assessment as a teacher's duty and responsibility. They did not express readiness to share this task with students for the previously mentioned reasons. However, they did not mind the use of portfolios as a step to help students become responsible of their own learning. Thus, our third assumption about teacher expressing more readiness in sharing assessment with students is confirmed.

At the end, the upcoming chapter will propose various activities that could be introduced in the fiction classroom to limit teacher-centeredness and help including student-centered tasks for more student empowerment and autonomy.

4.7. The Research Limitations

This current research attempted to collect data about the use of the learner-centered approach in the fiction classroom. It also attempted to investigate whether teacher and students are learner-centered in their teaching/learning practices. However, some noticeable shortcomings were observed during the completion of this work.

(1) The lack of resources involving the use of the learner-centered approach in the fiction session in particular. Most references talked about the use of the approach in the literature course including sections about the fiction genre.

(2) Obtaining answers ofteachers' questionnaires and interviews was a challenging task for it depended on their availability and collaboration.

(3)The third year students were taught by the same teacher who except allowing classroom observations was not collaborative during the case study. This behavior caused delay in data analysis and dissertation writing completion.

(3) Students were not easy to convince when asked for an interview. They showed little interest in collaborating with the researcher especially when they knew that the interview was related to literature.

(4) The number of classroom observations is rather insufficient for analysis and generalization especially at doctoral studies level. However, the researcher in this area was limited by the teacher's curriculum design.

4.8. Conclusion

This chapter has presented the data collected via the various instruments; namely, teacher/student questionnaires and interviews as well as the classroom observations. Initially, it gave a general description of the sample population selected for this case study. Thus, a detailed description of both teachers and students involved in this research was given.

At a later stage, the researcher strived to describe the data, analyze it and discuss the findings of each data collection tool. Additionally, the researcher gave a general discussion of all the findings and related them to the main hypotheses proposed at the beginning of this work. Limitations of the research were also presented at the end of the chapter to express the main challenges that the researcher faced completing her work.

The upcoming chapter will present a variety of suggestions and recommendations to help teachers make their literature lectures more fruitful and enjoyable. For this purpose, the researcher will devote the next section to explain about multiple learner-centered activities and techniques to adopt in the classroom.

5.1. Introduction

A student-centered learner is a responsible one; he is not a role model nor a teacher's pet. A responsible learner is someone who does not act in class aspiring to please his teacher or to get marks. In fact, a responsible learner is a person who behaves according to the thought that his efforts are of great value to the learning process.

Moreover, he is ready and willing to cooperate with everyone in the classroom whether in groups or pairs or with the teacher for everyone's benefit. A student-centered learner is aware of the importance of monitoring his own learning; he wants to know about the purpose of tasks, he asks questions about activities' aims and makes suggestions about content.

This upcoming section is dedicated to provide useful recommendations and activities to foster the sense of autonomy amongst students and to make them benefit from the fiction classroom depending more on their efforts and their teachers' guidance.

5.2. Fostering Learner-centeredness in the classroom

As said in the introduction, autonomous learners manage their own learning processes. Notably, they make decisions about such processes and are in charge of directing the classroom content to their own benefit. Such task requires a great deal of active involvement from his side, and sometimes it requires him to act independently from his teacher. In general, to foster learner-centeredness and autonomy among students, it is inevitable to help him grow a sense of responsibility towards his learning and to make him embrace the idea of learning on his own by practice instead of waiting for the teacher to dictate to him what to do.

Relating to the previous section and validating what has been said in the second chapter (See 2.4.1.), the teacher has to assume the role of a facilitator or a counselor most of the time. Learner-centeredness develops only when the teacher allows more room for students' involvement, however, the shift towards learner-centeredness requires much patience and caution. It needs to be gradual instead of an abrupt and a dramatic introduction to the fiction classroom.

In addition, the teacher needs to reinforce motivation among his students most of the time if not always. He needs to be a continuous source of motivation to help students overcome obstacles and anxiety and take over matters when asked to perform tasks. In this sense, learners will overcome fears of uncertainty and risk involved in the shift towards learner-centeredness. They will be able to overcome past negative experiences with other teaching methods.

In this sense, teachers need to be aware of how to control the classroom without making them feel limited. A learner-centered teacher reallocates some tasks so that students can get more involved in choosing learning material or correcting mistakes. He makes sure to present loosely structured tasks in order to allow students more freedom to accomplish them and even to decide about their content.

5.3. Practical Activities

As one the main parts of this dissertation, useful activities need to be developed or improved in order to guarantee a more successful learner-centered teaching. More importantly, the EFL literature classroom deals with improving the learning of the English language as much as developing literary competence. In this sense, the use of using fiction to improve the main skills in learning a foreign language is crucial at this point. Hence, there must be separate learner-centered activities to encourage the exploration of fiction as a component.

First of all and before recommending activities and techniques to develop the language skills, the teacher needs to collect his learner views about the fiction component, their attitudes and motivation towards it. As part of a primary diagnosis on how to plan his lesson, he needs to administer questionnaires or interview students individually so that he can have a general view of the learning/teaching situation.

5.3.1. Learning Styles Questionnaires:

One reasonable step to start with before planning lessons and activities for the fiction classroom is to collect students' views about what is to be taught as a component. It is a helpful way for the teacher to locate himself in terms of content selection and types of assigned tasks. A diagnostic questionnaire needs to be precise asking crucial questions and generating simple and straightforward answers.

Furthermore, this kind of questionnaire needs to be administered by the start of the semester or the fiction unit in order to collect answers raging from past experiences to learning styles and attitudes.Generally, it would resemble the following figure:

Please read questions in the following sections carefully and try to provide honest answers

1.*Questions on Past experiences:*
Did your previous teacher explain the content clearly Yes/ No
Did your previous teacher ask you to work in pairs or groups Yes/ No
Did your previous teacher encourage you to express your opinions and give interpretations Yes/ No
Did your previous teacher encourage you to write or tell stories Yes/ No
Did your previous teacher ask you to give propositions about content selection or tasks Yes/ No
Did you previous teacher ask you to correct your peers Yes/ No

2. Questions on Learning Styles:
Do you like to study by yourself (alone) Yes/ No
Do you like to learn by pictures and films Yes/ No
Do you like to be part of group or pair discussions Yes/ No
Do you like teacher to let you find your own mistakes Yes/ No
Do you like to write on a learning diary Yes/ No

3. Questions on Attitudes:
Do you enjoy studying fiction Yes/ No
Do you enjoy completing assignments Yes/ No
Do you like projects and presentations Yes/ No
Do you like to write or tell stories Yes/ No
Do you enjoy reading fiction outside of the classroom Yes/ No

Figure 5.1. Diagnostic Questionnaire for the Fiction classroom.

As shown in the figure above, the questionnaire is a combination of various questions relating to the students' past experiences regarding the learning of fiction. It also asks questions about the students' preferred learning styles and their attitudes towards learning fiction. The questions need to be easy to understand and easy to answer. Therefore, all the questions were direct and gave no room for uncertainty. Such type of questions will facilitate to the teacher collect clear and precise data about his learners.

5.3.2. Learning preferences Interviews:

For a more varied collection of data about his students a teacher may use interviews. These later allow for a more detailed and face-to-face conversations that can be supported by follow up questions for more clarification. The teacher needs to be also precise on what to ask and what kind of answers he needs to form a global view about his students. To take this task a step further, he can make students interview each other; collect as many answers as they can and hand them to him for analysis. The following questions are a sample of questions used for such interviews:

A Sample of Learning Preferences Interview Questions:

-How would you like to learn in class? Is it individually, within pairs or among groups?

-Would you like to be part of the material selection process?

-Describe the sort of activities that you would like to have in class?

-Who should be in charge of such activities?

-Do you like to be corrected always? If not How then?

-How would you like your teacher to evaluate you?

Eventually, after collecting answers for such questions the teacher will find himself analyzing a valuable amount of data about what, how, and when to adjust content to learners' needs and preferences. After collecting enough data about his students, the teacher may consider using activities included in the sections below for more learner-centered fiction classes according to the lesson plan, time allotted and students' needs. .

5.3.3. Regarding the Listening Skill

Learning fiction requires a great deal of mastering the listening skill. This later is a key element in analyzing novels and short stories and may be of great importance for auditory learners who learn best by listening. As a suggestion for more learner-centered activities to exploit it, the researcher proposes the following activities:

5.3.3.1. Storytelling

Students in the learner-centered approach need to be exposed to naturally native speech at the beginning of language study. They need to be exposed to storytelling that is slow and understandable so that they can acquire as much language sounds as possible. They learn to listen and extract key vocabulary from the stories told. They should also be able to extract the various themes and ideas behind each section of the story, reflect about them, give interpretations and ask questions.

In order to develop this skill, teachers need to select a story that relates to the course material, making sure the points they want to emphasize are told in an engaging, attention-grabbing way. After the story is told, they may have pairs or groups of students discuss what they have heard, digging as much meaning out of it as possible. Afterward, they may have a designated reporter from each group to report to the class what they learned from the story, and then they may lead a whole-class discussion.

5.3.3.2. Long Story Short

Prior tothis activity, the students have had the opportunity to analyze the story and discuss its various sections and aspects. Afterwards, the teacher will read to his students a long summary of the story which will carry an amount of crucial statements and ideas to the general understanding of the story. Additionally, this long summary will contain four to six statements which are of less importance to the story's general understanding. Placed into pairs or groups, the students are required to listen carefully to the summary read by their teacher.

After, when finished with the listening task (which can result in no more than two readings) they will consult each other regarding which statements are valuable to keep in the summary and which are the ones to omit. Finally, after agreement they rewrite the summary again and they read it again to the class with the help of each group leader. Students will listen to the summaries from different groups and compare their choices. This kind of activities is good for not only the listening skill, but, for the writing skill as well.

5.3.3.2. Active Listening

Teaching students thinking skills and helping them arrive at justifiable positions about complex issues requires teachers to listen carefully to their students and to respond in reflective and thoughtful ways. However, it is not only up to teachers to be active listeners . Students with the help of their teachers can develop such skill which will enable them to pay more attention to explanations and content; it will enable them to remember most of what is said in the classroom. In reality, students as listeners have their minds on various topics and are planning what to answers in return. Thus, missing important things that are being said at the same time. Therefore, active listening as a technique is very useful to make a conscious effort to hear and understand people around and obtain the complete message.

This skill requires some essential criteria to be taken into consideration such as:

1-Learners pay attention, even if this seems a bit obvious; however, learners need to make eye contact with their teachers and peers, ignore conversations or incidents around them and focus on what the other person is saying. They have to be able to put their own thoughts on hold and resist thinking about answers and devote most of their attention to their interlocutor.

2- Learners as active listeners provide feedback on what is told to them either non-verbally (nodding, smiling…etc) or verbally by paraphrasing and repeating what is being said or by asking questions to make sure that they understood. This part is important for every person tends to hear through their own filters and judgments which can affect understanding.

3- Learners as active listeners make sure that they listen carefully before planning any answers, they also avoid interruptions. They wait until the other person is finished talking and expressing their point of view, they process what has been said and later respond with their own comments or ask for clarification.

As an activity plan, the teacher can ask his students at the end of the session to work in pairs to answer one or two questions about the story and the lesson. This activity consumes from five to ten minutes maximum. Students may have some time after being done talking and listening to write down some remarks about each others' behaviors and reactions during the performance of the activity. Questions included in this activity may sound like the following:

What was the main problem that you faced learning about this story?

What are your personal views on learning such kind of stories?

What are your personal conclusions after learning the story?

Such kind of active listening activities involves more than simple hearing, but, paraphrasing and reflecting back on what is being said and what is being felt when it is said.This activity balances both speaking and listening skills and allows both students to exchange both roles as speaker and listeners.

5.3.4. Regarding the Reading Skill

Reading being a receptive skill can be a determinant whether students receive and appreciate the literary piece best or not. Reading the story passages and being able to identify the intense vocabulary or the complicated plot twists is a must in reading literature. Thus, this section is devoted to propose some easy activities to explore literature and the reading skill best.

5.3.4.1. The Reading Poster

When dealing with a short story or even a novel, the teacher needs divide his students into groups. A group should not exceed five students and each and every group is assigned an analysis of a particular aspect of the literary piece. Thus, one group will be dealing with the themes or the various themes and how they reflecton the story.

A second group will be assigned characters' analysis; thus, defining characters, their types and their roles within the story. Another group will analyze images and symbols and their significance in the story. A fourth group will discuss the plot with all its componentsto give a detailed and thorough explanation of the story. A fifth group will devote his efforts to describe the setting of the story while some other group is discussing the point of view of the story and the dialogue.

Obviously, each group will have an interesting task to fulfill not having to analyze the entire story and focusing on one aspect only which will be more encouraging. Adding to this the fact that it is a group work which is even easier and less stressing. Finally after writing down their findings and maybe summarizing them, they write on a large paper the story's title and paste their summaries on different parts of it making a poster of all their findings.

Notably, this poster can be used as a handout for the lesson and each student gets a copy of it in case they have to revise it for exams. These posters can be used in expositions or can be hanged in hallways for other students to read and learn about the story.

5.3.4.2. Read to Your Peer

As an initial stage of this activity, the student chooses a passage from the story and records himself while reading it at home. Then, he listens to his reading and writes down his comments and remarks. Once in class, the teacher asks students in pairs to listen to each other's recordings and write down their comments and remarks. At the end of the class, students exchange their comments on each other's readings highlighting both negative and positive aspects. They can make propositions, corrections and make it a weekly or a monthly routine.

The teacher in this activity has a role of a councilor that students may refer to when in need of clarification or opinion validation. It is far more acceptable to be exposed to peers' remarks than to the teacher ones. It builds students' confidence having to endure peers' remarks and to welcome remarks and critics which can only lead to better readings and less vulnerability to others' comments.

5.3.4.3. Lit Circles

According to Daniels (1994:15) Literature circles were first implemented in 1982 by Karen Smith, an elementary school teacher in Phoenix, Arizona. Smith observed that her fifth grade students were very engaged and enjoyed discussing novels when they loosely organized themselves into reading groups to read books that had been donated to the classroom**.**

Literature Circles according to him are small and temporary discussion groups who have read the same book. Such activityrequiresthe division of students into multiple groups, each member within the group has role to playinthecircle. They agree on which role to assume as a circle member as follows:

Discussion Director: His role is to direct the discussion according to everyone's dictated role, makes sure the conversation is flowing by asking questions about his reading notes and the various inputs. Also He makes sure that the main ideas of the book are discussed even if the details are missed along the conversation.

Travel Tracker:Using the page numbers his role is to pay attention to setting change along the story. Scenes may be different and events may happen in different places and countries. Therefore, the travel tracker provides a full description of the setting and tracks where actions take place.

Literary Luminary:His task is to select some powerful, touching, funny or special sections from the book and highlight them in front of the group. He or one of them may read aloud the section and share their views about it.

Summarizer: As part of the circle, his main duty is to summarize daily reading assignments and to give within the first ten minutes of the discussion a brief account of the key ideas, main highlights and the essence of each reading assignment.

Investigator:The main task of an investigator is to collectbackground information about the story and every interesting detail that could help the group better understand the plot, story and characters.

Connector: is the one who links the story of the book to other forms of art, music and literature. He connects the content to the past world events and experiences.

Illustrator: He provides sketches, drawings, pictures, charts…etc and other forms of image related examples to the reading to talk about feelings, ideas or characters. He may also draw pictures of some main elements discussed by the group or even give word labels.

Vocabulary Enricher: He spots difficult and complex vocabulary(at least two words from each reading), look them up on the dictionary and while dealing with the reading passage; he reads the sentence where the word is located ad teaches its meaning to the group. Students take their friends explanation and write it down on their journals or worksheets.

Character Educator: He needs to identify character attributes and link them to the main character (s) and give examples about them from the text. Attributes such as: Honesty, respect, integrity, courage…etc.

With the help of such roles, the discussion will flow in a specific direction that will give each member of the group to contribute with whatever input they have to provide, they will also count on themselves to collect whatever information needed from their roles. Each and every student will realize the importance of his contribution at the various stages of the readings and the discussions.

5.3.5. Regarding the Writing Skill

Among the four main skills developed while learning English language, one may argue that most teachers find writing the most important one of them all. The role of the teacher in such case is to encourage students spill their own stories and interpretations on a blank page that he provides. He may as well make sure to include some of the following activities in his class.

5.3.5.1. The Learning Diary

A diary can be regarded as a free-form writing assignment than a regular essay; for, it is composed on the basis of lecture material and the learner's individual notes. The learner presents in it points and choices of his own interest and he provides a proper context for them based on what he remembers from his notes. However, a good diary cannot rely on student's own notes, but other suggested readings like: popular opinions, general assumptions and mainstream interpretations.

Such diary will enable the teacher to examine how much of the content that the learner has been exposed to is actually understood. It will enable the student to examine how thought provoking a topic is for him; he will draw his own conclusions and develop his reasoning. In such activity, the teacher according to each course will ask his students to provide short texts of 1 to 3 pages.

A diary must have some guidelines that will make it easier for the student to obtain a good mark. Such guidelines focus on the following:

A-Title: the student needs to come up with a title that reflects his arguments and reflection instead of a generic one.

B-Start Taking notes early: to prepare for a diary the student must take notes during the lecture. These notes must revolve around thought provoking issues using keywords, short phrases and interpretative comments. Notes will facilitate remembering sections of the lecture that the student wanted to cover while writing the diary.

C-Include Subtitles and Headings: even an introduction and a conclusion are necessary.

D-No need for footnotes: a list of references is sufficient. The text must be clear and references to the source material should be properly made.

E-Have your original thoughts at the centre of the text's content.

F-Pay attention to technical requirements: the general length of the text includes title, subtitles, content and list of references. Font size 12pt, font: Times New Roman, line spacing 1.5 and standard margins are required.

To sum up, diaries may also be considered as assessment tools which can replace or supplement exams. Therefore, teachers have to be clear about what is required from the student in such assignment. He plays the role of a guide to help students achieve the required task objectives.

5.3.5.2. Self-reports

Self –reports are tools to determine what level of language proficiency, how students learn? What strategies do they use? And what are their attitudes towards different tasks and subjects? By doing so, self-reports become a diagnostic tool for teachers that will enable them adjust content and methods to their students' benefit. Self-reports also provide insight into the problems of the less achieving category of students. They can raise awareness by training students become more aware of how they learn and become more autonomous. More importantly, these reports provide ongoing information about students' learning processes and once analyzed, they can add useful data to the learner's learning file.

According to researchers in this area, there exists two different kinds of self-reports. Introspective reports demand from students to report on their thinking at the same time that they are performing a task. For example: while reading a passage from the novel or the short story, the teacher may stop them at various stages and ask them to report on what they are thinking of at the same exact moment.

As an opposite task, retrospective reports may be also introduced where students are asked to write open-ended statements about a particular issue in the course. At the end of the session, students may compare and give feedback to help themselves distinguish between thoughts they had while and after the course.

In order to evaluate these self-reports, the teacher may design a grid where he may have answers on the various strategies and attitudes that the student is using to perform the task. He may include the following questions:

- Does the learner pay attention to his learning objectives?
- Does the report show the student taking the task objectives into account?
- What aspect of his learning does he refer to when performing the task?
- Does he make personal statements based on affective factors?
- Does the report show the student as a responsible learner?

In addition, another activity will suggest that the teacher may ask his students to write what is called “prequels” to the story that they have just encountered. In pairs, students join their thoughts and notes about the text and write a small chapter that could be placed before the first section of the book i.e. chapter zero.

5.3.5.3. The Co-authorsContest

To make this activity easy to introduce within a simple literature classroom, students may be joined in pairs. Each and every student is asked to make a selection of words based on the story they had learned. They select up to ten words each and then they combine both sets of words together. They start writing simple stories of 30 to 50 words based on their selections.

For the amount of time assigned to this activity (about twenty minutes), students will consult each other, exchange opinions , make decisions and negotiate the appropriateness of word usage within the context of the story. By the end of the activity time, the teacher will ask students to read their stories to their peers and they can have a vote on which story was well written and reflected true cooperative spirit. These students may be rewarded as winners.

5.3.6. Regarding the Speaking Skill

Speaking good English is what every student aim at achieving. Being good in speaking denotes that the student is competent and confident enough in his capacities and his learning progress. Hopefully, these upcoming activities will empower students more in what concerns the peaking skill.

5.3.6.1. Scene Enactments

A suitable exercise for students would be to make them act scenes from the book or the story. Clearly, some narrative are open for multiple interpretations and can evoke different emotional responses depending on each and every student. Hence, after finishing the study of a narrative the teacher selects key scenes from the story that are open for multiple interpretations. Another step would be to let students select scenes that they felt most captivated by and play roles of characters that they find engaging.

Next, students split into groups, memorize their lines and rehearse the line delivery which includes turn taking, tone, pauses….etc. The teacher is there as a guide who makes sure those students do not skip parts of the scene. After rehearsal, students perform their acts successively and at the end open discussion will be open to evaluate each and every performance. Activities like the above one can be also used as an assessment strategy.

5.3.6.2. The Characters' Show

As an engaging activity to develop students' character analysis skills, the teacher may ask his students to split into pairs and select a character for analysis. Well, the teacher here may provide a list of all the major and minor characters of the story and makes sure that pairs got different characters.

As an assignment, he gives students time to search for detailed information about the character and prepare a list of questions regarding, its role in the story, its influence on the events, its development throughout the story, its relation to the main theme(s) and its influence on the reader of the story. Students will collect as much data as needed as answers and will rehearse an interview; one student will act as a reporter and the other will assume the role of the character.

For ten minutes, students in class will perform their task and make the audience have the impression that the character is being interviewed in a talk show. As a variation, the teacher may involve the audience in this activity and make them ask other questions if the pair of students is in a position to answer more questions.

Another variation to overcome time constraints would be to line up characters at the front of the classroom. The audience will ask their questions to the different characters making it seem more like a press conference. It will consume less time, but, it will demand more organization in terms of turn taking when asking the questions.

5.3.6.3. The Student Talk

As a technique to encourage students overcome public speaking problems, such activity may be of valuable help. Students while studying the story will look for the main theme(s) developed by the author. They will discover the powerful influence of symbols and motifs on the story and characters. Hence, for the first ten minutes of every session they will have the opportunity to deliver a speech about one of these points.

Students will collect information and illustrations about a selected theme, symbol, a character or even the author himself. They will talk to the classroom about it using spontaneous speech and personal composition. These talks would be summaries about what they read about the topic, what they felt about it and what they would like the audience to obtain as a final conclusion. Students also may talk about the author's biography and how it inspired them for a change. While talking to their peers, students are allowed to use visual aids, music, paintings...etc.

This type of activities will enable students overcome public speaking, face an audience, express their personal opinions and make a contribution to the lesson or the learning process in general. Some students may resist standing in front of a class and assuming the role of a teacher for few minutes and would like to sit in circles among their peers or even invite a fellow friend to help them with what they have prepared which is totally acceptable.

5.4. Practical Learner-centered Assessment Techniques

Teachers use assessment in order to obtain information about learners' progress, quantify and evaluate it. It comes in different forms such as: exams, projects, essays, questioning…..etc. When we speak about learner-centered assessment, we can only say that it is a counterpart to the learner-centered teaching approach. Learner-centered assessment combines a variety of assessments as an ongoing process of evaluation that covers the before, during and after parts of the lesson. Thus, a teacher may use role plays, oral reports, projects, essays at various stages of the course.

Consequently, teachers will have enough data not only about the fact that learners learn, but, they will learn more about when, how and why they learn. Some learner-assessment techniques enable the teacher to assess learners' thinking and memory functions. As examples, we can suggest that essays may be used to assess learner's thinking while oral exams help collecting quick information. Tests generally are for assessing knowledge and content retention, performances are good to evaluate the application of information within contexts and portfolios, self-reports or diaries are good to gather diverse data about the learner.

The choice of the assessment tool depends on what the teacher wants to know about the learner and what aspect of his learning he wants to evaluate.

5.4.1. The Student-generated Test

As a huge leap of faith in what students may contribute within their learning process, this proposition may seem very challenging to some teachers. However, as a step towards establishing a deeper relationship built on trust and positive exchange this proposition is of great help.

After finishing the course which may consume weeks of analysis and thought provoking discussions, the teacher may ask his students to write down some of the questions that they would like to propose for a test. He needs to explain what areas need to be covered by these questions. As an assignment given individually, in pairs or even in groups students will make a list of important questions regarding the narrative dealt with. Questions may cover form or content areas and can be multiple choices or open ones.

Later on, the teacher collects the papers containing his students' questions and examines which ones may be potentially included in the test. He makes the necessary corrections and gives it back to his students as one comprehensive test. At the end, he corrects it and gives them marks.

5.4.2. The Take Home Exam

One of the positive things about take home exams is that they can increase retention of material better than in-class exam's memorization. Take home exams are questions that students take home to answer referring to their notes, textbook, articles, online resources…etc. It may be in a multiple- choice form or an essay form. While answering the questions, students spend additional time looking up information which will increase their knowledge and reduce exam anxiety.

In a take home exam, the student's production has to be original, faithful and void of any assistance from other people. He may consult various resources while searching for the proper answer, but the final result must be his own. In such type of exams, the teacher needs to make sure that his questions assess the actual understanding of the content; he tries to avoid simple multiple-choice questions for they are easy to cheat on. Instead, he needs to make them free-response questions that can be answered in an essay.

Take home exams allow access to material which can prevent the student from giving a wrong answer; however, it cannot provide the correct answer. The student is required not to give chunks of the text as answers; hence, an amount of originality, style, content analysis and critical thinking is required to fulfill such a task.

It is worth noting that before tackling such demanding task, students have the right to ask their teachers about the exam deadline (which cannot exceed a week). They can contact them in case of difficulty regarding the form or the content of their production. Teachers have to be severe about respecting the exam deadline and whoever does not submit his work by the required date is subject to failure. Teachers need to be firm about cheating issues which is probable to happen in case the students take such task less seriously than expected.

Finally, such type of assessment may seem less serious than in-class examination which is time limited and more stressful. However, teachers have to explain that grading for this exam is stricter for the reason that students have had enough resources and time to perform better.

5.5. Material Selection

As a necessary step in the literature classroom, selecting a material is what may guarantee the success of the session or make it a failure. More precisely, the selection of the book may influence on the general study of the story which lasts for a relatively fair amount of time. Thus, careful selection of material definitely helps the teacher carry on the study to the end with ease. It can allow him challenge his students and experiment on various levels depending on his student comfort with the material selected.

As a start, teachers have to be aware that there are various criteria to shape the material selection such as, variety, appealing content and attractive presentation of the work. They have also to ask different question regarding the material selection like: why this book and not the other? What is worth teaching from this book? Or What I want my students to learn reading this book?

Teachers have to opt for classics; however, the ones that they find relevant to modern life. They opt for books that are expressing strong events, theme, and conflict and are well written in terms of dialogue and characters. A good material selection would be one that speaks to students' interests and preferences, that exemplifies fiction in its style of writing and that supports the general curriculum and learning objectives. More importantly, teachers have to make sure that these novels are grade and level appropriate and not too sophisticated for his learners.

In order to guarantee an attractive presentation of the novel, the teacher is required to read the book beforehand. By doing so, he will be able to find interesting methods to introduce the story to students and to plan appealing activities to better explore it. Another key point in presenting the story in an attractive way is to support it with additional resources. These resources may include picture books, quotes, video clips, articles and internet websites to help students visualize, internalize and understand the story as a whole.

Additionally, a book may capture a student's attention if it has an appealing theme. A theme can help students make relations and connections with characters and personal experiences from reality.

5.5.1. Thematic Teaching

Instead of selecting a novel from the point of view of its relation to the curriculum, teachers may consider selecting books from a point of view of their students' interests. Opting for a theme that appeals to students helps facilitating the study of any literary piece. Students may use novels of a thematically related selection to construct one solid meaning. They will be able to learn more strategies and skills of reading and writing; teachers will use classroom time more effectively by covering various curricular areas.

While most of the teaching community argue that identity is the most used theme in teaching literature, teachers have a wide selection of themes to chose from. All they need to do is collect data about what interests his students and what kind of material would they want to be exposed to. One may suggest a list of themes that may be appropriate for material selection such as: acceptance, adventure, choices, change, community, cause and effect, courage, freedom, interpersonal relations, facing fears, individuality and heroism.

In the same vein, selecting themes related to what students are facing in their lives or struggling to comprehend will inevitably make these concepts resonate deeply with them. Bearing in mind that theme can be sometimes subtle and more difficult to indentify as opposed to the main ideas of a story, teachers may consider starting from simpler to more complex themes in their selections as a way to scaffold their learning.

It is worth noting also that teachers using a thematic approach of teaching should distance themselves from what is obvious. They opt for material that challenges their students' understanding and stories that do not conform to the typical pattern. Hence, discussions will be more interesting and far more revealing about students' life experiences and practices than regular material.

Basically, material selection may revolve around these themes. Teachers also may select more than a story covering different aspects of the theme or relating it to other themes to give it a global meaning. By providing a range of reading options, teachers are guaranteed meaningful, authentic and memorable learning experiences.

5.5.2. The Book of Selection

As a proposed technique to encourage student-centeredness and thematic teaching in teaching fiction, teachers may ask students at the beginning of the course to search for a list of novels or short stories related to the selected theme. As a practice of providing reading options within the same theme, teachers may collect students' lists and select from them few materials to insert within their curriculum.

The teacher may also consider asking them to provide a short summary for each one of their selections and combine them in a form of a book for extra-curricular readings. Using thematic teaching units, he may start with a book from his own selection and then deal with one from students' choices. This task may seem easier to adapt with short stories instead of novels.

In consequence, teachers have to prepare more when teaching students' selected items and will assume the role of co-learners. Similarly, learners will feel the importance of their contribution in helping to select the material. They will be more motivated to study it and will be more confident.

5.5.3. Audio books

Such material may help learners feel that stress is reduced when listening to stories recorded at a slower pace and may acquire fluency at the same time. In the same time, as being adult learners they become independent readers who opt for up-to-date and interesting choices for reading individually or with peers.

The first step towards encouraging students to use audio books is teachers using classroom libraries. Along with his students, teachers will look for audio versions of classics or modern literature creating a small library. Hence, students will be provided with a variety of audios to listen to as an individual activity or a group listening with peers. Later on, students discuss during the class time or outside the classroom what they listened to and what they understood and felt after the listening is over.

Teachers may use audio books as a reinforcement technique instead of a reading requirement which is more engaging for interested learners. Audio books as a reinforcement technique help students understand the message behind the story, think critically about the content, use imagination and make connections between events, characters and the theme.

They can be implemented in class for they present to students material that is above their reading level, develop their critical listening, develop in them interpretative reading strategies, attract their attention with new vocabulary describing new places, persons and behaviors. In addition, Audio books are a form of reading aloud or storytelling that differs from regular reading tasks, since it offers to students a chance to listen to native language narration and develop fluency.

Moreover, some audio books may be narrated by the author himself where by the end of the narration he provides a rich variety of comments and notes on the book writing and the story building. Such opportunity, offers students more free information and knowledge about the author in addition to the book which can be stored as general knowledge and used in literature circles or discussions.

However, teachers need to be aware whether to introduce audio books to students or not. They need to look for material that is well narrated that can go right to their souls and minds. When selecting material, teachers need to look for books that have available audio versions to enable students read and listens to the story for better exploration of the content.

5.6. General Recommendations

For better literary exploration of various books and themes the following recommendations need to be proposed:

5.6.1. Reading Response

One effective way to explore a text is to drive students to respond to it. It is a powerful activity to explore fiction for every reader ventures in his reading bringing his own emotions, beliefs, and personal experiences. Thus, every reading results in unique and different interpretations.

First, select an interesting story with a powerful theme. Read the story with them and ask them at various stages to make suggestions about what will happen next. Then, askthem questions about the story, such as:

- Write about something that surprised you or that you found interesting.
- Describe an interesting or important character in your book.
- Write about your favorite part of the book and why it was important to the story.
- They can be about predictions like in the following set:
- How do you think the story will end?
- Which character do you think will change the most by the end? Why?
- How do you think this conflict will be resolved?

Questions may be about students' opinions and point of views, for instance:

- Who is your favorite character?
- What do you think is the most important scene in the book? Why?
- Do you agree with the point the author is making?
- Do you like the ending of this book?
- Describe how the author makes you feel through their writing.

At the end, make them share answers with each other. When sharing answers a discussion may start and the teacher may carry on from there to direct and correct students' misunderstandings. Clearly, this technique ignores the importance of the content or the author and focuses solely on what readers come out with from the reading experience.

5.6.2. Discussions and Debates

Discussions are generally what results from meaningful exchanges between students or between students and their teacher. Taking into consideration the previous technique, individual responses resulting from students own connections with the text can be different from one to another. This difference in interpretations and opinion may open the door for clarifications and arguments.

In a discussion, students will express their opinions freely and with confidence and will learn how to tolerate other people's differences in opinion and try to provide counter arguments. They split into groups, each group with a discussion leader who will manage the members' talking time and turn taking. These groups will discuss their positions regarding the book, characters, events and author's style and inspiration. Thus, they come out of the classroom knowing more about the content, themselves and their peers.

On another hand, debates offer a better alternative to discussions and are useful to test students' skills in defending their own opinions. As a debate while split into groups, students may choose a theme or a character and try to express the positive and negative aspects about it.

Alternatively, they can also be handed a list of arguments where they choose one and try to defend it in pairs or groups. They will search for arguments, resources and quotes that could help them prove their point of view best. They have to organize their findings in a proper order and to know how to respond to counter arguments.

Then, in another session they organize the classroom seating in opposing shape for cons and pros and start presenting their arguments. The teacher will play the role of a facilitator and a guide. At the end, the whole class gets to vote for which group defended best their arguments for extra marks reward.

5.6.3. Virtual book club

As a form of an online literacy forum, virtual book clubs offer a chance to students to share their reading experiences not only with their classmates but with interested people around the world. It is a web site designed to promote reading and to encourage students read literature and share thoughts about it, and while in process it helps them develop technology skills.

Virtual book clubs give learners a purpose for reading and writing and provide a wide range of audience for what they can create as reviews. Learners become motivated to see their works displayed on the web site and being read and commented on by real audience.

Virtual book clubs help students relate to reading in a new way, since they are offered a space where to share their reading journeys. They belong to an intellectual platform that accepts their ideas about the book, discusses it, reacts to it and provide a broad discussion space than regular classrooms.

At first, why not attempt writing short stories on their own adapting whatever knowledge they obtained from their learning and translating it into concrete works of art. Students are gifted with imagination and creativity and can produce acceptable pieces that could be shared with their fellow classmates or incorporated within the lesson plan for study.

However, teachers may take this a step further by collecting students' works and publishing them in a literary magazine or online to be read by everyone. Given this chance to express themselves, students will feel more confident about their talents in writing, and why not be encouraged to pursue dreams of future writing careers.

5.6.4. Student Produced Products

As part of the student-centered approach to teaching, decision-making about learning should be linked to the student. In fact, the student is at the centre of the learning process. Therefore, teachers should take students' needs, interests and preferences into consideration when planning courses and selecting material.

Teachers in the student-centered classroom should also encourage students create their own learning material. When it come to the literature component where various forms of fiction are involved, teachers should encourage their students produce their own fictional pieces.

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5.7. Conclusion

Teaching fiction is an innovative process that involves the cooperation of both teachers and learners to guarantee a fruitful exchange. The learner-centered approach is one way that guarantees students' involvement in their learning of the literature component. Another important factor to guarantee successful literature learning is to possess mastery of the main skills (listening, speaking, reading and writing). These skills will facilitate the assimilation, analysis and the interpretation of the various literary elements..

Thus, this section was devoted mainly to suggest and to propose various activities that could help teachers and learners become more student-centered in the classroom. Activities proposed in this section guarantees student's autonomy and help give them more power in what concerns decision making and freedom of expression.

Therefore, this chapter was divided into multiple sections where the first part proposed useful activities to reinforce and develop the main skills using literary pieces. It also suggested activities for assessment of the literary competence and provided recommendations for the material selection.

Next, an entire section will be devoted to explain to the reader about portfolios as a recommendation from the teachers' side to help students take their learning in charge. As discussed in the data collection phase, teachers when questioned and interviewed admitted recommending the portfolio in literature classes as a self-assessment tool. For this purpose, the upcoming chapter will provide in details explanations about it.

6.1. Introduction

Recently, one of the increasingly common topics of discussion in the field of teaching is the one about portfolios. At worldwide faculties, teachers are creating opportunities to exchange ideas on teaching and learning, at the same time, they are becoming more reflective on them as process important educational processes.

Thus, many are compelled by the logic of using teaching/learning portfolios as means of documenting the effectiveness of both teachers and learners. Since teaching is a process that requires a complex approach to accurately measure its effectiveness; teaching and learning portfolios are among the recent and essential tools faculty can use to document their teaching (Kaplan, 1998 :1).

6.2. Portfolio Definition

As mentioned earlier, teaching is an essential activity of academic institutions. A teacher as a staff member involved in this process, he is mostly expected to demonstrate expertise and commitment. He is also expected to be accountable of the teaching outcomes of his learners. Also, the teaching performance is very important in meeting students and community expectations. Thus, portfolios are increasingly becoming an accepted form to demonstrate teachers and students' devotion and commitment to the process of learning and teaching. That is why, teachers are documenting their responsibilities, practices and expertise in a sort of an evidence for their teaching performance.

Therefore, portfolios are regarded as a description of the major strengths and achievements of a teacher. It desribes documents and materials which collectively suggest the scope and quality of a professor's teaching performance (Seldin : 1997 cited in Mues and Sorcinelli, 2000:1)

> ***A teaching portfolio (or dossier) is a coherent set of material that represents your teaching practice as related to student learning. "Teaching practice" in its broadest sense extends beyond the obvious activities that go into teaching a course to include all activities that enrich student learning***.

The portfolio is a document that is not simply an accumulation of papers and products; rather, it expresses one's understanding and development as a professional. It tells also a story of the learning / teaching experiences, and analyzes them through thoughtful reflection. Furthermore, Kaplan (1998 :1) defines the portfolio as a record of accomplishments in teaching, he explains that it contains evidence of a faculty member achievements in teaching. '*Portfolio is not an exhaustive compilation of all the documents and materials that bear on teaching performance. Instead, it presents selected information on teaching activities and solid evidence of their effectivenes'*.

On another stand, Kaplan sees a portfolio as documentation in context since he thinks that it should include reflective statements of the teacher's material used in the process of teaching. This part of a portfolio confirms the teacher's reflections by setting the documents in context for the reader. Over the years since 1996, a considerable shift of interest towards portfolios was noticed. Thus, for Darling, Erickson and Clarke (2007:186) state that portfolio is seen as a tool for promoting reflective practice, it is a way of initiating dialogue about teaching, and laso demonstrating evidence for teacher growth.

Moreover, Martin-Kniep, G & Picone-Zocchia, J, (2009 :104) in defining portfolios, they state that they are strategic and carrefully assembled collections of works done by both students and teachers. These collections are characterized by rich learning portraits, clear and specific learning outcomes and are set for a specific audience. They go on to explain that the strategic quality of a portfolio means that the included works are selected carefully to highlight the progress of both students and teachers.

What is included in a portfolio is an annotated work, very well described and reflected on to be shared with students, teachers, parents and other members of the community. The portfolio instead of being random writing samples of students, it is a crafted investment on their part which is evident in their content selection, reflections and insights.

For instance, students writing about their learning experiences and the dialogues with their peers in the process of recording learning, provides them with opportunities to think about it. Hence, they will find or create new ways of providing evidence of their learning and the same thing can be said about teachers as well. According to Klenowski, Askew and Carnell (2006:297)

Through reflections, a teacher revisits and inquires into his/ her own teaching, assessing what succeeded or failed and why. In this reflective interrogation, teachers uncover the meanings and interpretations they make of their own practice. Through portfolio documentation they can make this knowledge public and open to scrutiny. Thus, the portfolio can be both the means of inquiring into teaching and the way of recording results of that process.

In addition, the portfolio represents in itself the knowledge from a number of domains. Students need to give examples of how they grapple with, learning theories, the classroom climate, and issues related to the social and political contexts of schooling. Thus, creativity is highly encouraged in terms of presentation, themes, and format. A portfolio for this purpose can be evaluated based on the following terms :

-**Coherence and Cohesiveness**: the portfolio elements make a strong unified statement.

-**Comprehensiveness**: all aspects of the learning/ teaching programme are addressed.

-**Clarity**: the purpose of each entry is clear and carefully designed/composed.

-**Creativity**: the writer's own voice and point of view are presented imaginatively.

-**Communicative potential**: in expression and form, the portfolio reflects teacher/student experience in a way that could be effectively shared with others.

In other words, portfolios are designed and compiled with a specific purpose in mind; they are developed for a specific audience; they contain written reflective statements, for example about student learning, teacher practice, teaching-as-research, diversity, and learning community; and, they contain evidence like lesson plans, data about student learning, instructional materials, and other documents that support the ideas in your reflective statements. (Paul M.J. 2004 :1).

For this purpose Paul (2004) proposes the following keys to include in a portfolio preparation : First, the philosophy of education is presented through the explanation of ideas about learning. Then, comes the statement of the learning goals and teaching responsibilities which leads to a discussion about the relation between goals, strategies, and assessment. Students outcomes are documented and discussed then a specific plan is developed based on the data we obtain from the process of portfolio compilation.

It is worth mentioning also that portfolios are used for summative assessment[7] and development of teaching/ learning where reflective practice is what dominates the process. Often portfolios are used for summative assessment purposes and issues of reliability. Brown (2003 : 7 cited in Klenowski.V et al.,2006 :268) argues that the need for portfolio use stems from practice-oriented assessment 'a range of small tasks throughout the learning programme to ensure that participants are actively engaged in learning activities that can culminate in the final assessment'.

Therefore, in order for the portfolio to be good it is required from its writers to be open, trusting and prepared to be vulnerable. A willingness to explicitly expose, their strengths and areas for development, is needed. If this is possible, then there may be the opportunity for the development of a real community of learners and teachers which challenges the traditional, hierarchical status between teachers and students.

6.2.1. Portfolio as a Self-Assessment Tool

The learning process is not possible if there is no thoughtful quality assessment by both learners and teachers. Therefore, the main purpose of student assessment is to support this process. According to Cameron et al. 1998 : 6 cited in Davies and Le Mahieu (2003:153)

> ***Learning occurs when students are, thinking, problem-solving, constructing, transforming, investigating, creating, analyzing, making choices, organizing, deciding, explaining, talking and communicating, sharing, representing, predicting, interpreting, assessing, reflecting, taking responsibility, exploring, asking, answering, recording, gaining new knowledge, and applying that knowledge to new situations***

7- Which takes place after the learning has been completed and provides information and feedback that sums up the teaching and learning process.

As argued, self-assessment through promoting autonomous language learning serves as an effective language learning strategy. For it helps students to stay focused on their own learning and meanwhile, encourages them to assess their learning progress. Those in favour of such strategy maintain that it drives learners become skilled judges of their own strengths and weaknesses and hence, develop their self-directed language learning ability.

O'Malley and Pierce, 1996 cited in Beck, Livne and Bear (2005:222) state the following:

> ***A widely used instrument for self-assessment is the portfolio. Portfolios provide an opportunity for English as a Foreign / Second language (EFL/ESL) learners to monitor their own writing progress and take responsibility for meeting goals. By documenting growth over time through a systematic collection of their work, portfolios enable learners to see possibilities for reflection, redirection, and confirmation of their own learning efforts***

One can simply say, a student engages in self-assessment when he reviews, revises and improves a written piece. Self-assessment is about the way, the conditions and the effects learners and foreign language users judge their abilities in it. Probing students' language proficiency involves certain techniques among them selfreports, learning journals as well as portfolios. These techniques require students' own awareness of their progress in terms of language and communication. Gottlieb (2000:223) points out that through the portfolio approach "second language learners are acknowledged as contributors and the multicultural resources that the students bring to assessment situations serve as rich data sources".

While assessing a portfolio is part of instruction, it is further argued that it serves as an efficient and practical tool for self-assessment. Paulson and Paulson (1992) propose three steps to self-assess learning with portfolios, mainly documentation, comparison and integration. Firstly, the documentation step demands learners to give reasons for the portfolio' items selection.While comparison, asks them to compare new pieces of work with old ones and measure their improvement. Whereas, In the final step, portfolios help students give examples of their growing strengths in different fields. At the end of the process, reflection on learning is facilitated and learners become more independent.

Portfolio as an assessment tool should measure not just the amount of content students know, but the extent of their understanding, their ability to make connections, and their ease in transferring knowledge to new situations. Ideally, portfolios also allow students to monitor their own progress throughout a course. This is especially important, because if students are to be lifelong learners, they need to be able to monitor and control their own process of learning.

Here what we mean by assessment as learning is that portfolios put the student in an active role using assessment information to self-assess, regulate and monitor their learning progress. Therefore, effective assessment is responsive to students' strengths, needs and articulated learning destinations they planned. According to Goode, Kingston, Millar-Grant and Munson (2010:22)

> ***As students take more ownership over their own learning, the teacher is involved more in coaching and guiding that is geared towards a learning destination that is clearly understood by both teacher and students.Assessment does not focus only on content, it will focus on effective and responsive assessment as well***.

On a different stand, portfolios can be fully integrated into the curriculum since its content is representations of classroom-based performance. Different from separate test, portfolios tend to supplement instruction rather than consume its time. Furthermore, to better understand the usefulness of portfolios it is imperative to understand the relationship between its two components: process and product. A successful portfolio is the one linking the collected material (product) resulting from the development process. Although it is new and time consuming, it gives students and even teachers' new insights.

Consequently, leaners will gain motivation to promote their self-assessment and self-understanding, and will improve their learning skills through the examination of the multiple learning experiences. At the end of this process the portfolio evaluation will certainly motivate the students to make more effort into their assignments, and activities. They will be proud of their own works and be accountable for them. Strategies such as information analysis, topic researching, descriptions and observations can be better enhanced and developed since students are more aware of their importance using portfolios.

Since portfolios represent a holistic view of learners' growth and development, the evaluation of these laters is a suitable springboard for learners' self-reliance. Furthermore, it allows the portfolio owner to leave his/her personal touch and a piece of themselves which makes it a genuine work. However, the problem with such works sometimes is that the ideas they contain can be undeveloped and random. Some students may see portfolios as another 'hoop to jump' unless they feel totally self-motivated and ready to share their thoughts.

According to some researchers, there are certain reasons which can prevent learners from enjoying the meaningful task of developing a portfolio. It can go back to these potential reasons:

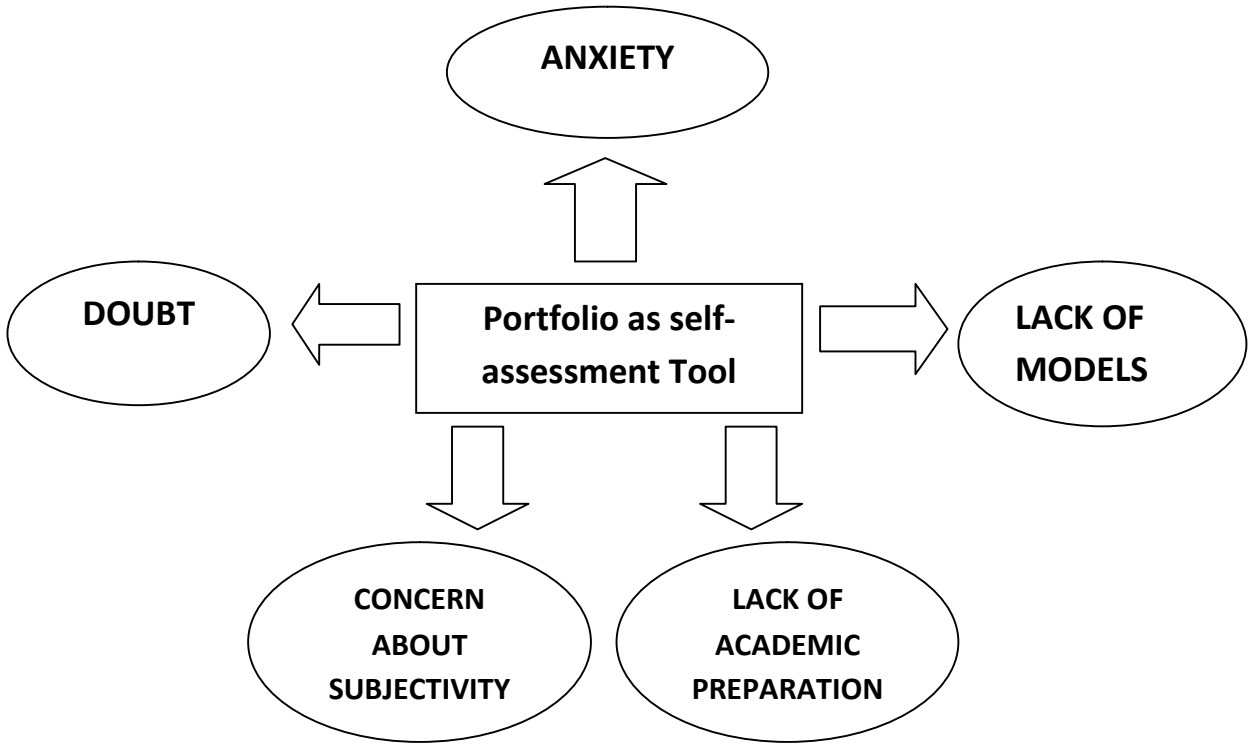


Figure 6.1. Concerns for developing a portfolio**.**

The figure above showcases the main concerns for students when facing the task of developing their own portfolio. As a self-assessment tool, students may feel anxious about the scope and nature of the task, they may have doubts about the intrinsic value of the process. In addition, students generally are not equipped with models that may guide their early phases of the process. There will be little preparation for the task, especially when it comes to creativity and personal engagement. Finally, there may be a concern about the subjectivity of evaluation after finishing every part of it.

Besides being purposeful, strategic, and carefully assembled, portfolios can take many different forms and include very different content. To help students assess themselves as learners, a teacher asks her students to brainstorm all the different ways in which they can show who they are as learners at the beginning of the year. Students' ideas include revising and improving their work, asking good questions, doing research, writing work that shows what they know, and learning with others.

It goes without saying that portfolios and self-assessment are closely intertwined. Training students to assess their own success is a goal achieved only through the portfolio assessment method. Furthermore, the process of assessment incorporates the techniques of collecting and reviewing content, record keeping to understand progress, documenting views and preferences as well asconferencing with teachers and peers. According to McMullan. 2006 cited in Sharifi and Hassaskhah (2011:199)

> ***Students can become better language learners when they engage in deliberate thought about what they are learning and how they are learning it. In this kind of reflection, students step back from the learning process to think about their language learning strategies and their progress as language learners. Such self -assessment encourages students to become independent learners and can increase their motivation***

Hence, students are given an opportunity to eliminate any doubts about subjective grading since they will gain ownership in their learning process. When students are involved with self-assessment, they are better able to work with other students, exchange ideas, get assistance when needed, and be more involved in cooperative and collaborative language-learning. As a result, they begin constructing meaning and revising their own understanding and learn to share it as well.

To sum up, portfolios are believed to develop learners' abilities and skills denied to them in learning environments where teachers are the only assessors of their works. It allows them to be responsible for the analysis, evaluation and monitoring of their productions. Generally speaking, it is argued that this mode of assessment can develop students' reasoning, cognitive thought and nurture student-centredness through the encouragement of flexible learning.

6.2.2. Portfolio as a Self-reflection Tool

Many researchers in the field of assessment maintain that the major component of portfolios is reflection. Simply because it helps students learn from experience and practice, hence, jump from theory to practice. Through this reflective process, learners are able to identify learning and skills' gaps, nevertheless, they are also able to identify strengths. Reflection is what makes portfolios different from the rest of research documents in education.

Indeed, reflection provides the learner with insight that fuels his discovery process and improvement. The reflective statements included in the portfolio is what guides the readers through it, using the evaluation and analysis resulting from it can improve practices and achievements. Generally speaking, we can say that reflective statements in a portfolio have some features like the following :

-Self evaluation with respect to a teaching and learning experience;

-The relation of teaching practice to student learning;

-Connections between ideas and practice; and

-Ideas for future changes in practice.

According to Moon, 1999 cited in Hinett (2002:03)

> ***Reflection is a way of maximizing deep learning and minimising surface approaches…In its use of words and phrases such as 'relating ideas', 'looking for patterns', 'checking' and 'examining cautiously and critically', it implies the involvement of reflective activity in the process of learning***.

Reflection transforms what seems obvious and acceptable into a problematic situation requiring further investigation and question answering. It forces the learner to rely on their investigative powers and gain self-reliant quality. In this way learners move beyond the passive assimilation of mediated knowledge and into the realm of enquiry and complex situations.

On another hand, reflection improves deep learning through promoting thinking independently. By the end of the reflective process, the learner is required to articulate his thoughts verbally or in written form (development of a portfolio or a personal journal) as a result. As a consequence, the learner finds a voice to translate his ideas into sentences and express them independently which gives him more confidence and self-awareness.

It is also worth mentioning that reflection involves intuitive thinking, and emotion since is affects motivation and understanding. This is what is meant by emotional intelligence as Schon (1983) explains, 'We exhibit it by the competent behaviour we carry out but we are unable to describe what it is that we do'. Hinett(2002:7) explains that *' Not because our vocabulary is lacking or because semantics make precise articulation difficult but because the discourse of intuition and 'gut feeling' has more to do with emotion and feeling than with cognition'*.

Reflective journals are one way of introducing students to the idea of reflection on practice and making their intuition explicit. Overall, reflection is an essential component of effective self-assessment; it occurs according to Rolheiser, Bower & Stevahn (2000:3) "when students think about how their work meets established criteria; they analyze the effectiveness of their efforts, and plan for improvement".

As mentioned above, *Reflection* is the process that enables students to think about what they are doing, to learn from what they are doing, and to use this new knowledge to redirect their learning and improve their work. It provides an opportunity for students to be able to evaluate their own work and thus take charge of their growth and development. According to Cain, Edwards-Henry, and Rampersad (2005:21)

> ***The skill of reflection involves the ability to effectively use high-level cognitive skills such as critical and creative thinking, problem-solving, and decision-making, as well as the ability to tap into affective areas and articulate thoughts and feelings. This skill needs to be modelled first by teachers themselves. Teachers must then help their students to acquire the skill by providing opportunities for practice***.

Reflection is a continuous, but challenging, process. In order to facilitate the process it is necessary to establish a classroom climate that is supportive, and in which students feel free to express their ideas and thinking. For this purpose it is advised for the teacher to follow the suggestions below :

-To set aside time initially to talk about reflection and its value to learning and self-assessment

-To use guided questions, answering the questions first, and then giving the students opportunities to answer similar questions

-To ensure that there is an atmosphere of trust. Give students time and opportunity to revisit and re-examine their responses without reproach, since students may become despondent and withdraw if they feel that their answers are “wrong”

-To ask further probing questions to help students expand or clarify their ideas

-To allow time for the students to think about their responses

-To allow students to practice writing reflective statements focusing on expressing what meaning they give to processes in which they engage.

For the selection of pieces of work for inclusion in the portfolio, there exist different levels of reflection. Captions then are written to give enough explanation about the choice of each piece of work in the portfolio. These captions show relevance to the portfolio’s aim and purpose, it has personal meaning to the user, it adds to inquiry and it is a clear mark in the learning process in general.

Moreover, the reflective practice in a portfolio bridges the gap between theory and practice since it allows understanding individual’s thinking and affects learning as a process. It identifies progress, record it in a written form and looks beyond academic achievements. Here are some reflective questions teachers may ask themselves during the assesssment process :

• Is my assessment inclusive of all my students?

• What do I want the portfolio to show about me as a teacher?

• How can I demonstrate the scope and quality of my teaching?

• How will my students demonstrate their understanding of the assessment process?

• How will I involve my students in the assessment process?
• How can I help students to understand how the assessment process helps them?
• How can I provide opportunities for students to determine next steps for their learning?
• How does this assessment build on my students' metacognitive skills?

In the same vein, before beginning the writing of the portfolio it is very helpful to consider the broad context of the teaching process. A portfolio also includes all the interactions with the fellow teachersand it should reflect on the teaching activities and the approach to each one of them. It should show concern and respect to students and their learning, show interest in pedagogy, organize and present content logically and promote students' independent learning.

In terms of management of learning and teaching, portfolios should include arrangement of appropriate assessment and feedback, it should plan and revise curriculum, manage resources and organize projects. In addition, it should reflect on teaching and its impact on students, make judgement on the quality of classroom content, and disseminate information about learning and teaching. According to Rodriguez-Farrar (2008:10)

> ***A reflective statement allows you to identify your teaching goals in a specific context. Strive to be concise and to the point. Summarize your data giving contextual clarification where needed. These statements can be of any length, but keep your audience and readers in mind. Incorporate your evidence, but do not force the reader to refer to specific aspects of each relevant appendix. Instead, describe your evidence, explain its importance and direct the reader to the appropriate appendices as documentation of your statement***.

Therefore, in order to obtain feedback on one's teaching evaluation must be obtained from a certain audience. This audience can be either professors, department colleagues or even students who are going to provide the portfolio writer with much views and comments. Through reviewing and organization of this feedback, the portfolio will have more insight especially if these evaluations are contextualized.

6.3. Types of Portfolios

As more and more educators use portfolios, they increasingly recognize that the process has the power to transform instruction. Some teachers, however, are confused by the many types of portfolios, their different uses, and the practical issues surrounding them. Generally speaking, a variety of portfolio types have emrged in the practice. We can identify the following ones:

6.3.1. The Teaching Portfolio

Infact, according to Seldin and Annis (1991:1) the teaching portfolio was first called teaching dossier and this concept has been used in Canada for the last decade. Recently, it is being used and tested by a large number of universities around the world. As mentioned in section (6.2.) a teaching portfolio (or dossier) is a coherent set of material that represents your teaching practice as related to student learning. It is a collection of different materials from various teaching experinces; however, these experiences happen to be the most fruitful, rewarding and influencial in the teaching career. Thus, the material included in such document should be carefully selected in order to best reflect the teacher and his teaching. Riddel (1999:2) asserts that:

> ***The Portfolio is not a container into which you drop everything that defines you as a teacher. By selecting and highlighting strengths and achievements in a way that only the individual can do, another dimension of the teaching activity is available to those charged with sound decision-making about teaching activities. At the same time it provides you with more insight about your own teaching approaches and values. When combined with student feedback that focuses on their learning and with broadly-based peer feedback, the portfolio becomes an important factor in assessing meritorious performance***

Consequently, when first attempting writting a portfolio the teacher should reflect about what the act of teaching means to him. Considering the portfolio as a research question to his self-effectiveness approach, he can select the evidence to chose in order to support his case. Afterwards, he should collect and analyse his evidence which will be unique elements of his teaching or his role as a teacher. For example, the size of his classes and the levels of students in them, his strategies, lessons' plans, and the general philosophy that is used to help students learn best.

The teaching portfolio can be divided into two main types : summative or formative. As for the first type, the document's purpose is to apply for an academic position or for the purpose of job promotion within an academic department. Whereas, the second type is all about personal and professional development. Considering the summative portfolio, the teacher should be brief in order to allow it an easy passage through the educational system (dean to commitee...etc). Headings and subheadings are also important for the process of portfolio organization ; at the same time, the teacher should aim to answer the following questions :

-How to effectively facilitate student learning and work to achieve the desired student outcomes.

-How to practice scholarly teaching, that is "good teaching that is reflective and evidence-based; maintaining "pedagogical content knowledge".

-How to exhibit involvement in the systematic study of teaching and learning processes, and the sharing and review of such work.

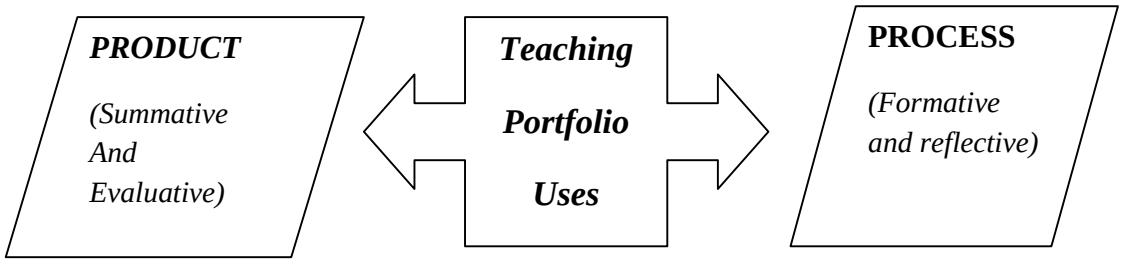


Figure 6.2. How the Teaching Portfolio is Used.

Indeed, as the figure above demonstrates the teaching portfolio can be used either as a product. It is helpful for decision making especially if the teacher aims at communicating his teaching to potential employers for example, to students, to colleagues or the teaching community. On another hand, it can be used for self-development where it helps record teaching experiences over time ; or provide themes and evidence for evaluation. In this case the portfolio is considered as a process.

The teaching portfolio should be enormously rich in terms of components, as it is a collection of the most valuable and interesting evidence of the teaching process. As an introduction to the written work, a certain *philosophy* needs to be emphasized. The writer should begin with statements about the goals and vision of teaching ; the statements need to be reflective and personal. Brevity is also important in the writing of portfolio and statements need to be from few paragraphs to a page or two. In addition, the narration should be straightforward in first person style ; and technical language needs to be avoided in order not to inhibit readers who are of less expertise in the field.

Other than the mentioned above, the writer needs to insert documentation in his work to give it more credibility.

Documentation of the Teaching	• A list of courses taught, with enrollments and a description of teacher's responsibilities • Number of advisees, graduate and undergraduate • Syllabi • Course descriptions with details of content, objectives, methods, and procedures for evaluating student learning • Reading lists • Assignments • Exams and quizzes, graded and ungraded • Handouts, problem sets, lecture outlines • Descriptions and examples of visual materials used • Descriptions of uses of computers and other technology in teaching • Videotapes of your teaching
Teaching Effectiveness	• Summarized student evaluations of teaching, including response rate and relationship to departmental average • Written comments from students on class evaluations • Comments from a peer observer or a colleague teaching the same course • Statements from colleagues in the department or elsewhere, regarding the preparation of students for advanced work
Materials Demonstrating Student Learning	• Scores on standardized tests, before and after instruction • Students' lab books or other workbooks • Students' papers, essays, or creative works • Graded work from the best and poorest students, with teacher's feedback to students • Instructor's written feedback on student work

Activities to Improve Instruction	• Participation in seminars or professional meetings on teaching • Design of new courses • Design of interdisciplinary or collaborative courses or teaching projects • Preparation of a textbook, lab manual, courseware, etc. • Description of instructional improvement projects developed or carried out
Contributions to the Teaching Profession	• Publications in teaching journals • Papers delivered on teaching • Reviews of forthcoming textbooks • Service on teaching committees • Assistance to colleagues on teaching matters • Work on curriculum revision or development
Honors, Awards, or Recognitions	• Teaching awards from department, college, or university • Teaching awards from profession • Invitations based on teaching reputation to consult, give workshops, write articles, etc.

Table 6.1. Teaching Portfolio Components.

In addition to the components mentioned in (table 6.1.) the writer of the teaching portfolio has to consider asking the following questions in order to best reflect upon his work.

-Within your discipline, which area do you regard as your strongest? What are areas that need improvement?

-What is your greatest asset as a classroom teacher? Your greatest shortcoming?

-Which teaching approach works best for your discipline? Why?

-How do you change teaching methods and strategies to meet new classroom situations?

-What is your primary goal with respect to your students? (Who are your students and what are their goals?)

-How does your teaching help students to master concepts and promote understanding of theory and practice?

-How do you nurture intellects in a setting where grades can be the key student motivator to learning?

-What steps do you take to encourage higher level learning (such as synthesis, analysis, application, problem-solving, etc.)?

-What is active learning and how do you use it in the classroom and in assignments?

-In which ways has your teaching changed in the last five years? Are they changes for the better (for you, for your students)?

To sum up, the teaching experience changes as long as the career progresses. That is why, the teacher is required to periodically update his portfolio to keep it moving with the flow and to give himself a chance to reflect on it. At some point of the teaching career, the teacher may consider having both types of teaching portfolios (summative and formative) since they serve different purposes.

6.3.2. The Learning Portfolio

Ultimately, if there is a teacher portfolio to record teacher's achoevements, there should be also a learner portfolio to demonstrate learners achievements. Student portfolios have been widely known and implemented for some time in academic fields such as writing and business. Similarly, these portfolios are shared by students and faculty advisors for the purpose of academic advising and career counseling. Also, the National Council for Accreditation of Teacher Education advocates the portfolio model as an effective tool for showcasing a representative breadth of acquired skills for professional success and career preparation.

Despite the history of portfolios in certain disciplines, the portfolio approach to judge student accomplishments and growth in learning was not adopted extensively in higher education until recently. Now, learning portfolios began to attract significant attention in college and university settings offering their readers rich and diverse models of how they are used worldwide for multiple purposes. Though it took time, learning portfolios have clearly become mainstream in higher education.

As far as the learner portfolio model is concerned, a proposed model lays on three fundamental components which are :

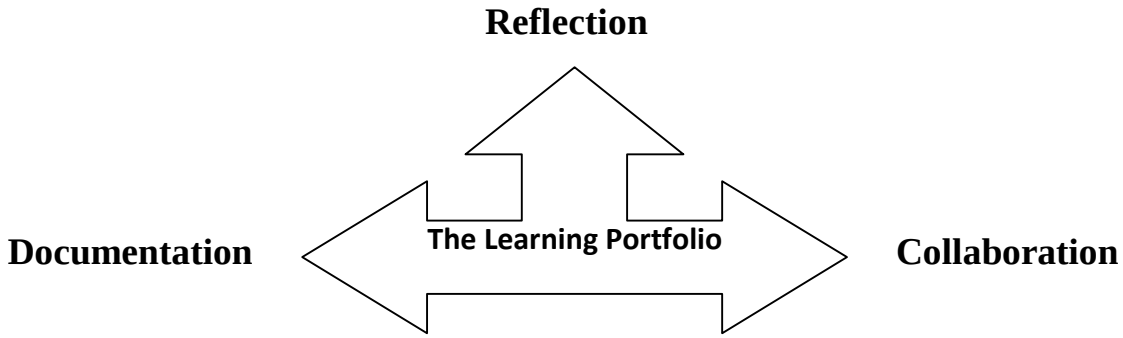


Figure 6.3. The Learner Portfolio Model

Indeed, the activation of the three components ensures a deeper learning experience ; also it will result in the creation of a stratigically organized document evolving from a reflective process as a result of commitment and engagement in the learning experience. Hence, organization and selectivity are very important keys in the portfolio development phase. A sound learning portfolio involves a concise, reflective narrative, plus selected evidence in a series of appropriate appendices.

Moreover, collaboration with mentors (teachers, advisors, peers) helps the author manage his portfolio better, helps in terms of accuracy, organizaation as well as relevance to the main purpose. Throughout the construction process, the new information is added and old one is removed as a result of revisions and critical thinking.

On another stand, the learning portfolio as the rest of the portfolio types has a specific purpose to fullfil and evidence related to this particular goal are selected and collected. However, there are some benefits of learner portfolio that need to be mentioned such as :

1- ***The Increase in Self-Knowledge*** This portfolio building process changes the participants' perspectives on their professional and educational lives as they express their increased recognition of all they had accomplished in the course of their careers, and a newsense of self-discovery and personal empowerment to achieve future goals.

2- ***The sense of Accomplishments***. *The awareness* of the accomplishments achieved by the learners is highly increased through this process. It makes students aware of what they can realize and recognise their abilities. Brown (2002:235) explains that:

> ***When I asked Mariela if her perception of herself changed after portfolio development, she expressed it this way: "Developing a portfolio changed my whole perception of my professional and personal life accomplishments. [Through] this process I discovered abilities acquired through my years of work experience that I didn't even realize I possessed.***

3- ***Self-discovery and empowerment***. This phase rewards the learners with self-discoveries about themselves and their leaning. It makes them gain new thoughts and ideas which will boost their confidence and self-assurance. Hence, when learners reflect on what they are or have achieved by the completion of the portfolio, they wil feel pride and strength to achieve more future goals.

4- ***Learning through work***. The importance of learning through work is to be highlighted in this part. During the portfolio building process, the learner reflects on his/her work life which may confirm their belief on its purpose. In addition, students will gain more insight on some skills in psychology, and transformative learning while they experience the change of behaviour, reflection and self-knowledge from the portfolio development process.

5- ***Improved Competencies and Communication.*** The development of a portfolio will help learner enhance their communicative and organizational skills, and their recognition of the importance of reflection in learning. Furthermore, and Without exception, written communication skills are best developed a result of the portfolio process, whereas for the organizational skills:

> ***. . . it reinforced organization, definitely because it made me organize what I wanted to put on paper . . . it made me sit down and think of what I wanted to do before I actually did it. Reading the directions and looking at the [instructional] modules that stated this has to go from present to past not past to present, etc., made the process heavy on organizational skills for me***.

6- ***Reflection***. The portfolio process helped the learners understand how their learning takes place due to the need to critically analyze, organize, evaluate, and write about their learning from experiences. Primarily, when starting the process the students rarely analyze how they get from one point to another in the document. They are too busy to take time to appreciate the process and how things come together. Thus, the reflective element of the portfolio development process helps the learner appreciate how he grows, through training and experience, in his professional and personal life.

6.3.3. The Assessment Portfolio

The primary function of an assessment is to document the students' learning. The curriculum then, will determine students' selection for their portfolios. They will reflect on the curriculum objectives and how they believe a portfolio content demonstrates them. For instance, if the curriculum calls for assessment in persuasive, narrative, and descriptive writing the portfolio should include examples of each type. The same thing if it concerns a mathematical problem.

In terms of purpose, this type of portfolio documents learning on specific curriculum outcomes. Thus, selection of items to be included in the potfolio should be designed to elicit skills specific to these outcomes. The meaning of learning statements demonstrated in the portfolio stems from the assessment tasks which should specify what must students learn and how well they must do it.

Furthermore, demostrating mastery in curricular areas can be a good reason for using such type of portfolio ; since it takes any duration of time from a unit to an entire year. It can be also devoted to more than a subject, for instance, the teacher may want to have some evidence of the learner's skill in a certain content in order to move to the next one. Afterward, evidence is established and compilation and assessment of the portfolio may take place. According to Klenowski (2006:269):

> ***There are many possible audiences for an assessment portfolio, depending on its specific purpose. One audience may be the classroom teacher, who may become convinced that the objectives of an instructional unit have been mastered or who may decide to place a student in advanced classes or special sections. Alternatively, the audience may be the school district or even the state, seeking documentation of student learning, and permitting a student to move to the high school or receive a diploma. A secondary, though very important, audience is always the student, who provides evidence of significant learning***.

Indeed, the audience of this type of portfolio is distinct. It varies from the teacher who is conducting the learning process and supervising it, to the student himself as a secondary less important audience. It also can involve higher authorities such as the school or even the state. Whereas, for the process of development of the assessment portfolio, some basic steps need to be taken into consideration. Firstly, since the portfolio is about performance, the writer should determine curricular objectives to be addressed. Also he should design tasks to meet these objectives, and determine decisions taken based on the portfolio assessment.

Infact, designing assessment tasks should match the instructional intentions and must as well represent the skills and content expected to be attained by learners. This way validity is ensured. Additionally, the criteria for each one of the assessment tasks spoken of should be defined for the reader, and establishment of performance standards is required. In terms of reliability, the evaluation of this portfolio can be determined. Whether it is the writer's own teacher or other teachers from different institutions, or even the state.

However, these assessment portfolios raise technical and practical issues. Especially, if they are used for high stakes decisions. The portfolio is mainly used to determine whether the student has mastered an essential element in the curriculum, in such case, validity and reliability standars are essential for the evaluation process. To determine by which crietria students works will be judged, scoring guides or rubrics to rate performances were developed by educators. They even collected samples of students' works at different levels the so-called *anchor papers* to train assessors.

Moreover, the assessment portfolio development is a guided and dictated process, since the material included in it documents particular learning outcomes. Therefore, the origin of this portfolio can be external and few space for creativity or personal involvment is allowed for the student. For example, directions can come from curriculum committee and board action, or even the state department of education.

3.3.4. The Electronic Portfolio

Initially, it is worth mentioning that E-portfolios are among the new fashions in higher education. Since there is a general understanding among these institutions that portfolios are useful for assessment in order to improve learning, schools and universities are even eager to adopt the electronic portfolio as another means of recording learning growth and progress. According to Thomsson and Iqbal (2003:2):

> ***Essentially, teaching ePortfolios are electronic portfolios meant to provide evidence of good teaching. Similar in concept to Teaching Dossiers, ePortfolios are web-based and usually consist of a yearly and cumulative record of teaching activities and results. In order to build a successful ePortfolio, you will need a collection of evidence of the quality of your teaching. However, putting this together and putting it online can seem like an enormous task***.

In other words, the e-portfolio is an electronic learning portfolio assembling an entire archive of skills and knowledge, digitally created and managed by the portfolio writer. The ePortfolio, as defined by the National Learning Infrastructure Initiative (2003), is “a collection of authentic and diverse evidence, drawn from a larger archive representing what a person or organization has learned over time.” (Petkow et.al, 2011)

Moreover, the main purpose of this type of portfolio is to support the learning processes and results. It is not only a digital collection of evidence, but also it refers to the entire process of reflection , documentation and planning of the artifacts included in it. Hence, the e-portfolio development includes the following :

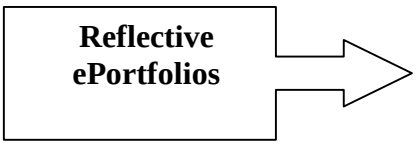
• A focus on learning products and learning processes;
• The use of ICT;
• The support of self-directed learning, its planning, documentation and reflection;
• Authentic and holistic approach of assessment.

Subsequently, The ePortfolio's strength is to exhibit evidence of the teacher's abilities providing compiled documentation. The documents's display helps reviewing faculty teaching philosophy for instance, or it can display achievements for promotions. The e-portfolio emphasizes accomplishments and effectiveness in the teaching career, and it encourages self-reflection as well as self-analysis and development.

Furthermore, the creation of an e-portfolio provides insight about the teaching values and methods. When assembling students' feedback resulting from their learning evaluation along with peer feedback, the portfolio becomes an indispenible factor in performance assessment. Self-analysis and reflection considered as two major outcomes resulting from the portfolio development, represent keys to make a strong case about the teaching effectiveness. Also, it is a key to help the teacher improve his teaching methods and approaches.

According to Petkov.R et.al (2011 : 12), there exists three major types of ePortfolios: developmental, reflective, representational. In order to achieve learning, personal or professional goals, these types can be mixed in different ways.

Record of artifacts demonstrating advancement of the teacher. They are work in progress and may include feedback, reflection ans self-assessment.



It involves personal refelection on the content, and information about what this portfolio represents to the teacher's development. Reflection is very essential to make the portfolio writer think over what he learned.

It showcases the teacher's achievements and it is selective. It may include samples of projects, publications or writigs for example.

Whereas for the implementation of such type of portfolio, there must be a clear determination of the purpose of its creation. Because the goal for each portfolio initiative will certainly determine the content, the creation process, and the evaluation, it is important to have a clear sense of intended purpose from the start. On another stand, the selection of tools used to manage the portfolio is also important in the process. Tools such as : desktop computer software allow portfolio developers to publish their works on CDs or local network server.

However, if some educators consider helping students create portfolios, then there must be a set of strategies to follow. As Pearl and Leon Paulson created a metaphor for portfolios as a tool to construct meaning. They stated, "The portfolio is a laboratory where students construct meaning from their accumulated experience." (Barett, 2006) He also points out that:

> ***A portfolio tells a story. It is the story of knowing. Knowing about things... Knowing oneself... Knowing an audience... Portfolios are students' own stories of what they know, why they believe they know it, and why others should be of the same opinion. A portfolio is opinion backed by fact... Students prove what they know with samples of their work***

For this puropose, an e-portfolio must integrate a variety of components :

• **An online personal workspace** allowing the person to publish or write text-based information, links, digital images and audio or video clips with ease. Anything can be included from projects, pictures, drawings, articles, publications to CV, educational and work history.

• **Social networking facilities** providing access to educators and trainers with similar interests to discover ad reach each other. Thus, they can communicate and exchange information and share knowledge.

• **Tools for publishing and distributing the content** in a variety of ways. It provides the portfolio writer with categorizing and classification features that make the organisation of content much easier and quicker, hence, saving more time. It can also provide the teacher with search and filtering tools that will guarantee the extraction of relevant information on any given topic.

• **Management and rights access facilities** which guarantee a personalized access to specific content sections to different stakeholders, for instance : the portfolio writer may want specific people to access his work but not others. The rights for the access are entirely in the hands of the owner who is the only person who decides what should be visible for the others and what not.

At the end, if compared to the print portfolio the e-portfolio includes some differences as shown below :

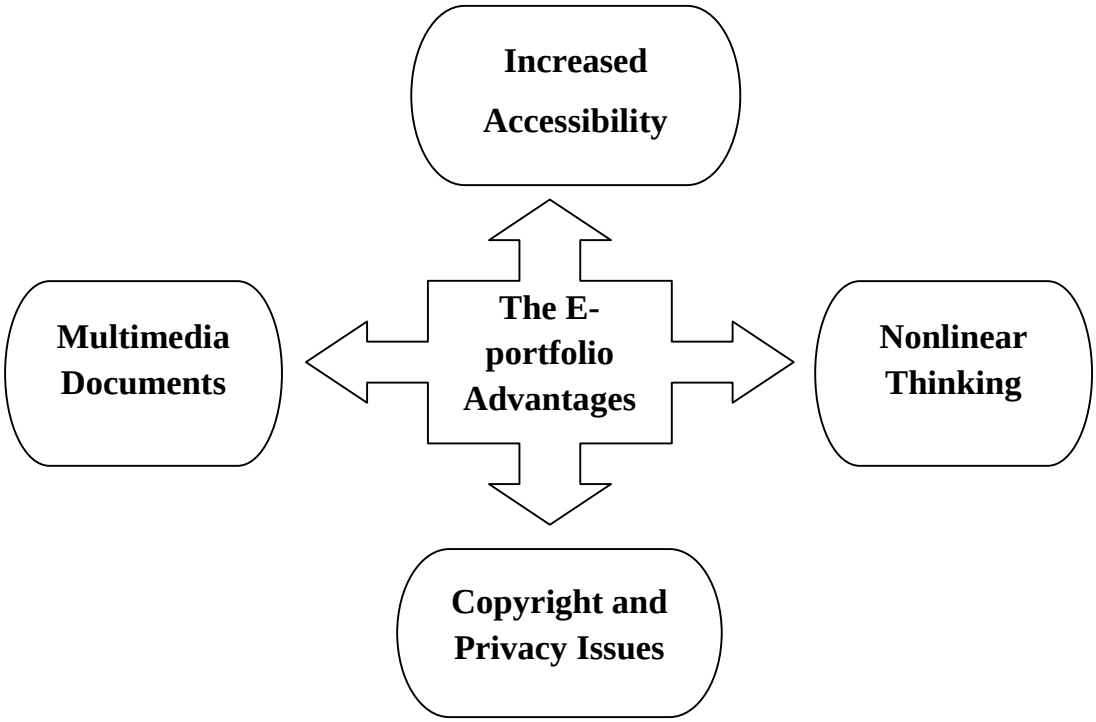


Figure 6.4. The Electronic Portfolio Advantages.

- **Increased Accessibility:** Teaching portfolios are intended, in part, to make teaching public. Distributing a portfolio on the web makes it even more accessible to peers and others.
- **Multimedia Documents:** Technology allows for inclusion of more than just printed documents. For example, the author can include video footage of himself teaching, an audio voiceover providing context and reflection on the portfolio, or instructional computer programs or code he has written.
- **Nonlinear Thinking:** The web facilitates nonlinear relationships between the components of the teaching portfolio. The process of creating a portfolio in this nonlinear environment can help the writer think about his teaching in new ways. For example, since readers can explore an e-portfolio in many different ways, constructing an e-portfolio gives his author an opportunity to consider how different audiences might encounter and understand his work.
- **Copyright and Privacy Issues:** While examples of student work can be compelling evidence of the author's teaching effectiveness, publishing these examples online presents legal copyright and privacy issues.

6.4. Guidelines for Portfolio Development.

While examining the learner-centred teaching, Weimer (2002) identifies some key considerations about the shifts learning may promote. She speaks about the balance of power resulting from the learners' own construction of portfolios. It gives them the freedom of decision making and helps them identify what is impotrant for their learning. Hence, they assume fully their responsibility for their own selections and learning process.

Moreover, in their portfolio development students make sense of the information they collect and the various learning experiences they exhibit ; thus engage more with the content. Since portfolios are driven by learners' agency, effective students monitor and review their learning strategies and approaches.

It is also worth mentioning that the development of portfolio is regarded as a way of promoting teaching and learning in coursework evaluation. The teacher or the learner refers to his/her record in order to demonstrate shifts and understanding in their progress. It helps participants assist, plan, monitor and reflect on their learning and teaching processes.

6.4.1. Portfolio Purpose

For the last decade or more, the use of teaching portfolios is considered as a useful and practical assessment tool. In answering the question of why do I need a teaching portfolio ? Some researchers in the field believe that portfolios can serve the following purposes : evaluation, employment and professional growth. However, it is important to state the following : a portfolio is a summative statement of achievements, a document presenting necessary information for a job position or a promotion. It is also part of formative assessment of performance ; which will lead to a deep reflection of teaching goals and approaches.

Therefore, in order to guarantee a well balanced portfolio the incorporation of both summative and formative of teaching practices is needed. On the same stand, and speaking about portfolio purpose the following points are suggested :

● It will provide *Evidence* in applications for grants, appointments, tenure, promotion, or consultancies.
● Self-evaluation, reflection and improvement.
● Planning for Staff Development Review discussions.
● Fostering discussion about teaching.
● Evidence of work quality.

According to Carnell & Lodge, (2002) cited in Martin-Kniep and Picone-Zocchia (2009:89):

> ***With the use of learning portfolios the tutor's responsibility shifts from being an expert, in a one-way communication to the student, to a guide and facilitator. …… It emerged that it was important to discuss with course-participants the values and beliefs about learning and about professional development that underpin the portfolio. ……Analysis and reflection are integral and ongoing processes that are facilitated by tutors carefully constructing questions that push the learning through the cycle of doing, reviewing, learning and applying that understanding***.

Generally speaking, portfolios offer meaningful supplements to the regular testing since it fosters self-regulated learning in ways testing cannot do. It allows the teacher to document his accomplishments within his discipline, take ownersip of his development, and track what he learned in his teaching. A teaching portfolio is an opportunity to demonstrate successes and drawbacks, to present contributions to research as well as to help generate meaningful exchange through collaboration with colleagues.

In fact, the teaching portfolio needs to be purposeful and selective as first criteria. It should fulfill a specific purpose and answer questions identifying this purpose. Thus, the portfolio developer should consider asking himself the following questions :

Why am I developing this portfolio?
What do I hope to learn from my portfolio?
Who is the audience for my portfolio?
Which areas of teaching and learning do I plan to examine?
How will I gather, analyze, and present portfolio information?
Should I document my development process, or only present my best work?

On another stand, the portfolio developer must ask himself a fundamental question, whether he should use the portfolio as a formative measurement of development or as a summative measurement of merit and achievement or both. For some researches indicate that persons who create portfolios strictly for job purposes fail to engage in reflection required to adequately discuss their teaching with hiring committes. That is why, the teacher needs to develop a portfolio that he can use both for personal development and to showcase his abilities at the same time.

Typically, a teaching portfolio is used for two main purposes : It is used as a development process for reflection and improvement. Also it is used as an evaluative product for tenure, promotions and awards. Whatever the purpose is, teaching portfolios have many benefits :

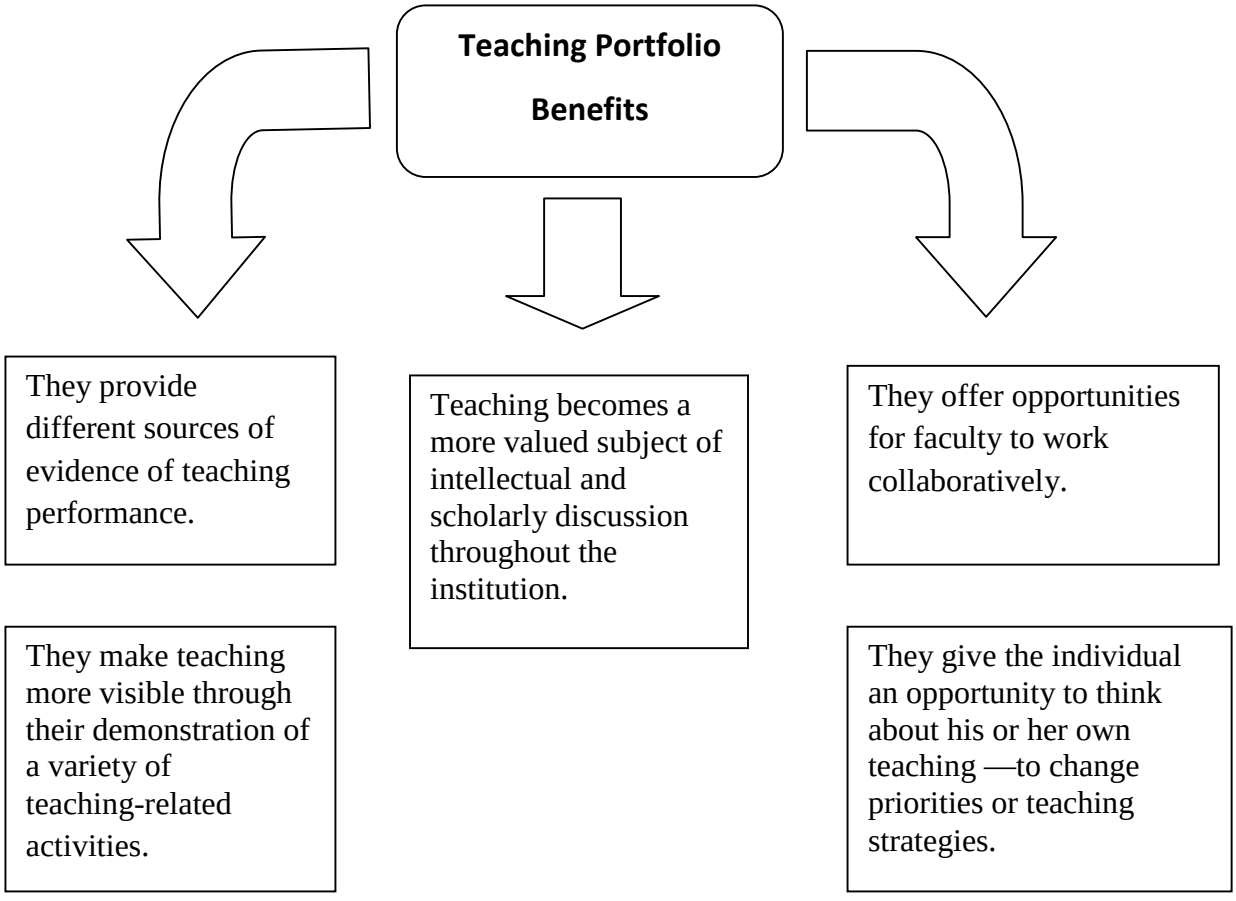


Figure 6.5. The Teaching Portfolio Benefits.

In the same vein, a teaching portfolio is a tool for rating performance and excellence of the teaching community. That is why the academic staff is required to create teaching portfolios for that purpose. According to Abu et.al (2006:6)

> ***A teaching portfolio will also provide public accountability and transparency of a professor's teaching. This will ultimately raise the rating of the university and undoubtedly meet the national teaching and learning agenda. Last but not least it will remain a valuable document for one to learn something from another and others to learn something from us***.

To sum up, it is worth mentioning that teaching potrfolios provide documented evidence of teaching in its specific context. It does not rely exclusively on students' rating since it provides evidence from syllabi, self-reflections, reports on research and faculty development efforts. Also, improvement in practice stems from the selection and organization of material included ; this can be decided upon standards that guarantee effective teaching. At the end, portfolios are a step toward public and professional view of teaching.

Finally, through the record of experiments, reflections and analysis the portfolio will best help the teacher become more effective, hence improve his studnets' learning. At the same time, it will capture depth, complexity and the richness of his teaching which leads to a satisfactory reward of his accomplishments.

6.4.2. Portfolio Content

First of all, portfolio components can be divided into two types : quantitative characteristics which present a stated purpose and a variety of evidence supporting it. This evidence is appropriate and sufficient to be compelling. As for the second type : qualitative characteristics which are explicitly written in the voice of the writer. It expresses personal relevance and describes the entry for each caption ; It explains the evidence and gives reflective statements. It shows how the items included in the portfolio represent a substantial intellectual work resulting from the writer's personal efforts.

In addition to this, another criterion must be taken into consideration which is cohesiveness and integrity. Because the type and nature of the components added to the portfolio reflect deep rigour and relevance among items in achieving the purpose. The selected and developed components need to be creatively organized and sequenced ; the sections should be clearly marked with well-defined headings. It should be neat, logical and sequenced with a table of content.

A typical table of contents of a Teaching Portfolio constitutes the basic eleven elements below, at least for a novice. The elements may be written one by one or combining several items into one item.

•Title
•Statement of Teaching Responsibilities
•Statement of Teaching Philosophy
•Statement of Teaching Methodology/Strategies
•Description of Course Materials (Syllabi, Handouts, Assignments)
•Efforts to Improve Teaching
•Evaluation of Teaching
•Product of Teaching (Evidence of Student Learning)
•Teaching Goals: Short-term and Long-term
•Other Items
•Appendices

Figure 6.6. A Typical Table of Content for a Teaching Portfolio

In fact, the statement of teaching responsibilities is crucial in a portfolio development. These responsibilities include aspects such as : the courses taught with titles, codes, credits, time, status, etc. It involves information about students like : class size, number of sections, homogeneity, etc. The teaching statu sis also mentioned, and other responsibilities such as postgraduate committee, examining board, curriculum committee, supervision or courses taught at other institutions of higher learning.

While for the appendices, it is worth saying that the teacher's career is rich with all the subjects he teaches and the number of students he meets throughout it. In documenting that, the subjects should be listed in the appendix. Indeed, the teacher in case of variety of subjects taught should list them and include also supervision of students at undergraduate or postgraduate levels or other supervision related to teaching.

In the same vein, a teaching portfolio includes a variety of materials collected from the various parts of the teaching process. It can be materials from the writer himself, or from others who share the experiences of teaching with him as explained below :

Material from oneself: including personal teaching philosophy, strategies, objectives and methodologies. The Teaching Philosophy is the cornerstone of a teaching portfolio. It serves as the reflective narrative that ties all of the pieces together in a logical, meaningful way. The writer should consider devoting ample time to the development and revision of his teaching philosophy.

The statement of resposibilities as said in the above sections involves titles, enrollments, level, required or elective. It also includes representative course syllabi detailing course content and objectives, teaching methods, readings, homework assignments. Participation in programs for improvement of teaching skills can be added along with description of curricular revisions, including new course projects, materials, and class assignments. In addition, a teacher maya dd instructional innovations and assessment of their effectiveness, a personal statement regarding long term teaching goals ad a description of steps taken to evaluate and improve one's teaching.

Material from others: This includes statements from colleagues who have observed the professor in the classroom as well as statements from colleagues who have reviewed the professor's teaching materials. It can also include student course or evaluation data and honors or awards. It can involve documentation of teaching development activity through the campus center for

teaching and learning and statements by alumni on the quality of instruction.

Products of Teaching/Student learning: Such as student scores on pre- and post-course examinations, examples of graded student essays, along with professor's comments and a record of student who succeed in advanced study in the field. It may include also student publications or conference presentations, successive drafts of student papers along with professor's comments and letters, emails or other evidence of professor helping a student with his career.

Other possible items: It involves evidence of help given to colleagues, for instance : A videotape of the professor teaching, invitations to present a paper on teaching one's discipline and participation in off-campus teaching or even invitations to guest lecture in other classes.

Basically, a teaching portfolio contains personal reflections, self-evaluation and professional development. It contains also evidence of commitment to the teaching profession and accreditation from others. Furthermore, it provides evidence in application for grants and promotions. Therefore, there exists five main aspects of teaching which are publicly accountable :

- The teaching vision
- The ability to design courses, materials, student opportunities
- The interactive qualities of learning, within and outside of the classroom
- Student learning outcomes
- The analysis and reflection that takes place about your teaching (Abu et.al, 2006:9)

Figure 1
Essential Features of a Teaching Portfolio

A portfolio is a collection of teacher work and records that is:

- purposeful;
- selective;
- diverse;
- ongoing;
- reflective;
- collaborative;

and that has as its aim the advancement of teacher and student learning.

Figure 6.7. The Teaching Portfolio Features.

Self-reflection being a significant part in a teaching portfolio for it determines the teaching strategies, materiels and philosophy. Self-reflection can be best assisted by the following topics :

• How do you work with students who are academically struggling?

• Describe the teaching successes and flops from the past years. Why did it or did not work?

• What new strategies have you tried in the last year? Are these changes for the better?

• What do your syllabi say about your teaching style?

• What do they say about your interest in students?

Another key point in portfolio development is the brevity. Brief sections are the major key to an effective portfolio. The length of the learning story included in the portfolio should vary from five to eight pages, it should be supported by additional documents and information in the appendices section. Normally, a portfolio contains **collegial/collaborative exchange** focused on teaching and learning. The teacher can include also **supervisory collaboration**[8] like for dissertation/thesis completionas part of the mentoring system.

8- The collegial collaboration is to ensure fresh, critical perspective that encourages cohesion between the portfolio narrative and supporting appendix evidence. Above all, it's main importance is to provide **teaching improvement.**

At the end, when developing a portfolio the writer could expose himself to half-day of workshop accompanied with the following ingredients :

– Compiled materials

– Strong willpower to do self-evaluation,

– Reflection and personal improvement

– Continuous effort and determination

6.4.3. Steps for Portfolio Creation

According to many practitioners, the development of a portfolio consists of four main steps : First, *Collection* of various pieces of students' works as a primary task. When using the assessment or evaluation portfolio, it is imperative that every written assignment is included for the portfolio evaluation. Second, comes *Selection* which will allow students to select their best works according to the criteria imposed by the teacher or the curriculum. The criteria used for portfolio selection should reflect the learning objectives of the curriculum. The more precise and explicit the objectives are stated the clearer guidelines for evaluating student work will become.

Whereas for the third step, *Reflection* is very essential and important for portfolio creation. The reflection phase is a distinct stage in which students express usually in written form their thinking about each item in their portfolio. Through the process of reflection, students become aware of their learning needs, strengths, weaknesses and learning objectives. The final stage of the portfolio development process is projection. Projection is defined as looking ahead and setting goals for the future. At this stage, the students have the opportunity to look at their work as a whole and make their own evaluation and judgement.

In fact, in devising a portfolio what indicates the content is the purpose. For instance, the writer should define who the audience of the portfolio is and what is required for the portfolio development. This factsheet refers to best practice when compiling a portfolio for award purposes or for formative development. Typically, an award based portfolio should contain quite extensive reflective dimensions. For the purposes of promotion, statements of teaching achievements and competence should be briefer, should emphasise factual, verifiable evidence of teaching excellence, and typically include fewer references to one's own reflections about teaching.

However, it is useful to use similar sources of demonstrable information such as: student evaluations of teaching, focus group feedback, peer observations, teaching analysis feedback, and award nominations and successes at institutional, regional, national or international levels. The following standard section headings are suggested for inclusion in the portfolio:

1. Statement of Teaching Philosophy
2. Teaching Performance and Effectiveness
3. Planning and Preparation
4. Assessment and Examination of Student Learning
5. Professional Development: Past, Present and Future

6.4.3.1. Statement of teaching philosophy

The teaching philosophy is a statement about how the learner views his personal orientation towards teaching and learning within his academic discipline. In effect, this is the part of his portfolio where he presents his ideological stance on teaching and learning. Therefore, answering the folloing question may make the portfolio development process an easier task for him :

What are the goals he aims at as a learner?

What demonstrates his desire to grow as a learner?

What are the opportunities and constraints under which he and the others learn?

Has the teaching approaches changed?

What role do the teachers play in the classroom?

What teaching practices does he prefer? Why?

A major part of this section of the portfolio is to distil the writer's views and beliefs about learning and teaching to their essence. For teachers, the personal statement of their teaching can be expressed in the first person. The duration of the teaching or learning process and the various subjects taught and learnt can be provided as part of this section. Moreover, while developing the portfolio it is useful for the writer to reflect about how the teaching or learning philosophy is reflected in practice, and how he best illustrates that.

6.4.3.2. Teaching performance and effectiveness

This section of the portfolio highlights and discusses the key disciplines the writer teaches or learns. It also describes how the teaching strategies are delivered and how the learning strategies are processed. This section also evaluates the quality of teaching and describes the teacher/ student relationship. *Versatility* is another key point addressed in the portfolio, it includes information about the volume and level of teaching. It is a good idea to clearly outline the teaching roles and responsibilities, including course/module titles, and whether the writer is undergraduate or postgraduate etc.

As said in the section above, the portfolio discusses the range of delivery strategies and quality of delivery. This could be best interpreted if the following questions are answered : How does the teacher deliver his modules? Why does he elect to use such delivery strategies, and how does it impact on student learning? How do you evaluate and reflect on whether these strategies have been successful? In addition, the teacher/ student and teacher/classroom relationship is described in this section of the portfolio. It discusses the sort of classroom dynamic the teacher aims to develop, How and why he would do it, and what indications does he have to guarantee success.

In the same vein, the most common source of documenting effective teaching is the end-of-semester student evaluations. While selecting and oganizing students' evaluations, the goal is to relate the claims mentioned in the previous sections with the evidence presented. The students' evaluation describe the ratings including the course name and the number of students which will enable the reader to chart the improvement and to define the teaching strengths. If students' comment are allowed in this section, then, a summary of these comments by category can be linked for the students' goals of learning.

Furthermore, the writer of the portfolio can choose items that relate directly to the goals for teaching and student learning (i.e., grades hard, is fair, uses lots of explanations to help us understand, is accessible, organized, etc.). It is also important to let the reader know that these are "representative" comments; and that notes of all evaluations are available "upon request." The teacher could keep copies of his teaching evaluations, and make a copy of the raw data and the summary sheets and file them away by semester.

Other evidence of effective teaching may include the following parts :

- Mid-term feedback
- Sample course syllabi, homework assignments, and/or exams
- Samples of completed student work (with their permission)
- Methods used to evaluate/improve teaching

6.4.3.3. Planning and preparation

Before assembling the portfolio, the writer should begin to plan about the audience and purpose. Each purpose of the portfolio development (job, review, award, nomination, etc) engenders a specific audience with a a set of expectations and needs for each audience. Reflecting on purpose and audience can help give shape to your portfolio. In many ways, a portfolio is an argument developed around the claims the writer wishes to make about himself.

Ultimately, the claims discussed and described in the portfolio are more convincing to readers when they are supported by documentation from a variety of sources--students, colleagues, and yourself. Many of the materials and data that can be used to document teaching are regularly gathered by teachers and departments, which makes constructing this section of the portfolio less daunting than it might at first seem. Useful evidence can take many forms, and needs to be carefully selected and presented for the portfolio's purpose and audience, so that it is easy to read and understand.

The structure of the portfolio might differ significantly depending upon the purpose for which the writer intends to use it. In some circumstances the structure of the portfolio might be dictated by institutional policy. In some circumstances, the institution may have restrictions in terms of the length and content of teaching portfolio statements or use a standardised pro-forma which staff are expected to follow. Therefore, before starting to prepare a teaching portfolio statement, the writer should first check with the particular institution to determine their policies and procedures in relation to teaching portfolios.

Also, the teaching portfolio should emphasise the philosophy and practice toward teaching, as well as demonstrate that he is aware of the institution's goals and objectives in relation to teaching and learning. Teaching philosophy, teaching practice and the way of his teaching is evaluated may well vary considerably between disciplines. Hence, the writer of the portfolio should check whether his discipline or teaching area has its own standards, in addition to those articulated by the institution.

6.4.3.4. Assessment and examination of student learning

First of all, in this particular section the writer of the portfolio gives a clear description of the approach to assessment. He also discusses any innovative assessment strategies or materials which he has developed. Speaking about the assessment strategies, he has to clarify what range of strategies he uses, how these chosen strategies complement the learning outcomes and what impact does the assesment process has on students. In addition, the writer should explain how he provides feedback for his students. It is important as well to demonstrate any innovative or effective methods of assessment.

A key consideration when designing a portfolio is whether it will be structured to provide evidence of students' attainment of specific learning outcomes or standards or whether it will be driven by curriculum content. It is important that the teacher would ask students when developing their portfolios to select entries for outcomes such as the following :

• *Demonstration of perseverance in pursuing goals or completing work to a high standard of quality:* projects that took several days to be completed, with an explanation of the steps taken; work with multiple drafts and revisions, additions, or other changes, along with a justification for those changes.

• *Showcase of effort, progress, and achievement in reading and writing:* a piece of writing for which the ending or beginning was changed to improve it; work that shows improvement as a reader of literature; a log that shows the range of books read; and a selection of book notes from different kinds of books.

• *Demonstration of communicative skills in a second language:* a piece of work that shows the ability to initiate and sustain face-to-face conversations.

• *Demonstration of collaboration skills:* a sample of work done with at least one other person in class, accompanied by a description of how group members worked together and evidence of the group members' individual contributions to this work.

6.4.3.5. Professional Development

Basically, this section is included in the portfolio to give its writer an opportunity to reflect upon and discuss how his teaching has developed during the course of his career and his plans for future professional development. A brief closing section could include his thoughts about the experience of preparing the portfolio and how it has affected his teaching practice, or any concluding remarks he considers appropriate. He may also include detail on activities that demonstrate his commitment to professional development, or that demonstrate the regard that his professional peers hold for him. For example, he may include information on the following:

- Invitations to teach elsewhere (as guest lecturer);
- Publications in pedagogical journals;
- Publications of student textbooks or teaching software;
- Leadership in team teaching, contribution to the development of teaching within the University or elsewhere;
- Professional service to other Universities (as external examiner, subject expert or adviser/consultant);
- Teaching appointments such as visiting professorships/lectureship;
- Participation in third level teaching and learning training or workshops.

Indeed, this section of the portfolio promotes personal and professional development through the philosophy statement, which can be refined to record and track changes in the teaching process over time. It speaks about the how the teaching approaches had led to meaningful student learning. It speaks about the creativity and the originality of the teaching methods, and displays the organizational skills of the portfolio writer. Moreover, this section communicates key attributes and talents possessed by the teacher and displays tools that enhance persuasion while teaching.

6.4.3.6. Shaping and Organizing

After the collection phase is over, the next step is to decide how and in what order to present the data the portfolio writer has gathered from various sources (peer students, colleagues, and himself). Again, he has to consider the perspective of his audience and what type of evidence they will find convincing. A question like : Have I selected, organized, and presented the data in a way that brings the most compelling evidence into focus for my readers? Is necessary at this level, also another important question that need to be adresse dis : Does each piece of evidence serve a purpose, supporting a claim I have made about my teaching/ learning?

Even if the portfolio is for the writer's own developmental purposes, formally organizing it can help make it easier to use for later reflections. If the portfolio is to be evaluated by others, it is useful to approach the portfolio as the writer would approach any piece of academic writing in terms of presentation ; hence, the following organizational material can make the portfolio easier for the readers to follow:

- Title page and table of contents
- Headings and subheadings that clearly identify and separate the portfolio's components
- In the body of the portfolio, references to material in the appendix, where appropriate
- Evidence to support every statement on the approach or contribution to teaching/ learning.
- Brief explanatory statements accompanying each item in the appendix, where appropriate (What is the item's context, purpose, or relationship to what is said in the body of the portfolio?)

The portfolio is a living collection of documents and materials, which change over time depending on professional experiences. As the profession progresses through the academic career, new items will be added, while other items will be discarded. Once each year, when the research and service sections of the curriculum vitae are updated, the same should be done for the portfolio. It is useful to collect key materials and store them in electronic format (scan items) and store them in "folders" marked Teaching/Learning, Research, and Service.

Obviously, The portfolio will not be effective if it is poorly organized, sloppy, or overly long. Therefore, the writer has to take care to present the portfolio in a neat and polished format. The point is not to dazzle the audience or the readers with an expensive and dramatic cover, but to take care to present the material in a professional way, with the goal of making it easy for them to read and refer to the teaching/ learning materials throughout the process. Here are some presentational tips:

- The writer must *revise* and *edit* all documents to correct mechanical errors and improve clarity.
- If he is preparing a "hard copy,"
    - print all documents on high-quality paper,
    - create a cover,
- He needs to consider adding a copyright symbol.
- Make additional copies if invited for an on-campus interview.
- Include a line on his curriculum vitae indicating that the portfolio is ”available upon request"

Since the portfolio represents knowledge from a number of domains. Students would need to illustrate ways in which they grappled with, for example, various theories of learning, the development of literacy, classroom climate, and issues related to the social and political contexts of schooling. Along with the criteria mentioned in section (3.2.), *Creativity* is highly encouraged in terms of presentation, themes, and format. According to Rolheiser and Bower and Stevahn (2000:123):

The portfolio's format, cover, organization, and visual appeal offer viewers insight into the writer and his abilities. Although visual appeal is no substitute for educational integrity, rigor, and soundness, it does influence the audience's perception of the portfolio. Tasteful use of computer graphics, artwork, photographs, and icons adds genuine flair to the portfolio.

Meanwhile, when the author has drafted his portfolio, he needs to think back to his analysis of the audience and purpose and consider whether his document will achieve what he set out to do. Does his portfolio give the reader a sense of who he is as a teacher/learner? What is the most striking claim he makes about his teaching/learning in the portfolio? Will the evidence presented for this claim be convincing for the audience? Are all of the claims and evidence offered for teaching/learning effectiveness relevant?

However, the portfolio construction experience would be considered as meaningful some important concerns are addressed, several of which were expressed by students, and others of which came through their work. Among these are:

• anxiety about the scope and nature of the task
• doubt about the intrinsic value of the process (or goods internal to the practice)
• lack of "models" that might guide early phases of construction
• little academic preparation for a creative and personal piece
• concern about the subjectivity of evaluation

Hence, the portfolio building is a long process demanding a lot of work from the author. However, sharing the portfolio with peers and mentors is a good way to obtain feedback on its style and readability. Giving an actual presentation of the portfolio to peer mentors or an assessment committee is another way to have feedback on it. Creating situations where the author can engage in a dialogue with a group of colleagues about his portfolio may increase the likelihood that he and his colleagues walk away with new insights, information, and ideas about teaching/learning.

6.5. Strategies for Successful Implementation

In order to obtain major benefits from the use of teaching, learning and assessment portfolios, both teachers and students are required to design a solid approach. This *Approach* should pay attention to ***general preparation strategies***, which tend to investigate how learning is facilitated through portfolios. It demonstrates how the portfolio fits with the rest of the practices, and how the portfolio objectives adapt to the author's needs in the classroom. The portfolio development process is the focus of student attention, and clear guidlines are established along with the teacher.

Moreover, due dates and deadlines are established for the portfolio development process and students' conference sessions are set aside. Progress made by students is periodically checked by the teacher and diverse tasks are given to match the multiple learning styles of learners. The portfolio author establishes valid criteria or rubrics for assessment, that he distributes and discusses along with the portfolio instructions. Another step to discuss is the ***Classroom climate*** where creating an atmosphere of sharing and caring is very necessary. Thus, students are given a powerful means of facilitating intellectual autonomy in an accepting environment by selecting what they want to represent for themselves. Also, they are encouraged to articulate their views and respect those of others.

Furthermore, we need to adress the point of ***Systematic approach*** where materials are systematized by outlining events/activities/procedures, documenting, and explaining procedures and processes. Also, students are given more responsibilities and activities which necessitates order and logical planning. Portfolios are best used for tasks that require students to develop competence, since these are often performance-based, complex, involve process as well as product, and require practice over extended periods. For the ***portfolio task*** strategy, some guidelines include:

o To address skills worth knowing
o To focus on broad concepts rather than on isolated facts and micro-skills
o To allow room for creative presentations
o To emphasize creating a high-quality product

Management and logistical considerations should be dealt with when implementation decisions are to be made about the use of the portfolio. It involves decisions about the availability of resources, mainly technological such as audio and video tapes, and recorders, the storage space that is where and how will they be stored. It also adresses the issue of security measures that need to be put in place and the question of ownership of the portfolio. In addition, the ***Audience*** aspect is an important strategy for implementation since it differs depending on the purpose. The audience involve the classroom teacher, the external examining body, or the student, who in a sense is always an audience since he/she is constantly reflecting on the evidence.

In the same vein, according to Davis, M.H and Ponnamperuma, G.G (2005) the implementation of portfolio assessment includes five major stages :

6.5.1. The Collection of Evidence : During the daily learning activities, students collect evidence of learning achievements. This evidence can be a result of what the student thinks helped him achieve the curriculum learning outcomes. As Friedman Ben-David et al. Explain, it ‘‘is limited only by the degree of the designer’s creativity.’’ (Freidman et.al, 2005:280)

The author may include items as the best essays, written reportsabour somre research projects, and evaluations of the author’s performances. He can include also videptapes of interactive activities, records and even the curriculum vitae. However, most of the evidence collected is paper-based, but the latest fashion with portfolios is the computer-based ones i.e E-portfolios (See 6.3.4). Collecting any evidence the writer wishes tends to make the portfolio rather messy, therefore, there should be a structure to follow in order to standardize the content for assessment.

Indeed, according to Schuwirth, LWT, et .al (2002 :927) the structure is required to be balanced enough in order to express students’ creativtity and individualism and to give suitable material for assessment. ‘‘It is advisable to add structure to the assessment but to refrain from overstructuring, as this tends to trivialize the measurement.’’ Schuwirth, LWT, et .al (2002) cited in Davis and Ponnamperuma, 2005:280).

Another point to consider is the volume of the portfolio, since the inclusion of much information can hinder the reader from deciphering the message behind every item. It will confuse him and cause him boredom where he can avoid going through to the end of it. As Crossley, Humphris and Jolly,(2002:800) explain: '*Creating an assessment blueprint, a grid that meshes curriculum outcomes with curriculum content, is one of the best ways to ensure that the portfolio has sampled all the content and represented all the outcomes in appropriate amounts and proportions'.*

Speaking about the content, what is important is to summarize the pieces of information, to diversify it so that the portfolio would have the aspect of cumulation where it contains works completed over a certain period of time. Also, it should give a sense that this evidence is embedded from instruction which is an ongoing process.

6.5.2. The Reflection on Learning : The direction of the reflective process should be essentially to promote learning, development as persons or as professionals, and improvement of practice.The process of portfolio assessment demands an intensive thinking and reflection in order to answer questions about :

- What did the author learn?
- What does he still need to learn?
- What resources did he use for further learning?
- What further learning was achieved?

In fact, according to Schon(1983), reflection is ''revisiting an experience after the event, in order to extract the principles and effectively 'bank' these for future use.'' This is ''reflection on action.'' Hence, the author after collecting what seems to him the best works, he is required to think about how these items changed his learning/teaching and how it helped develop him on a personal and a professional level.

6.5.3. The Evaluation of Evidence : Obviously, the portfolio purpose most of the time is for evaluation by assesssors in order to judge the quality of the evidence it contains. Therefore, this work is submitted to be rated by assessors mainly in terms of the student's achievement of the learning outcomes, and to be anchored with precise and specific descriptors of behavior at each point on the rating scale.

This operation guarantees feedback through the analysis of evidence and the judgement of how successful the teaching/learning has been, and what kind of change is needed for improvement.

Eventually, the feedback would help the assessee determine what are his strengths and weaknesses, especially in practice, it should be a continuous process throughout the portfolio development period. In Davis and Ponnamperuma's words (2005:280): '*The feedback indicates to the assessee what her or his strengths and weaknesses are and what areas need improvement. For this reason, it is imperative that students know how to interpret the assessors' ratings*'.

At the end, the profiling of the progress and development involved in the feedback process will be much more facilitated if there were some effective assessment criteria to follow. Also what would make the process even more beneficial is the involvment of students in designing the rating scales for the assessment.

6.5.4. The Defense of Evidence : At this decisive stage the portfolio developer is given a chance to defend his choice regarding items' selection for the portfolio. The portfolio examiners then would interview the candidate to probe how well the portfolio has reflected his or her achievement of the learning outcomes. These laters will confirm or decline their decisions about the author's strengths and weaknesses from the previous stage (See section 6.8.3).

This process can be ignored in some institutions if it is clear that the candidate has passed in his studies, then, the discussion will become of secondary importance. However, some students appreciate this chance of explaining and discussing the portfolio development process and what it represents to them with senior assessors.

6.5.5. The Assessment Decision Normally, this decision is taken after an ongoing process agreed on by the examiners of the portfolio. Obviously, rating scales are established beforehand by the examinors and students' performances must meet these standards. According to Davis and Ponnamperuma's words (2005:281)

The portfolio demonstrates the student's progress toward achievement of curriculum outcomes over time. Portfolio assessment is thus an ongoing process (i.e., continuous assessment), charting student progress toward the expected standard in each exit learning outcome. For each candidate to benefit from such ongoing assessment, his or her portfolio supervisor must have regular review sessions to discuss the ratings with the student and monitor the student's progress toward the curriculum learning outcomes.

Furthermore, the aspect of authenticity related to the portfolio assessment is linked to the fact that it can be carried out where students learn and practice what they learned. It is important that the portfolio feedback and ratings come from a range of audiences with whom students have come into contact during their learning experience.

3.6. Challenges to Portfolio Assessment

Well, the learning environment nowadays differs in the educational tools which are challenging to the development of a portfolio. Traditional portfolios have been physical documentation of student progress, worksheets and actual class work that reflect lesson plans. However, there is a great opportunity to create a multi-media portfolio as an option in order to best represent student work. Overall, the various technological resources that are available lately can limit both students and teachers from seeking creative implementations of portfolio assessments.

Teacher resources and student accessibility should be accounted for when developing a portfolio assessment strategy. The ability to incorporate all forms of student progress should be considered in the overall designation of work to be incorporated into a portfolio assessment. Thus, there exist other factors which represent a true challenge to the assessment of portfolios as demonstrated in this upcoming section :

6.6.1. Reliability

In case major decisions are to be taken based on ratings, then, reliability is a crucial point to consider. Though it can be sometimes hard to establish scoring systems that are reliable, ratings of several examiners must be collated to arrive at a reliable evaluation of the portfolio evidence of a particular student. In other words, reliability is the ‘‘degree to which the test scores are dependable or relatively free from random errors of measurement.’’ (Cited in Davis and Ponnamperuma, 2005:281)

Basically, the assessment of portfolios is regarded as a subjective judgment where assessees are evaluated in their natural settings in day-to- day practice. Therefore, the pursuit of reliability may engender excessive standardization, which will lead the author of the portfolio to add an element of artificiality to an authentic form of assessment. Thus, the only key solution lies in sampling across the entire range of potential sources of bias and subjectivity.

> ***This involves assessing a candidate with multiple assessment tools, in a variety of settings, on many occasions, by several raters. It is only through such an approach that almost all errors of subjectivity can be offset to arrive at the ‘‘purest’’ possible test score for a given candidate***. **IBID**

However, any formal assessment of professional behaviour should contain observations of the student on multiple occasions and by multiple judges. Some educators acknowledge that there is tension between validity and reliability and suggest emphasizing validity at the expense of reliability.

6.6.2. Validity

Overall, validity is related to the extent to which the assessment measures what it is supposed to measure. In other words, the portfolio assessment process is all about the uccessful achievement of the curriculum learning outcomes, if so then the portfolio content and evaluation are undoubtedly valid. In the same vein, validity has different facets: face, content, construct, concurrent, and predictive validity.

In addition, portfolio assessment has high face validity because of its ability to assess real-life performance using a variety of quantitative and qualitative assessment tools in several settings. The portfolio assessment offers a framework to include a representative sample of the curriculum content across a range of learning outcomes. Therefore, it has the potential for high content validity. The portfolio can also assess students' reflective ability, which indicates its construct validity -the construct being the student's reflective ability.

However, the last two facets about recurrent and prrdictive validity are somehow tricky. Since portfolio assessment is relatively new in education, it is not yet possible to be certain whether portfolio results can be used to project students' future performance as academic professionals. Also, the lack of other tools that assess student performance to a similar extent poses problems in measuring concurrent validity. Difficulties about the verification of the portfolio material as evidence represent a real threat to its validity. Even, the plagiarism issue when it come to practice is another challenge to overcome in this area.

6.6.3. Practicability

Crossley et al.(2002) view practicability as a combination of feasibility, cost effectiveness, and acceptability. As for the first and the second aspects i.e the feasibility and cost effectiveness of portfolio assessment, these are related to the infrastructure required to run a holistic portfolio assessment process not only to academic staff time. In Davis and Ponnamperuma's words (2005:281-282).

> ***These logistics include adequate secretarial support to log individual student grades; staff–student contact time for the ratings to be valid and for the supervision of portfolio building to be meaningful; examiner time for reading the portfolios; numbers of examiners to conduct interviews following the submission of portfolios; and briefing of examiners to prepare them for this new form of assessment, which is fundamentally different from the traditional examinations to which they are accustomed***.

Consequently, in order to bridge the gap a suitable student induction program that will introduce students to a variety of skills such as reflective practice and self-assessment is necessary. Although the list of feasibility and cost-effectiveness concerns seems daunting, recent adoption of portfolio assessment schemes by many educational institutions indicates that these concerns are not an insurmountable barrier to the implementation of portfolio assessment. Moreover, suitable modification of the assessment process based on student, staff, and examiner feedback will appease students' concerns about portfolio assessment.

6.6.4. Depth, not breadth

Regarding the academic material presented and covered in the portfolio content, the portfolio assessment offers the opportunity for depth but not breadth. Hence, a written test can include questions from an entire unit with a sample of items from all areas taught. However, it is not possible to have a portfolio that represents every aspect of a unit because of the time it takes to produce products. However, products in the portfolio, if chosen properly and carefully can illustrate the depth and mastery of the area assessed.

6.6.5. Time

Indeed, the time issue regarding portfolio assessment is a major one because of the use of portfolios for assessment is time consuming in terms of hours needed to produce the product, time to develop a workable scoring system, and training for the evaluators. Thus, the time factor is one problem voiced by teachers and principals alike. Teachers are especially concerned with the amount of time this approach involves. While it is agreed that the process would require a great investment of time, it is also agreed that any teacher who really knows his students spends many hours after and before school doing record keeping and other non-instructional tasks.

6.6.6. Fairness

It may be difficult for the evaluat or to control outside influences on the product such as parental assistance and access to resources like computers. If the assessment contributes to high stakes decision making, lack of equity in resources can be a significant problem. The principals are further concerned as to how they would determine academic performance without actually reviewing each portfolio. The solution suggested for this would be for each teacher to form some kind of checklist to be placed in the front of each portfolio each grading period. This would condense materials down inside the portfolio to a more manageable list for the principle.

6.6.7. Interpretation of results

Since the portfolio system is rarely standardized, many may wonder what it really says about the student.

-How does the learner compare to others at his age or grade level?

-Would the portfolio assessment result be meaningful to those outside the school system such as college admission officers or those selecting scholarship recipients?

Those individuals will not know the nature of the assignment, the help that is given, or the quality of the products of other students in the group.

6.6.8. Contributions to learning

The portfolio is a main contributing tool to the learning process. However, the use of the portfolio for assessment purposes could detract from its most important academic contributions such as honest teacher-student communication, self-assessment, and professional development. When the portfolio must be scored, or assigned a grade, students may tend to defend their work rather than engage in true self-assessment. Teachers may focus more on the scoring process and less on effective communication about the work.

In addition to the discussed issues above, one can add the parental or community support for this new system of assessment. Since most parents are accustomed to their child receiving a letter grade on a report card at the end of the semester. Such a change could represent a strange way for parents to accept or adjust to. Hence, a solution to this issue could be conferencing where parents are invited to acquire awareness about this process, later on they could discuss the results of their children portfolios.

An additional problem that could encounter students and even teachers sometimes is the lack of knowledge and training for the implementation of a portfolio-based assessment. If teachers are simply given directions to implement portfolio assessment and mandated to do so without the proper preparation, it is doomed to failure. Once trained and the plan implemented, there must also be follow-up training sessions through staff development.

Finally, a last issue that encounter the portfolio assessment is the status of the traditional testing system especially for graduation and promotion. This testing process is practised upon a number of students who lack critical resources, hence, if their performances are poor on such tests i twill lead to to fundamental, systemic improvement or to continuous modification of school organizational processes, then the use of portfolios would be justified. According to Thomas, C et.al (2005:6):

> ***Such assessments focus on teachers, administrators, students, and parents who are subservient to the process, which is determined by their schools' operational activities. The tests basically punish teachers, students, administrators, and parents based upon outcomes over which they have little or no control. Poor performance on this high stakes tests can result in failure for students to graduate on schedule (or graduate at all), dismissal or teachers, removal of administrators, and undue emotional and financial stress on parents.***

Therefore, the portfolio assessment offers an alternative to traditional testing. It provides a means for those students at risk for academic failure to demonstrate progress within a format less restrictive and inflexible than the traditional means. However, much research needs to be conducted concerning the validity and reliability of this method. Also, to help answer some inquiries such as what do professionals expect from this approach, and is this method more academically speaking.

6.7. Conclusion

The development and implementation of a large-scale assessment portfolio program that includes English language learners requires extensive planning and discussion and considerable resources. It also offers considerable advantages since the members and staff within the system have a common vision about what students should learn and be able to do, how goals will be assessed, and what criteria will be used. Improved teaching and learning are natural outcomes of a well-designed, well-implemented assessment portfolio system.

Generally, this section discussed the concept of portfolio as an assessment tool beneficial both for student and teachers during the academic experience. It demonstrates the various types of portfolios and their multiple purposes and components. It also explains some key points of their implementation techniques and what possible challenges could face this operation. Overall, the various advantages and disadvantages of the portfolio are summarized at the end of the section.

General Conclusion

Major shifts in the educational system have occurred throughout the centuries. This shift is a rejection of old and useless or less practical methods and the adoption of new and more useful teaching approaches and practices. In the traditional teaching methods, focus was directed towards teaching and the teacher as the most important part of the process. It believed that teachers hold the first and the top step of priority; whereas, students were regarded as passive recipients who need to fill their brains with whatever the teacher has to offer.

Teachers at that time were regarded as fountains of knowledge that students strive to obtain information from; however, nowadays, internet and social media share this task as well. Previously, memorization was at the centre of the classroom practice where students were judged excellent based on the large amount of information they can memorize. However, in recent days a good learnercollects information by himself, analyzes it, evaluates it and uses it effectively in real life situations.

Academic institutions repeatedly call for change in teaching and learning practices, they encourage students' different styles of learning and they design content based on learners' needs and interests. They call for self-assessment and self-monitoring; however, there is barely proof of radical shift and total commitment to establishing new educational measures. There are always hesitations, issues evoked and lack of commitment and confidence in what this shift may result in.

Previously, Barr and Tagg called for a radical shift towards student-centered education. They portrayed academic institutions as providers of instruction where few spacesare there for collaboration. To them, academic institutions produce learning through assigning collaborative roles for every member to contribute within the general academic experience. They also shed light on the crucial role that the curriculum design plays in guaranteeing such a shift of paradigms.

Consequently, within the learner-centered approach heavy weight is attached to the curriculum design in order toachieve the previously set learning goals. This well thought of curriculum will help developing students' strategies and skills. A learner is competent if he is able to display relevant skills and knowledge in any subject matter under study. That is why the curriculum will be linked with the required competencies that learners need to acquire.

Consequently, the student-centered approach as a product of this shift will consider learning as a discovery journey where learners seek the truth. Teachers hence are given a role of guides and facilitators for these students to find answers and understanding of the surrounding world. Teachers to help learners acquire autonomous learning strategies, they expose them to language and culture and use a variety of activities based on cooperation, collaboration, problem-solving…etc to help them develop autonomy skills.

When it comes to literature as a module, it is a very important subject that can be a language source as well as cultural enrichment one. It encourages learners to adopt positive and open minded attitudes about the external world; it helps them gain awareness about themselves and their cultures too. Successful implementation of literature in the EFL classroom demands a great deal of organization, design and skilled teaching.

Additionally, due to the great amount of effort that the student-centered approach demands from teachers they are placed as solid basis for all the work done in this area. Thanks to the roles that teachers play in this approach, students are able to build their learning on and are confident enough to expose themselves to the external world.

Clearly, 3rd year LMD teachers are aware of the importance of their role in the teaching/learning process. They are equally aware of the image students have about them and how high their regard their knowledge and expertise. Due to such perceptions, teachers not only in Algeria even across the world are unwilling to give through adopting new teaching trends that put students first. Nevertheless, teachers are willing to attempt changing their teaching environment to a certain extent to cope with change across the world.

Similarly, Algerian literature teachers call for change to help developing better appreciation of the subject. However, they get more skeptical when asked to share decision making and give the protagonist role inside the classroom. They tend to become less confident abouthanding over control to students to manage information in class. Therefore, themain focus of this work is to investigate whether Algerian literature classrooms are finally and radically shifting their ways toward student-centered approaches; or is it still a dream far from fulfilling?

Therefore, the present work attempts to answer the following questions:

1- Are literature teachers using the learner-centered approach in their teaching practices, strategies, and tasks to a full extent?

Asking this question entails also asking about teachers' attitudes towards the learner-centered approach itself and whether they are equipped enough to cope with the approach's challenges in the classroom. The question also involves the assessment techniques and to which extent they are learner-centered.

2-How can students help their teachers implement and use the approach in the classroom?

Here we are addressing various aspects related to students' attitudes toward the approach, about their level of autonomy and to which extent they can self-assess their learning.

3-How can we make the teaching methodology and the assessment process more student-centered?

In this section, we are asking about how can teachers shift their practices to student-centeredness, which activities and techniques will guarantee this shift and are portfolios as assessment tools a suitable technique for such purpose.

This last section fuels the researcher's ideas about Literature teachers seeing the learner-centered approach as a positive one in theory as it encourages the student to gain more autonomy in the classroom; however, they are reluctant to use it in class for various reasons, such as: time constraints, incompetency of the learners, and the absence of a clear curriculum and the lack of flexibility (in terms of sharing decision- making with students).

It also explains the researcher's guessing regarding students and how they can help their teachers enormously in implementing the learner-centered approach by being offered a fair share of responsibility in their learning process. Furthermore, this can be possible by training them to become more autonomous through various assignments and activities. Then, they will show more willingness to play a bigger role in learning fiction.

Additionally, the researcher thinks that teachers may show more willingness and readiness to change their traditional teacher-centered practices, notably when it comes to assessment since it is very important for monitoring students' progress. Thus, the teacher cannot be the only one performing this task in the classroom, and self-assessment may offer the learner more opportunities to become responsible of his own learning.

To prove the validity of these hypotheses, an empirical research was conducted at the English department at DjillaliLiabes University with more than seven (07) literature teachers and eighty (80) Third year LMD students. The researcher in this case study adopts a triangulation of data collection instruments; namely: a questionnaire for both teachers and students, an interview for teachers and learners and a classroom observation.

As mentioned earlier, this present work was an attempt to investigate the use of the student-centered approach in teaching the fiction component. Through an empirical research involving three data collection tools, the researcher examined literature teacher's views, attitudes and practices regarding the learner-centered approach. It also examined third year LMD students' attitudes, roles and opinion about autonomy and learner-centered teaching at the English department of DjillaliLiabes University.

This dissertation contained six main chapters that make up three main parts: the first chapter is a description of the research context; however, the second one is an account of learner-centeredness literature review. In addition, the third chapter described the main research instruments: the questionnaires, the interviews and the classroom observation. Whereas, the fourth chapter analyzed the collected results and discussed the main findings.

At the end, the fifth chapter gave general recommendations regarding material selection and practical learner-centered activities to develop the main skills in the fiction classroom. Moreover, the last chapter proposed portfolios as student-centered assessment tools and gave a full account about their types and levels of implementation.

After being observed, questioned and interviewed, literature teachers at the English department expressed positive views about learner-centeredness as an approach to teaching. They confessed aiming at developing students' literary and linguistic competencies and selecting material that takes their needs and interests into consideration. However, they demonstrated a severe lack of trust in students' level and capacities stating that it is the main reason behind excluding them when selecting material or making decision about the teaching/learning case.

In the same vein, students when observed, questioned and interviewed confessed being at ease with their teacher's methodology. This methodology consists mainly of lecture giving and traditional spoon feeding. Moreover, they expressed their lack of interest in the literature component and how they feel outshined by the teacher's expertise and command of the subject matter under study.

In what concerns assessment, teachers explained using examination as a main tool for assessment. However, students did not refuse taking part in their learning process by adopting student-centered roles in the classroom and helping in decision making; especially in what concerns material selection.

Generally speaking, the findings of this research confirm the main proposed hypotheses. First, literature teachers confirmed the researcher's assumptions about holding positive views in what concerns the student-centered approach to teaching. However, these teachers failed in demonstrating a deep knowledge about it in the real case. They failed in defining it, linking teacher's roles to it nor advising proper activities that could promote it in class.

Regarding the second hypothesis, students also confirmed their lack of responsibility towards their learning process linking it to their lack of involvement in the classroom. Students referred to being dominated by the teacher's high command of the subject and lack of faith in their level and capacities. Consequently, they passively accepted these attitudes and judged themselves being unfit for sharing decision making or helping selecting material.

Whereas for assessing learning, teachers confessed being teacher-centered in this area and reported using the final examination as the main way to assessing their learners. From their side, students confessed being limited by such assessment ways and admitted their willingness to make change.

Conducting this research was not an easy task for the researcher met a number of obstacles that hindered the progress of her work. Among these difficulties was the lack of resources dealing with the use of the student-centered approach to teach the fiction element. Thus, the researcher's hardest task was to read references on teaching literature using the approach and set off information that dealt with the fiction genre.

In addition, teachers of literature have different ranks and are concerned with different levels from undergraduate to post-graduate classes. They had different time table and different working hours. What was more difficult is that their schedules were busy with classes and supervision that it took longer time to book an appointment.

On another hand, students also were hard to convince to be part of the research especially when it came to conducting semi-structured interviews. They exhibited negative attitudes towards this research instrument for it is less discrete which is intimidating for them. Students basically refused to take part of the interview and those who agreed were nervous and avoided giving negative reviews about the teacher as much as possible.

It is also worth noting that the researcher is not satisfied with the number of classroom observations conducted at the English department, for three observations were barely enough to determine the students' level of involvement dealing with various fictional materials.

As a final limitation of this research, the researcher would like to confess the literature teacher attitude and behavior throughout the process. Although being a young man trained abroad for a number of years and calling himself for open mindedness and collaboration in his classes. When it came to setting an appointment for an interview or filling the questionnaire's form, he always exhibited avoidance and lack of interest which caused the researcher a considerable loss of time and energy.

As a conclusion, this present work is a first attempt to link the student-centered approach to the teaching of fiction as a component. The researcher ventured in such a task to arrive to clear conclusions about how to help promote student-centeredness in the literature classrooms. She also used the various findings to come up with useful and practical activities that can be easily introduced while teaching novels and short stories. The recommended steps can be easily adopted when selecting material, introducing the story, exploiting the text or assessing learning. However, these simple suggestions cannot be useful unless teachers are willing to give up their traditional practices and allow their students more chances in decision making and material selection.

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APPENDIX 07

Teacher's Questionnaire

Dear Teachers,

Please kindly accept to fill in this questionnaire truthfully and honestly in order to help the researcher collect data about learner-centeredness in your classroom. Please tick (V) the appropriate boxes where needed. Thank you

Academic Status:……

1-As a teacher, do you consider teaching as ?

a-Knowledge transmission (code-based approach) ☐

b-behaviour training (skill-based approach) ☐

c-Innovative process ☐

d- All of the above ☐

Comment :……
……
……..

2-How do you rate your students' involvement in the classroom ?

(a)Very low ☐ b) low (c) a☐age (d) high (e☐ery high ☐ ☐

3-Do you assign cooperative assignments to your students ?

(a) Yes ☐(b)sometimes ☐ (c)No ☐

4-Do you set communicative goal-setting in your classroom ?

(a)Yes ☐ (b) Sometimes ☐ (c)No ☐

5-Do you train your students to develop strategic learning awareness about the learning process ?

(a) Yes ☐ (b) No ☐

Comment :……
……
……

6-As a literature teacher, rate the teaching practices most related to your own ?

Statement	Strongly disagree	Disagree	Neutral	Agree	Strongly agree
1-Defining content within time alloted					
2-Ensuring communication is taking place					
3-Explaining and re-explaining the content					
4-Collecting students views and interpretations					
5-Discussing students' works					

7- Based on your teaching experience, a literature teacher should:

Statement	Stronglydisagree	Disagree	Neutral	Agree	Stronglyagree
1-Be aware of students' past classroom experiences					
2-Build students' confidence in his expertise and qualifications					
3- Begin where students are and move slowly					
4- Show his students' achievement					
5- Allow free choices as much as possible					
6-Be aware of students' interests and concerns					

8-How much do you rely on your students' self-assessment in class ?

(a)Not at all ☐ (b)Sometimes (c)N☐t of the time (d)☐ways ☐

9- What are the factors that may hinder the implementation of learner-centeredness teaching ?

a-Needs Analysis skills ☐

b-Course Planning skills ☐

c-Educational Skills ☐

d-Flexibility and Adaptability Skills ☐

Comment :……
……
……..

APPENDIX 08

Student's Questionnaire

Please fill in this questionnaire in English. All the information supplied will be used only for research purpose and will be kept confidential.

You may tick the appropriate answer to indicate your choice, or write on the dotted line where there are no given choices.

A. Age :…….

B. Gender : Male/Female

Section One: Introducing the Course

1. While teaching a novel or a short story, my teacher begins the class

Possible Answers	Yes	No
a. With a lengthy introduction, presenting the writer's biography, his importance, a summary of the work and critics' opinion on the work etc.		
b. Straight away, by reading passages of the work himself and explaining the meaning.		
c. By asking the students to give details about the writer and to read the passages themselves.		

2. While introducing the literary work, does the teacher use supporting materials (pictures, drawings, videos…)?

(a)Yes, most of the time ☐) Yes, sometimes ☐ (c) No, not really ☐

Give examples :…….

……..……..

Section Two:During the Course

1.When faced with a difficult word, the teacher generally.

Possible Answers	Always	Sometimes	Never
a. Tells us the meaning straight away			
b. Asks us to refer to the dictionary			
c. Helps us explain it from the context of the work			

2. When faced with a difficult passage in the novel, my teacher

a. Gives himself the analysis and explanation of the passage.

(a) All the Time ☐ (b) Not Always ☐

b. Gives us useful hints and examples to help us analyze it ourselves

(a) All the Time ☐ (b) Not Always ☐

Explain :……
……...……
……...

3. When it comes to giving an interpretation of the literary text, the teacher

Possible Answers	Yes, often	Yes, sometimes	No, Never
a. Gives us the critics' interpretation			
b. Encourages us after analyzing the text to formulate our interpretation to compare it to those of the critics			

Explain more:……...

……...……
…….

4. While studying the novel or the short story, the teacher

a. Takes individual answers. (a)Always (b)Sometimes (c)Never ☐

b. Makes us work in pairs or in groups. (a)Always ☐ (b)Sometimes ☐ (c)Never ☐

Section Three: Concluding the Course

1. When completing the study of the novel or short story, my teacher

a. Gives us his own notes on the lessons (a)Yes, all the time ☐ (b) No, not really ☐

b. Proceeds directly to the next lesson (a) Yes, all the time ☐ (b) No, not really ☐

Comment: ……...

……..……

2. Does the teacher ask his students to write or speak on the text's topic before the next lesson?

……
……
…….

Section Four: Student's Attitudes

1. While studying the literary text, the classroom's atmosphere is

a. Lively and active, with students sharing their answers (a)Yes(b) No ☐ ☐

b. Boring, the teacher is the only one talking (a) Yes(b) No ☐ ☐

Comment :……
……
……..

2. Do you like the teacher's methodology in the literature classroom?

(a)Very much ☐ (b) barely ☐ (c) not at all ☐

Explain more :……

……
……
……
……
……..

Thank You

APPENDIX 09

Teacher's Interview Questions

Dear teachers,

Please kindly accept to answer the following questions in order to help the researcher collect your views on learner-centeredness in the classrooms:

1-As a teacher, what are your main goals and objectives in class?

2-What are your perceptions about the learner- centered approach to teaching?

3- What are your comments on the dichotomy of instruction Vs interaction?

4- What are your views on coaching and scaffolding as teacher's roles?

5-According to you, what are the main characteristics for a teacher to be learner-centered?

6- To which extent do you think your students are well-equipped to help implement Learner-centeredness in class?

7- Do you think your students rely on you entirely to develop literary competence?

8- Do you help your students create and develop personal learning aims? How?

9- What are the criteria you opt for in terms of material selection?

10-Do you allow students to interfere in adapting content to their learning aims?

11- Do you use student-produced products in class as examples of learning?

12- Do you use problem-based learning or simulation to help students link literary experiences in class to their personal experiences?

13-What are the main learner-centered activities you devise in order to exploit fiction?

14- How do you assess your students' progress?

15- Would you implement a portfolio of your students' best works in your class? Why?

APPENDIX 10

Student's Interview Questions

Dear students,

Please kindly accept to answer the following questions in order to help the researcher collect your views and opinions about his research topic involving learner-centered teaching:

1-Do you like studying fiction (Novels, short stories)? Why?

2-Which story did you enjoy reading this year in class? Why?

3- Does the teacher wait for your answers and interpretations or he gives them in advance?

4- Do you perform some tasks in pairs or groups? Do you find it helpful to learn?

5- Does the teacher ask you to bring student-produced items to have a discussion in class?

6- Does the teacher allow you to interfere in changing the material if it is not suitable for your needs? Do you think he should? Why?

7- Does the teacher ask for your suggestions regarding the text to deal with in the upcoming course? Do you think he should? Why?

8- How does the teacher's methodology affect your motivation to learn fiction?

9- Would you like to be more involved in the course design? Do you think it will help you be more independent in your learning? How?

10- What would you like to change about the course if you had the chance?

Appendix

Classroom Observation Form

Module : …… **Instructor :…….**

Length of the Course : …….. **Length of the Observation :……**

Observer : ……. **Date :……...**

Subject Matter treated in the Course :……

Content Organization

	Completely	Adequately	Not at All
1. Made clear statement of the purpose of the lesson			
2. Defined relationship of this lesson to previous ones			
3. Paced lesson appropriately			
4. Summarized major points of lesson			
5. Responded to problems raised during lesson			
6. Related today's lesson to future lessons			

Comments:……
……
……

Presentation

	Completely	Adequately	Not at All
7. Projected an easy to hear voice			
8. Used intonation to vary emphasis			
9. Explained things with clarity			
10. Maintained student attention			
11. Maintained eye contact with students			
12. Listened to students questions and comments			
13. Projected nonverbal gestures consistent with intentions			
14. Defined unfamiliar terms, concepts and principles			
15. Presented examples to clarify points			
16. Related new ideas to familiar concepts			
17. Restated important ideas at appropriate times			
18. Varied explanation for complex material			
19. Used humor to strengthen retention and interest			

Comments:……
……
……
……

Instruction/Student Interactions

	Completely	**Adequately**	**Not at All**
20. Encouraged student questions			
21. Encouraged student discussion			
22. Waited for students' answers			
23. Gave appropriate time for thinking			
24. Paced lesson to allow time for note taking			
25. Encouraged students to answer difficult questions			
26. Asked probing questions when necessary			
27. Showed interest in students' interpretations			
28. Assessed students' learning			
29. Managed balanced teacher/student talk			
30. Allowed students' peer/ self-correction			
31. Monitored students' progress			

Comments:
…….
……
……
……

Instructional Materials and Environment

	Completely	**Adequately**	**Not at All**
32. Prepared students with appropriate assigned readings			
33. Related material to real life experiences			
34. Presented supporting audio-visual material			
35. Used classroom equipment adequately			
36. Provided collaborative written assignments			
37. Used students' produced products			
38. Supported lesson with useful classroom exercises			
39. Promoted communication than instruction			
40. Welcomed students' topic suggestions for next session			

Comments:……
……
……
…….

Content Knowledge And Relevance

	Completely	**Adequately**	**Not at All**
41. Presented material covering students' needs			
42. Presented material appropriate to student knowledge and background			
43. Presented material appropriate to stated purpose of the course			
44. Made distinctions between fact and opinion			
45. Presented divergent viewpoints when appropriate			
46. Demonstrated command of subject matter			

Comments:……
……
……
…….

Additional Observer Comments :

……
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……
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…….

Signature :

ملخص:

البحث الحالي يتناول إستخدام مقاربة التركيز على الطالب في دروس الأدب القصصي. هي دراسة حالة تعنى بطلبة السنةالثالثة (ل،م،د) و كذا أساتذة الأدب الإنجليزي لقسم اللغة الإنجليزية بجامعة جيلالي ليابس. البحث يتحرى ما إذا كان أساتذة الأدب يركزون على الطالب في ممارساتهم التعليمية، ما إذا كانوا يساعدون طلابهم ليصبحوا أكثر استقلالية ويقترح كذلك أنشطة مفيدة تركز على المتعلم لاستكشاف أفضل لمادة الأدب القصصي. كما يقدم هذا البحث عرضا مفصلا حول الحافظة كأداة تقييم تركز على المتعلم.

الكلمات المفتاحية : مقاربة التركيز على الطالب، تدريس الأدب القصصي، استقلالية الطالب،أنشطة مركزة على الطالب، الحافظة.

Résumé:

Le présent travail traite l'utilisation de l'approche centré sur l'apprenant dans le cours de fiction. Il s'agit d'une étude de cas qui implique les étudiants de 3 eme année LMD et les professeurs de littérature au département de langue Anglaise a l'Université DjillaliLiabes. La recherche cherche à savoir si les enseignants de la littérature sont centrés sur l'apprenant dans leurs pratiques d'enseignement, qu'ils aident leurs élèves à devenir autonomes et qu'il propose des activités utiles axées sur l'apprenant pour mieux explorer l'élément de fiction. Ce travail de recherche offre également un compte rendu détaillé sur le portefeuille en tant qu'outil d'évaluation axé sur l'apprenant.

Mots Clés :L'approche centrée sur l'apprenant, l'enseignement de la fiction, l'autonomie de l'apprenant, les activités centrées sur l'apprenant, le portefeuille.

Summary :

This present work deals with the use of the Learner-centered approach in the fiction classroom. It is a case study involving the 3rd year LMD students and literature teachers at the English language department at DjillaliLiabes University. The research investigates whether the literature teachers are learner-centered in their teaching practices, whether they help their students become autonomous and it proposes useful learner-centered activities to better explore the fiction element. This research work also offers a detailed account about the portfolio as a learner-centered assessment tool.

Key words: The Learner-centered approach, teaching fiction, learner autonomy, learner-centered activities, portfolio.