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Enhancing Learners' Receptive and Productive Skills through Incorporating Cinematic Literature in EFL Classroom: *the Case of Master Literature at Djillali Liabès University*

Dissertation Submitted for the Requirements of Master's Degree in English Literature and Civilization

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Dedication

Lovingly, We Dedicate This Dissertation To:

Our Beloved Parents and Grandparents. There Is No Doubt That Without Their Continued Support And Advices We Could Not Have Completed This Work.

Our Dear Siblings Too and All Members of Both Our Families Whom Encouraged Us to Accomplish This Graduation Paper

Our Friends and Teachers Whom Are Counted On Hand Fingers

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Abstract

This thesis deals with the topic entitled “Enhancing Learners’ Receptive and Productive Skills through incorporating Cinematic Literature in EFL Classroom: the Case of Master Literature at DJILLALI LIABES University. The desire to carry out this research stems out from reflections on the way English literature is being taught in the Algerian EFL classroom, which is the traditional teacher-centred approach. The researchers aims at investigating the incorporation of cinematic literature in EFL classroom and its effectiveness at enhancing EFL learners’ listening, speaking, reading, and writing abilities (Receptive & Productive skills). The present enquiry follows a mixed method approach. Mainly focusing on the impact of implementing adapted films as a tool for teaching literature, and its benefits on foreign learners, supported by a semi structured online questionnaires for both master one/ two students and the second research instrument is a semi structured recorded interview for the EFL teachers at the level of DJILALI LIABES Faculty of Letters, Languages and Arts, Department of English. The research tools aims to explore the learners’ different point of views, likewise the teachers’ interview to check their responses and build out of it results. This study is established on the year of (2020-2021). And it indicates that the majority of responses are aware of the benefits of cinematic literature on improving learners’ skills, Based on the findings, the researcher recommends using cinematic literature as a technique to enhance an amount of skills for the students as well utilizing adapted films in the English literature teaching process. This study includes suggestions of a lesson plans using film adaptations of novels, short stories or plays — with discussion questions and Assignments for further researches.

Key Words: Cinematic Literature, Foreign Language, Receptive and Productive Skills, EFL, Teaching.

المستخلص

تتناول هذه الأطروحة موضوعاً بعنوان "تعزيز مهارات الطلاب الاستيعابية والإنتاجية من خلال دمج الأدب الأدب و السينمائي في قسم تعليم اللغة الإنجليزية على اساس لغة أجنبية : الحالة التدريسية متعلقة بماستر الحضارة الانجليزية في جامعة جيلالي اليابس. تتبع الرغبة في إجراء هذا البحث من التفكير في الطريقة التي يتم بها تدريس الأدب الإنجليزي في القسم الجامعي الجزائري للغة الإنجليزية على اساس لغة أجنبية , وهو النهج التقليدي المعتمد من طرف المدرس. حيث يهدف الباحثون إلى التدارس في دمج الأدب السينمائي في أقسام تعليم اللغة الإنجليزية وتتضمن فعاليته في تعزيز قدرات متلميها لما يخص الاستماع , التحدث , القراءة والكتابة (المهارات الاستيعابية والإنتاجية). البحث الحالي يتبع نهج الطريقة المختلطة. حيث التركيز الأساسي يكون حول تأثير الأفلام المقتبسة على اساس أداة لتدريس الأدب , حتى تضمن فوائدها للمتعلمين الأجانب , مدعومة باستبيانات شبه منظمة عبر الإنترنت لطلاب السنة الأولى و الثانية ماستر , اما أداة البحث الثانية فهي تخص إجراء مقابلة مسجلة شبه منظمة مع مدرسي اللغة الإنجليزية على مستوى كلية الآداب واللغات والفنون " جيلالي اليابس " قسم اللغة الإنجليزية. تهدف أدوات البحث إلى استكشاف وجهات نظر المتعلمين المختلفة , وكذا مقابلة المدرسين للتحقق من ردودهم وبناء نتائج على اساسها. تأسست هذه الدراسة في عام (2020-2021). و تشير إلى أن غالبية الإجابات على دراية بفوائد الأدب السينمائي في تحسين مهارات الطلاب , وبناء على النتائج , يوصي الباحثون باستخدام الأدب السينمائي كأسلوب لتعزيز قدرات من المهارات فيما يخص الطلاب بما في ذلك استخدام الأفلام المقتبسة لتدريس الأدب الإنجليزي. تتضمن هذه الدراسة اقتراحات لخطط التدريس باستخدام الاقتباسات السينمائية لروايات وقصص قصيرة ومسرحيات - مع أسئلة للمناقشة وواجبات لمزيد من الأبحاث المستقبلية

الكلمات المفتاحية : الأدب السينمائي , اللغة الأجنبية , المهارات الاستيعابية والإنتاجية , اللغة

الإنجليزية ك لغة أجنبية , التدريس

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List of Abbreviations

- **EFL:** English as a Foreign Language
- **UDL:** University of Djilali Liabes
- **SBA:** Sidi Bel Abbés
- **ICT:** Information and Communication Technologies/ Internet and Computer Technologies

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GENERAL INTRODUCTION

General introduction

Over the past few years, English language has evolved into an essential tool for success at a professional level around the world. For this reason, EFL teachers try to bring various materials into the classroom to provide learners with opportunities to actively participate in real communication and develop the needed skills because the main goal of learning a foreign language is to be able to use it similar to the way a native would do.

One of the most useful aids suggested for English as foreign language learners is what is dubbed as "cinematic literature". I.e. adapted films from short stories, novels, novellas and even plays, because the evidence shows that we acquire language through what is called an audio-visual learning.

One of the ways in which language and other skills such as listening, reading, speaking, and writing can be developed is through the incorporation of cinematic literature in the EFL context which is believed to be one of the entertaining techniques that can be used with learners. Accordingly, in the current study, we are interested in exploring the effects of using adapted films as a real tool during literature lessons to develop the comprehension and production skills of learners in the English Department of SIDI BEL ABBES University.

Statement of the Problem

In a modest journey of studying English as a foreign language, the researchers acknowledge that many of teachers apply different methods and materials in order to meet the needs of learners, though they still face difficulties in writing, speaking, reading and listening. Therefore, teachers have to consider the many aspects that will affect students' learning process - for example, the teaching environment, teaching method and materials, student attitudes, ages and gender...etc.

Since these four major language skills play an important role in the foreign language acquisition, some scholars have argued that providing genuine materials has an indispensable

role at enhancing students' receptive and productive abilities. Thus, the problem mentioned above is the reason which prompts the researchers to choose one type of reliable tools that is seldom utilised by literature teachers in the English Department of SIDI BEL ABBES University of DJILALI LIABES which is “cinematic literature”, in order to find out its effect on students' skills.

Research Question

A research question is one of the most essential bases of any research project, thesis, or dissertation. That is why it's so important to take time refining it before starting; the questions of choice are the followings:

- Why is it so important to implement “cinematic literature” in the EFL context?
- What are the benefits to gain from the use of “adapted movies” methods in the literature classroom?

Hypothesis

In this study, the researchers assume that if EFL teachers apply adapted movies as an educational tool, then students' receptive and productive abilities will be enhanced.

Significance of the study

This present study seeks to investigate whether using cinematic literature as an educational method would gain learners many advantages, for example, they will be more productive during lessons. This makes the study so important to see how these authentic aids can enhance the abilities of listening, speaking, writing and reading in English as foreign language class.

Organization of the study

This research study, will explore the benefits of cinematic literature on learners of English as a foreign language in three chapters, which have been illustrated as a fellow:

- The first chapter deals with the literature review, which covers the basic theory of this research topic, and previous studies from doctoral thesis, books, articles, and Internet, revealing perceptions into the accompanying areas: English literature teaching, Literature through a Cinematic notch, in addition to Literature and Cinema, and its sub-title (Notions on adaptation of novels and classics) which illustrate another sub-subtitle (When we call a book cinematic, what do we really mean?), adding up Cinema Influence on Literature as well using Cinematic literature for educational purposes, Cinematic literature in EFL classroom, besides developing students skills through Cinematic literature which is divided into two (2) sub-titles (enhancing learners listening and speaking abilities), and (enhancing students reading and writing abilities).
- The second chapter sheds light on the methodology used by the researchers to achieve the objectives of this examination. It includes: the research plan, techniques, devices, as well as research obstacles, in addition to the learners' questionnaire, student profiles, the purpose of the learners 'inquiries, as well as the teachers' interview, the teachers 'profile, and the teachers' interview destination.
- The third chapter presents the results of the conducted study supported with drawings and analysis of the findings of the questionnaire and the interview. Last but not least, some suggestions and recommendations were established based on the results.

CHAPTER ONE

REVIEW OF LITERATURE

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1.1 Introduction

Let's imagine a classroom in which the educational syllabus is founded around cinematic literature and adapted films, where cinematic literature is being the primary presentation technique and used to convey ideas. Envision an educational field in which learners feel connected and engaged, and not afraid to use their critical mind and share their thoughts or perspectives within the context of the lesson. Picture students are accomplishing at a rapid rate and retaining knowledge effortlessly and anticipating their next subject. Visualize students as attentive, interested, and committed, where good behaviour is the norm. This is what we seek and hope for isn't it!

When learning a new language, students need to learn to listen, speak, read and write in that new language, often without exposure to English outside of school. Since language is an intuitive cycle, youngsters learning a language need ample opportunities to interact in a meaningful, enthralling setting and play with the language while developing vocabulary and structures.

The present chapter will be dealing with the literature review of the conducted study research, shedding light on the following points:

English literature teaching, Literature through a Cinematic notch, in addition to Literature and Cinema, and its sub-title (Notions on adaptation of novels and classics) which illustrate another sub-subtitle (When we call a book cinematic, what do we really mean?), adding up Cinema Influence on Literature as well using Cinematic literature for educational purposes, Cinematic literature in EFL classroom, besides developing students skills through Cinematic literature which is divided into two (2) sub-titles (enhancing learners listening and speaking abilities), and (enhancing students reading and writing abilities).

1.2 English Literature Teaching

Nowadays, teaching and learning English has become inevitable. There are many ways of teaching and learning the English language. However, to maintain a teaching career, the importance of new methods of teaching English has been accentuated. In this respect, literature is one of the most interesting ways to teach English in the classroom. Literature is also perceived as a difficult subject to score in, compared to the other humanities, and many students base their decision to take the subject on whether they think they can do well in it (Choo, 2006).

Why should we study literature? According to Hake (2001), there are at least two reasons why we study literature. First, literature is fun and delightful. One of the primary purposes of literature has always been to entertain, and anything that is genuinely entertaining has value. The other answer is that literature teaches us many things. It doesn't only please, it guides. It can wake up our senses, enrich our feelings, and deepen our thoughts by showing us the basic building blocks, ultimate context and shape in time of human experience.

Teaching literature is a difficult process. Doing it well requires a scientific and critical development, but it also requires a clear idea of what literature is, and the reading and distinction that it entails. It requires, in fact, some very conscious theorizing (Chambers and Gregory, 2006). Literature education should give priority to appreciative activity over knowledge of literature itself because the main purpose of teaching and learning literature is to appreciate the value that literature contains (Rusyana, 1982). Literature was born by the human urge to express himself on the subject of human beings, humanity, and the universe (Semi, 1993 cited in Wahyudi, 2013)).

Those who enter the field of teaching as teachers of English literature usually have a love for literature, which they share with (and perfectly tends to pass it on to) their students.

To say that the teacher's first goal is to meet the needs of their students which are not limited to learning about grammar, structure, vocabulary or words and phrases that are very important but also to learn how to practice and use them in everyday's life, how to integrate words and ideas into a sentence, and how to implement their English in their communication activity and literature is the best tool to accomplish that aim.

With reference to the literature on understandings above, this latter can influence the power of emotion, imagination, creativity and intellectual knowledge so that students are optimally developed. Yet in the study of literature, many experts complain about poor literary learning in school, such as educational materials that focus only on memorizing literary terms, literary definition, and literary history more than the intimate relationship with literature itself. A teacher is less likely to master and learn literature until they are not able to teach it. Every competency related to literature must be developed from the student, and this competency is through offhand and not taught. The assessment tool for studying the literature is also less comprehensive. Even now, learning literature is still challenging and intimidating for students. It's time to learn literature as a comfortable, challenging and enjoyable process. Learning conditions less familiar with literature causing students to become novels myopic, stories myopic, drama and poetry myopic (Wahyudi, 2013). This opens door to the next subtitle in this humble research which illustrates that “Cinema and Literature” are Two Art Forms That Build and Grow Together or what we like to call...

1.3 Literature through a Cinematic notch

Cinema and literature are two distinct but equally exceptional works of art. Where literature was the artistic expression that had major repercussions in the nineteenth and twentieth century's, cinema stands out today as the most unifying art, and it is cinema that unites the largest number of stakeholders. For example, that both techniques have

certain ties and differences, yet both have similarities in moving the readers / audience to a different world.

Authors wrote tales of gods, goddesses, and heroes and their valiant victories, historical epics, romantic tragedies, comedic incidents, mythical episodes, and much more. Cinema has been doing pretty much the same for a few years now. One of the main strengths of cinema, which is not found in literature, is its feature to visualize the entire image on the screen which helps the audience to closely relate to the moment. According to Bluestone (1973: 3), a third of the films produced are adaptations of the novels. That is why, in addition to being more award-winning works, audiences show a great interest in watching them, because they consider popular novels to be of high quality.

Disseminating the idea that "the cinema is not only man's contemporary art, but the art created by contemporary man" (Silveira, 1966: 167) and that the romance "makes life, makes interest, makes importance... and I know of no substitute whatever for the force and beauty of its process" (James, 1987: 11).

Comparing these two expressions allows analyzing the remarkable contribution that one art brings to another. In other words, we can say that literature is an art developed through writing while cinema brings those writings back to life through sound, music, visuals and actors. Hence, it would not be wrong to say that it was literature that drove people to move to cinema.

There have been numerous cinematic writers whom have adapted novels, plays, even poetry into films like J.K. Rowling's Harry Potter Series, Jane Austen's Pride and Prejudice and Sense and Sensibility, Homer's Iliad and Odyssey. These literary works has an impression of reality even in written form, and as soon as it appeared on the silver screen, it enhanced its qualities to a greater extent than it ever does in written forms.

This extraordinary contribution of one art to the other is the reason; it has been dubbed "**cinematic literature**," which substantially means that it fuse literary pieces, original artwork, music, and **film**-style effects to tell an episodic story.

1.4 Literature and Cinema

Critics and writers usually approach the idea of cinema and literature from one point of view, keeping in mind on the influence of literature on cinema. This may make sense, in view of the fact that literature existed before the invention of Cinema. Thus, critics usually compare the cinematic work to literature, and evaluate the degree to which the film has reached Faithful to a text or a novel. Still Brito (2006), states that "In the era of interdisciplinary, nothing is healthier than trying to see the literature's verblatity from the perspective of cinema and the movie iconicity from the perspective of literature".

The filmmakers are inspired from novels (DC Griffiths, Stephen Daldry) and there is no doubt that novels in turn tend to be increasingly inspired through the cinema. There is a mutual influence that is basically justified by the main factor they have in common: the narrative and storytelling. The paper here attempts to shed light on the dynamic and reciprocal relationship between literature and cinema. Authors on this topic tends to quote the famous statement, Joseph Conrad made back in 1897 in the preface to his novel "nigger of the Narcissus" he wrote "My task which I am trying to achieve is, by the power of the written word, to make you hear, to make you feel-it is, before all, to make you see". His ambition as a novelist is not much different from an ambitious film director. Griffiths announced the same idea of making people see through cinema. Visualization, it may not be the same but the idea of seeing is shared. Whether it is a mental or visual perception, the reader too as a viewer, he is exposed to stimuli that make him perceive, interpret and comprehend things according to his Logic and background. This parallelism forecasts a reciprocal effect between the two mediums.

1.4.1 Notions on Adaptation of Novels and Classics

An adaptation is the translation of a novel so that it suits a new destination, a new goal, or a new audience. Belen Vidal Villasur referred to the film's adaptation as a memory object for its source. Here in the literature. This supposed role of adaptation makes critics eager to debate the film's fidelity to the literary work. Whereas in literature the reader fills in the blanks himself, imagining space and characters, cinema provides the audience with ready-made characters, in blood and flesh, and a specific outline of the space. Adaptations may make it easier to understand an already read novel. The characters are vivid, tangible, and so is the entire context.

Studies have shown that watching an adaptation of novels or classics doesn't necessarily make people read more. However, adaptations may hold back the imagination because everything appears on screen, and there is no place for imagination. Besides, there may be a bias in the narrative and the facts may change. The films are an adaptation of a work that, in fact, does not have to be Faithful to the original version of it.

Some critics insist on the criteria for fidelity, insisting that they emphasize the fact that the filmmaker had a different perception or a different reading of what the critic saw himself. There is nothing to do with talking about sincerity because each reader is aware of his reading from his own point of view. Two readers may not see the same novel or pick up on the same things or feelings. Two viewers might have completely opposite opinions about ranking the classic adaptation from irrelevant to excellent.

Several authors and critics have raised the issue of adaptation over and over again. Some writers have attempted to categorize adaptation in order to ease the craving for fidelity criteria. Brian McFarlane discusses this issue and reveals categorization efforts by various authors.

Geoffrey Wagner suggested three categories. The first category is called "transportation" as the original literary work is presented without much interference. The

second category is called "comment" wherein the original text is changed intentionally or involuntarily in some respects. Wagner here raises various intentions instead of infidelity or abuse. Then, the third category is "analogy" which represents 'a fair stepping stone to the making of another work of art'.

Dudley Andrew as well as Michael Klein and Jillian Parker provided a rating of the relationship between the film and the narration of its source. Dudley Andrew finished with three classes; Borrowing, intersection and fulfilment. His chapters were in reverse order of adherence to the original novel, compared to Wagner's chapters. For Dudley, sincerity comes last It somehow corresponds to a Wagner switch. Finally, there is a three-tiered classification for Michael Klein and Jillian Parker. First, they evoke devotion to the main content of the original story. Next, they expose modifications in which the essence of the narrative structure is preserved while reinterpreting or even destroying the source text. Within the third category, the source is seen simply as the raw material and input to an original work.

A faithful adaptation can be enjoyable and certainly mind-catching. Hitchcock regarded the novels upon which he built his films as raw material to be reworked ("The Birds" (1963)). Both films and literature tell stories. Making a movie is an ongoing unit business that tells a developing story and this too what the novel does.

When we call a book cinematic, what do we really mean? ... "When I get together with writers I know, we don't talk about books, we talk about movies. This is not because we see the mechanism of the novel operating in certain films, work ranging from Kieslowski to Malick. It's because film is our second self, a major narrative force in the culture, an aspect of consciousness connected at some level to sleep and dreams, as the novel is the long hard slog of waking life."—Don DeLillo

Film director and theorist Sergei Eisenstein explains that you can research past literary traditions and find clips that read like a montage. After all, film and literature are based on

human perception and narrative traditions. Films may have identified and emphasized pre-existing aspects of storytelling.

A greater complication lies in the fact that both cinematic and literary fiction flows through an endless array of channels. Are we talking about Hollywood practices or non-western cinema? Films Noire will use one style and the major epics will use another. Which literary genres? What time period?

When we talk about a "cinematic" book, maybe what we really suggest is that we can easily envision this story - like *The Godfather*, *Jaws*, *Gone Girl* - adapted into a movie, with all the excitement we've had in Hollywood.

Scholars often describe some American authors of the first half of the twentieth century as "cinematic writers". In cinematic fiction, Professor David Sid demonstrates how more than a dozen writers - including Hemingway, Fitzgerald, Faulkner, Doss Bassus, Steinbeck, and Nathanael West - spread elements such as a narrator who acts as an observing camera, changing perspective from one character to another, using editing, or kinship. With a documentary that links their prose to screen practices.

“Even within a scene, I shift from a literal bird's eye view to a close-up”. (Sarah Kozloff (2020))

Critic Christopher Orr describes Leonard as "the most prolific cinematic novelist in America," and indeed Leonard himself admitted, “I’ve always seen my books as movies.” bring in his rules for writing in the *New York Times*, Leonard declared that his goal is to “remain invisible when I’m writing a book, to help me show rather than tell what’s taking place in the story.”

Films overflow with revealing emotional states because actors give viewers access through their adjustments in posture, gestures, movement, facial expressions, and voice. Usually the voice narration or inner monologue creates familiarity or sarcasm. Many films

delve into the lives, dreams, or imaginations of former characters, scattering internal states on what film scholars call "mind screens."

Still movies do not always prioritize "showing" over 'telling'. As the famous literary researcher Wayne Booth emphasized, this distinction is overstated to begin with: "showing" is merely a more hidden form of "telling," an indirect method that gives the reader the illusion of discovering something for himself. Feature films are narrated - with or without commentary or voiceover - by the many options that make up each moment. When Gary Cooper tosses his badge in the dust in *High Noon*, the movie tells of his disgust at Hadleyville's ideals of justice, just as if a Victorian-era narrator had given us a lecture.

1.4.2 Cinema Influence on Literature

María José Fresnadillo Martínez states that "Cinema is ... an authentic "empire of senses, Cinema agglutinates space and time, image and word, reality and fiction, knowledge and feelings"

Film script itself is a manifestation of the relationship between cinema and literature, and screenplay is the embodiment of images. Cinema needs words to express it, and literature needs physical space, or at least a reference to it. During the nineteenth and twentieth century's, literature was considered a major artistic expression, while cinema is in fact a universal art according to Linda Catarina Gualda, for whom cinema is the art that unites the largest number of interested people. Just the way literature used to inspire movies, literature tends to be inspired by movies too.

The creation of cinema brought new considerations as well new techniques and approaches to literary text. The films were greatly influenced by the literature. Adaptations of classics confirm the fact that the novels have widely inspired filmmakers. And classics offered cinema pre-made and tested Materials, especially successful classics. Cinema is both a visual and an auditory novel. Adaptation of the novel it thus translates the words into a series of moving images, which tell a story. One relevant question about adaptation it is not the

degree to which the film is faithful to its literary reference, but the possibilities that cinema provides for treating a literary work. Both cinema and novels share the narrative, even if the stories are told differently. Likewise, Movies have had a major influence on contemporary American writers in the twentieth century.

Many novelists have adopted the aesthetics of cinema and its narration techniques. The traditional perception of time and space has changed thanks to Cinematic methods... Chronological progress is not the same as flashbacks Built-in. The space is segmented. The pace is fast and even the language used has changed. The filmmakers are inspired by literature and tend to translate books, especially classics or bestsellers, into screens. Likewise, the novelists, Especially after World War I, it is widely inspired by cinema. Hemingway and Fitzgerald are among the authors of the twentieth century, illustrating examples of the influence of cinema on their writing. Hence, it is clear that the films, in turn, have had a great influence on the modern novel. Cohen cites Virginia Woolf and Truman Capote to cite some examples that demonstrate how the contemporary novel was influenced by Eisenstein's techniques, Montage in particular and aesthetic cinema and its methods in general.

1.5 Using Cinematic literature for educational purposes

There can be a successful use for film and cinematic adaptations of literary works in foreign language literature classes as an advantage for learners. Champoux (1999) says using films can be a good teaching resource. This aim can be achieved through the discussion of changes that can occur when a novel is adapted to the screen, with stress on changes heading from media specificity. Films enhance learning of a language through providing adequate input which is necessary for spoken language learning (Bahrani & Tam, 2012). The use of films in the foreign language literature classrooms can lead learners to interesting conclusions concerning the source text as a result of their motivation in the research. Films offer learners with genuine input so they can be viewed as authentic material (Mishan, 2004, p. 216). Theorists have long called for the independence of film from the novel on which it is

based, which could lead to abandonment of the notion of a film adaptation's inferiority with regard to its source. Comparative analysis of film and its literary source material is also a case. Moreover, there will be a description for traits which are unique to the particular media and their influence on reception. Finally, there would be argued that it has a use to facilitate deeper understanding of the works of foreign language literature, and to help learners for the recognition of new interpretations of literary work.

Examination of adaptations of textual narratives into films is the main core of literature and cinematic films. In order to provide thematic focus for the study, we should explore in particular representations and consider different contexts as well as differing degrees of adaptation from particular films that constitute renditions of the text to those that share a common subject matter.

Cinema Studies for Literature Learning curriculum is geared to the visual learner. Draper (2012) says that visualization is an important prerequisite to be a good reader. To those who find reading as a very time-consuming matter and those who love movies, shall be said that good films tell good stories, and good storytelling requires the use of traditionally respected literary devices and techniques. By watching films one can easily acquire language sub-consciously (Krashen 1985: p.4). With a little help from a study guide, many movies introduce the viewer to excellent literature that is being presented in a visual medium.

Each study focuses on selected elements of literature and drama, throughout the various studies students will learn about themes, archetypes, conflict, motivation, foreshadowing, subplots, dramatic foils, farce, allusions, and much more therefore we can say that Some students will benefit from an entire year of cinema-based study for literature but most student must read at least some literary works as well. Adding a stronger reading component would make the Cinema Studies for Literature Learning Curriculum more challenging therefore using these studies as supplements should work alongside almost any book-based course for a refreshing change of pace.

While students read a novel, they imagine the characters, setting, and action taking place. This allows students to use their imaginations in the form of a storyboard. Students first read a book that has a complementary film adaptation. They then learn about adaptation by writing short paragraphs and adapting them for film using storyboards. Once they have evaluated the adaptations, the students will create their visions of the books and compare them to the film.

The visual nature of film is found more accessible than works in print, a great advantage of video is that it provides authentic language input. Movies and TV programmes are made for native speakers, so in that sense video provides authentic language input (Katchen, 2002).

Students then can transfer techniques from active viewing in case film and literature are used together in classrooms, and this comes more naturally according to their experience with reading literature. This transfer can maximize their skills as active readers and enable them to respond to a variety of cinematic matters with more depth.

1.6 Cinematic Literature in EFL Classrooms

Films are an ideal way to engage students in doing array of tasks in a second language learning classroom (Goldstein & Driver, 2014). Films are texts that can be read. As it is known that there is a language for each film, it can be defined as both tools (camera, sounds, lights, etc) and techniques which are (performance, direction, editing). When recognized, it can increase student's understanding of how visual/aural methods imply meaning.

Having learners watch a film in classrooms isn't taking a bit from the importance of reading, as a matter of fact, there is a strong relationship that can work when it comes to keeping the learners engaged. Movies are about going beyond watching the pictures on screen. When a movie intrigues someone, there is a purpose to learn more about the subject of

the film and how it is made. It can spark a creative interest, which leaves a great opening for learning, studying, and reading.

A creation of a specific reading, writing and open discussion activities based on a certain film can be achieved through answering what is happening in the scenes? What kind of feelings music had created? And what were the characters' emotions and psychological feelings? It is as same as diving into a book and asks the same questions between pages. Therefore we can say that movies are a great way to encourage and enhance imaginative thoughts' abilities.

Reid (1987) says that films provide a room for different learning styles in the classroom. At the settings of classroom, it is easy to introduce a book for learners and step up next by showing the film. This last would open an opportunity to discuss the relation between the written and visual forms and it can lead to starting a debate about it. The more learners are interested in the movie the most speaking abilities would be unleashed and the more researches would be made under an entertaining environment.

Cinematic Literature plays a great role in language teaching and learning. And films remain always as a good method of teaching the English language as it develops modern communicative skills leading to an enhancement of the learner's performance and competence. By using Cinematic literature in class, both verbal and visual topics can be presented by teachers to help students increase attention to the lesson; they can make a correlation between the verbal and non-verbal as well as abstract and concrete issues. The main target of teachers is to foster Learners' interest toward the foreign language by taking advantage of the various resources available for this purpose.

Developing students' skills through cinematic literature is well targeted. As Numerous researches has proved that listening comprehension can be enhanced with the addition of moving images (Bowen, 1982; Guichon & McLornan, 2008; Hanley, Herron & Cole, 1995; Lonergan, 1984; Markham, Peter & McCarthy, 2001; Stempleski, 2003; Tomalin,

1986). And according Nunan (in Putri: 2013) teaching speaking sometimes considered a simple process. Although it is totally natural, speaking in language in other than our own is anything but simple, It means even though speaking is natural, the teacher are suggested to simplify the way they teach speaking, because it is not our native language. And this can be accomplished through cinematic literature.

1.7 Developing students' skills through Cinematic literature

Cinematic literature is an educational technique with the sole and astonishing ability to simultaneously develop different skills. The main language skills are: listening, speaking, reading and writing. Paolo Freire asserts that “teaching is not just about transferring knowledge; it is creating the possibility of producing it”. So teaching like this will not only help the learner to understand the information but also help in forming his/her linguistic abilities.

1.7.1 Enhancing EFL students listening and speaking abilities

Speaking is the means through which individuals can communicate with each others in order to reach certain aims or to achieve particular goals by expressing their opinions, intentions, hopes and points of view. It is considered the most frequently used language skill and ability. As Rivers (1981) argues, speaking is used twice as much as reading and writing in our communication. Speaking has usually been compared to Writing as they are both considered productive skills of the language. And it has been classified as both monologue and dialogue where it can serve one of two main functions: transactional (transfer of information) and interactional (maintenance of social relationships) (Brown and Yule, 1983: 3).

Listening is the ability to comprehend verbally communicated information and providing appropriate feedback. It is the key of effective communication whose absence or lacking leads to resulting a misunderstanding of the messages. Hearing is natural and reflexive whereas listening is a deliberate effort to comprehend sound that is heard. According

to Mendelson (1994:9) “Of the total time spent on communicating, listening take up 40-50%; speaking 25-30%; reading 11-16%;and writing about 9%”.

Developing speaking and listening skills are of vital importance in EFL programs. Concerning speaking, according to (Florez, 1999), speaking is probably a priority for most learners of English. The speaking action is important because it helps learners acquire EFL speaking techniques and methods spontaneously and naturally from native speakers that are taking place behind the screens. Speaking can raise general learners' motivation and make the English language classroom a fun and dynamic place to be and that is only if the right speaking activities are taught for learners (Nunan, 1999 & Celce-Murcia , 2001). Speaking is the productive skill. It could not be separated from listening as communication collides in a two way process which involves both the speaker and listener. Many English teachers claim that the best way to acquire speaking skills is by interacting (Alonso, 2013). That kind of interaction must include directly the use of Cinematic literature. Movies as a method of teaching have also been found to be an effective motivator for language studying (Seferoğlu, 2008; Florence, 2009; & Ismaili, 2013).In many studies made, it is concluded that the visual images in movies stimulate student’s perception in a direct way as one of the advantages that using films offer. Films draw students’ attention and captured their interest (Xhemaili, 2013). Visual contexts are provided in movies in order for the story to be understood. By watching movies, learners will experience what is called the semi-real communication by trying to understand what the speaker really means in face to face interactions .Therefore students will acquire socio-cultural information and they will get provided by meaningful contexts and vocabulary with a natural spoken language at a certain flow speed.

According to Wei (2012), there are three parts of listening (pre-listening, while-listening and post-listening). At this level, and in order to increase the targeted ability through a cinematic literature, the focus must go straight to the second and last part of listening. While-listening activities are active during the process as they are the ones that usually help

developing the skill of eliciting messages from the spoken language in the movie. And the post-listening ones are the leaders to a comprehension and acquiring new vocabulary.

A study made in Pasdunrata's national college of education stated that there are ways divided into two approaches and stages concerning using movies in developing speaking and listening skills. The whole-film approach is considered the first. And its aim is to provide an exposure to the complete communicative process of the movie. According to King (2002) the ability to comprehend the full movie will motivate and make the participants more confident. The only obstacle that the process can face is time. If it can be afforded, learners will start watching as a group and pay a good attention on listening and focusing. After the movie finishes, the learners should start a speaking session talking about characters, the scenes, story line, events, and the language mastered in the film. It would therefore definitely claim a cultural benefit. The second approach is the Short –Sequence approach. Most researchers agree that this approach is more effective and less time consuming. Many short scenes from one or different movies can be selected considered as a richer source. It would surely help to retain the attention of the participants and initiate discussions after a good listening practice. In both approaches; pre, while and post-viewing activities must occur. Before watching the movie, pre-viewing activities are planned which include predicting and guessing of plot of the film and events, pre-teaching vocabularies and words brainstorming? While-viewing activities occur during the film visualizing, Students are provided the material to do comprehension questions to be answered. Post-viewing activities are a bunch of implemented tasks aiming to improve the speaking ability of the learners. Some of these activities is making a description of one of the characters or start a role playing from a particular scene by involving dialogues and make a self opinion delivery on the acting or psychology of the actors.

1.7.2 Enhancing EFL students reading and writing abilities

Being literate is being able to read and write texts (Literacy, n.d.). It is known that students should learn the interpretation of spoken English (National Agency for Education,

2011a, p.34; 2011b, p.2). To understand the movie is not only to understand the spoken words but also having the ability to read and interpret its content. Lipiner (2011) argues that when one includes for example the moving image in the teaching it can better “enhance student literacy” (p.395)

It is important that to understand how these moving images are “deliberately constructed for particular audiences for particular purposes” (Sommer, 2001, p.485). An understanding and interpretation of the content is required in order to say that a movie content reading has been made. Sommer2001 argues that teachers possess the ability to help their students at analyzing in a critical form the work and the underlying “intentions and cultural positions” (p.485) which is an important aspect of ‘reading’ a work.

In order to increase literacy skills, Vetrie (2004) argues that it is important to teach movies as literature. Movies and TV series can serve “as a basis for anchoring most writing and critical thinking activities” (Vetrie, 2004, p.41). It is argued by scholars that the moving image cannot take the position of the written word but can for sure lend a helping hand to teaching literacy (Lipiner, 2011, p.375). However there is a suggestion by Golden (2001) that literature and the moving image share common points and strategies to attract the audience’s attention (p.36), therefore it should be viewed equally valuable.

The use of movies that connect and relate to the current events of students could be beneficial, (Vetrie, 2004, p.42). Movies that can be difficult or complex for students to relate to must not be afraid to be viewed by teachers, in this case, presenting and pre-viewing activities must be under work such as “information that builds background ideas, concepts, and principles” and that is based on knowledge and previous experience (Vetrie, 2004, pp.43-44).

Movies must be considered as valuable tools in EFL classrooms, therefore, it is very important for viewing movies and films does not only become an implementation of something that is considered more entertaining than reading or studying grammar. It all leads

into an aim of transforming the students' interest in the moving image into "a need to listen, write, discuss, and utilize critical thinking skills" (Vetrie, 2004, p.44).

1.8 Conclusion

Literature review includes rich information about cinematic literature and the use of film adaptations in the EFL curriculum as well as means to enhance language abilities. Special emphasis has been placed on learning theories and previous studies on film literature as a method of learning and teaching because the objectives of this research study are based on this information. It is very evident that cinematic literature has played an essential role in human life, art and cultures that have been and remain central to the human experience today.

Instructive scholars recommend various perspectives on why and how film adaptations are a fruitful educational apparatus. Most theorists like Choo, S. (2006) Gualda, L. C. Hasanah, A. (2014) Artur Skweres (2016) Aydin Aliyev. (2020). Promotes and tend to agree that film literature provides the opportunity to improve learner engagement, information processing, and knowledge retention over other traditional forms of teaching and learning.

CHAPTER TWO

METHODOLOGY

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2.1 Introduction

Cinematic literature can provide a stimulating and low-anxiety context for language learning. Humans are naturally drawn to movies, and many language learners come from backgrounds rich in film literature. This study focuses on enhancing the skills of learners of English as a foreign language through the use of cinematic literature as an educational tool.

This chapter describes the methodology and procedures applied to achieve the objectives of this research. Class sections include: Research Design, Research Methods, and Research Tools, the description of research tools, and it consists a students' questionnaire, a students' profile, and the purpose of students' questions, as well as a teacher's interview, a teachers' profile, and a teacher's question objective, in addition to research limitation, ended with a small conclusion.

More details will be explained on the following pages.

2.2 Research Design

This research will employ both qualitative and quantitative approaches to collect data, these latter methods are combined by mixed method in ways that draw on the strengths of both research traditions, and it is a clear step away from the limits and practices of those traditions, especially those associated with quantitative method. According to Johnson and Onwigboozee (2004), mixed method research is formally defined here as a research category where the researcher mixes or combines quantitative and qualitative research techniques, methods, approaches, concepts, or language in one study.

Mixed-method research is also an attempt to legitimize the use of multiple approaches in answering research questions, rather than to restrict or constrain researchers' choices (i.e., it rejects dogmatism). It is an expanded and creative form of research, not a restricted form of research. It is inclusive, pluralistic and complementary.

This research is designed to identify both teachers and learners to examine the incorporation of cinematic literature as a tool used in teaching English for foreigners, tested at Djiilali Liabes University of Sidi-Bel-Abbés. For this purpose an online questionnaire, have been developed and conducted for master one and master two literature students of the same institution, as well as an interview meant for our literature teachers. We have chosen this university because of its location and the researcher's connection with it.

It is to be remarked that teachers are the people who interact directly with students in the classroom, so their teaching styles are the most significant variable for motivation or frustration. This Research Study interview was answered by five (5) EFL teachers and also thirty (30) learners who responded to the online questionnaire.

2.3 Research method

To pursue the examination, this part of the chapter combines two different exploration techniques that integrate quantitative and qualitative strategies into a similar report in order to gain a clearer understanding of the study's research. Dorneyei (2007) defines it as follows: —a mixed method study involves the collection or analysis of both quantitative and qualitative data in a single study with some attempts to integrate the two approaches at one or more stages of the research progress| (p.163). The fact that mixed method provides such flexibility is an important advantage for many researchers and usually leads to deeper study. Using mixed method has several advantages, which we discuss as follows:

- ***Compare quantitative and qualitative data:*** Mixed techniques are especially valuable in understanding the logical contradictions between quantitative results and subjective discoveries.
- ***Reflects participants' viewpoints:*** Mixed methods give voice to examine members and ensure that review findings are based on members' encounters'

- ***Improves academic interactions:*** such examinations add generousness to multidisciplinary group research by enabling collaboration between researchers in quantitative, qualitative and mixed methods.
- ***Provides methodological flexibility:*** Mixed method has great flexibility and is adaptable to many study designs, such as observational studies and randomized trials, to elucidate more information than can be obtained in only quantitative research.
- ***Gather rich and comprehensive data:*** Mixed method approach reflect the way people typically collect data - by coordinating quantitative and qualitative information. For example, sports stories often include quantitative information (scores or number of fatal errors) along with subjective information (pictures and pictures of features) to give a more complete story than either approach alone would do.

2.4 Research tools

Objectivity and consistency are considered as a major necessity for the researcher, where collecting helpful data under a base of suitable and effective tools that occupies his main interest at this phase of research. Therefore, an interview had been accomplished with four different teachers after a students' online questionnaire has been conducted to the targeted population (Master one and master two literature students) where they all had been asked about their point of views and perspectives for the use of cinematic literature in the EFL context as a means of enhancing learners' receptive and productive skills (writing, reading, speaking and listening.) in order to study its efficiency and benefits towards both learners and teachers in EFL classrooms.

Additionally we were preparing to make two sessions of a based film approach course as a conducted experiment in the classrooms Department with the participation of a focused

group including 15 students from the targeted population and under the perception of an official observing teacher to practice and examine the theory of cinematic literature incorporation in the EFL classroom. Unfortunately we had no opportunity for that to be achieved. Major causes and impediments of this unease will be dealt with in the next subsequent titled section.

2.4.1 Student's questionnaire and Its Aim

A questionnaire differs in types in which a list of questions is distributed by mail, online, or in person, and in the way respondents fill it out themselves. It can be classified as both a quantitative and qualitative method depending on the type of the questions. Specifically, the closed questions with multiple-choice answer options and may include pie charts, bar charts, and percentages. The open questionnaire questions include discussions and critical analyzes without the use of numbers and calculations.

The online questionnaires are a popular choice for students doing thesis research, due to the low cost and flexibility of this method. There are several tools available online for creating questionnaires and surveys, such as Survey Monkey and Google Forms. Therefore it had been chosen to be conducted in this chapter created by Google Forms; A number of mixed types of questions (Open question, multiple choice questions, Dichotomous Questions, and Scaling Questions) were selected in this online questionnaire in order to understand students 'perspectives on dealing with cinematic literature incorporation in English as a foreign language classes, and to explore how it can help develop students' skills by enhancing listening, speaking, reading and writing abilities.

- ***Open-questions***: Open-questions vary from other types of questions used in questionnaires in a way that open-questions guide to unexpected results, which may make the research more original and valuable.

- **Multiple choice questions:** participants are given a set of answers they have to choose from.
- **Dichotomous Questions:** This sort of questions offers two choices to respondents – yes or no, to choose from. It is the easiest form of questionnaire for the respondent in terms of responding it.
- **Scaling questions:** Also referred to as ranking questions, it provides an option for respondents to rank available answers to questions on a scale of a specific range of values (for example from 1 to 10).

It is divided into three (3) sections, the first section is concerned with “Adapted films in English literature”, the second part is "English language development through cinematic literature", and the third part is about the study of "Cinematic literature’s incorporation effectiveness." This student questionnaire is part of a master's academic study, it was unspecified and students were not obliged to make known their identity.

a) The first section “Adapted films in English literature “:

In this section, the aim is to discover the learner’s ability to use the English language, and whether cinematic literature is used in their daily life or within their classroom.

- **Students’ description of their English literature lectures:**

- The purpose out of this question is to have an idea about student’s sight of their English literature lectures.

- **The use of English language in daily life:**

- The purpose is to see if English is used in the Algerian society because once it is used; unwarily their skills will be enhanced.

- ***Student's opinions about the assigned literary works (short stories, novels, and novellas) and why:***

- The aim of this question is to have an idea if students are satisfied by the literary works used on their teaching process, and whether literature holds a special place inside their hearts or no.

- ***The familiarity of learners with some masterpieces of literary works and the latter's adapted films attraction on their English language interest:***

- The reason after this question is to know if learners are familiar with the used literary works on the teaching process and its adapted films attraction on them

- ***Attending a literary class based on cinematic literature:***

- The main reason of this question was to know if students had a chance to experience a lesson based on adapted films.

- ***Using cinematic literature in teaching:***

- The reason after this question is to know learners' responses and reaction towards the use of cinematic literature on the EFL curriculum.

b) Section two "English language development through cinematic literature":

This section seeks out for learner's preferences and point of views on cinematic literature as a method to achieve better results and gain knowledge in the target language.

- ***A stress-free classroom environment:***

- The aim of this question is to find out if students' viewing cinematic literature is effective in creating a stress-free classroom environment.

- ***The entertainment of adapted films learning process:***
 - The purpose of this question is to define if film adaptations and cinematic literature is entertaining for learner's more than normal lectures do.

- ***Thinking and self creativity impact of cinematic literature:***
 - The matter of this question is to see whether students think that cinematic literature engage our thinking, and can even lead to the creation of mental imagery and brainstorming.

- ***Film adaptations bring opportunities to communicate through different speaking activities and enhance both the listening and speaking skill on the process:***
 - The aim is to see if learners had a chance to express themselves better after watching and studying the adapted literary work.

- ***Cinematic literature improves students (listening ability, public speaking, articulation, vocabulary, grammar, self-confidence and imagination):***
 - The goal of this question is to see if students agree that cinematic literature expands their skills and knowledge.

- ***A significant function of cinematic literature in motivating learners, for exploring literary works whether if it's written or audio-visual:***
 - The aim is to see if learners find that cinematic literature as motivating tool. And if they were more interested in literary works after exploring one in a contemporary process.

- ***The analysis trip while exploring the film literature work:***
 - The goal was to have a clue if learners try to analyze while watching the adapted movie

- ***A new, challenging and contemporary way for teaching and learning literature:***
 - The purpose was to find out if students would agree with (Wahyudi, 2013) claiming that it's time to learn literature as a comfortable, challenging and enjoyable process. Learning conditions less familiar with literature causing students to become novels myopic, stories myopic, drama and poetry myopic

c) Third Section: Cinematic literature's incorporation effectiveness

In this section we shall explore, the effectiveness of cinematic literature as a learning tool to improve learners' skills and push them to learn new skills.

- ***The acquisition of a foreign language:***
 - The plan was to know if learners see the adapted films as an important means of acquiring a foreign language because nowadays it is everywhere.
- ***Sharing experience and wisdom through cinematic writing:***
 - We seek to discover student's answers that through 'cinematic' writing technique learners tend to share experience and learn from others' wisdom, beliefs, and values.
- ***Cinematic literature as a time and place travelling mean:***
 - The purpose was to know if learners would agree with the idea that storytelling is a fundamental method for sharing knowledge among people, as it allows participants to be transported to another time and place.
- ***Students' suppositions:***
 - The plan was to see if learner's suppositions are taken into consideration by their teachers in choosing literary works whether adapted films or even texts.

- ***The focus on interactivity and technological literacy:***
 - The purpose was to see students' opinions towards interactivity by promoting collaborative learning and technology literacy by engaging with the technology sources
- ***Enhancing other skills:***
 - The goal was to collect student's answers about the idea that as learners they need more engagement with other sources instead of just reading or listening to a story because they still have other skills to be enhanced such as thinking skills, presentation and visual skills and technology based skills.

2.4.2 Teachers' interview and Its Aim

Interviews can be defined as a primary data collection and qualitative research tool which entails "conducting intensive individual interviews with a small number of respondents to explore their point of view on a particular idea, program or situation."

A set of questions were prepared, seeking to investigate teachers' perspective on dealing with cinematic literature as a technique of teaching literature in EFL classroom, and to explore how it might help develop students' skills by enhancing their listening, speaking, reading, and writing abilities. At the same time, additional questions might be asked during interviews to clarify and/or further expand certain issues

This semi-structured interview is part of an academic study for a master's degree. It is anonymous and educators are not required to reveal their identity.

First section: "background information"

An initiation by asking profession questions concerning the academic degree and the period of time spent in job, the aim of these two first questions (1) and (2) is to identify the

interviewee and make coordination for the rest of answers with the background information if possible.

Second section: “cinematic literature involvement”

Aim of question 03: The aim of this question is to know if the teacher does ensure the value of the students’ skill enhancement, and recognize the way and method used.

Aim of question 04: The purpose behind this question is the enlightenment of knowing the different strategies used by the teacher in teaching literature.

Aim of question 05: The target of this question is to dig down more in the previous question in order to get informed by the teacher’s opinions, and advices about the strategies used.

Aim of question 06: The aim of this question is to realize if ever an audio visual tool particularly “adapted films” has ever been used in the interviewee’s career and if he is familiar with.

Aim of question 07: The main target of this question is to listen to the teachers’ honest opinions about the tool used in this research “cinematic literature” with the need of some instructions if it is possible.

Aim of question 08: The aim of this question is to know how did each interviewee’s special group of learners react and interact with cinematic literature.

Aim of question 09: the aim of the last question is to be left opened for any recommendations that would help ensure students’ skill enhancement.

2.5 Sample population

Purposeful sampling was used for both levels of master, in addition to educators. Selected based on the EFL curriculum especially the literature module taught and the various teaching methods they have been exposed to.

2.5.1 Students' profile

Thirty (30) EFL learners has responded to this study online questionnaire, which is sent to them online via different multimedia platform, fifteen (15) students are first-year English literature and civilisation master learners and fifteen (15) others from second-year master all from UDL SIDI BEL-ABBES in respect to the case study. They are aged between twenty one and forty-eight years old.

	Students questionnaire
Gender	23 (76.7%) Females // 07 (23.3%) males.
Age	Between: (21) Years old / (48) years old.
Level	15 (50%) Students are in master one degree 15 (50%) Students are in master two degree
Type of Questionnaire	Online questionnaire.

TABLE 1: TABLE 1-2 (SAMPLE POPULATION: STUDENTS)

2.5.2 Teachers' profile

Four (4) teachers tend to answer this semi-structured interview, recorded with them in UDL, one (1) female educator and three (3) male teachers, all of them are Doctors.

	Teacher's Interview
Gender	1 (25%) females // 2 (75%) males.
Degree	(4) Doctoral degree
Years of experience	(2) Two teachers between four (10) - (20) years (2) Two teachers over thirty (30) years
Type of Interview	Semi-structured recorded interview

TABLE 2: TABLE 2-2 (THE SAMPLE POPULATION: TEACHERS)

2.6 Study limitation

At the progression of dealing with this research, serious obstacles and problems have crossed our path of data collection based on all of; the experiment, the teachers' interviews and the students' questionnaire. unfortunately, and due to the global pandemic— covid19 conditions and instructions commanded by the ministry of higher education and scientific research which are (the unsuitable Master study schedule, lack of study hours, the month of "Ramadan"...). These latter banned us from conducting the experiment at the level of the university.

2.7 Conclusion

Film adaptations and cinematic literature educate, clarify, enlighten, and inspire. It relaxes routines and stimulates the mind, and as mentioned in the current chapter, it is a great motivator for teachers as well as students.

In this section, the researchers have indicated the research design, methods, and tools used along with the samples of the population of interest, and we also investigated the objective of each question that has been designed in order to back-up our study with more relevant sources. The next chapter deals with adapted movies that can to a great extent affect the impact of learners' acquisition of other skills.

CHAPTER THREE

DATA COLLECTION ANALYSIS

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3.1 Introduction

There are several reasons why it is so significant to study adapted films in our classroom. Adapted films or cinematic literature is a practical and powerful educational tool, especially for acquiring a language for the reason that it provides students with chances to speak, listen, read and write in addition to introducing new vocabulary... Likewise, adapted movies can greatly influence the impact of learners' acquisition of other skills and this was the preoccupation of the previous chapter.

This chapter shed lights on the analysis and interpretations of the research data, which were collected from an online questionnaire designed, for English literature and civilization master learners of DJILALI LIABES University in Sidi Bel Abbes precisely in "English Department" and a semi-structured recorded interview conducted with teachers of the same department. On the other hand, this chapter it will contain some suggestions and recommendations which we consider as quite useful to support our problematic, and as a research project for further studies.

3.2 Analysis and description of student's main findings

Dealing with the analysis, it is divided in respect to the sections of the questionnaire.

3.2.1 *The first section "Adapted films in English literature "*:

Students' description of their English literature lectures:

- All thirty (30) students have answered to this question, the great majority estimated by ten (10) 36,7% found the literary lectures "*quite interesting*" and nine (9) 30% of them think it's "*very interesting*" and another nine (9) 30% selected "*interesting*" while just two (2) 6,7% students had a negative answer selecting "*bored*"

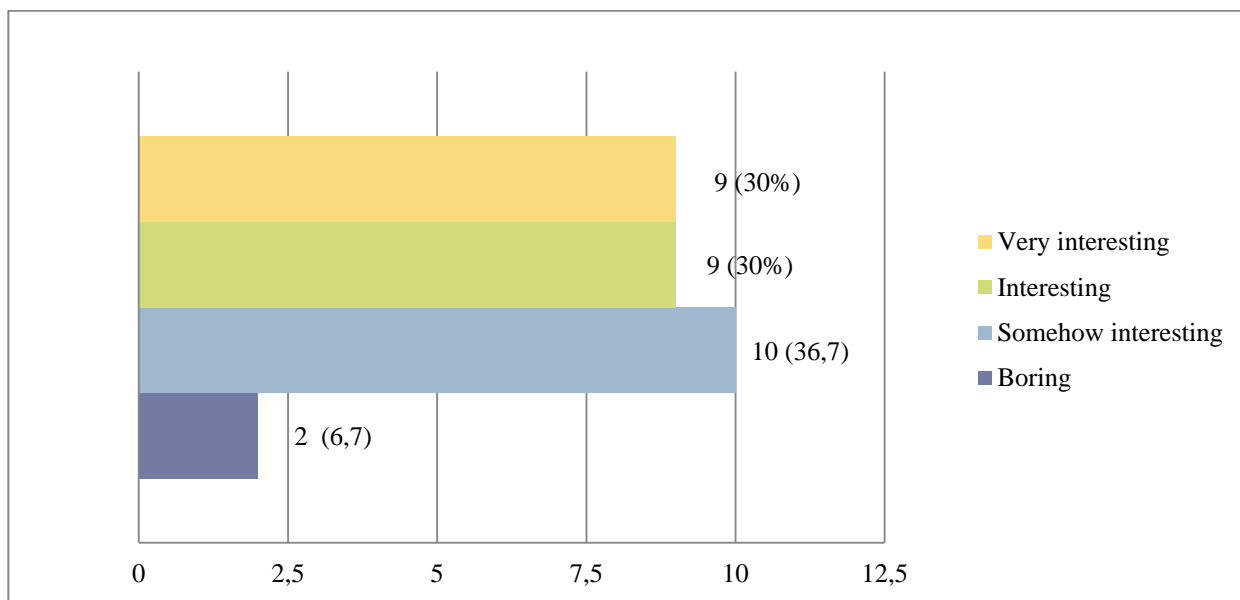


Figure 1: graph 1-3 Literature lectures description

The usage of English language in daily life:

- Thirty students have answered this question, and great majority of them do actually use English in their daily life with their friends, family members and foreigners on social media they said because it is a way to improve their language skills eighteen (18) students answered by yes and Few have claimed that they don't use English language outside the classroom because there's no need for it since it is an Arabic society and it is rare to find who is a fluent English speaker. They are estimated to four out of thirty participants (4/30) whereas, eight (8) have responded by sometimes.

Student's opinions about the assigned literary works (short stories, novels, and novellas) and why:

- Concerning these question twenty eight (28) 93,3% learners replied by "yes" where the majority of them have elaborated by saying that it is quite interesting and because such literary works make the learners live the events and dive in another world by triggering their imagination. While two (2) 6,7% of them gave a negative answer.

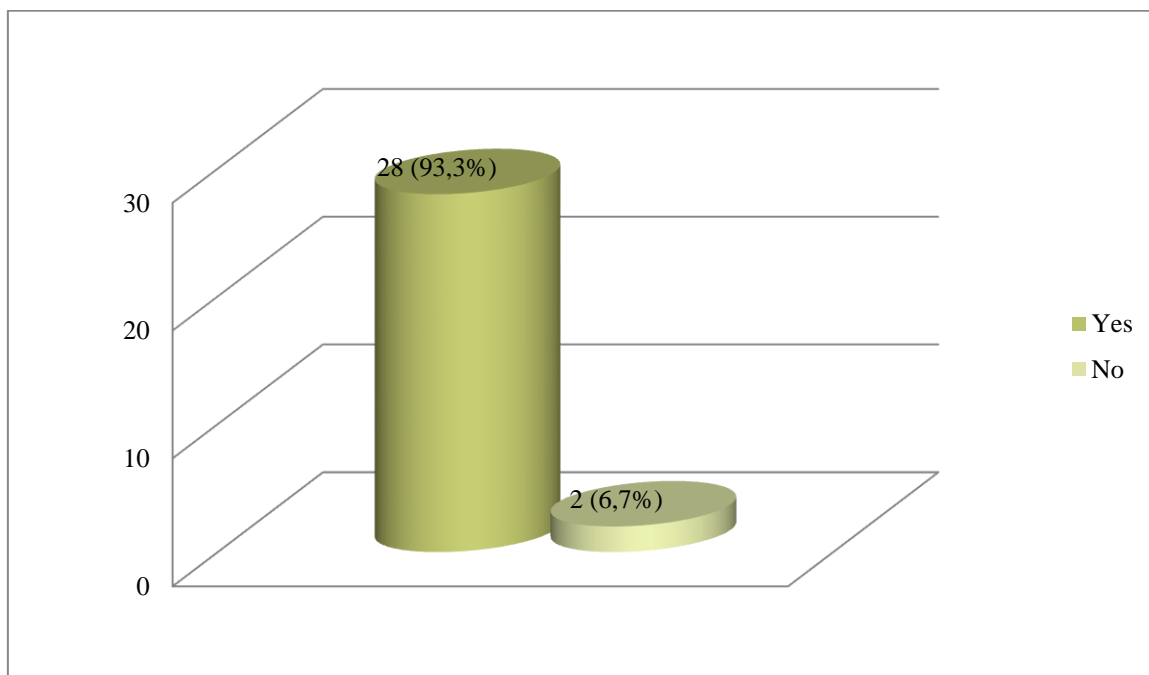


Figure 2 graph 2-3 Student's opinions

The familiarity of learners with some masterpieces of literary works and the latter's adapted films attraction on their English language interest:

- Regarding the familiarity of students the positive answer was given by the full complete number of subjects and not a single negative answer.

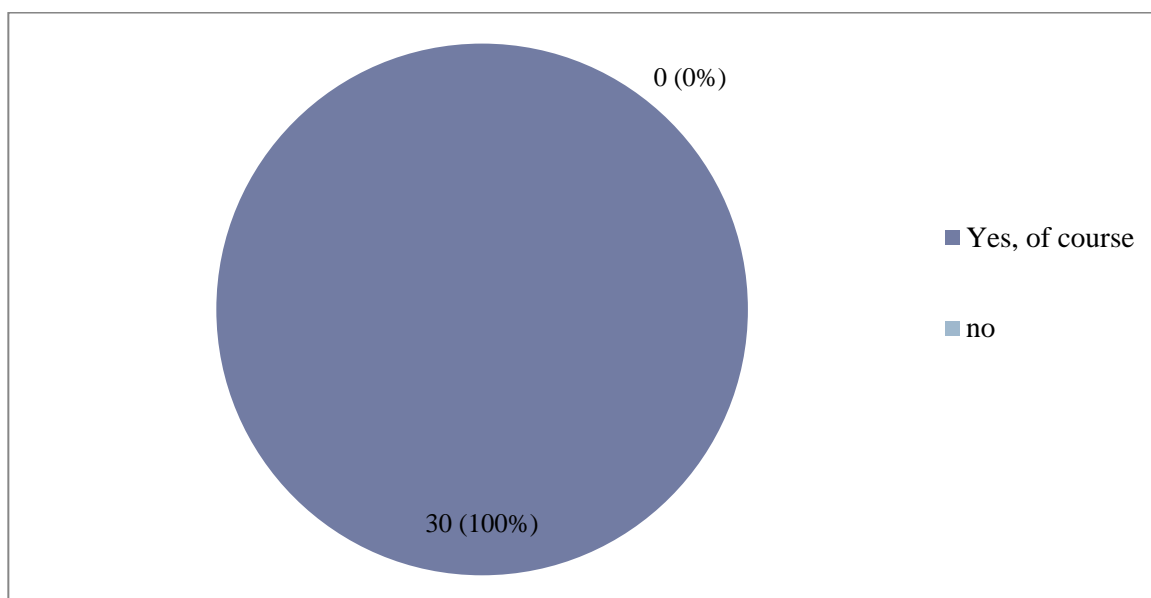


Figure 3 graph 3-3 the familiarity of learners with some masterpieces of literary works

- Nine (9) subjects mentioned J.K. Rowling's "Harry Potter" Series as the most enhancing at English language interest attraction while eight (8) have selected Jane Austen's "Pride

and Prejudice" in addition to other thirteen (13) whom gave other examples and suggestions of literary and cinematic works like (Game of Thrones, chronicles of Narnia, lord of the ring... etc)

Attending a literary class based on cinematic literature:

- Most learners claimed not having the opportunity to attend a real cinematic literature class; meanwhile, other students said that they had a real experience with a cinematic literature class and that they had a great time enjoying the lesson and gaining knowledge effortlessly. According to the majority, we understand that teachers rarely use cinematic literature in their classes. Since it resolves in the enlightenment of the student's path.

Learners' perspectives towards the use of cinematic literature in teaching curriculum:

- Concerning the reaction of learners toward using cinematic literature as a teaching technique in their curriculum, all thirty participants stated that they were "curious and interested" and none were bored and unimpressed

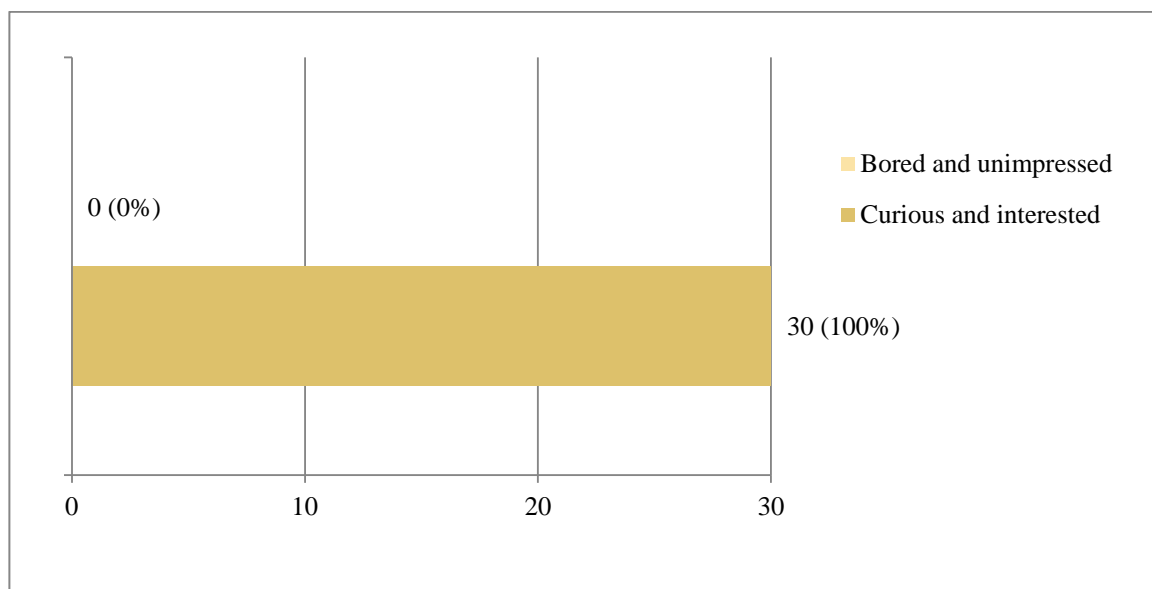


Figure 4 graph 4-3 learners' perspectives towards the use of cinematic literature in teaching curriculum

3.2.2 Section two “English language development through cinematic literature”:

A stress-free classroom environment:

- Thirty students have answered this question, as it is clarified below on the figure, the majority which are, fifteen (15) students strongly agreed that cinematic literature do create a stress-free environment, eight (8) students agreed while three (3) students were neutral and two (2) others disagreed, last two (2) students strongly disagreed. When dealing with adapted movies learners feel at ease and they would be involved in the talk without any pressure.

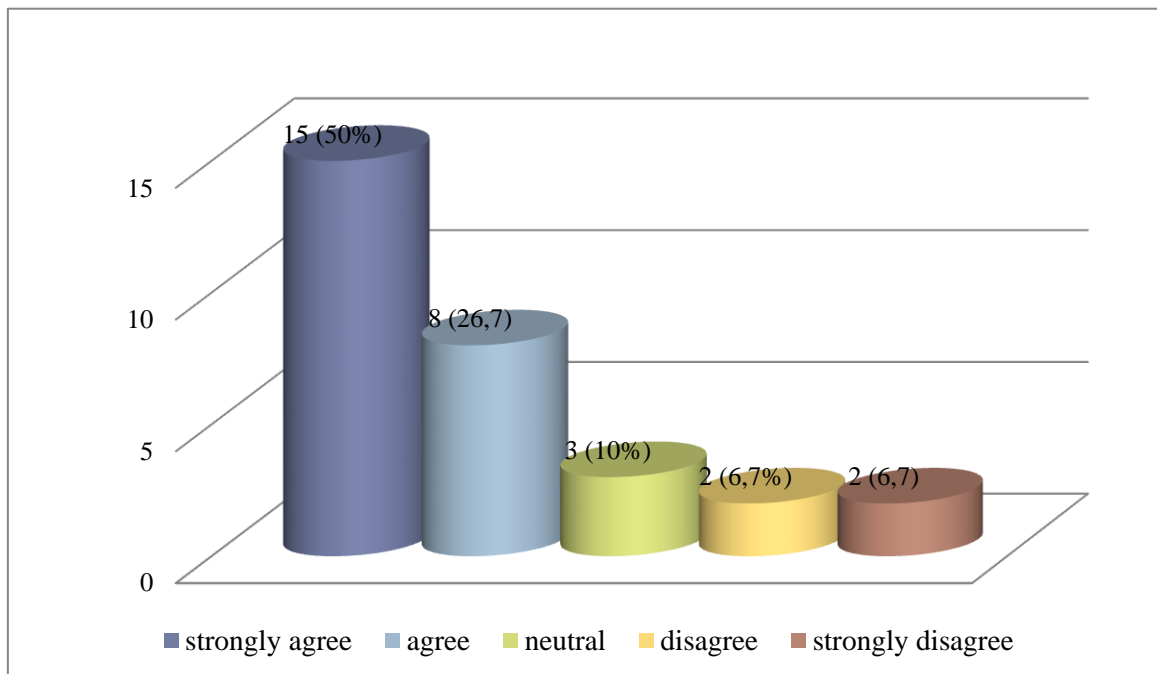
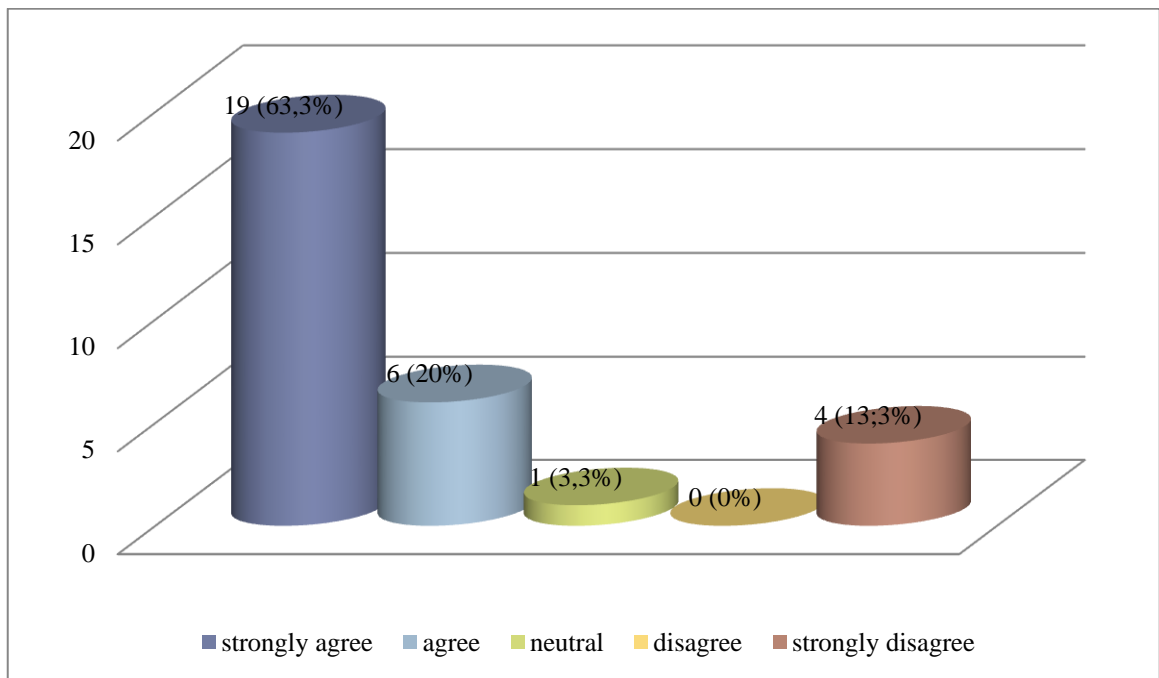


Figure 5 graph 5-3 a stress-free classroom environment

The entertainment of adapted films learning process

- As it is on the figure shown below nineteen (19) students strongly agreed that yes film adaptation learning process is more entertaining, other six (6) students agreed while one (1) other student went with neutral, no one disagreed and four (4) other students have strongly disagreed the idea. Entertainment play a significant role in human beings in general and adapted films are a way to capture student’s attention to focus more on the lesson.



**Figure 6 graph 6-3 the entertainment of adapted films learning process
The impact of cinematic literature on learners' thinking and self creativity:**

- Sixteen (16) students strongly agreed on the idea, and seven (7) other learners agreed while two (2) students were neutral, on the other hand two (2) students disagreed, and three (3) learners strongly disagreed. Because learners will be developing their thoughts, opinions, and dreams freely.

Cinematic literature provides speaking opportunities through different speaking activities:

- Sixteen (16) learners strongly agree, and another eight (8) agrees on the idea, while one (1) was neutral, whereas three (3) students disagree, and two (2) learners strongly disagree. Because learners will be expressing their thoughts, opinions, fears, hopes and dreams freely and they will feel centered in class.

Cinematic literature improves students (listening ability, public speaking, articulation, vocabulary, grammar, self-confidence and imagination):

- The majority of learners strongly agree on the idea, and six (6) other students do agree too, while two other students were neutral, on the other hand two (2) students disagree, and one

(1) student strongly disagrees. The main focus of teachers should be on developing their student's linguistic skills, and we can't deny cinematic literature is a great helping tool do so.

A significant function of cinematic literature in motivating learners, for exploring literary works whether if it's written or audio-visual:

- Nine (9) students have strongly agreed, eight (8) other learners have agreed, while six (6) learners were neutral, on the other side four (4) students disagreed, and three (3) students strongly disagreed. We human beings are naturally curious, and that's a motivator to dig more in literature world.

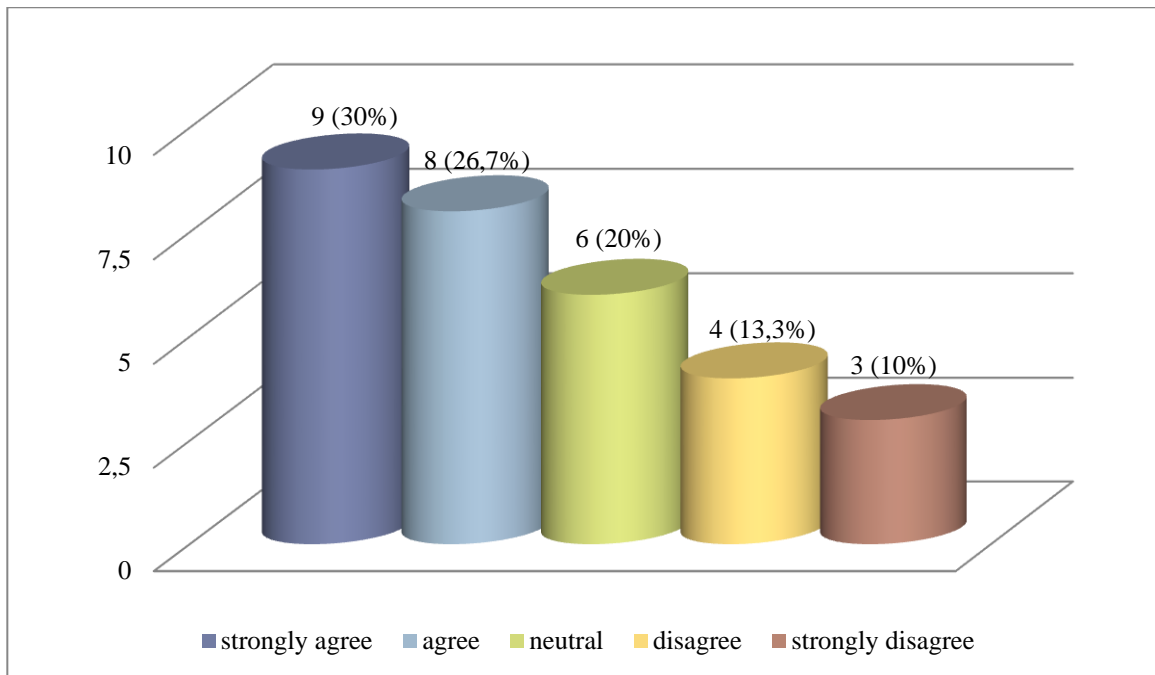


Figure 7 graph 7-3 the desire of exploring literary works

The analysis trip while exploring the film literature work:

- The majority of learners tend to analyse the work they deal with whether it was a literary text or an adapted movie, sixty six point seven percent (66,7%) of students responded by "yes" and identified their analysis to be mostly on the level of (the general idea of the movies, the main theme, the psych of characters and every moral offered on the adapted work...etc). On the other hand thirty three point three (33,3%) had a negative answer.

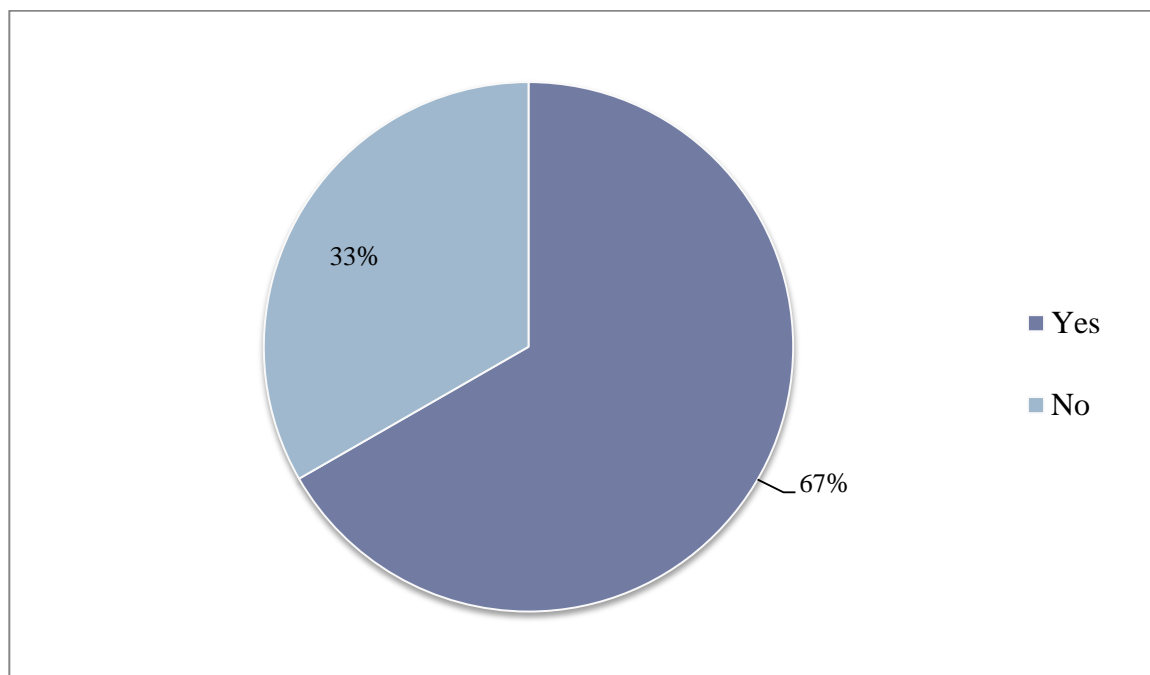


Figure 8 graph 8-3 analysis trip

A new, challenging and contemporary way for teaching and learning literature:

- We had nine (9) students who strongly agreed, and eight (8) other students agreed, meanwhile ten (10) learners were neutral, and two (2) learner disagreed, while only one (1) student strongly disagreed with (Wahyudi, 2013) stating that “It's time to learn literature as a comfortable, challenging and enjoyable process. Learning conditions less familiar with literature causing students to become novels myopic, stories myopic, drama and poetry myopic”.

3.2.3 Third Section: Cinematic literature’s incorporation effectiveness

The acquisition of a foreign language:

- We have thirteen (13) learners strongly agreed, and other twelve (12) students agreed, while only one (1) student was neutral, and one (1) learner disagreed, other three (3) students strongly disagreed with the idea. Films play a significant role in the acquisition of a foreign language as in the mother tongue simply because they are everywhere, we every day watch new films that tell stories as we think out of stories. And students agree with that.

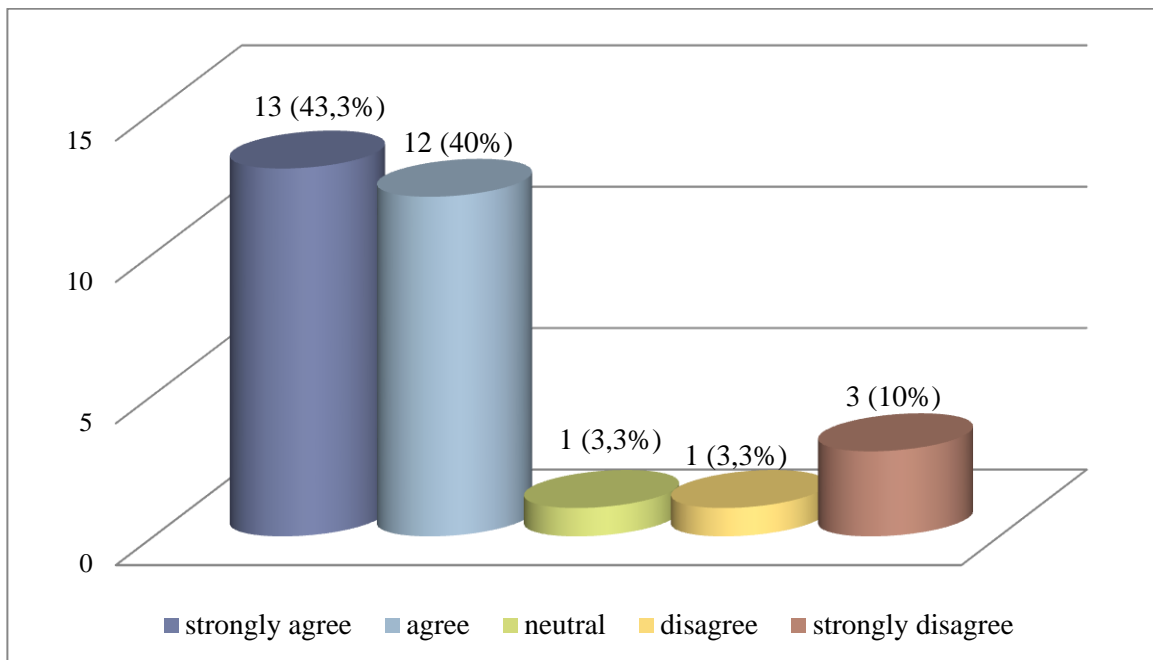


Figure 9 graph 9-3 the acquisition of a foreign language.

Sharing experience and wisdom through cinematic literature:

- The majority did strongly agree, eight (8) other students agreed, while five (5) learners were neutral, on the other side one (1) student disagreed, and other four (4) learners strongly disagreed. Learners tend to benefit from cinematic literature. And that's a reason for us to use film literature in class.

Cinematic literature a time-travelling means:

- We had thirteen (13) students who strongly agreed to this fact , and eleven (11) other students agreed, meanwhile one (1) learner was neutral, and one (1) learner disagreed, while other four (4) students strongly disagreed.

Students' Suppositions in choosing the literary and cinematic works:

- The great majority of participants estimated to (53,3%) had answered by "sometimes", while (16,7%) had a positive answer and (30%) responded negative.

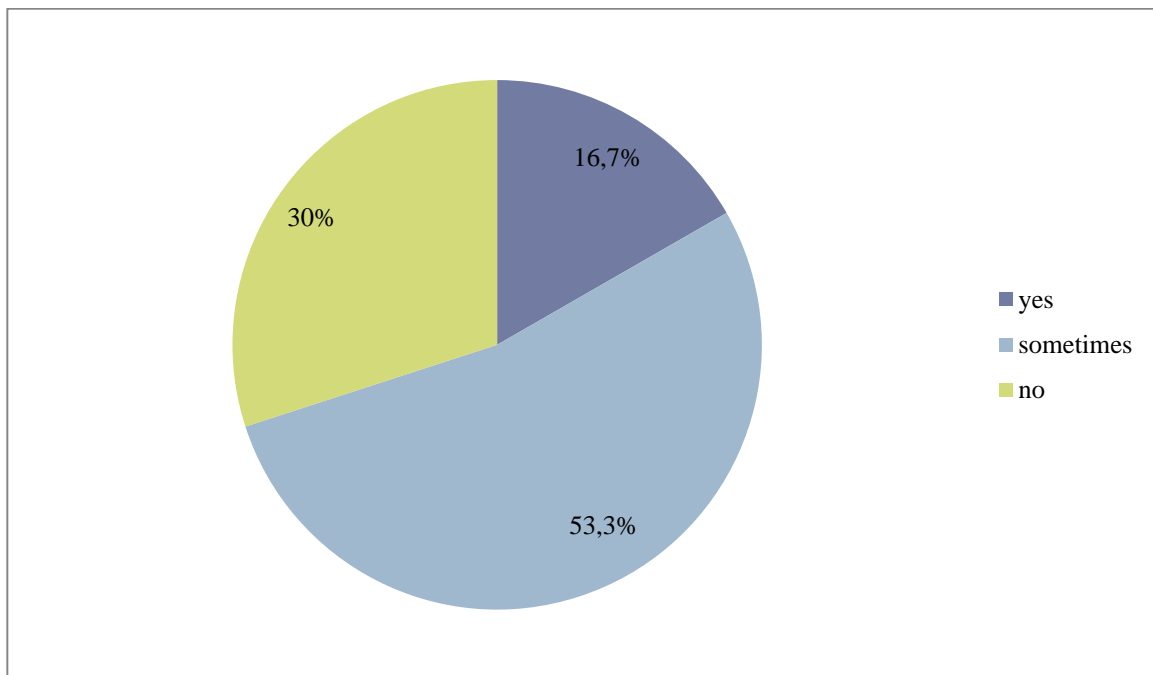


Figure 10 graph 10-3 students' suppositions

Film adaptations' facilitation of students' work with technology:

- Eleven (11) of the participants do strongly agreed that films adaptation study approach facilitates students' ability to work collaboratively with the technology. And six (6) of them agreed, meanwhile nine (9) were neutral. On the other hand, only one (1) did not agree and three (3) strongly disagreed.

The focus on interactivity and technological literacy:

- The majority whom are estimated to eleven (11) have strongly agreed while eight (8) students have only agreed, and five (5) learners were neutral, on the other hand other five (5) students have disagreed, and other one (1) only has strongly disagreed.
- cinematic literature will have a wider focus on other skills such as interactivity by promoting collaborative learning and technology literacy by engaging with the technology sources, (for ex. using YouTube platforms for both auditory and visual art).

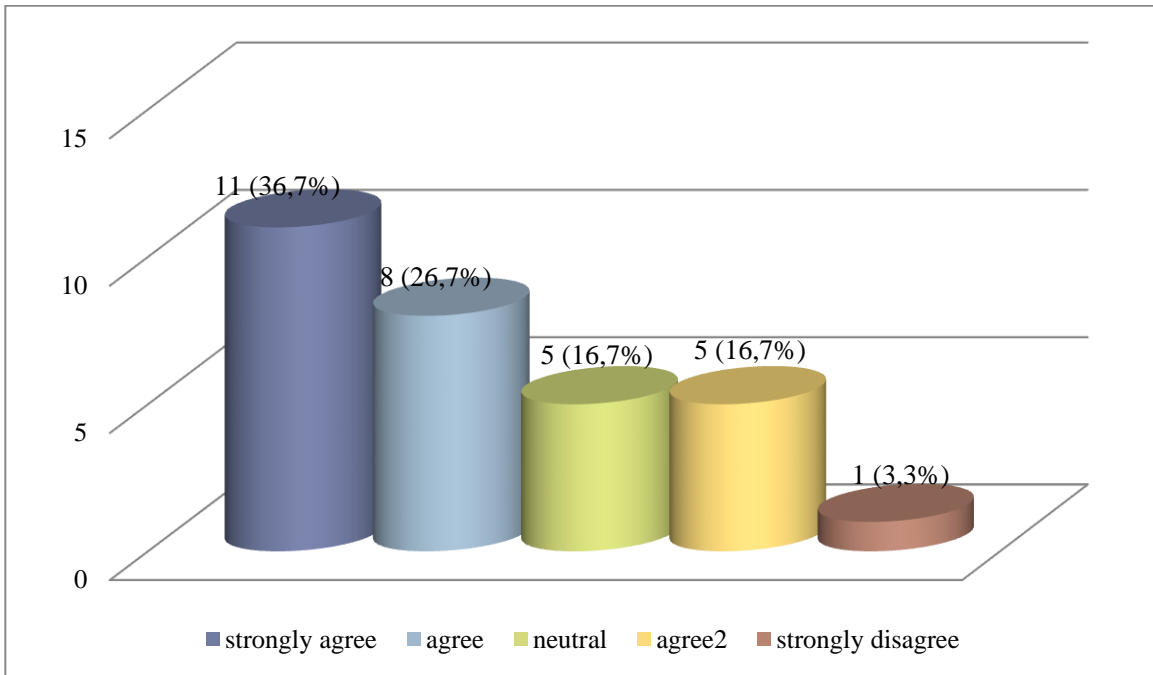


Figure 11 graph 11-3 the focus on interactivity and technological literacy

Other skills' enhancement:

- The full responses were “YES”, which means that no one had a negative answer. Since all students agree, it indicates that they would like to use cinematic literature in their curriculum because it would result at enhancing different skills at once.

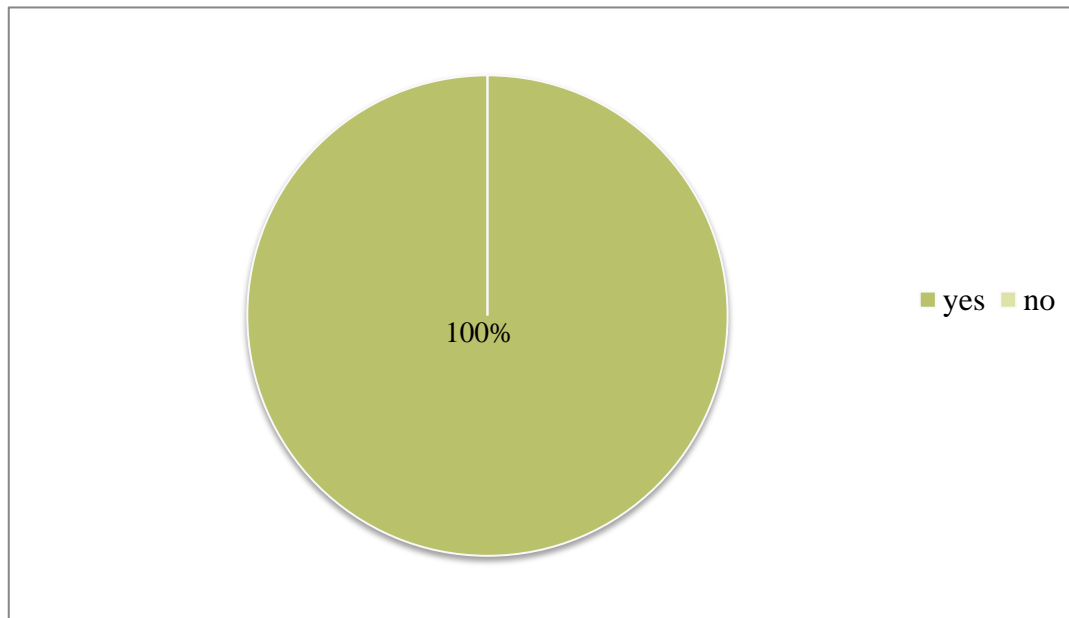


Figure 12, graph 12-3 other skills' enhancement

3.3 Analysis and description of teachers' main findings

This section will report the results of the teachers' interview qualitatively.

Emphasizing the value of students' receptive and productive skills enhancement:

- Teacher 01* mentions that it is emphasized by providing understandable literary texts which are suitable for students' interest.
- Teacher02* said that it's emphasized depending on audience's factors.
- Teacher03* claims that it's emphasized by choosing subjects that attract the students.
- Teacher04* stated that it's done by accomplishing each skill to the other.

Strategies used in teaching the foreign language literature:

- Teacher 01* mentioned that the used strategy is "reading" by providing questions to the text and relying answers to guess the meaning, through their background information this latter help students enhance critical skills.
- Teacher02* said that he used "the cycle of education" as a strategy but in an updated way, he keeps updating it depending on the student's needs.
- Teacher03* said that she doesn't use any strategy and she teaches according to students' and teachers' mood, environment, and needs. She's very spontaneous in her teaching process.
- Teacher04* said that he still didn't teach literature as a module, therefore he can't answer.

Obstacles and challenges encountered during the teaching process:

- Teacher 01* claims that the obstacle faced was the unfortunate number of low levelled students' difficulties in understanding the taught novels.
- Teacher02* discussed the necessity of overcoming the obstacles instead of talking about the obstacles it selves.
- Teacher03* didn't mention any particular of obstacle or challenges.

- **Teacher04** said that since he didn't teach literature, it's impossible to answer the question.

The use of film adaptations as a tool in teaching literature:

- **Teacher 01** mentioned that he used an audio-visual aid to provide his students with adapted movie “the scarlet letter” after they dealt with the book in the classroom.
- **Teacher02** said that he did use film adaptations as audio visual approach to teach literature and it's very helpful for students' comprehension sometimes stating that we can never neglect the audio and video tools specially now all people are interested in ICT visualising and he thinks that it's very fundamental in the EFL curriculum but the teacher needs to know when and how to use it.
- **Teacher03** mentioned that she never brought any audio visual aid to the classroom, but she intended on using movies as references for students to better understand and comprehend the literary text taught in the class.
- **Teacher04** restated that he didn't teach literature but he said that he did use audio visual aids during his career, not “adapted movies” but some videos and slides to better transmit the message for the students.

Educators' perspective towards teaching cinematic literature to EFL students:

- **Teacher 01** stated that the movies aren't really an appropriate learning tool because the book is richer in terms of vocabulary, literary devices, structure. The book can help in the productive skills enhancement and the video just to develop their listening and receptive skills for EFL students so he recommended for the book to be read first and fully explored before watching the adapted film.
- **Teacher02** said that it's unfortunate the fact that in Algeria we don't have specialist in this field and he was glad that the interviewers are opening doors to it.
- **Teacher03** approved on the idea saying that it's something very good to do but still unfortunate that according to the time constraint she can't display a movie during a lecture so she would prefer to ask student's to watch the movie at home and read

the book at the same time and make the discussion and analysis on the lecture to save time and that's how she would perceive the implementation of cinematic literature at the level of UDL

- *Teacher04* preferred to be neutral and not comment.

The learners' interaction with incorporating cinematic literature in EFL classroom according to educators' teaching act:

- *Teacher 01* he mentioned that they started debating and making the differences between the movie and the book most of them they were happy when they saw the movie because they could understand everything. But still some brilliant students said to me that "sir we prefer the book" but the great majority were highly cooperative and participating even he noticed some introverted students who were not speaking in class started saying things about the movie and this made him agree on the idea that cinematic literature is a stress free in classroom.
- *Teacher02* stated that the most of the time he selected just the faithful sequences or scenes from the adapted movies so student can compare it with the written version of the book.
- *Teacher03* said that she thinks that the experience would be very great and the student's would be inspired, encouraged and motivated because now they like watching movies better than reading but it's better to watch the movie and read the book at the same time as it's the best to enhance all the skills both receptive and productive ones.
- *Teacher04* claims that they would be so motivated for it as a new tool to be taught with and mentioned that he could feel their curiosity and stress free.

Suggestions and recommendations to enhance students' skills successfulness:

- *Teacher 01* said that regardless to cinematic literature he insists on the recommendation of focusing in enhancing the critical skills when it comes to

literature, so they can be creative and has the ability of questioning and evaluating things.

- **Teacher02** recommended that student's need to read and watch at home stating because we do never read in class it's a waste of time or else it won't be literature but a reading-comprehension module so he with that students get motivated and love what they are doing so that when they come in class it would be a place for discussion and exchanging ideas and that the richness of literature.
- **Teacher03** also recommended for student to read and watch as much as they can and they need to rely neither on the university nor the teacher but on themselves so they can be fluent English and master the four skills especially during this pandemic.
- **Teacher04** recommended for teachers to create an atmosphere where students are comfortable, because that's when they start being creative because they would be familiar with the teacher.

3.4 Discussion and Interpretation of Main Findings

From the questionnaire's results, it could be stated that the students showed a positive response on the implementation of adapted films as media to teach literature. Furthermore, they enthusiastically approved on the idea of incorporating cinematic literature in the EFL classroom as a tool to enhance their receptive and productive skills (listening, speaking, writing, and reading).

It gives the impression that students gained a lot by the handling of adapted films as media to teach literature, despite the fact that they unluckily have not attended much to such kind of lectures.

literary Works; they elaborated by saying that it's quite interesting, because the latter make learners live events and dive in another world by triggering their imagination. Moreover, they were so accustomed to some masterpieces like J.K. Rowling's "Harry Potter" Series and Jane

Austen's "Pride and Prejudice" just to mention a few; they even gave some suggestions of other cinematic adaptations like "Game of Thrones" and "Chronicles of Narnia".

It is unlucky that most of Learners claimed not having the opportunity of attending a real cinematic literature class; for the time being, concerning students who were lucky to become acquainted with such experience, they stated that they had a great time enjoying the lesson and gaining knowledge with ease as shown by the full number of participants who were interested and fascinated.

The statements above are supported by Wahyudi, 2013 who claims that it is time to learn literature as a relaxing, demanding and agreeable process. Learning conditions less familiar with literature causing students to become novels myopic, stories myopic, drama and poetry myopic.

Second, students convincingly have the same opinion concerning the fact that cinematic literature does create a stress-free environment in the classroom, and the film adaptations learning process is more entertaining and has a significant role to capture student's attention to focus more on the lesson. In addition learners find that cinematic literature has a positive impact on their thinking and self-creativity, for the reason that they would be developing thoughts, opinions, and dreams freely.

Students strongly agreed that cinematic literature provides speaking opportunities through different speaking activities which makes them centred in class. while teachers main focus should be developing students' skills; we can't deny that cinematic literature is a great helping tool to improve listening abilities, public speaking, articulation, vocabulary, grammar, self-confidence and brainstorming in which the majority of learners agreed on.

Third, learners accept as true that film adaptations study approach makes possible their ability to work collaboratively with technology and the majority stated that cinematic literature will have a wider focus on other skills such as interactivity by promoting learning through

engaging with technology literacy. To bring to a close, one can affirm that these statements point to the fact that students would favour to use cinematic literature in their curriculum as it helps them to enhance a range of skills without delay.

75% of EFL teachers mentioned that the value of students' receptive and productive skills enhancement is emphasized depending on students' interest, and by providing them with suitable literary text.

Teachers also cited some teaching strategies in the English language literature like “the cycle of education” or, providing questions to the text and relying answers to help students enhance their critical skills after the reading process. Still some teachers believed that such strategies are opened to be updated based on students' needs, while other educators doesn't rely on any particular strategy and keep being spontaneous in their teaching according to students' and teachers' mood and environment.

Some EFL teachers stated that they did use film adaptations as an audio visual approach to teach literature and it was very helpful for students' comprehensions sometimes, stating that they can never neglect the audio and video tools especially now all people are interested in ICT visualizing, teachers think that it's very fundamental in the EFL curriculum.

According to EFL educators teaching act, they were very satisfied by the interaction of learners with incorporating cinematic literature in the classroom. The students were very happy when they saw the movies because they could understand everything and they were highly cooperative and participating, even the introverted students felt comfortable.

All teachers recommended that such experience would be very great and students would be inspired, encouraged and motivated because nowadays they like watching movies better than reading, but it's better to watch the movie and read the book at the same time to enhance all skills.

Lastly, as an answer to the research questions, it is of paramount importance to assert that adapted films and cinematic literature in general can be used as an effective media to teach literature in EFL classroom. As a consequence, this incorporation enhances learners' receptive and productive skills. Therefore the hypothesis assumed by the researchers in this study, that "if EFL teachers apply adapted movies and cinematic literature in general as an educational tool, then students' receptive and productive abilities will be enhanced" is confirmed based on the data analysis.

3.5 Recommendations and suggestions

Does literature involve films to makes its point? May be no. Can literature be taught and taught efficiently and without the use of film? Certainly. But the possibilities presented by cinematic literature and film adaptations in particular are too numerous, fruitful and too precious, to go unexploited.

Today's youth think of movies as something similar to oxygen; it is how they live. They use movies as an inspiration when they meet, play, communicate, and learn. It is an indispensable element of their social life; it is how they admit each other and form their personal identities. Furthermore, cinematic literature to some degree has been supporting their learning activities in view of the fact that their first Web search and surf years ago.

Cinematic literature is viewed as an innovative methodology that figured out how to bear various advantages to students, for example, improving their listening, speaking, writing and reading skills and help them in comprehending information, expand their vocabulary and in a relaxed way used to introduce the symbolic use of language. As well instructors can use cinematic literature implementation to smooth up the progress of teaching and encourage EFL students' ability to work collaboratively, without forgetting that it is a means to shift the focus of the classroom away from the teacher, a model that has ruled training since the eighteenth century, to the student.

The researchers recommend:

a. For the teacher :

“Receptive and productive skills” are the most known as difficult, the implementation of cinematic literature mainly adapted films as a tool in the EFL context can attract the students’ interest, student can understand more easily, it can help them overcoming the challenges or difficulties in learning English literature. In this case the teacher should introduce it as contemporary strategy in delivering benefit and knowledge to students in a way to make both the teaching and learning process become more effective. The researchers suggest for the teacher a sample of lesson plan using film adaptations of novels, short stories, and plays as an approach in teaching literature but mostly novels for the EFL students as the latter resolves at enhancing listening, reading, writing, and speaking abilities.

❖ *Lesson plan:*

Presenting a filmed adaptation Used appropriately, movies based on novels or short stories can enhance students’ skills and interest in analyzing the written work assigned in EFL context. Incorporating a cinematic adaptation of a literary work will allow students to better comprehend and analyse the written original, permitting teachers demonstrate the lecture as an art form which communicates differently. Moreover, filmed adaptations of novels, short stories, or plays, are excellent resources for lessons requiring students to learn and exercise the analytical and writing skills required by EFL curriculum standards.

Note that novels and short stories can be analyzed for their use of the devices of fiction. Plays employ most of the devices of fiction but add the theatrical devices. Movies employ most of the fictional and theatrical devices as well as a separate set of cinematic techniques such as shot angle, focus, editing...etc.

This following diagram illustrates better how to perceive the teaching procedure:

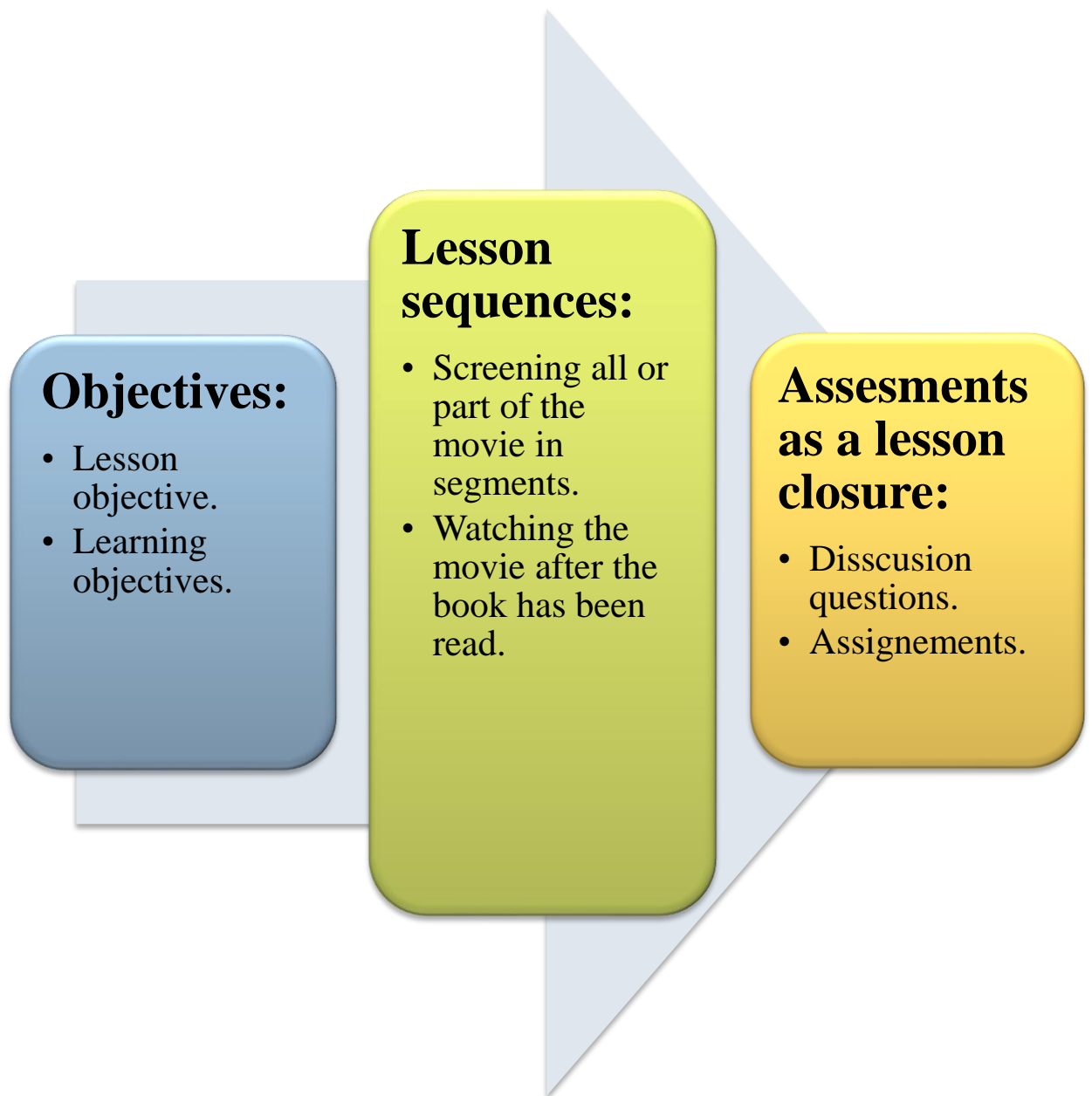


Figure 13 diagram 3-1 lesson plan

The lesson plan is the teacher's roadmap of what students require to gain knowledge of and how it would be perceived effectively during class time. Appropriate educational methods can be designed and strategies developed for assessing students' learning. Having a carefully designed lesson plan allows teachers to enter the classroom with more confidence and increases their chance of having a beneficial learning experience with the learners.

As the diagram above illustrates a successful lesson plan addresses and incorporates three main components:

- **Identifying the main lesson objective and learning objectives**

For ex: **The lesson objective:** “To effectively integrate cinematic literature in EFL classroom and enhance students’ skills”

Ex02: **the learning objectives:** Students will:

- Make connections between the adapted film and the literary work.
 - Analyze the film in terms of plot, setting, and characters’ psych and discourse maybe cultural aspects.
 - Brainstorming about film events before and during viewing.
 - Respond to questions and discussion with relevant and focused comments.
 - Retell information from both the adapted film and literary work as a closure.
- **Designing Learning sequences** for example:
 - Ex 01: **Screening All Or Part Of The Movie In Segments**

A film can be segmented, or cut up, and shown before or after the faithful segment is read by students studying the novel, story or play on which the movie is based. Various assignments are suggested in this procedure of segmented viewing. Such assignments will allow students to exercise their analytical and writing skills after a segment of the film has been watched. The assignments can be modified to focus on specific elements of fiction or literary devices.

- Ex 02: **Watching The Movie After The Book Has Been Read**

Comparing film adaptations with their literary sources can enhance students’ ability to analyze, think, and criticise the writing, imagery, and tone of a literary work. Differences between the movie and the written work can be used to explicate various literary devices. The discussion questions and assignments set out below, as they are written or modified to take into account the needs of the class; will assist teachers in making good use of a filmed adaptation of a novel, short story, or play.

- **Assessment to verify student understanding**

- **Discussion Question:** What is the difference in the presentation of the story between this segment of the film and the corresponding sections of the [novel/story/play]? [Lead students into a discussion of any important elements of fiction or literary devices which are present in both or which are present in one but not the other.]
- **Assignment:** [Describe a scene in the film.] Compare this segment of the movie with the corresponding sections of the [novel/story/play]. Cite specific examples to illustrate how the presentation in the two media either differ or are the same. Your comparison should include: (1) any elements of fiction and literary devices which are present in both or which are present in one but not in the other; and (2) an evaluation of the two presentations stating which you think is more effective in communicating the ideas contained in the story, including your reasons for that opinion. When you refer to the [novel/story/play], list specific pages on which the language you are referring to appears.

b. For students:

Different essential skills should be genuinely mastered and improved by students. Based on findings above, the researchers would like to recommend that the students should open hand for cinematic literature by watching film adaptations and read their literary sources at the same time at home depending on themselves, even if it isn't implemented by teachers in classroom due to the unfortunate time constraint.

c. For researchers:

This research is expected to give useful information toward the readers and the other researchers about cinematic literature and its incorporation efficiency at enhancing EFL learners' listening, reading, writing, and speaking abilities. This research can be used as reference. The next researchers can also develop the research in different method or subject like exploring a sort of collaboration between art department and English language department why not in Djilali Liabes

University to build cinematic literature as a whole module in the field of art and literature, where literary, theatrical and cinematic effects are taught and studied.

3.6 Conclusion

By the side of this stage, the researchers have attempted to answer the research questions of the current study that deals with, the usage of cinematic literature as a teaching method and skills developer for English foreign language learners. The present chapter analyzes the answers of both the questionnaire and interview. The findings of this study aim to reveal whether filmed adaptations and cinematic literature are worked with and valued by both learners and educators in the EFL classrooms. Based on the results of the study that have been presented in this chapter, teachers and students claimed that such cinematic literature incorporation had various positive outcomes, and helped to achieve the objective of teaching; especially that teachers' main focus is satisfying pedagogical as well as psychological needs of the student.

In this part of the study a number of benefits of employing cinematic literature in EFL class have been mentioned, such as developing not only creative potential as well different types of intelligences in particular. It has been also stated that cinematic literature has a greater role to enhance the four language skills. The issue in the process of teaching using cinematic literature as a method to help in enhancing learner's language skills as well other social skills was the ignorance of its benefits by some learners & teachers and the time constraint as well they have doubted its ability to capture the emotional interest of the learner in a way that normal lectures would never have touched on. But as every process it can't be free of difficulties, and doubts, for this reason, this chapter have been providing a number of analysis for questions given to EFL teacher and students where the enormous majority agreed that the key of managing a successful classroom, is where the learners' interest, needs and

comprehension abilities are valued and taken into consideration by their educators. And doubtlessly where there is interaction and free pressure study-hall.

General Conclusion

General conclusion:

It is a fact that EFL learners in ALGERIA encounter many lacking regarding their “receptive and productive” abilities. Consequently, this present work is considered as an investigation for the mentioned issue which takes place in the University of Djilalli Liabes in Sidi-Bel-Abbés, specifically in the English language department. Two research questions had been implemented:

- Why is it so important to implement “cinematic literature” in the EFL context?
- What are the benefits to gain from the use of “adapted movies” methods in the literature classroom?

And from the questions mentioned above, the researchers have hypothesized that if EFL teachers apply adapted movies as an educational tool, then students’ receptive and productive abilities would be enhanced.

In order to reach the targeted objective, the work had been divided into two main parts “theoretical part” and it consists of one single chapter entitled “the review of literature”, in the latter’s content it is presented as a research different definitions, key contexts and a mixture of information in which famous writers, linguists and researchers dealt with cinematic literature in general and its teaching in particular. Concerning “the practical part” which consists of two chapters, the researchers have chosen to work mainly with two research tools; the students’ questionnaires and the teachers’ interviews in order to perceive students’ and educators’ opinions on using cinematic literature as a means to enhance EFL learners’ skills (writing, reading, speaking and listening.), in addition for studying its efficiency and benefits. The researchers also combined both qualitative and quantitative methods for much of a valuable and helpful data collection.

The analysis deduced from the students’ questionnaire reveal that the majority of students support film adaptations as a method for literature teaching. And the results of the teachers’ interviews analysis indicate their agreement and acceptance for cinematic literature as an approach to enhance the students’ receptive and productive skills.

We become aware of the majority of learners who would like to experience a cinematic literature teaching, since they would feel relaxed and interest included therefore we suggested for the latter to be taught at the level of universities specifically in English literature departments whether as a module or at least take in consideration its integration in literature teaching process by the EFL context.

In conclusion, it must be mentioned that even after facing some study limitations during the progress such as covid19 pandemic and time constraints we constantly remain satisfied for achieving this research as we look for the successfulness of the results on the field.

Glossary

Glossary

Authentic: An adjective describes something that is real or genuine and not counterfeit.

Depth: the measure of how deep something goes

Incorporate: to include or integrate a part into the whole.

Receptive and productive skills: The four types of communication skills that are taught in an English language classroom are speaking, writing, reading and listening. These four separate language skills are also commonly referred to as the productive and receptive skills.

Dubbed: to call something or someone with another name or term.

Ample: generously sufficient to satisfy a requirement or need

Seldom: not often; rarely.

Myopic: lacking foresight or intellectual insight.

Anchor: present and coordinate (a television or radio programme).

Correlation: the process of establishing a relationship or connection between two or more things.

Renditions: a performance or interpretation, especially of a dramatic role or piece of music.

Agglutinate: (of a language) combine (word elements) to express compound ideas.

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Appendix (A)

Students' Questionnaire

Dear participants, please kindly complete the following questionnaire, which is part of an academic research for my master's thesis degree. The first goal is to use cinematic literature as a method of teaching literature in English as a foreign language classroom, and to explore how it can help develop students' skills by enhancing their abilities in listening, speaking, reading and writing. This questionnaire is anonymous and you will not be asked to reveal your identity. We are much appreciated for your participation.

Put a cross when necessary:

1. Gender *

a. Male

b. Female

2. Age *

3. Level of studies (Degree) *

Section one:
Adapted films in
English literature

In this section we seek for investigating the learner's ability in using English, and if ever Adapted films were used in their daily classrooms.

1- As a literature student, how would you describe your literature lectures? *

a. Very interesting

b. Interesting

c. Somehow

d. interesting Boring

2- Do you use English in your daily life? Why? *

3- Authors wrote tales of gods, goddesses, and heroes and their valiant victories, historical, romantic, tragedies, comedic epics. Do you enjoy reading such literary works (novels, novellas, short stories and/or poems) assigned to you? *

Yes

No

If yes, explain why? *

4- J.K. Rowling's "Harry Potter" Series, Jane Austen's "Pride and Prejudice" and "Sense and Sensibility", Homer's "Iliad and Odyssey". Are you familiar with any of these masterpieces? *

A. Yes, of course

B. No

5- More soon as these latter's appeared on the silver screen, it enhanced its qualities to a greater extent than it ever does in written forms. Which adapted movie attracted your English language interest when watched? *

6- Have you ever attended a literary class based on adapted literary works? If yes would you please write down how was it? *

7- If cinematic literature is used as a teaching technique in your curriculum, how do you think would your reaction be? *

a) Curious and interested

b) Bored and unimpressed

Section two: English language development through cinematic literature

This section seeks out for learner's preferences and point of views on cinematic literature as a method to achieve better results and gain knowledge in the target language.

8- Film adaptation creates a stress-free classroom environment *

Strongly agree strongly disagree

9- Learners find film adaptation learning process more entertaining *

Strongly agree strongly disagree

10- Cinematic literature can impact learners' thinking and self creativity *

Strongly agree strongly disagree

11- Cinematic literature is a good way of providing speaking opportunities through different speaking activities. *

Strongly agree strongly disagree

12- Through movie adaptations, EFL learners will gain knowledge of the lesson and simultaneously improve their listening abilities, their public speaking, articulation, vocabulary, grammar, self-confidence and imagination. *

Strongly agree strongly disagree

13- Cinematic literature implements the desire of reading more books and watching more movies *

Strongly agree strongly disagree

14- Through watching a certain movie. Did you ever go on a self analyzing trip? *

Yes

No

If yes, what kind of analyze did you make? *

15- It's time to learn literature as a comfortable, challenging and enjoyable process. Learning conditions less familiar with literature causing students to become novels myopic, stories myopic, drama and poetry myopic (Wahyudi, 2013). *

Strongly agree strongly disagree

Third Section: Cinematic literature's incorporation effectiveness

In this section we shall explore, the effectiveness of cinematic literature as a learning tool to improve learners' skills and push them to learn new skills.

16- Films play a significant role in the acquisition of a foreign language as in the mother tongue simply because nowadays they are everywhere, we everyday watch a new film, that film necessarily tells a story and we think out of those stories. *

Strongly agree strongly disagree

17- Through 'cinematic' writing techniques learners tend to share experience and learn from visualizing the authors' wisdom, beliefs, and values. *

Strongly agree strongly disagree

18- Cinematic literature is a fundamental artistic method for sharing knowledge among people, as it allows participants to be transported to another time and place.

Strongly agree strongly disagree

19- Are your suppositions taken into consideration by your teachers in choosing the adapted movie or even its literary text that you are reaching to deal with during the semesters?

- Yes
- sometimes
- never

20- Films adaptation study approach facilitates students' ability to work collaboratively with the technology. *

Strongly agree strongly disagree

21- Cinematic literature will have a wider focus on other skills such as interactivity by promoting collaborative learning and technology literacy by engaging with the technology sources.

Strongly agree strongly disagree

21- Students need more engagement with other sources instead of just reading or listening to a story because they still have other skills to be enhanced such as thinking skills, presentation and visual skills and technology based skills.

- Yes
- no

“THANK YOU!!!”

Appendix (B)

Teachers' interviews

- Q1: What is your highest academic degree?
- Q2: How long have you been working as a teacher?
- Q3: How would you emphasize the value of enhancing students' receptive and productive skills? How will you do that?
- Q4: What strategies do you personally use in teaching the foreign language literature?
- Q5: How would you describe the use of this strategy? And were there any obstacles and challenges during the teaching process?
- Q6: It seems like nowadays students' attitudes over ancient teaching materials makes them myopic to literary texts and less ambitious and motivated therefore, have you ever used an audio visual approach like adapted movies?
- Q7: From your perspective, what do you have to say towards teaching cinematic literature to EFL students?
- Q8: According to your observation; how was the learners' interaction with incorporation cinematic literature in EFL classroom?
- Q9: Do you have any further recommendation to enhance student's skills successfulness?

