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The Use of Movie Adaptations to Enhance EFL Learners' Comprehension of Literature

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“Master Degree in Language and Culture”**

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Dedication

Every challenging work needs self-efforts as well as guidance of elders especially those
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My humble effort I dedicate to my sweet and loving

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A strong and gentle soul who taught me to trust in Allah, believe in hard work and that so
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Whose affection, love, encouragement and prays of day and night enabled me to finish this
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Abstract

This dissertation investigates the effectiveness of movie adaptations in enhancing EFL learners' comprehension of literature. Written in a foreign language, backboneed with a different culture, and adorned with complex metaphors and images, literature has been usually a challenge for teaching and learning. This research, consequently, suggests movie adaptations as a means to refresh the study of literature. It, first, gives a background about the whole issue and then examines things in the terrain. Indeed, the first and second chapters are concerned with theories about the utility of literature in EFL classes and approaches to teach it, focusing, of course, on the integration of multimedia technologies namely movie adaptations. The third chapter puts everything into practice and engages in an experiment which chooses Dickens' novella *A Christmas Carol* and teaches it for the target population, once with its adapted movie, and another time in a conventional way. To consolidate the data already gathered from the test conducted in the experiment, a questionnaire is addressed for the controlling group. The results of the experiment and the test, in the end, confirm the hypothesis and argue that movie adaptations do not only enhance learners' comprehension of literature, but also raise their motivation and appreciation of the subject matter.

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General Introduction

The integration of literature in foreign language classes has been sufficiently debated and agreed upon over the years. Researchers and didacticians count a lot of merits for the teaching of literature. As an authentic and genuine tool for cultural enrichment, literature not only enhances learners' language proficiency, but also helps building critical thinking skills, and generates the aesthetic part of the language. It can as well promote creative, communicative, and pleasurable activities whether one chooses complete works such as novels, plays, short stories and poems, or extracts from such pieces.

Literature, however, has been always a challenge for both teachers and students of English as a Foreign Language (EFL) classes. Written in a foreign language and loaded with alien culture and metaphors, literary texts are rarely motivational or easy to study. They, as a result, generate boredom and poor comprehension and performance from the part of students when studied.

Fortunately, technology is updating and revolutionizing EFL classes. Teachers of literature, in particular, may abandon their conventional ways and opt for modern techniques. Multi-media, for example, is inspiring everybody today and opening new horizons for teaching foreign languages. With its numerous channels, EFL teachers may always find ways to do things differently and, thus, bring life and variety into their classes. Of special importance, 'movie adaptations' are becoming very popular as a medium to teach literature through screens. These are films based on literary works, crafted with motion pictures, and produced for cinema or TV.

This research is, consequently concerned with the use of movie adaptations to teach literature in EFL classes. It tries to answer the following questions: How to use movies in

teaching literature? And does the use of movies in teaching literature enhance EFL learners' comprehension?

The current work hypothesizes that: movie adaptation can, to a great extent, enhance learners' comprehension of literature.

Accordingly, the aim of this dissertation is to investigate the effectiveness of using movies to teach literature for EFL learners.

The motive behind is to provide teachers with a means to refresh the teaching of literature, guarantee a better comprehension of literary texts, update the teaching of literature, and stimulate students' interest and motivation. This may, radically, change the negative attitudes towards a subject like literature.

This dissertation consists of three chapters. The first and second ones provide a theoretical grounding for the research. They highlight the importance of teaching literature in EFL classes and the different approaches used to teach it arriving at the integration of multimedia namely movie adaptations. These latter are discussed as tools to enhance learners' comprehension of literary texts. The third chapter is a practical one which builds on insights from the theoretical chapters and puts them into practice. This is to be achieved through an experiment and a questionnaire. The experiment is a lesson which teaches Dickens' novella *A Christmas Carol* for third year students in the department of English at the University of – Abbes Laghrour- Khenchela. The target population is divided into an experimental group, one which studies the novella with its adapted movie, and a controlling group, which tackles the book without the movie. In the end, both groups take an identical test which is corrected and scored. The results of the test are to be analyzed and compared. Then the controlling group watches the movie and fills in a questionnaire which targets their attitudes, especially, about

the utility of the movie and the changes that it may bring about. The conclusion, in the end, confirms or disconfirms the validity of the hypothesis and suggests some implications.

Chapter One: Literature and Multimedia

Introduction

Globalization led to a highly recommended use of technological devices and media in English language teaching and learning. Learners are introduced to pictures, videos, and audio about the different themes and topics they study inside of the classroom. They are no longer asked to imagine a certain issue, or situation; they are able to live it, feel it, see it, and listen to it. The heroes and characters of the novels and books they used to imagine in their literature sessions can be personalized in front of them in a video, or a picture, and listened to in an audio through a data-show and a computer. Literature can be taught through these devices. It takes learners in a journey where they are introduced to the culture of the language; thus, having a better teaching, learning, and understanding of it. This chapter aims at highlighting the importance of incorporating literature in EFL classes and explaining the different approaches and methods used to teach it. It also emphasizes the use of multimedia in EFL classes as a tool to enhance the teaching and learning of English language. Of particular importance, this chapter investigates the use of multimedia developments to teach literature, and how it may be an important method to enhance learners' comprehension of literary texts.

Definition of Literature

Literature is not a privilege reserved for intellectuals, nor is it a subject limited for artistic and critical discussions. It is, actually, an indispensable part and aspect of the teaching and learning of any language.

When it comes to identifying literature, many definitions appear as there is no agreement about what makes up literature and how it is distinguished from other arts and disciplines. The McMillan English Dictionary defines literature as “Stories, poems, and plays especially those that are considered to have value as art, and not just entertainment”. This definition perceives

literature in terms of genres: fiction, poetry, and drama. It further emphasizes the fact that literature is merely a form of art. What characterizes this artistic production according to Collie and Slater is "... embodying a static, convoluted kind of language, far removed from the utterances of daily communication" (4). That is why, "it was reserved for the most advanced levels of study" (4). This means that literature is composed in a very complex and sophisticated language which is not used by common people, and, consequently, cannot be interpreted by everyone. For Robson, "literature is fiction" (4). It is all about the world of imagination and unreal happenings. The 19th century critic Walter Pater, however, understands literature as a "transcript, not of mere fact, but of fact in its infinitely varied forms" (qtd. in Encyclopedia Britannica). Literature, as such, is not pure fiction, but fictitious facts.

The Importance of Teaching Literature to EFL Classes

The integration of literature in EFL classes has attracted the attention of teachers, didacticians, and researchers raising a lot of discussions and bringing into light plenty of arguments about its utility. According to Collie and Slater, there are four main reasons for using literature in the language classroom, these are: valuable authentic material, cultural enrichment, language enrichment and personal involvement (5-7).

One benefit of using literature in EFL classes is being a valuable authentic material. Indeed, "literature, which speaks to the heart as much to the mind, provides material with some emotional color, that can make fuller contact with the learner's own life, and can thus counterbalance the more fragmented effect of many collections of texts used in the classroom" (Collie and Slater explained 5). It is an authentic material in the sense that it was not written for the purpose of teaching a language; as a result, learners are introduced to a completely correct and undistorted language in the classroom.

Cultural enrichment is another virtue of literature. To learn a language does not only mean acquiring its grammar, syntax, and vocabulary, but also knowing about the culture of that language. Valdes takes this fact for granted and explains that “it is simply accepted as a given that literature is a viable component of second language programs at the appropriate level and that one of the major functions of literature is to serve as a medium to transmit the culture of the people who speak the language in which it is written” (137). Thus, literature can teach learners a lot of culture. Learners need to know about the culture of native speakers of English, their lifestyles, beliefs, histories, etc, and literature can be the key. Collie and Slater argue that:

It is true of course that the ‘world’ of a novel, play, or short story is a created one, yet it offers a full and vivid context in which characters from many social backgrounds can be depicted. A reader can discover their thoughts, feelings, customs, possessions; what they buy, believe in, fear, enjoy; how they speak and behave behind closed doors. This vivid imagined world can quickly give the foreign reader a feel for the codes and preoccupations that structure a real society. (6)

In this way, literature is an imaginary world that unfolds facts and truths about people, and hence, teaching literature can help learners increase their knowledge of the target culture.

Literature, however, can also enrich language. Literary texts enhance learners’ vocabulary with a variety of words, expressions, and structures. This is what Duff and Maley went for:

literary texts offer a range of a genuine texts in a variety of registers, styles, and text-types at many levels of difficulty; this present learners with an unrivalled richness of input which can feed into vocabulary acquisition, extending the range of syntactic patterns, developing a feel for textual cohesion and coherence, and a sense of linguistic appropriacy. (5)

Also, Learners improve their writing skills through reading literary texts from which they “... gain additional familiarity with many features of the written language -the formation and function of sentences, the variety of possible structures, the different ways of connecting ideas-which broaden and enrich their own writing skill” (Collie and Slater 7).

Literature, as well as, fosters in learners personal involvement. Reading a literary text makes the reader involved in the story it tells and may even enter into its imaginary world. Collie and Slater believe that “when a novel, play or short story is explored over a period of time, the result is that the reader begins to ‘inhabit’ the text” (7). This happens when the reader compares himself to a character, feels he is part of the story, or thinks that the story reflects on his own life of someone’s he knows. This derives from the fact that literature, on the whole, is about human experiences.

In addition to the advantages suggested by Collie and Slater, the inclusion of literature in EFL classes can contribute in promoting learners’ critical thinking abilities.

So, in their attempts to decode meanings and make interpretations of literary passages, learners develop highly critical capacities.

Last but not the least, literature can provoke learners and arouse motivation in them. Literature deals with a variety of themes and topics in which learners may find their interest. Duff and Maley point out that “literary texts often touch on themes to which learners can bring a personal response from their own experience which makes them even more motivating (6). Supporting this idea, Lazar states that “a good novel or short story may be particularly gripping in that it involves students in the suspense of unraveling the plot. This involvement may be more absorbing for students than the pseudo-narratives frequently found in course books” (15)

In sum, literature enriches learners' foreign language and culture. It involves them, stimulates their imagination, and fosters their emotional awareness. It does also develop their critical abilities and increase their motivation. That is why literature cannot be missing in EFL classes.

Approaches and Models of Teaching Literature

If the need for integrating literature in FL classes has been well justified and agreed upon, the question of how to teach it has, so far, gave way for many approaches and models. Because literature uses a language, follows a plot and implies characters, reflects cultures and politics, and is addressed for a reader, its examination either focus on one of these aspects, fuse some of them, or all of them together.

A literary text can be simply approached in terms of its composition. The analysis can emphasize things like plot, setting, characters, etc., but this is not the only model to adopt.

Many approaches were introduced to the teaching of literature so far. Before going further into the definition and explanation of each one of the previous approaches, one needs to know first the meaning of an approach. Brown defines an approach as “theoretically well-informed positions and beliefs about the nature of language, the nature of language learning and the applicability of both to pedagogical settings” (16). It deals with how the language is seen, how it is learnt, and how these two aspects are applied in FL classes.

Maley's Approaches to Teaching Literature (1989)

Maley distinguished between two approaches; the critical literary approach, in which the focus is on literary features of a text such as plot, characterization motivation, value, psychology, background, etc. This approach takes interpretation as a main aim. It “is interested in finding out what aesthetic experience or perception of reality a literary text is

attempting to convey” (Ansari 362) and the “observation of how the language system is used will serve only as a means to this end, i.e., the interpretation” (Ansari 362). The second approach is the stylistic approach, in which the focus is on the analyses and description of language. This approach does not take interpretation as an aim. “The stylistic approach, on the contrary, mediates between linguistics and literary criticism. It involves the application of linguistic tools to the interpretation of the artistic effects or the ‘reality’ of a literary text. It is concerned about relating the linguistic structures of a work to the aesthetic effects that it produces” (Ansari 362).

Savvidou’s Integrated Approach to Teaching Literature (2004)

As the name suggests, an integrated approach to teaching literature integrates some of or all of the approaches mentioned before. Duff and Maley suggest three reasons for using the integrated approach. “**Linguistically**, by using a wide range of authentic texts we introduce learners to a variety of types and difficulties of English language. **Methodologically**, literary discourse sensitises readers to the processes of reading e.g. the use of schema, strategies for intensive and extensive reading etc. And, lastly, **motivationally**, literary texts prioritise the enjoyment of reading” (qtd. in Savvidou).

Van’s Approaches to Teaching Literature (2009)

Van has introduced different approaches to the teaching of literature. Some of which focus on the stylistic side of the language; others on developing students’ critical thinking while some on making students link the literary texts to their personal experiences; as a result, they respond to them appropriately. All of the different approaches he introduced have a common aim which is a better teaching and learning of literature meeting learners’ learning strategies and styles as well.

New Criticism

In this approach, literary texts to be analysed are not relevant to learner' needs; they are extracts from chosen long and old works of literature. Students critically assess the literary work they have in hand. What is the idea or problem expressed, why it is important, or why the writer chose to deal with it, the historical background behind writing such a work, the factors which affected the writing of the work, the important gaps in the work, what evidence is given to convince the reader, does the work include a description of how and why particular evidence was collected and analysed, and why specific arguments or concepts were used. They also deal with how each section of the work addresses the idea or problem expressed. They try to find who is doing an action, and who is receiving or experiencing the consequences of that action. Students attempt to highlight the most important participants or events in a literary work. Students discuss the themes and topics presented by a writer in a literary work.

Structuralism

This approach stresses the linguistic and the structural side of the text; much emphasis is put on the form rather than on the content. There are many literary texts in prose or poetry that are written in a language which includes vocabulary, grammatical structure, and syntax considered to be too complicated. Structuralism attempts to study and investigate these "structures". Students focus on the overall structure and verbal texture of literary works. They study the grammar, spelling, and word structure, word order, use of passive and active form and tense in a literary text.

Stylistics

Throughout this approach, the linguistic knowledge is used as a tool to achieve an aesthetic experience. The focus here is on the conventions of language. Students analyse the literary

text taking into consideration punctuation, diction (choice of words used), tone (the attitude conveyed in a piece of writing), the language, use of headings and subheadings, use of slang or colloquial language, contractions, and use of pronouns. They focus on the overall structure of the literary work, whether it is cohesive and possess a logically organized flow of ideas; are the various parts connected to form a unified whole, does it include any narrative links between sentences and paragraphs to enable the reader follow the link of thoughts established without difficulty. Is the language used concise, formal or informal, does it express precisely what the writer want it to mean; does the work include the use of vague expressions that are not specific or precise enough for the reader to derive exact meaning. Also, does the work include abbreviations, and unspecific determinate words. The students may come across rhetorical devices such as complex metaphors and symbols, which they have to decode.

Reader-Response

This approach aims at developing learners' ability to interpret through their interaction with the literary texts they read. While reading students may be faced with a problem similar to theirs or a character who they believe lives a life identical to theirs. They relate the text they read to their personal experience. In a certain situation of one of the characters whom they believe resembles them, they are able to interpret the coming script, situation, or dialogue. They apply it to their life, and interpret it accordingly. They can interact through interpreting how the character solves a problem.

Language-based

This approach deals with literary texts as a source of developing learners language skills. Materials are chosen to show a certain stylistic feature of language and provide activities that may serve as an exposure to grammar and vocabulary in an interesting context helping students to improve their knowledge of the language (Lazar 25).

Critical Literacy

This approach aims at developing learners' critical awareness thus, they are to look for and pay attention to the hidden meaning behind any literary text they read. Awareness of the words used is important because words that have almost the same denotation can have very different connotations. Words and terminology can evolve a nuanced meaning that describes a particular idea, problem, or phenomenon derived from the culture of the writer. Thus, students are to explain what the writer means within the context.

Carter and Long's Models to Teaching Literature (1991)

Altogether with the approaches, different models were introduced to the teaching of literature. Carter and Long suggested three different models: The cultural model which deals with the literary text as a product, and a source of information. Language based model which focuses mainly on the relation between literature and language. And personal growth model which seeks to establish a connection between the literary text and learners' personal life so that they respond to the literary text and develop appreciation and love towards it.

The Cultural Model

The cultural model is a more traditional model; it is a teacher-centered model. It views literary texts as a literary product, and source of information about movements, writers, and genres. The cultural Model focuses on building knowledge about the target language culture and ideologies. Learners have to explore the social, political, literary and historical sides of the literary text. According to Yimwilai, "this model provides an opportunity for students to explore cultural background, which leads to a genuine understanding of literary works and encourages students to understand different cultures and ideologies in relation to their own" (15).

Language-based Model

“A language-based approach to using literature includes technique and procedures which are concerned more directly with the study of literary text itself” (Lazar 27). “The aim here is to provide the students with the tools they need to interpret a text and to make competent critical judgments of it” (Lazar 27). As students analyse the literary texts, they learn the language. “Literary texts are thus seen as a resource –one among many different types of texts- which provide stimulating language activities (Lazar 27). Savvidou asserts that Such an approach allows learners to practice linguistic features like literal and figurative language, direct and indirect speech systematically and methodically and allows teachers to apply different strategies of language teaching such as - cloze procedure, prediction exercises, jumbled sentences, summary writing, creative writing and role play which “are deployed for the purpose of opening up the literary text and realising its meaning” (carter and long 8)

Personal Growth Model

This approach involves the student as a whole person. Students are able to develop a response to literature through their personal experience. “Literature is a useful tool for encouraging students to draw their own experiences, feelings, and opinions” (Lazar 3) students are actively involved; they express themselves throughout the literary texts they read. They respond actively with the themes; they develop an ability to question every single idea they pass by while reading. Lazar states that this model encourages learners “to draw on their personal experiences, feelings and opinions” (24) thus, their critical thinking is also enhanced. They might make group discussions, or write their feelings, reactions, and ideas in a journal. Long points out that “the teaching of literature is an arid business unless there is a response, and even negative responses can create an interesting classroom situation (as then the learner has to say *why* he or she dislikes the text). Teaching of literature to non-native speakers

should seek to develop responses” (42) Its main focus is “to try to help students to achieve an engagement with the reading of literary texts” (Carter and Long 3). Carter and Long point out that this engagement lies not only in “terms of passing examination in literature”, but also “to the extent to which students carry with them beyond the classroom an enjoyment and love for literature” (3).

Language-based approaches to literature are stylistic .They spot light on the language and formal aspects of a literary text (Lazar 27; Carter and Long 8).

Cultural approaches, however, are concerned with the background of literary text be it historical, political, social, psychological, or economic (Carter and Long 3)

As for Reader-Response approach, what matters is the reader and how he reacts to the literary text, gets involved, and develops critical thinking (Lazar 24).

Still, an eclectic approach can integrate some or all of the aspects highlighted by the previous approaches (Savvidou 2004).

Nevertheless, all these approaches and models can be described as traditional vis-à-vis the radical changes taking place in today’s FL classes brought about by new technologies.

Introducing Multimedia to EFL Classes

The teaching of literature for EFL classes is necessary, but not always easy, regardless of the approach followed. Written in a complex language and backboned by a foreign culture, literature may challenge learners’ comprehension and undermine their motivation. Teachers, as a result, are in constant need to find a new method to engage learners in the teaching and learning of literature; one of those methods is incorporating multimedia into their classes.

Definition of Multimedia

Multiple media, as the word indicates, is “a melody sung in harmony with multi-channel and multi-modal bits of knowledge and creation” (Malik and Agarwal 468). It is, as such, the reliance on a variety of ways and means to present and acquire knowledge and information.

According to Khvilion and Patru, multimedia is:

A computer with a mixture of media such as CD-ROM, speakers, etc. evolved from hypertext¹ and hypermedia². It is a synthesis of computer, television, telephone, and/or fax through the computer. The integrated use and display of visual images, motion, sound, data, graphics, and text, with the user being able to interact creatively with the display. (225)

Indeed, it is this wide range of technological developments including telephones, TV sets, and computers, especially after they have been empowered by the internet, which multiplied creative audio-visual materials for teaching and learning.

The Need for Multimedia in EFL Classes

With the development of technology, many tools were introduced to the field of teaching namely, multimedia. Multimedia became needed for improving learners' comprehension skills as well as many other learning skills. About the necessity of multimedia in EFL classes, Tafani argues that “By using various kinds of Media in the classroom we can enhance students' understanding and promote it where necessary” (94). Also, as learners are exposed to a larger extent to technology, teachers are required to cope with the situation; thus, create a more motivating and enjoyable environment of learning. In this vein, Sharma and Barrett confirm that “learners today have high expectations when it comes to technology. Younger learners, the ‘digital natives’, are part of the Net generation and expect a language school to offer opportunities to use technology in their courses” (11). In addition to that, technology

opens new ways for teaching and learning a foreign language. Supporting this view, Harry Samuels believes that “much more recent developments in social media and information technology are taking foreign-language education in new directions” (19).

Furthermore, multimedia technology solves the problem of large classes. In large classes, it is difficult to have all the learners express their ideas; thus, communication cannot be worked on properly. Solanki and M Phil suggest that “...multimedia technology goes beyond time and space, creates more vivid, visual, authentic environment for English learning, stimulates students’ initiatives and economizes class time meanwhile increases class information” (152).

An additional reason for teachers’ need to introduce learners to multimedia technology is that “technology can be used to enhance current teaching practices” (McCloskey 100), and help learners cope with the developments of such technology. Teachers, for example, can help their learners after class through e-mail. According to Solanki and M Phil, “Students are bound to have some problems in classroom teaching, which can be addressed under the guidance of teachers. In such circumstances, students can use the new technology to their advantage, such as manipulating the network to contact teachers, and receiving answers by email” (153).

Another advantage of integrating multimedia in EFL classes is that using texts, videos, sounds, and pictures guarantees to the teacher that all learning styles in his class are targeted. Tafani confirms the idea as follows:

Multimedia helps us teachers make teaching and learning visual (easy for visual learners). A picture not only tells a thousand words but it also helps students improve their thinking and observation skills, it promotes imagination, etc. Playing the video with or without the subtitles enhances visual learners. Radio (playing the radio) helps

auditory learners learn better. Listening to the tape and then having the script is a clear combination that helps visual and auditory learners. (94)

Multimedia has also an important role to play in enhancing learners' motivation. Tafani asserts that "Media can help with many issues such as: motivation, clarity, recycling, drafting, revising, editing, variety, mixed-ability classes, updating information in the textbook, giving life and color to classroom procedures and methods, thus at the same time helping the students improve accuracy and fluency" (94).

Still, Multimedia is a great source of support for learners in their studies and a good chance for a better practice of the language. Celebrating the merits of multimedia, Malik and Agarwal state that:

Multimedia facilitates mastering basic skills of a student by means of drill and practice. It helps in problem solving by means of learning by doing, understanding abstract concepts, provide enhanced access for teachers and students in remote locations, and facilitate individualized and cooperative learning, helps in management and administration of classroom activities and learning content, and simulate real life problem handling environments. Multimedia Technology is used and experimented by various educational institutions of all levels all over the world in their own designed modes. (468)

Indeed, some ideas are hard to understand when they are read, but when they are seen and listened to; they can be clarified, and processed in learners' minds easily. Hasselbring and Glaser point out that "Multimedia can help deepen students' conceptual understandings by linking visual imagery and sound effects to information that is difficult to understand when presented in text alone" (109).

Multimedia has an important role to play in enhancing the teaching and learning in EFL classes. (Tafari) asserts that “Media can help with many issues such as: motivation, clarity, recycling, drafting, revising, editing, variety, mixed-ability classes, updating information in the textbook, giving life and color to classroom procedures and methods, thus at the same time helping the students improve accuracy and fluency”(94). In the importance of multimedia (Malik and Agarwal) state that:

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(Solanki and M Phil 151-153) state the need for multimedia in EFL classes as follows:

To Cultivate Students’ Interest in Study

Multimedia technology features audio, visual animation effects naturally and humanely allowing more access to information; it also crosses time and space. Besides all those characteristics, multimedia technology offers a sense of reality which to a great sense cultivates students’ interest in study and raises their motivation as well as involvement in class activities.

To Promote Students’ Communication Capacity

Traditional approaches and methods of teaching have always ignored students’ ability to communicate; students are passive recipients of knowledge because their ability to understand function, meaning, and structure of the language has always been hampered. Multimedia

technology seeks to integrate students in the learning process and to cultivate them in the language so they can be always active learners who can think and ask questions whenever they need. Visual and vivid courses help them to transform English learning into a capacity of cultivation. Class activities such as group discussions and debates on a particular topic they have seen in a video or an issue that was tackled in a power point presentation will activate students' critical thinking offering them a chance to communicate either with each other or with the teacher.

To Widen Students' Knowledge to Gain an Insightful Understanding to Western Culture

Multimedia courses offer learners plenty and variety of information about the Western culture than the textbook. It displays to them vivid cultural background which will bring them closer to real life situations. More natural language materials which were not made for the purpose of education, but rather real pictures, conversations, and videos that are natural utterances by native speakers of the language in natural situations. Learners will improve their listening abilities while grasping information about the Western culture; thus, they will be able to share information they know with the rest of the class, and discussions will be held.

To Improve Teaching Effect

Multimedia teaching improves class efficiency and gives color to the classroom breaking the routine of teacher-centered teaching. In large classes, it is difficult to have all the learners express their ideas; thus, communication cannot be worked on properly. "On the contrary, multimedia technology goes beyond time and space, creates more vivid, visual, authentic environment for English learning, stimulates students' initiatives and economizes class time meanwhile increases class information" (Solanki and M Phil 152).

To Improve Interaction Between Teacher and Student

Multimedia emphasizes the importance of interaction between teacher and students. The role of multimedia learning is to encourage students to speak and listen as well as to develop their communicative competence. The teacher as a facilitator uses multimedia to create context providing a language environment in which learners exchange and interact with the teacher and not just receive knowledge passively.

Creates a Context for Language teaching

By creating a context for language teaching, multimedia makes the class lively and interesting. Using sound and picture together enhances the initiative of the teacher and the learner. (Solanki and M Phil) assert that:

When using multimedia software, teachers can use pictures and images to enrich the content of classes, and also imagine different contexts in the process of producing teaching courseware. Students in the class can use multimedia to understand the class in a clear way. Through the whole interactive process, it is apparent that using multimedia in ELT is effective in nurturing students' interest in learning English, as well as enhancing teachers' interest in English teaching (152).

To Provide Flexibility to Course Content

According to (Solanki and M Phil 153) multimedia teaching is flexible and can create context in the classroom and after the class. In this vein they add "Students are bound to have some problems in classroom teaching, which can be addressed under the guidance of teachers.

In such circumstances, students can use the new technology to their advantage, such as manipulating the network to contact teachers, and receiving answers by email” (153).

In a study made by Soni Joseph a research scholar at EFL University, Hyderabad, on the use of multimedia in EFL classes the following results proved that multimedia is so important in enhancing the process of learning:

- Trainees were comfortable with the use of multimedia in the class and it had a positive effect on enhancing the classroom interaction of the trainees.
- Multimedia helped in improving their confidence, level, and motivation
- Learners found multimedia useful because it exposed them to authentic language, improved their pronunciation and knowledge of various language functions and also enriched their vocabulary.
- When the experimental classes were compared with regular teacher’s classes, it was found that the experimental classes were more effective than the regular teacher’s classes. (9)

“Multimedia can help deepen students’ conceptual understandings by linking visual imagery and sound effects to information that is difficult to understand when presented in text alone.” (Hasselbring and Glaser 109) Some ideas are hard to understand when they are read, but when they are seen and listened to they can be clarified, and processed in learners’ minds easily.

Conclusion

In conclusion, literature is of a great significance in English language teaching. The different approaches to the teaching of literature paved the way for a more developed, focused, and appropriate methods of teaching that suit both the teachers and students. Students can see the scene they used to imagine, listen to the script they used to read; hence, their perception for the knowledge they are introduced to is enhanced. Multimedia has proven to be very helpful in refreshing the teaching and learning not only of literature but also the whole process all along with developing students' skills. Students are no longer passive receivers of knowledge. They are the center of the teaching and learning process. They can interpret, interact, and question any item they pass through throughout the session.

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Chapter Two: Movies as Literature: Theoretical Background

Introduction

Using Speaking Foreign English Movies in the EFL classroom to teach literature is not a new idea, teachers want to use the most new and suitable methodology to ensure that students acquire maximum learning potential. However, from the early 1970s, taking videos as a material have made its way into the EFL classroom, fostering authenticity and variety to student learning. Of course, only when the appropriate technology was available (DVD players) has there been investigation into using DVDs in the classroom. Throughout the development of technology in the last 40 or more years EFL classrooms have also increased their ways and methods of exposing students to the target language through the use of different kinds of foreign films via digital media. EFL classrooms started to use movies make multitude of benefits.

The chapter attempts to find the link between movies and literature and how to use movies in order to teach literature. Besides, this chapter deals with students' attitudes towards both movies and literature as it touches the benefits of using movies in literature classes and the relation between motivation, learning style, culture, comprehension and movies. The last part of this chapter is consecrated to the relevance of films to literature teaching with a focus on film adaptations, their relationship to literature and their controversy among literature critics. Of particular importance, this chapter investigates the use of film adaptations, created and supported by multimedia developments, to teach literature, and how it may be an important method to enhance learners' comprehension of literary texts.

Movies as Literature

Nowadays learners have grown up in a world of multimedia and technology. They are used to the different multimedia resources from television to Internet, to videogames, and

films. These latter attract the interest of many researchers in the field of FL teaching and learning who advocate the use of movies as educational materials. In 1922, the famous American inventor Thomas Edison predicted that “the motion picture is destined to revolutionize our educational system and that in a few years it will supplant if not entirely, the use of textbooks....The education of the future, as I see it, will be conducted through the medium of the motion picture.” (qtd. in Rahmoun and Benyelles 17). In the decades following Edison’s expectation, movies became a genuine means for teaching and learning.

A movie or a film is “moving pictures that have been recorded so that they can be shown at the cinema or on television. A film tells a story, or shows a real situation” (Collins English Dictionary). This implies that a film is first written, and then transformed into pictures. Actually, it is “an art form as much a part of our daily lives as literature, architecture, painting, or sculpture” (Stern 646).

One type of movies that is frequently used in literature classes is movie adaptation. It refers to “the transfer of a written work, in whole or in part, to a feature film. It is a type of derivative work. A common form of film adaptation is the use of a novel as the basis of a feature film. Other works adapted into films include non-fiction, autobiography, comic books, scriptures, plays, historical sources, and even other films” (definition.net). Accordingly, movie adaptation is merely a translation of a printed literary work into motion pictures.

Movies and Students’ Attitude

Relating to movies in the EFL context is student’s attitudes. Crystal considers such an affective factor as “the feelings people have about their own language or the languages of others” (215). This idea is also supported by McGroarty who considers that this latter, “has a cognitive and affective components; it regards beliefs, emotional reactions and behavioural tendencies related to the object of the attitudes” (5). In the same line of thought, Baker argues

that attitude is “a disposition to respond favourably or unfavourably to an object, person, institution, or event” (11).

In short, attitudes refer to a manner of acting, feeling, or thinking that shows one's disposition, opinion to react positively or negatively to a given subject. It is, in other words, the concept that explains the way of thinking about and behaving with a specific language. It is a reflection of a student's behavior towards a language.

However, in language learning, students' attitude differs from one student to another. For example, taking literature as one of the essential components of EFL program, the nature of students' attitude towards such a learning subject has been the center of various researches and studies. Some may appreciate it and strive for a better teaching and learning environment to it while others may not be positive towards such an idea, and face a difficulty in accepting the change. As a result, they may hinder the whole operation.

Literature and Students' Attitude

The other noticeable parameter related to the status of movies is discussing students' attitudes toward literature. It is obvious to include the process of reading that has always held an integral role in the learning of literature. In this vein, Hall asserts that “it will be difficult to think of literature without considering reading” (83). Reading is of a great significance in the language teaching and learning. It enhances learners' understanding of the language, enriches their linguistic luggage, improves their writing skills, enables them to practise grammar, and takes their imagination to a more developed, enhanced, and incredible level.

Many language and literature teachers think that the willingness to read in the target language is up to students' positive attitudes towards EFL literature. However, many other students have negative attitudes and very limited reading skills. Grabe and Stoller argue that “most students read little in either the L1 or the L2, and they do not enjoy reading” (89). They may find it a waste of time to read the whole book instead of just checking its summary on the

internet. They may think of facing difficult vocabulary that they cannot understand; consequently, they are unable to grasp the meaning throughout the context they have in hand. Furthermore, they may get addicted to the traditional method of teaching reading where they are provided with short texts; they are asked only to study and analyse the settings, characters, and other items which do not require them to read a whole book. In addition to that, they may need inspiration, motivation, or a teacher to ask them to read a whole book; then, discuss the different ideas it includes rather than providing a summary which might be available everywhere.

In fact, one of the reasons that makes students run out from literature and affects negatively their attitudes towards it is the new media. “Young students are usually predisposed to dislike recommended literature, believing it to be boring and difficult” (Ruubel 218). By the same token, Malchow states:

As careful observers of our students, we must also acknowledge that our students are more likely to spend their narrative choices on film rather than literature: television and film are the preferred narrative media of the moment. (1)

The English literature for them may refer to Shakespeare’s old language which needs explanation every now and then to get the meaning behind how Hamlet took revenge of his lover Ophelia when he loved her; the explanation of how could Macbeth see the trigger in every single place he passes from, or T.S Eliot’s interpretation of the Waste Land.

Decidedly, such a refraining from reading can be avoided through visual media rather than prints. “Attitudes do not remain static; they can be changed by using appropriate materials and teaching techniques” (Baker 158). Modernity has brought with it a change in the new generation’s mentality. Modern students prefer to read an e-book rather than the printed version of the book. Consequently, a teacher can ask them to download the pdf version and

read it; they can highlight main ideas, add notes, comment on a certain idea, write their opinions, and underline an expression they liked.

By the same token, Clary considers that “since today's young people are media oriented and since film is of a great appeal to them, educators are asked to use it in order to motivate unenthusiastic readers and reduce their negative attitude” (34). Motivation, learning style, culture and comprehension are considerably connected as movies are concordant with them; negative attitude towards literature can become positive.

The Benefits of Using Movies in Literature Classes

Movies based on literary works are a subject of debates among researchers and educationalists. While some deny any utility for film integration in literature classes, others count a lot of tributes.

Movies and Motivation

It is a commonly known that motivation is of most importance in deciding the failure or success of the language learning process. Prior to examine the relationship between movie and students' motivation, an explanation to it imposes itself .In fact Motivation in foreign language learning , according to Gardner, is “the extent to which the individual works or strives to learn the language because of a desire to do so and the satisfaction experienced in this activity” (qtd.in Rahmoun and Benyelles 17). It can be explained also as “the internal drive that leads a person to do things in order to achieve his /her goals” (Harmer 20). So, it is a significant aspect in the process of learning.

To talk about motivation, there is a clear difference made between intrinsic and extrinsic motivation. As for intrinsic motivation is derived from inside. Means being intrinsically motivated refers to a desire to engage in the learning activity for its own sake. “A person might be motivated by the enjoyment of the learning process itself” (Harmer 51). However,

extrinsic motivation, it refers to a motivation caused by a number of outside elements such as the need to pass exam, the hope for reward or possibility for future travel (Harmer 51).

Most of scholars consider that intrinsic or integrative motivation is the best way to academic success. Generally, schools depend on extrinsically motivated behavior. In this respect, movies are argued by specialists and researchers as a medium that can foster EFL learners' motivation. King notes that "films are able to enhance students' motivation by making the class more interesting" (509). So, they can help to create a highly motivating atmosphere inside the classroom.

Indeed, film is engaging for students who may be bored by the traditional way of teaching literature that implies reading long literary works and being spoon fed by their teacher. At the same time, it can improve their performance inside the classroom since they are more familiar with this type of multimedia resources. Allan asserts that, "films actually are a genuine stimulus to get students involved in classroom discussion bringing out different opinions within the group" (48). Also, Stephens argues that "as a multimedia material, films can create an engaging learning environment contributing to high level of involvement and motivation" (22).

This viewpoint is supported by Marcus, Metzger, Paxton and Stoddard who argue that:

Movies are part of youth culture-students are exposed to them far beyond the walls of their schools and even before formal schooling begin. Students often bring to class personal interest in and, sometimes prior knowledge about, movies.... Young people may get more excited about lessons using popular media than about instruction only using official school materials such as textbooks, primary documents, or worksheets.

(5)

In addition, films provide a myriad types of topics and themes which can be interesting for students to examine, Tileston asserts that “because most students are familiar with and enjoy the motion picture, it is an excellent motivator” (333). Ebrahimi and Bazae write “Various types of films, such as soap operas, science-fiction, comic, horror and romantic movies, catch individuals’ interests and arouse learners’ motivation” (286). Moreover, unlike the novel’s or any other literary works’ written language, the movie’s visual elements are more direct and alive, and help creating a real life in the classroom, which enhances students’ motivation and provides them with different input (Bo 60). Holding the same line, Caixia points out “given that the film, with its beautiful settings and vivid images, is more immediately and easily attractive and entertaining than the text, students can become more motivated in seeing a film than reading a novel” (89).

According to the previous mentioned arguments, the classical classroom can be lessened in a motivational way by the utilization of movies, therefore, allowing such a guided-media to make the learning process more enjoyable and appropriate to their preferences.

Movies and Learning Styles

In language teaching the application of visual media take place and has been encouraged. A lot of arguments that favor the use of films in EFL classrooms have been put forward. Such a visual media is to a great extent important to nowadays students since it suits their learning styles.

Students learn in different ways, by seeing and hearing; reflecting and acting; memorizing and visualizing (Felder 28). This variety in acquiring information is jointly referred to learning styles.

Movies play a crucial role in satisfying learners with different learning styles. According to Lightbrown and Spada “Learning style” has been used to describe an individual’s natural,

habitual, and preferred way of absorbing, processing, and retaining new information and skills” (58). Not all students learn in the same way. There are ‘visual’ learners who prefer to get the information presented in graphs, pictograms, charts, pictures, diagrams, and the like; ‘aural’ learners who prefer to learn by hearing and talking through listening to lectures, discussions and audio materials and ‘kinaesthetic’ learners who need a physical action to be performed in the learning process (Kasniunas 148-149). Being an audio-visual material full of actions and motions, a movie, therefore, can reach for a lot of students with different learning styles.

In fact, the suitability of movie as a teaching tool relies on what is present in nowadays generation’s daily life making them, therefore, disposed to be audio visual learners. Kuzma and Haney assume:

We teach and live in a culture dominated by film, television, and other visual media. Our students, namely the MTV generation, spend a major portion of their time in front of the television, at the computer, or in a movie theater. Consequently, they are geared to audiovisual rather than written forms of expression and communication” (34).

This point of view is supported by Frey and Fisher who focus on movie’s use in literature teaching.

With students who no longer possess the inclination for traditional subjects and material, the literature teacher is faced with a challenge of keeping up with, and taking advantage of, students’ fascination with more visually stimulating media by expanding their choices for literary texts. After all, the primary literacy of the twenty-first century is visual. (5)

Accordingly, it seems that movies possess clear complaints that justify its use in educational context, not only in the teaching of literature. It is, then, encouraging for teachers

to take the advantage of the audio and visual features of the movie and the fact that this media suits nowadays learners of different learning styles to create a lively and dynamic literature class.

Movies and Culture

It is a common sense that learning a foreign language entails familiarity with its culture because Language and culture are intertwined. Specialists and scholars recognized that the process of learning a foreign language needs knowledge of its culture. In fact, learners need to have a certain awareness of the cultural aspects of the target language that, in its turn, is would help them in understanding the language itself, and then, using it in an appropriate way. Brown describes the interrelation of language and culture stating “that one cannot separate the two without losing the significance of either language or culture. The acquisition of a second language, except for specialized, instrumental acquisition [...], is also the acquisition of a second culture” (qtd .in Dema and Moeller 76). Similarly, learning the literature of the target language necessitates being aware of its different cultural features since most writers depict features of their identity and culture and discuss issues of their society. Thus, it is important for EFL learners to recognize the structure of the target language culture and its components to be able to understand the literary work studied and analyze it properly.

Teachers can import the target culture into the literature classroom providing students with an enriching and enjoyable experience. In this regard, Belver argues that “students’ unfamiliarity with a foreign culture makes movies incorporation particularly significant in literature classrooms” (1078).

One way to make learners realize the target language culture is through the use of movies as materials in literature classes. This idea is supported by Murcus et al who claim that “movies are often the most influential social and cultural documents that young people encounter” (71). In fact, “...film can increase language learners’ intercultural understanding,

as well as helping them to become aware of the similarities and differences between cultures, such as everyday life, education, traditions, social customs, religious beliefs, and events of national importance” (Chan and Herrero 13). Moreover, motion pictures provide learners with tangible examples of cultural phenomenon that cannot be appropriately grasped through written texts. In this vein, Caixia argue that:

The visual images in the film seem to have a more direct and immediate relationship to what they depict than the verbal words in the novel in view of the fact that the images resemble more to the reality. In this sense, the story presented by the film is much easier to be understood than that told by the novel, especially when certain cultural factors are involved. (87)

Movies, actually, help learners to broaden their understanding about the target language’s different cultural issues and to understand effectively the writer’s message and point of view in the literary text. Some films serve as background to introducing cross-cultural organizational behavior and management. Others shed lines on values and behaviors in different cultures (Champoux 8). Furthermore, movies can be used to teach some societal and cultural conflicts that “can be difficult, awkward, or even painful for teachers to confront with students” (Murcuset al.110). Through movies, learners new to the target culture can have a close insight into the way others have handled typical problems related to school, family, finding a job or going shopping which make them at ease to learn the culture which they need in their studies (Botirca 2).

Films, therefore, can be an effective means of showing learners the structure of the target culture and helping them to develop an understanding and awareness of the cultural aspects of the target language which, in return, facilitates their study and analysis of literary works.

Movies and Comprehension

Another benefit the movie provides is that it facilitates the comprehension of literary texts. It is really important to understand the content of the text studied; however, EFL learners face many difficulties in reading and understanding the literary text at hand. The common types of these difficulties include linguistic and conceptual difficulties, length difficulty, and referential difficulty which refers to “the extensive use of frames of reference outside the text itself” (Duff and Maley 6-7). Due to these difficulties, learners usually struggle with their reading comprehension and become indifferent in reading literature in general.

Because nowadays learners “are becoming increasingly attuned to the moving image and less patient with mere words on a page” (Baines and Dial 86), movies can be a good means to enhance their understanding of literary text. To start with, some literary concepts and theories can be easily understood through visual and auditory effects since learners will see them “in action”, “in more than a figurative sense, theories and concepts leap from the screen” (Champoux 11). Thus, a message or a concept shown in a picture is easier to grasp than one encoded in words. In addition, movies present an authentic language in real life situations and contexts which make the course material more comprehensible. The paralinguistic characteristics of the movie such as facial expressions, gestures, body language of a situation, the character’s emotional reaction to a situations-information give valuable meaning clues and help learners to understand words and expressions (Botirca 2). A movie, as well, enables readers to picture, or to visualize the events, characters, narration, words, etc. and ,hence, “allows students the ability to become more engaged in their reading and use their images to draw conclusions, create interpretations of the text, and recall details and elements from the text” (Merita Ismaili 123). Visualization, which is a very important skill for comprehension, is a merit of movie watching.

On the whole, The use of movies as an educational tool is meant to “achieve educational objectives, including: (1) promoting a deeper understanding of the concepts being taught; (2) allowing students to make conceptual linkages between theory and real-world examples; and (3) increasing retention of knowledge” (Lantis 234).

Movies Adaptations and Literature

After conducting the pedagogical role of movies, movie adaptation is one of the most popular cinematic genres because that is said to have a close relationship with literature. Movie adaptation has been subject to debates among the public of critics and scholars.

Movie and literature are arts that have different ways of transmission. The first is based on the visual mode while the second relies on the written one. However, these two arts can meet in point of adaptation. They can be two faces of the same coin if their use is respected concerning details included, scenes shot, and same descriptions of characters; also, keeping same settings, and working on same dialogues.

According to The Oxford English Dictionary to adapt is to “make suitable for a new use or purpose, to alter or modify, adjust one thing to another or, to become adjusted to new conditions.” Also, adaptation is one medium that have translated into other medium by using specific instruments that result in a new creation. It is “a work in one medium that derives its impulse as well as varying number of its elements from a work in different medium” (Konigsberg 6).

Referring to film adaptation, it can be defined as the translation from the literary work source such as novels, short stories and plays into to the screen with the necessary inherent changes that are implied by the process. Belton considers that film adaptation “offers an opportunity for filmmakers to reread a narrative from another age through the lens of their own time and to project onto that narrative their own sense of the world” (195). A Victorian

story can be easily lived throughout its depiction on the screen. The Middle Ages, the Trojan War, the Crusades, and many other historical, old events are reflected in front of the reader, not only through words, and descriptions, but also through sound, motion, and picture. All of the simple and small details are available through movie adaptations.

As far as literature has been a source of inspiration for film makers and producers, it holds a strong relationship vis-à-vis the seventh art. However, film adaptations and literature share some aspects and diverge on others.

Comparison between Movies and Literature

Although there is a close relationship between literature and film has been existed since the advent of cinema due to the strong visual characteristics of both media, comparing them seems to be a good idea to discuss their interrelated relationship.

The comparison between movie and literature has two positions. As for the first, they have convergence zones. They, literature and film, have a common goal, notably, telling stories. Beja cited in Nikoleishvili .However, others consider film and literature are as *apart* as, say, *cave painting* and a *song*” (Beja 51)

Similarities between Literature and Movies

Both films and literature each has a world of its own, yet both of them use languages to provide a source of emotions and feelings. Rosenblatt argues that “literature as an experience that provides a versatility of emotions to be lived” (cited in Many and Wiseman). In this respect, cinema is considered as a source of an amalgam of senses. While watching a film, “we are focused on a screen ... and we feel, we hear, we see in an all-encompassing tangle of emotions and senses which no other art form demands.” (Stern 646). Emotions that the reader gets from literary texts are the same of its visual version.

Another prominent point of comparison is associated to their narrative aspect. In fact literature and cinema are “narrative arts, and consequently, a pretext to tell stories from the first oral transmissions” (Martínez 57). Novels and movies are two forms of a single art, the art of narrative literature. A story is lived and explained in both of them whether through motion, or through words.

Since both movie and literature can be seen as a medium of entertainment and escape by the reader or the viewer, they are likened. Boyum states that people read or watch for the same motives to get “the opportunity to identify with other human beings for awhile and vicariously participate in their lives” (39).

Human emotion can be brought on by literary texts or movies. This latter are designed to attract the audience by the story and to develop empathy towards the central characters. Also, escape the viewers from the virtual experience to another world via the spectacle of movie. In short, emotions that literary texts provide to the reader with are more or less similarly satisfied via the visual version of the literary work as well.

As Joseph Conrad asserts “My task ... is by the power of the written word, to make you hear, to make you feel - it is before all, to make you see” (cited in McFarlane 3). So literature through the power of words conveys images of time and place initially left to readers’ imagination. Besides, D. W. Griffith assumes that “the task I’m trying to achieve above all is to make you see” (cited in McFarlane 5). It is clear that the task of these latter sounds to be similar in spite of their different system of communication both convey images to the reader and the viewer.

In fact, movies show explicitly a visual world and spell out ideas and emotions that literature can only show through lines and lay before the eye of the mind. Movies use words and transform them to make the viewer see tangible images of the setting of the text. “Cinema

agglutinates space and time, image and word” (Martinez 57). In short, movie and literature can have a similar narrative structure and the same emotional effect, but they display their text in different manners and through a different language form.

Differences between Movies and Literature

On the other hand there are some differences between literature and movie. However, such difference between film and literature seems not to be as much as their points of similarities.

Literature as it has been said before relies on the written word and film lies in the vivid image; this fact creates the main divergence. Bluestone argues that “ the perception of the visual image and the concept of the mental image lies the root difference between the two media”(cited in McFarlane 4) .Also, MacFarlane argues that “the extent and freedom of imagination is more confined with regard to film than to literature”(8).

Comparing between reading a literary work and watching a film creates a clear image about the difference when the reader read book he/she can creates through his/her imagination a clear picture of the event and what the character look like, so there is no limits for the reader imagination .On the other hand, a film restricts the viewer’s imagination largeness. In this respect, Beja argues that “it is impossible for us to overcome the visual image; that is all there is, it is right in front of us, and we cannot make it any different” (64). In other words, “the eye can only see what can be seen by the eye, a limitation not shared by the mind’s eye” (65).

As it has been mentioned before, literature and films have much in common but such similarity, to a certain extent, may reduce literature authority and abridge the prejudice called the “hierarchy of artistic prestige” (Martinez 59) over movie and gives it its fair share.

How to Use Movies in Order to Teach Literature

Many teachers have benefited from the merits of movie adaptation as a valuable tool to teach literature. Depending upon the teaching objectives and learners' needs, several variations are possible for using movies in literature classes. Teachers may adapt a whole movie approach in which the film is shown "in its entirety and studied as a whole" or "a short segment approach of teaching scene-by-scene or one segment a time" (King 3). According to Erötz, the teacher may use the video clips in conjunction with the reading of the full text of the literary work, reading extracts from a work of literature in conjunction with viewing a full-length movie (broken into segments), combining movie clips with reading excerpts from the original work, or working with full texts and full-length movie adaptation (58, 59).

Each possibility may present the teacher with advantages as well as challenges. Thus, the teacher has to take into consideration many criteria. The movie should be motivational, appropriate to learners age and level of proficiency, free of any cultural or ethnic biases (unless the teacher wants to draw attention to such features) and to be a close version to the written text (Erötz 59).

Teaching literature through movies does not mean merely playing the movie to learners in the classroom. The teacher has to "create an environment in which students could interact effectively with each other" (Bo 60). In order to exploit movies fully in literature classes, the teacher has to design different activities based on the novel and the movie. These activities include: comprehension questions, vocabulary activities, class discussion, writing assignments, role play and so on. (Erötz 59- 60)

Criteria of Movies Selection to Teach Literature

Teaching literature through movies needs preparation by the part of the teacher. First, parent permission: At the beginning of each school year, it is a good idea to get parent permission

for all of the movies the teacher wants to show to his students, altogether with the school acceptance for showing movies. Second, character list: The teacher has to look at the list for all movies and make a list of the major characters in a movie, giving students the first and last name along with a brief explanation of who each character is. Students will take notes during movies in their notebooks. In addition to that, a communal experience: It's better to have whole-class novels read entirely while in class, the teacher should make the viewing of movies a communal experience, not merely studying movies but they are collectively living the journeys with the characters in real time. Furthermore, note-taking: Students have to take notes during every movie by keeping enough light on the room so students can see what they write, these notes are always written on paper. Depending on the topic of the upcoming essay, students document relevant evidence from the movie beside the appropriate character's name. Also, honoring the art: Even though there is a pause on the movie several times, it is so judiciously and only when it does not interfere with the flow of the plot. However, Clarifications and conversations may be necessary at certain points. Finally, multitude of sources: Providing students with a rich and varied experience that goes beyond the printed page, requiring them to listen carefully and watch attentively.

Criticism against the Use of Movies

The inclusion of movie adaptation in literature classes often comes under fire from many scholars. The issue of fidelity to the original text is the heart of many criticisms. Adaptation usually entails modifications, additions or omission of many elements of the original text (events, characters, plot, etc.). Welsh argues that "fidelity, accuracy, and truth are all important measuring devices that should not be utterly ignored or neglected in evaluating a film adapted from a literary or dramatic source"(xxv). Thus, the absence of fidelity makes the movie adaptation inferior to the literary work leading to the notion that "the book was better than the movie".

Moreover, the fact that movie adaptation is deficient in terms of literary elements makes the movie unbeneficial, unauthentic and unreliable material to be taught in literature classes. Some critics believe that “the medium of film has its limitations, that it is epidermal, even superficial, that it cannot probe the depths of psychology or emotional consciousness” (Welsh xv); that is to say, the movie is unable to provide a detailed description of the psychological information relating to characters, data regarding their identity, notations of atmosphere and representations of place as the novel does.

In addition, the movie adaptation limits learners’ interpretations and imagination. Caixia argues that the novel “allows readers to reread, reflect, appreciate what they have covered or imagine the following plot if they like, which seems impossible in seeing a film with the continuously moving images” (88). Other proponents believe that the use of the movie is a time consuming. Champoux points out that “using film scenes in class takes time away from other classroom activities” (12). He also claims that movies may contain some aspects which are culturally contaminating or confusing. According to him, “foreign film also can have some culturally based subtleties that nonnatives might not easily understand” (12). So, what to do? Probably, a very careful and well-planned exploitation of movies can bless EFL classes with their merits and minimize their drawbacks

To conclude, if used appropriately, movies can be an excellent educational tool which meets the expectations of learners in a digital age .They can greatly refresh and diversify the teaching of literature in EFL classes as they motivate learners, suit their different learning styles, help developing a cultural awareness and understanding, facilitate comprehension and help developing critical thinking ability.

Conclusion

This chapter holds an explanation to the theoretical ground of this research work. It provides an overview about movies as literature. It has been shown that movies are in accord with a number of key issues in EFL learning, notably, learning styles, motivation, attitudes, comprehension and culture. Besides, some issues related to film adaptations mainly the relationship between movies and literature and some critics' viewpoints about the use of movies.

Accordingly, the validity of the already stated hypothesis and examination of the utility of using movie adaptations as a tool to increase learners' comprehension of literary texts by the use different instruments resulted in a considerable amount of information that are to be analysed and discussed in the following chapter.

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Endnotes

¹ It is “An approach to information storage and retrieval that provides multiple linkages among elements. It allows the learner to navigate easily from one piece of information to another. The storage and retrieval of text, images, audio, and video in computer (digital) form” (Khvilion and Patru 219).

² It refers to “The linking of information together by highlighted key words that have been marked up creating paths through related material from different sources such as footnotes and encyclopedias. It is the ability to present connected documents” (Khvilion and Patru 219).

Chapter Three: 'Movies as Literature' in Practice

Introduction

Throughout the two chapters, movies and literature were tackled theoretically. The relation holding both of them was explained, and students' attitude towards the two was dealt with. This chapter deals with field work as it presents the investigation process; it describes the population of the study. Another part of this chapter is concerned with the main investigation. It describes the tools of research, and how they were implemented. Then, presents and discusses the results in the light of the related studies.

This practical chapter deals with movies as literature in practice. It tests the validity of the already stated hypothesis and examines the utility of using movie adaptations as a tool to increase learners' comprehension of literary texts by means of an experiment and a questionnaire. The experiment consists of a lesson taught for third year students and tested while the questionnaire is made of questions addressed to the controlling group of the experiment. The chapter most importantly analyses the data collected from both the test and the questionnaire and draws conclusions.

Target Population

The target population of this study is third year students of English at the University of - Abbes Laghrour- Khenchela. These students have been already introduced into literary genres (Fiction, Poetry, and Drama) during their years of study, and they are expected to have enough knowledge about how to approach, analyze and study them. They have enough experience with English as a foreign language in terms of language abilities and reading skills to practise reading in the classroom and/or outside the classroom.

The total number of third year students participating in the research experiment is thirty students from different geographical areas in Khenchela, and various socio-economic backgrounds.

The number of male students is seven; whereas, the number of female students is twenty-three. They were divided into two groups; eleven girls and four boys in the first group, and twelve girls and three boys in the second. Each group consists of fifteen students. Sex variable is not being considered since the overwhelming majority consists of girls. It would be taken into consideration as a source of variation (between-sex-difference) if the two groups are balanced with approximately equal number of boys and girls in the groups. The participants have been asked if they consented to participate in the study before starting the experiment and handing out the questionnaire.

The Experiment

A plenty of movies have been derived from literature. Randomly, but especially because of time constrains and faithful adaptation, Dickens's novella *A Christmas Carol* has been chosen for the experiment.

The Novella

A Christmas Carol is a Victorian morality tale of an old and bitter miser, Ebenezer Scrooge, who undergoes a profound experience of redemption over the course of one evening. Mr. Scrooge is a financier/ money-changer who has devoted his life to the accumulation of wealth. He holds anything other than money in contempt, including friendship, love and the Christmas season. Scrooge is visited by the ghost of Jacob Marley, his business partner, who informs him about the visitation of three more ghosts that will attempt to make him change his personality. In the end, Scrooge changes his life and reverts to the generous, kind-hearted soul he was in his youth before the death of his sister. The story deals extensively with two of

Dickens' recurrent themes, social injustice and poverty, the relationship between the two, and their causes and effects. It was written to be abrupt and forceful with its message.

The lesson

To teach the novella, a lesson (see appendix 01) was prepared and the population was made ready. The students were divided into two groups of fifteen, one 'controlling' and the other 'experimental'. The controlling group was taught without the movie while the experimental group had the same lesson in parallel with the novella's movie adaptation. The movie adaptation used in the experiment is a 2009 animated version written for the screen and directed by Robert Zemeckis.

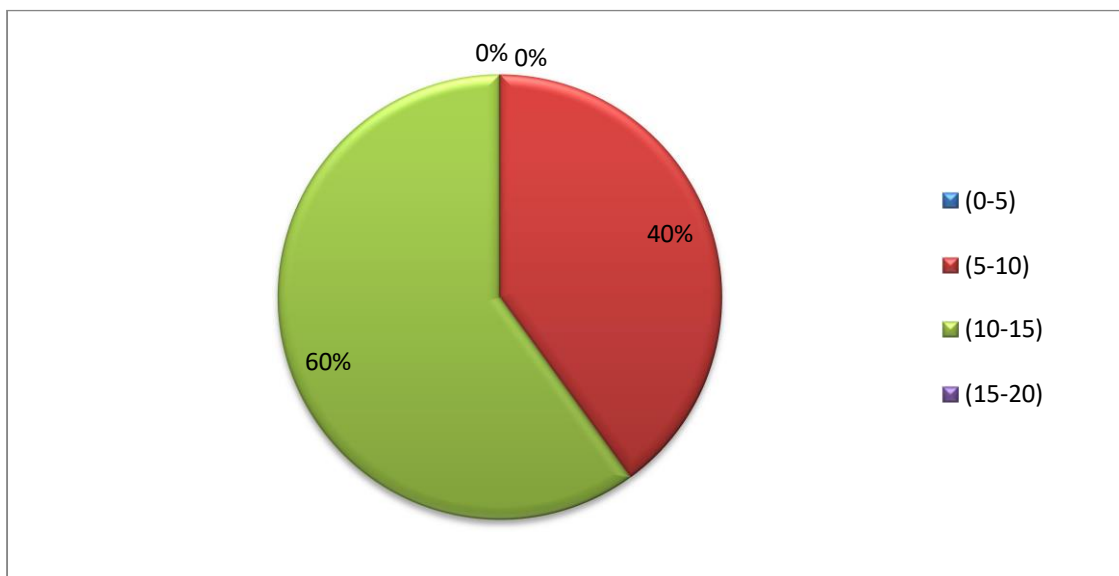
The Test

The target population, both the controlling and experimental groups, sat for an examination to test their comprehension of the novella. The test (See Appendix 02) is composed of two parts. The first task is composed of six comprehension questions about the different characters and events of the story. This task aims at checking the students' ability to grasp the meaning of the material (novella). The second task is an essay in which students are to argue whether *A Christmas Carol* is a fairy tale or a realistic portrayal of the Victorian Poor. This task aims at checking the learners' ability to judge the value of material (novella). The judgments are to be based on definite criteria determined by the students. Learning outcomes in this area are highest in the cognitive hierarchy because they contain elements of all the other categories, plus conscious value judgments based on clearly defined criteria.

The test was scored out of twenty. The first task is out of twelve points while the second task is out of eight points.

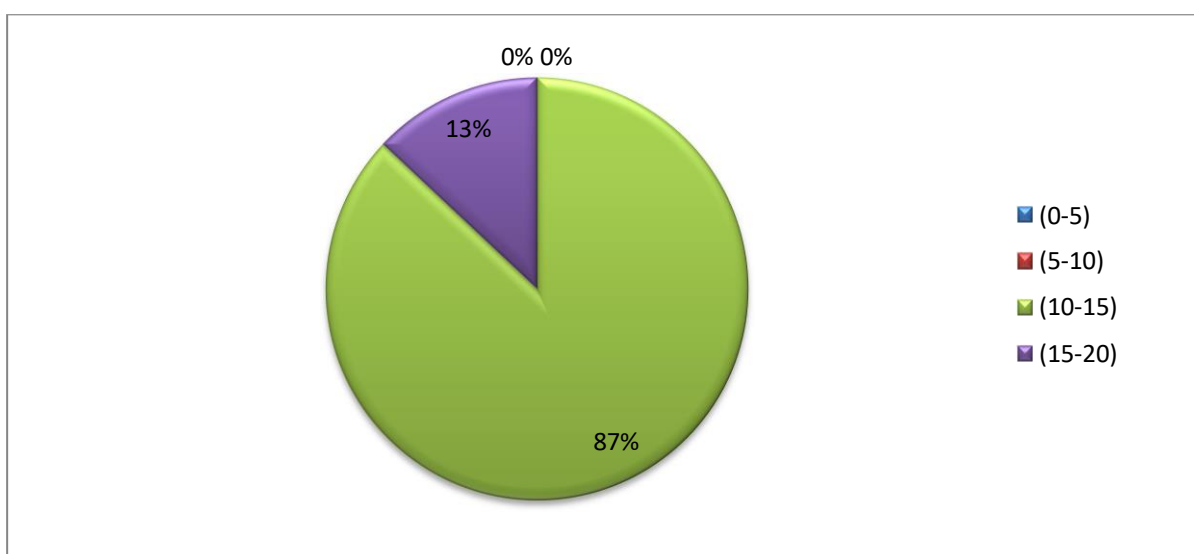
Data Analysis

The correction of the test undertaken by the two groups gave different results which have been represented through pie charts, one for each group.



Pie Chart 1. The Test Results of the Controlling Group

This pie chart gives the results of the test as far as the controlling group is concerned. It shows that students' scores range from 05 to 15. None of the participants got a mark from (0-5) or from (15-20). Furthermore, the test reveals that forty (40) percent of the informants (six students) obtained scores from (5-10) while sixty (60) percent of the informants (nine students) obtained scores from (10-15).



Pie Chart 2. The Test Results of the Experimental Group

This second chart shows the results of the experimental group. The correction of their papers ensued different results compared with the first group. Students' scores range from 11 to 17. None of the participants scored from (0-5) or from (5-10). The chart reveals that eighty-seven (87) percent of the informants (thirteen students) obtained scores from (10-15) while thirteen (13) percent of the informants (two students) obtained scores from (15-20).

Comparing the Test Results

To know the difference between the performances of the two groups, a comparison of scores is needed. First, in both groups none scored below five, which indicates that the participants could at least grasp an idea from the lesson. Second, in the controlling group, forty percent of the students scored from (5-10) while none scored from (5-10) in the experimental. This means that almost half of the first group could not get the average, but the whole second group got the average. Moreover, sixty (60) percent of the participants in the first group scored from (10-15) while eighty-seven (87) percent of the participants in group two scored from (10-15). Finally, none of the controlling group's participants scored beyond fifteen; however, thirteen percent of the students in the experimental group scored more than fifteen.

The results of the test show that the group which watched the movie performed better than the group which did not have it. The experimental group revealed a better understanding of the novella and made a better use of the input exposed to during the lesson. This simply implies that the movie has enhanced the students' comprehension of the novella *A Christmas Carol*.

The Questionnaire

To collect more data, a questionnaire (See Appendix 03) was drafted and administered for the controlling group. After the teaching of the novella and the testing of their comprehension,

they were shown the movie adaptation of *A Christmas Carol*, and then they were given the questionnaire to answer.

They were assured of the confidentiality of the answers as no name or distinctive mark (number or code) was required in the questionnaire. Participants were notified about the appropriate way the questionnaire should be answered by asking them to choose the proposition that was most likely to represent their opinion for each question. It was clarified that all students' answers were important since there were no right or wrong answers. There was an emphasis on the fact that all the questions should be answered, and that students could ask any questions at any time about the questionnaire in case there was any problem understanding the questions, or if they were perplex about how to answer. Moreover, participants were informed that they could take as much time as necessary to answer the questionnaire.

The questionnaire consists of six questions. Question one targets students' impressions about the lesson they were taught and aims at knowing whether they were motivated or not while studying the novella. It deals with the different reactions they had and emotions they felt while learning it. Question two and three are about difficulties encountered by students in understanding *A Christmas Carol*. Question two tends to know whether the students faced any sort of difficulty in understanding the novella while question three offers them three options representing three other kinds of difficulty. The first option deals with the language, the second targets the cultural and historical contexts of *A Christmas Carol* while the third and last option deals with their capacity to imagine the events of the story. Question four checks whether the students' comprehension was decreased or enhanced after watching the movie. The fifth question is a sequel for the previous one and examines how the movie affected the students' comprehension. The sixth question is about students' opinions about the utility of

using movie adaptations to teach literature. It aims at making them reflect upon the experience they had and draw some conclusions.

Data Analysis

The six different questions of the questionnaire have been answered differently by the fifteen students of the controlling group.

Question 1. How did you find the teaching of *A Christmas Carol*?

Question 1	Boring	Not interesting	Enjoyable	Motivating
number	07	05	03	00
percentage	46,7 %	33,3%	20%	0%

Table 1. Students' Attitudes about the Lesson of *A Christmas Carol*.

Concerning the first question, only the minority (three students) of the participants enjoyed the lesson about *A Christmas Carol*, while five students found it not interesting, and still the majority (seven students) thought of it as boring. None of them found it motivating. These results reinforce the commonly shared attitudes towards the teaching and learning of literature as a boring demotivating subject. These attitudes can be the result of not involving them in the lesson but rather having the students as passive recipients of knowledge with the absence of the ability to imagine and contextualize the events of the story.

Question 2. Did you find difficulties in understanding it?

Question 2	Yes	No
number	12	03
percentage	80%	20%

Table 2. Students' Opinions about the Difficulty of *A Christmas Carol*

Responses towards the second question made clear that the majority of the participants (twelve students) found it difficult to understand the novella. Only very few of them (three students) felt it easy. These results justify the participants' attitudes towards the lesson and explain that when something is not understood, there is no way to appreciate it.

Question 3. If 'yes', what type of difficulties?

- a. Difficulties in understanding language (3)
- b. Difficulties in understanding its historical and cultural contexts (1)
- c. Difficulties in imagining the events of the story (8)

Question 3	A	B	C
number	03	01	08
percentage	25%	8,3%	66,7%

Table3. Difficulties Encountered in Understanding *A Christmas Carol*.

The third question which inquired the participants about the difficulties they encountered in understanding the novella, received various answers. Half of the students (eight) found difficulties in imagining the events of the story and three of them stated that they had difficulties in understanding the language, while only one student found difficulties in understanding its historical and cultural contexts .These results show that the visualization of the events plays a big role in understanding the story.

Question 4. After watching the movie, has your comprehension of the novella changed?

Question 4	Yes	No
number	15	00
percentage	100%	00%

Table 4.Students’ Comprehension of the Novella after Watching the Movie

Question four received an absolute ‘Yes’ answer. All the participants said that the movie enhanced their understanding of the novella. This indicates that movie adaptation influences comprehension positively.

Question 5. If yes, say how?

The fifth question asked the participants about the ways in which the movie affected their comprehension. They gave three arguments. First, the movie helps in better understanding and grasping the cultural and historical contexts of the story. Second, it visualizes the events along with the characters since they were presented vividly through actions, sounds, and images leaving no gap to make efforts and imagine them. Third, the movie made the language used more simplified and easier to understand.

Question 6. In the light of *A Christmas Carol*, do you consider film adaptation as a good means for a better comprehension and appreciation of literature?

The sixth question invites the participants to reflect upon the experience they had and draw some conclusions. A great majority of the students (thirteen) believe that movie adaptations can be a good means to teach literature for many reasons. First, the movie is more interesting and motivating. Second, it helps in enhancing the comprehension of the different literary works. Third, movie adaptations take the student in a journey and make him part of the story by visualizing the story as whole. Finally, reading a book is very boring, tiring and takes time. However, two students think that the use of movie adaptations to teach literature is not of much utility for it restricts the student's imagination by presenting the settings as the movie's director sees it. Another reason is that, some movie adaptations are not loyal to the original literary work, and some details mentioned in the novel maybe omitted in the movie.

Indeed, the participants' reactions to the questionnaire, expressed in their answers, stress the efficiency of movies in understanding and appreciating literature.

Clearly, the data collected from the experiment and the questionnaire strongly support the use of movie adaptation in teaching literature. The participants of the experimental group surpassed those of the controlling group in their scores. Both groups had the same lesson and took the same test, but the experimental group benefited from the movie which has been displayed in parallel with the lesson, and this made a big difference. Further, the same controlling group could, after watching the movie, identify the utility of the movie in terms of motivation and comprehension. It can be safely argued now movie adaptation may enhance learners' comprehension of literature.

Results

This study was an attempt to investigate the utility of movie adaptations to teach literature for EFL classes. The results obtained by the research instruments, the experiment and the questionnaire, revealed that movies can play a big role and make a huge difference.

First of all, movie adaptation helps in a better understanding of literature. This difficult, negatively stereotyped subject can be handled more easily by introducing film and media technologies into classrooms. The experiment showed that the experimental group scored far better than the controlling group, and hence, the movie they watched together with the lesson ameliorated their comprehension of *A Christmas Carol*.

Second, movie adaptation does not only affect comprehension, but also motivation. The participants of the controlling group stated clearly in the questionnaire that the lesson they had (without the movie) was boring and not really interesting. This was probably caused by the difficulties they encountered while they were trying to understand the novella. Complex things are difficult to appreciate and, consequently, hard to learn from.

Third, the questionnaire indicated something interesting as far as learning and motivation are concerned. Almost all the members of the controlling group agreed that the movie helps in visualizing the events of the story and, thus, in understanding it. This means that audio-visual materials and multimedia are of a crucial importance in meeting students' learning styles, motivating them, and teaching them more.

One last result, however, a well studied choice of movie adaptation by teachers is based on many criteria; such as a movie similar and faithful to the original literary text. In addition, a good and careful selection of adapted movies helps in meeting and improving learners' needs and level of proficiency. A movie introducing and dealing with different cultural issues opens students' minds on new cultures different from theirs; it enables them to respect the

differences between people and prevents a cultural shock in case they are faced with such an issue in their daily life. Finally, movies are an effective audio-visual material.

Conclusion

This study was an attempt to investigate the utility of movie adaptations to teach literature for EFL classes. The results obtained by the research instruments, the experiment and the questionnaire, revealed that movies can play a big role and make a huge difference.

To crown it all, teachers of literature in EFL classes may use movie adaptation as a means to enhance their learners' comprehension, motivate them, and make them learn more.

General Conclusion

The present dissertation attempts to study the use of movie adaptations to enhance learners' comprehension of literature.

We started first by gathering what we thought was relevant literature about the teaching of literature. We described literature its importance because it represents both the essence of learning the language and its ultimate outcome. We then mentioned its importance as a step in defining what it really is. After that, a brief overview about the different approaches and models to teaching literature, and how this can be applied in order to make teaching and learning literature enjoyable and motivating, and also to develop learners' communicative skill. At this level of the dissertation, we defined multimedia and explained its importance in EFL classes. We added that teaching need to involve the use of multimedia not only to cope with the current technological developments and globalization, but also to cultivate students' interest to study. This served as a transitional section to the next.

The second component of this research is movie adaptations. Concerning the chapter of movies as literature, it started by defining movies, and explaining how they are related to literature and its teaching. We gave particular attention to learners' attitudes towards movies then towards literature. We also dealt with the benefits of integrating and using movies in literature classes; we explained its relationship with motivation, learning styles, culture, comprehension, and literature. After that, we compared movies and literature; we spot the light on certain similarities which they share, and noted other differences among the two. In the chapter devoted to movie adaptations, we concentrated on this concept and how to use it to teach another equally important concept which is literature. We also explained certain criteria to the selection of movies. Later in this chapter, we specifically addressed criticism against movie adaptations and mentioned some of the factors that influenced scholars' opinions to put movies under fire.

The practical part of the investigation consists of an experiment and a questionnaire. The experiment composes a lesson and a test to see the difference between the teaching of the novel without and with its movie adaptation while the questionnaire aims at making an inventory of different elements that may affect the population's comprehension. The pilot study was designed in such a way as to describe students' impressions, difficulties in learning literature, and opinions, feeling and expectations about teaching literature using movie adaptations.

The results showed that the participants, who represent a portion of third year students of English as a foreign language at Abbes laghrour University of Khenchela, actually developed more understanding to the novel after watching the movie. Hence, teachers of literature in their EFL classes can use movie adaptation as a means to enhance their learners' comprehension, motivate them, and make them learn more.

At the end, some pedagogical implications are to be mentioned because they are directly related to the result of the investigation. They reflect outcomes of the research and recommendations to promote the use of movie adaptations.

Movie adaptations when introduced through media technologies to the students in the classroom improve their ability to grasp a larger sum of information. They lead to a more simplified version of the lesson; they also pave the way for a more comprehension of the studied material. All of this plays an important role in having a successful teaching and learning of literature and literary texts.

Students are able to move out of the box and learn through new and modern methods. They are part of the lesson instead of passive receivers of the information, and spoon fed by their teachers. When they attend a literature session, they expect to live a new, passionate, and motivating story. Students are no longer fed up of analyzing the setting, plot, and characters, but rather invited to live the scene, feel the characters, analyse the problem the way they do in

their real life, take the role of a character that they believe resembles them, and discuss every single emotion with the other students and the teacher as well. They live the lesson without being asked to.

Learning styles differ from one student to the other; some are kinesthetic learners, others are visual learners, while some are audio-visual learners. The use of multimedia and technology gives teachers the chance to focus on more important aspects of the lesson instead of explaining the description of the smallest details every now and then; since, these tools visualize the whole scene for the students. They allow no gap for questions in the heads of students. This portion of learners can then think of the literary text they are dealing with in a critical way, and question the ideas presented all together with the reasons the writer had when selecting them; as such they are opened to greater chances of understanding the story, and factors lead to having a master piece as the one they are working on.

One important recommendation, however, is that the implementation of movie adaptation should be well studied by teachers. The choice of the movie should be based on many criteria. The movie must be faithful to the original literary text and similar in terms of setting, characters, plot and theme. In addition, teachers are invited to choose movies that are suitable for learners' needs and level of proficiency. The movie should also be free of any cultural biases for an effective use of such an audio-visual material.

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Appendices

Appendix 01: The Lesson about *A Christmas Carol*

Charles Dickens' books are some of the most famous in English. His characters include murderers, thieves and swindlers. Most stories are about poor people, often children. The reason why Dickens wrote so well was that he spoke from experience. When he was a boy his father went to prison because he did not pay his debts. Charles had to leave school and work in a factory for ten hours a day. He was just 12 years old! He never forgot the poor and needy, even when he was rich and famous.

1. Summary of *A Christmas Carol*

A Christmas Carol is a Victorian morality tale of an old and bitter miser, Ebenezer Scrooge, who undergoes a profound experience of redemption over the course of one evening. Mr. Scrooge is a financier/ money-changer who has devoted his life to the accumulation of wealth. He holds anything other than money in contempt, including friendship, love and the Christmas season.

Dickens divides his literary work into five "staves" instead of chapters. The story begins by establishing that Jacob Marley, Scrooge's business partner in the firm of Scrooge & Marley, was dead—the narrative begins seven years after his death to the very day, Christmas Eve. Scrooge and his clerk, Bob Cratchit, are at work in the counting-house, with Cratchit stationed in the poorly heated "tank", a victim of his employer's stinginess.

Two "portly gentlemen", collecting charitable donations for the poor, come in afterwards, but they too are rebuffed by Scrooge, who points out that the Poor Laws and workhouses are sufficient to care for the poor. When Scrooge is told that many would rather die than go there, he mercilessly responds, "If they would rather die ... they had better do it, and decrease the

surplus population." At the end of the workday, Scrooge grudgingly allows Cratchit to take Christmas Day off, but to arrive to work all the earlier on the day after.

Scrooge leaves the counting-house and eventually returns to his home, an isolated townhouse formerly owned by his late business partner, Jacob Marley. In keeping with his miserly character, Scrooge lives in a small suite of largely unfurnished rooms within the house which he keeps dark and cold (the rest of the rooms in the building having been let as offices).

While he unlocks his door Scrooge is startled to see the ghostly face of Marley instead of the familiar appearance of his door knocker. This is just the beginning of Scrooge's harrowing night. A spectral hearse charging up the broad staircase in the dark, the sliding of bolts and slamming of doors elsewhere in the house, and the inexplicable ringing of the ancient and neglected bell pull system precedes a visit from Marley as Scrooge eats his gruel by the fireplace.

Marley has come to warn Scrooge that his miserliness and contempt for others will subject him to the same fate Marley himself suffers in death: condemned to walk the earth in penitence since he had not done it in life in concern for mankind. A prominent symbol of Marley's torture is a heavy chain wound around his form that has attached to it symbolic objects from Marley's life fashioned out of heavy metal: ledgers, money boxes, keys, and the like.

Marley explains that Scrooge's fate might be worse than his because Scrooge's chain was as long and as heavy as Marley's seven Christmases ago when Marley died, and Scrooge has been adding to his with his selfish life. Marley tells Scrooge that he has a chance to escape this fate through the visitation of three more spirits that will appear one by one. Scrooge is shaken but not entirely convinced that the foregoing was no hallucination, and goes to bed thinking that a good night's sleep will make him feel better.

Scrooge wakes in the night and the bells of the neighboring church strike twelve. The first spirit appears and introduces himself as the Ghost of Christmas Past. This spirit leads Scrooge on a journey into some of the happiest and saddest moments of Scrooge's past, events that would largely shape the current Scrooge. These include the mistreatment of Scrooge by his uncaring father (who did not allow his son to return home from boarding school, not even at Christmas), the loss of a great love sacrificed for his devotion to business, and the death of his mother, the only other person who ever showed love and compassion for him. Unable to stand these painful memories and his growing regret of them, Scrooge covers the spirit with the large candle snuffer it carries and he is returned to his room, where he falls asleep.

Scrooge wakes at the stroke of one. After more than fifteen minutes, he rises and finds the second spirit, the Ghost of Christmas Present, in an adjoining room. The spirit shows him the meager Christmas celebrations of the Cratchit family, the sweet nature of their lame son, Tiny Tim, and a possible early death for the child; this prospect is the immediate catalyst for his change of heart. Scrooge slowly warms to the idea that he can reinvent himself. The bell strikes twelve. The Ghost of Christmas Present vanishes and the third spirit appears to Scrooge.

The Ghost of Christmas Yet to Come takes the form of a grim specter, completely robed in black, who does not speak and whose body is entirely hidden except for one pointing hand. This spirit frightens Scrooge more than the others, and harrows him with visions of the Cratchit family bereft of Tiny Tim, of Scrooge's own lonely death and final torment, and the cold, avaricious reactions of the people around him after his passing. Without explicitly being said, Scrooge learns that he can avoid the future he has been shown, and alter the fate of Tiny Tim—but only if he changes.

In the end, Scrooge changes his life and reverts to the generous, kind-hearted soul he was in his youth before the death of his sister.

The story deals extensively with two of Dickens' recurrent themes, social injustice and poverty, the relationship between the two, and their causes and effects. It was written to be abrupt and forceful with its message.

1. **Staves summaries**

Stave 1

Scrooge is a cold, hard man who loves money more than people. For him, the worst part of the year is Christmas, a time in which even the poor make merry. This Christmas Eve, after rejecting his nephew's invitation to Christmas dinner, Scrooge is visited by two kind gentlemen who are collecting money for the poor. Not only does he refuse to give them any, he also suggests that poor people should be kept in prisons and workhouses. After dinner, he receives another visit, that of his long dead partner, Marley, who warns him that his miserly behaviour will make him suffer for eternity, unless he follows the advice of three ghosts that will come to see him very soon.

Stave 2

The first ghost, of Past Christmases, shows him scenes from his life as a schoolboy and a young man. We learn that he had a sad and lonely childhood, but that he won the heart of a lovely woman whom he lost through his greater love for money.

Stave 3

The second ghost, the Ghost of Christmas Now, shows Scrooge that people can spend a happy Christmas day even without much money. He shows him Fred, his nephew, and Bob, his employee, enjoying Christmas with their families. However, the ghost also shows him two sad sights: that of Bob's ailing son and that of two other children who represent all the poor and ignorant children in the world.

Stave 4

The third ghost, the Ghost of Future Christmases, shows Scrooge scenes after his death. Everybody is happy that he has died. Only the Cratchit family is very sad – their son Tiny Tim has passed away. It is then that Scrooge begs the ghost to let him change such a horrible future.

Stave 5

When Scrooge wakes up after the visits have ended, he realizes it is only Christmas morning. He orders a large goose to be sent to the Cratchits, promises to help the poor and dines at his nephew's house. Scrooge, now a changed man, becomes a second father to Tiny Tim, who, fortunately, does not die young.

3. Historical Background

Who were the Victorians?

The Victorians lived over one hundred and fifty years ago during the reign of Queen Victoria (1837 to 1901) in England, and was a time of enormous change in this country. In 1837 most people lived in villages and worked on the land; by 1901, most lived in towns and worked in offices, shops and factories.

What was happening in England?

- Britain became the most powerful country in the world, with the largest empire that had ever existed, ruling a quarter of the world's population.
- The number of people living in Britain more than doubled, causing a huge demand for food, clothes and housing.
- Factories and machines were built to meet this demand and new towns grew up, changing the landscape and the ways people lived and worked.
- Railways, originally built to transport goods, meant people could travel easily around the country for the first time.

What was life like?

The quality of life depended on whether you were rich or poor. If you were rich you could have a good and easy life. But if you were poor you could have a rough and hard life, often ending up in the workhouse or early death.

Family life was very structured, with the father as the head of the family. Children were expected to obey without question. Rich children went to school, often away from home. The rich had many servants, who lived in their own part of the large mansions. Poor children went to work in mines and factories at a very early age. There were no labour laws to protect them. If you did not work, or could not pay your debts, you might be sent to a workhouse, where you lived and worked in almost slave-like conditions. (mentioned by Scrooge when asked to give money to the poor at Christmas.)

4. Characters

Ebenezer Scroodge: The character of **Ebenezer Scrooge** has two personalities. Pre-conversion, he is the literary embodiment of miserliness, portrayed as bony and rigid, humorless, and utterly self-absorbed. His mean-spirited instincts repel most of his acquaintances. Dickens describes him as being as “solitary as an oyster.” As a miser, he brings suffering to others, but he is also miserable just being himself. The post-conversion Scrooge is a mirror image of his former self: He is capable of compassion and generosity, he seeks rather than repels company, his rigidity gives way to a lively and harmless loss of self-control, and he expels peals of laughter instead of growls.

Jacob Marley was Scrooge’s business partner who died seven years before the story begins. His living presence takes a ghostly and ghastly form on Christmas Eve as Scrooge is retiring for the night. As he lived in life, so does he live in death; he was as miserly as Scrooge and as self-absorbed, and he finds himself imprisoned after death, held by the chains that represent his spiritual blindness. Marley’s conversion from being dead in life to being

alive in death enables Scrooge to realize the error of his ways and carries an implicit belief in the power of free will to change one's life while there is still time. One wonders if Dickens thought of Marley as the Old Testament Jacob providing a ladder to his old partner to help him escape from his spiritual prison.

Fred is Scrooge's too merry nephew; his insistence on celebrating Christmas elicits his uncle's first utterance of "Bah! Humbug!" Fred's mother was Scrooge's sister; Fred has some of her sweetness, which is evident at the end of the story in his offer of comfort and assistance to the Cratchit family. Fred's good-spirited insistence on keeping faith in his uncle's ability to change his mind turns out to be an important factor in Scrooge's conversion.

Bob Cratchit, Scrooge's clerk, is forced to warm himself on a cold day with a single piece of coal begrudgingly given by Scrooge. Cratchit is the father of a large family that includes his physically impaired son, Tiny Tim. Cratchit exemplifies paternal devotion under trying circumstances. He is given a well-deserved raise by post-conversion Scrooge.

The Ghost of Christmas Past has the appearance of both a child and an old man, suggesting the arc of memory one must travel to activate the insights necessary for transformation. During the "trips" back to his past, the ghost appears to mock Scrooge by taking on some of the miser's old attitudes and using his very words in an effort to stimulate him toward a different way of thinking. At the scene of Fezziwig's grand party, for example, the ghost pretends to ridicule the host for spending too much money just to allow others to enjoy themselves.

Mr. Fezziwig, the good-natured owner of the warehouse where Scrooge is apprenticed, is (along with his wife and daughters) the embodiment of English merriment and Christmas festivity. Unlike Scrooge, Fezziwig is ready to cast aside all signs of work to make room for Christmas festivity.

Little Fan is Scrooge's sweet-natured sister, who comforts him when they both are children. She grows up, marries, and dies young, leaving Fred, Scrooge's nephew.

Belle is Scrooge's fiancée, who breaks off the engagement because Scrooge has become unrecognizable to her by choosing to put more value on money than on love. Belle makes another important appearance later in her life, when, as a woman happily married with a lively family, she is a reminder to Scrooge of the abundant life he has missed out on.

The Ghost of Christmas Present guides Scrooge to several scenes of Christmas merrymaking. When Scrooge challenges the spirit about certain church policies, the ghost rebukes him with a reminder that the Christian verities that are supposed to govern the celebration of Christmas are often misunderstood and rerouted by ignorant and self-serving people to a different purpose. This ghost vigorously interacts with Scrooge. Like the first ghost, it is intent on compelling him to rethink his hardhearted positions. In the presence of Tiny Tim, for example, the specter reminds Scrooge of his callous disregard of the poor and disabled, referring to them dismissively as the "undeserving surplus."

The Cratchit family is emblematic of human warmth and nurturing—the family that Ebenezer Scrooge did not have. Anticipating the death of Tiny Tim, the family members pledge to balance their grief with the inspiration they have been given by the child's spirit of grace and gratitude.

Tiny Tim is the young, physically impaired son in the Cratchit family. It is impossible to lay eyes on him without being jolted into an awareness of the apparent injustice in the world: Why should the innocent suffer? And why, by contrast, should the miserly prosper? It is an ancient question, and Dickens does not have an answer, but with Tiny Tim (surrounded by his nurturing family), the author is able to dramatize the human capacity for selfless love. Most powerfully, Tiny Tim is an unnamed member of the population Scrooge dismisses as "surplus," the undeserving masses that cannot support themselves and therefore would be

better off dead. Dickens uses the figure of Tiny Tim to give face and name to this group of dismissed and disparaged individuals.

Ignorance and **Want** are personified by two desperately poor and feral-appearing children, inspired by Dickens's visits to the so-called ragged schools in London, which were trying to get lost children off the streets and educate them. Dickens believed poverty and ignorance to be destructive and oppressive forces acting on these children who, without public intervention, would become dangerous to society.

The Ghost of Christmas Yet to Come is more phantomlike than the other two spirits, more ephemeral and inaccessible. Perhaps—given its already ephemeral nature—this ghost is missing the experience that would lend it substance and gravity. Perhaps as well its function is less to lead than to gently indicate the direction Scrooge already knows he must follow. The ghost makes its well-known cryptically, using a pointed finger extended from an unearthly hand to indicate a general direction for Scrooge.

5. Themes

Social Inequality

Dickens felt strongly that the Victorian society ignored the poverty of its underclass. On the one hand were the rich who enjoyed comfort and feasting at Christmas, and on the other hand were children forced to live in a dreadful conditions in workhouses. the novella shows this theme through Scrooge refusing to give money to the poor, the characters of ignorance and want and thieves dividing up Scrooge's belongings.

The importance of Making Choice

Making choices is an essential part of human beings' life. In A Christmas Carol, Scrooge once gives up his girlfriend and his good nature for money. However, does he get true happiness? When he sees his girlfriend's happiness, when he sees poor people's happiness, he knows what he got is only loneliness, coldness, ignorance and the loss of friends. There is no

doubt that Scrooge's employee Bob is poor, but is he with his family members deprived of happiness due to lacking money? No. On the contrary, their happiness is even envied by the rich. Hence, if there are two choices in front of you, which one would you like to choose, money or happiness? Of course, the right of choosing is up to you. But what we can ensure is that money can buy you a bed, but not sleep; a clock, but not time; blood but not life. Here happiness possesses more meanings than itself. It is an assertion that most people can accept and support. Therefore, when Scrooge is taken by the Ghost of Christmas Present to see different people's happiness, poor and rich, at every corner of the world on Christmas Day, he is deeply moved by these scenes. Only at this moment does he realize what the feeling of true happiness is and how powerful it is. Therefore, at last he chooses happiness instead of money. Making correct choices is important, difficult as it may be. But do remember no matter what kind of choices you are going to make, you should be responsible for yourself, and make sure that it will make you happy for the rest of your life.

The Ability to Transform and Change

The narrative contains a number of supernatural and spiritual, or moral, transformations. However, the two most major transformations both occur to Scrooge himself: firstly, from young, lonely boy to embittered old miser, and then the challenging transformation of this miser to a man of kindness and empathy. As such, the theme of transformation and change is inextricable from the virtues of compassion and forgiveness which also appear central to the narrative.

Christmas and Communal Festivities

At present, Christmas is celebrated as the most significant festival in the western world. Its value doesn't lie in the festival itself but in what it conveys and transmits----the Christmas

Spirit. It is the only time of the year when men and women are happy to open their hearts and be joyful. It means showing your charity to the poor without asking for return, bringing happiness and bless to everyone without complaining, talking openly and freely with others without thinking too much. It also means expressing your affection and gentleness to the person you love without hesitating. The center of Christmas Spirit is humanitarianism. We can take advantage of humanitarianism to eliminate hatred; we can use it to love, to forgive others. We can also use it to alleviate and remove the conflict between different social classes. Christmas Spirit promotes that people should be tolerant and respectful with each other: the poor should not lose their personality and dignity, while the rich should not lose their generosity and they should treat the poor kindly and respectfully.

The Importance of Family

A Christmas Carol presents family life as the most normal and healthiest experience that all humans should aspire to. How Victorian! The inspirational characters are members of large families or family groupings—Bob Cratchit, Fezziwig, the miner, and Scrooge's ex-fiancée. But even the family-less folks strive to connect in family-like groupings. In the end, it is not enough that Scrooge simply be rehabilitated as a person—he also has to be re-incorporated into family life as Fred's uncle and father numero dos to Tiny Tim.

6. Formal Aspects of the Book

Language

Dickens uses language to draw us into the story and to present characters and scenes that are entertaining. He uses a strong narrative voice that comments on the characters at the same time as telling their story. The narrator, though unnamed, has opinions about Scrooge and his tale. He also places himself and the reader at the heart of the action, by suggesting that he is

'standing in the spirit at (the reader's) elbow. Dickens's language is highly descriptive and creates a vivid sense of place and setting.

Genre

The novel has elements of different genres: gothic, parable, Christmas tale, social criticism, ultimately, it is typically Dickensian : a novel full of memorable characters, grotesques, mystery and comedy – larger than life in some respects. *A Christmas Carol* feels like an un-grimed fairy tale—a story with magical creatures and fantastical events, but one that is strictly for grown-ups, what with its main feature being a really strong sense of existential dread and a fear of other people. But hey, at least there's a happy ending.

6.3 Structure in *A Christmas Carol*

The novella is set out in five Staves. This is an unusual structure that mimics the way a musical piece is put together. The Staves follow the action of the story with the first stave setting the scene, the middle stave showing the turning point for Scrooge and the final stave concluding the story by presenting him as a changed man.

Analyzing the Language

Dickens used language with a great care. Beyond the literal meaning of each word lies a weight of symbolic meanings and other associations. The language provides the matter through which imagery and other literary effects can be created. There are far too many features of language to list them all. Here are some examples:

Dialogue

Dickens uses conversation and speech to show characters and situations like in Scrooge's defiant manner with Marley, the seriousness of Scrooge's conversations with the spirits, the

friendliness and love of Cratchit's talk at home, Scrooge's talk to Bob at the start and the end of the novella and so on.

Contrast

Dickens uses contrast to show his readers how a large part of the population (with whom the upper classes might not have much meaningful contact) actually lived. He wanted his readers to see they had a responsibility to help the poor, The homes of the rich with the homes of the poor at Christmas time— lord mayor's home with the poor men standing around their braziers shows social inequality, The different descriptions of the body of dead Scrooge contrast with the description of the dead tiny Tim – this shows the contrast between a life lived in the warmth of a loving family and one lived in a miserly, solitary way.

Symbolism

Music is often used to symbolize the joy of the Christmas season and the novel is indeed called *A Christmas Carol*. The naming of the chapters 'staves' further emphasises this musical symbolism.

Scrooge (beginning of the story) the greed of people

The fog can be seen as a symbol of ignorance (both of the higher classes knowledge of the poor and of Scrooge's ignorance of the corrosive way in which he lives and its impact. The weather changes from gloomy and foggy to the bright light of redemption when Scrooge changes in Stave 5.

Marley's chains are used by Dickens to show Scrooge and the readers that the things you prioritize in life will be shackled to you for eternity.

The Ghosts

The ghost of Christmaspast symbolizes the events in Scrooge's life that turned him into who he is today, the ghost of Christmas present represents the warmth and generosity of the Christmas spirit, and the ghost of Christmas future represents the unknown future.

Simile: old Marley was as dead as a door nail/ home is like heaven/ the phantom spread its robe before him a moment like a wing.

Metaphor: oh! He was a tightfisted hand at the grindstone/ the dealings of my trade were but a drop of water in the comprehensive ocean of my business.

Personification: even the blinds men's dogs would wag their tails as though they said no eye at all is better than an evil eye dark master/ it was bleak biting weather.

Allusion: why did I walk through crowds of fellow beings with my eyes down and never raise them to that blessed star which led the wise man to a poor adobe.

Appendix 02: The Test**An Examination about Dickens' *A Christmas Carol***

Activity One: Answer the following questions briefly.

1. Who was Jacob Marley?
2. Why does Scrooge hate Christmas?
3. What does Scrooge think should happen to the Poor?
4. Who visited Scrooge in Christmas night?
5. What does Marley mean by saying "I wear the chains I forged in life"?
6. Why is the ghost of 'Christmas Future' the most frightening for Scrooge?

Activity Two: Write down a short essay about the following issue.

Some people describe *A Christmas Carol* as a fairy tale, while others consider it as a realistic portrayal of the Victorian Poor. Which reading of the book do you most agree with?

Thank you

Appendix 03: The Questionnaire

Questionnaire

Dear students,

You have already dealt with Dickens' *A Christmas Carol* and have taken an examination. Now, after watching its adapted movie, we are kindly inviting you to share with us some of your impressions and reflections about the whole experience. Your collaboration is highly valued and extremely important for the fulfillment of the dissertation undertaken about the "Utility of Movies in Teaching Literature".

1. How did you find the teaching of *A Christmas Carol*?

a. Boring b. not interesting c. enjoyable d. motivating

2. Did you find difficulties in understanding it?

a. Yes b. No

3. If 'yes', what type of difficulties?

a. Difficulties in understanding language

b. Difficulties in understanding its historical and cultural contexts

c. Difficulties in imagining the events of the story

4. After watching the movie, has your comprehension of the novella changed?

a. Yes b. No

5. If yes, say how?

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6. In the light of *A Christmas Carol*, do you consider film adaptation as a good means for a better comprehension and appreciation of literature?

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Thank you so much

Appendix 04: *A Christmas Carol*: The Novella

Appendix 05: *A Christmas Carol: The Adapted Movie*