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**An investigation of the Use of the Culture Features in
Literary Texts to Enhance EFL Learners' Cultures Skill
Case Study: At the Crossroads –Unit Two: “Once upon a Time”**

A Dissertation submitted to the Department of Foreign Languages as a Partial Fulfilment
of the Requirements for the Degree of *Master* in Sciences of Language

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Dedication

All my thanks and praises to Allah, the most gracious the most merciful, for helping me to complete this work.

I would like to dedicate this modest work to

My beloved parents,

My dear sister and brothers,

All my lovely friends with whom I have sweet memories,

All my teachers, and specially Mahfoud and Samir

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Thanks for all those who wished us good luck.

Abstract

In its total three chapters, this research is conducted in order to investigate the use of culture features in literary texts to enhance EFL learners' culture skill related to texts bound activities, in the Algerian context through the coursebook of the first year secondary school "*At the Crossroads*". The main focus of this study is to shed light on the second unit "Once upon a Time". It is the researcher's belief that the reason behind the inability to communicate in the target language does not arise so much from a deficiency in the linguistic skills as from a lack of cultural understanding. This current research has been led through qualitative analysis in which five literary texts have subjected to the analysis according to the evaluative guide. This evaluative guide for the treatment of cultural content and the two theoretical chapters are incorporated together to gain validity and reliability in order to answer both the established hypothesis research and questions. The results obtained from the analysis of these five literary texts, in addition to the literature revealed that the target language cultural aspects are very scarce and there is disuse of the cultural load. Moreover, they are not targeted through text-bound activities, thus, the lack of the authenticity of these literary texts and the activities may not develop the learners' culture skill. At last, this investigation has proved that "*At the Crossroads*" does not utilize the cultural load of literary texts so that to develop learners' "culture skill". What is needed, instead, are more authentic materials with carefully designed activities that would purposefully target the development of learners' "culture skill".

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List of Abbreviations

BA: Bachelor of Arts

EFL: English as a Foreign Language

TEFL: Teaching English as a Foreign Language

ESL: English as a Second language

ENS: Ecole Normale Supérieure

SE1: Secondary Education: Year One

UMC: University Mentouri Constantine

GENERAL INTRODUCTION

Introduction

The urgent need to integrate culture and its teaching in foreign language is not a new debate, and has been long highlighted by many researchers in the field of foreign language teaching like Kramersch, Byram, seelye...etc. Yet, in Algeria , it seems to be common practice that English textbook designers frequently overlook the conclusions have drawn in such studies, and neglect the essential information about the target language culture that would help students reach the cultural understanding to complement their linguistic one .Pedagogically speaking; Teaching–learning language does not mean designing textbooks or course syllabus to provide learners acquaintance with the linguistic component of the targeted language, but teaching-learning language should be accompanied with integrating the culture features within these textbooks.

1. Statement of the problem

Recent trends in EFL research, teaching and learning demonstrate a wave of interest in developing learners’ “culture skill”. The main motive is that the learners’ inability to communicate in the target language does not arise so much from a deficiency in linguistic skills as from a lack of cultural understanding. In addition to the four traditional language skills (writing, reading, speaking and listening), a fifth modern skill which is a “culture skill” becomes essential. The development of such skill can be fostered through culture features in textbook’s literary text.

2. Significance of the study

The following study is very important because it will show us how effective is integrating the use of literary texts in developing the students’ culture skill in the field of

English Language Teaching and Learning. Furthermore, it will contribute new information about rethinking on the text-bound activities and to what extent are targeting the cultural features within the texts. Finally, we can say that this research will target everyone who is involved in the English language teaching and learning, from learners to teachers and syllabus designers.

3. Aims of the study

Due to the fact that culture has become a crucial element in the teaching of the foreign language, the central aim of this study is to investigate the use of the literary texts in the Algerian textbook “At the Crossroads”. Moreover, specific focus will be on their culture features which may enhance learners’ “culture skill”. The scope of the analysis of this study will be narrowed down to include the literary unit “Once upon a Time” with the main aim of investigating whether literary texts are well exploited to enhance learners’ culture skill. Besides, other sub-aims can be targeted within this study as the following:

- helping textbook writers and syllabus designers to have feedback about their textbook culture features content.
- shedding some light on the significant role that the literary texts can have on developing EFL learners’ fifth skill, and
- presenting an evaluation of the content of the textbook “At the crossroads” from the cultural aspects.

4. Research questions

In accordance with the established aims, the following questions are worth being asked:

- a. Are the culture features in “Once upon a Time” literary texts well integrated so that to enhance learners’ “culture skill”?
- b. To what extent are literary texts related activities targeting the development of the culture skill?
- c. What is the significance of integrating literature in EF teaching? And why teaching culture as a skill?

5. Hypothesis

On the basis of what has been stated before, we hypothesize that the culture features in “Once upon a Time” literary texts can be a useful tool for enhancing Algerian secondary school EFL learners’ culture skill .These culture features might be targeted through the literary texts related activities.

6. Methodology

6.1 The choice of the method

To begin with, this research work will led through a qualitative analysis that is underlain by an Evaluation Guide for the Treatment of the Cultural Content elaborated by the researcher adapted from MERROUCH Sarah’s PhD thesis (2006.p, 241-245).

6.2. Population/sample

To investigate the established hypothesis, we selected the first year secondary school textbook “*at the crossroads*” as sample of this study. More specifically, the intention will lay down on the second unit “Once upon a Time”, because this unit contains many literary

texts which will undergo to the analysis. The reason behind selecting these five texts is that they followed by activities which would be taken as an indicator of the extent to which the text's culture features, if there any aspect, are being well invested to enhance learner's culture skill.

6.2 Research tool

The researcher will investigate the use of the culture features, if there, in "Once upon a Time" literary unit of the first year secondary school textbook "At the Crossroads". Moreover, to meet the objectives of the present study, the researcher formulated a Textbook Evaluation Guide for the treatment of the cultural content as a research tool adapted from the previous researches that have been conducted on the same field. Through this instrument, the data will be collected and analysed

7. Structure of the dissertation

This study will be divided into three chapters .The first chapter will be devoted to the integration of literary texts in EFL classrooms and its relation to teaching culture. The second chapter, on the other hand, will highlight "culture skill" and the importance of culture features in literary texts in developing such skill. The last chapter, also will focus on the description of the course book At the Crossroads and its unit "Once upon a Time". Central to the aim of this chapter's investigation will be on the analysis of literary texts related activities in an attempt to check the validity of the established hypothesis.

8. Limitation of the study

This study will be conducted only on the textbook “*At the Crossroads*” which is designed to target students at the first year secondary school. More specifically, on the unit two “Once upon a Time” this unit contains five literary texts.

9. Key terms

Culture features, Culture skill, EFL learners, Literature and literary texts.

CHAPTER ONE

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CHAPTER ONE: Integrating of Literature in EFL Teaching

Introduction

The first chapter of this study will be devoted to the exploration of the integration of literary texts in EFL classroom and its relationship with the teaching of culture. It first will provide a historical overview about the teaching of literature in EFL classrooms with particular focus on explaining the rationale behind the tendency for its inclusion or exclusion. It also will touch upon the role literary texts play in the teaching and learning of English as foreign language. Finally, of particular importance to this chapter are the investigation of the relationship between literature and culture and the possible pedagogical implication of this relationship.

I.1 Historical Background of Teaching Literature in EFL Classrooms

Since the early 19th century, there has been a swing between a draw towards and a draw away from the integration of literature as part of teaching English as foreign language. By the early of the 19th century, English as foreign language was taught to Grammar Translation Method's principles in which the teaching of the literature was essential. The main objective behind the teaching of English was to allow the learners access to its literature. Literature was viewed as the highest expression of the target language. Literary texts were taken as the starting point for developing learners' lexical, syntactical, as well as cultural knowledge. Because opportunities for getting in face-to-face communication were very scarce, the linguistic and cultural outcomes were rather directed towards facilitating the reading and understanding of literature written in English (Howatt & Widdowson, 2004, pp.131-134). Though cultural understanding was heightened in the

study of literature at the time, it was not for the sake of promoting learners' communicative skills.

Stirred by the 1980's–1990's Reform Movement in education, the educational reforms introduced to the teaching of literature as foreign language in both Europe and the overseas colonies of the empire considered literature as non-important. Leaders of the reform movement such as Palmer, Daniel Jonse and Hornby stressed developing learners' oral abilities by applying findings of phonetics so as to ensure sound pronunciation (ibid.p.189). Literary texts, therefore, were replaced by authentic (non-literary) texts as base for teaching reading comprehension and pronunciation pattern.

Authenticity by that time's standards was equated with everyday spoken English but far from literature. For almost one century, literature was considered artistic and elitist. Malley pointed out that "literature had lost flavour with those who write about teaching, in the structural syllabus there was often no room for literature, which was regarded as elitist; remote; deviant and not authentic" (as cited in Gilroy and Parkinson, 1996, p.213).

In effect, neither the 1950's Audio Lingual method utilized literature to teach EFL, nor did the 1970's prevailing methods like the Community Language Teaching, Suggestopaedia, and the Silent way. And neither did the Notional Functional syllabuses.

Advance in literary and cultural studies in the 1980's triggered the reassessment of the place of literature as a promoter of teaching English as a foreign language. This significant place was acknowledged on the basis of two main reasons: the rise of New Stylistics and the adoption of intercultural framework to TEFL.

On one hand, the advent of New Stylistics as a new branch in literary criticism drew attention to the interfaces between language and literature. Linguists, in this regard,

began to argue that the language of literary texts is not different from that of the language of every day communication. According to Brumfit and Carter (1986) there is no such a thing as literary language because it is impossible to isolate any single or special property of language that is exclusive to a literary text. For instance, metaphors are not exclusively found in literature, they are also part of everyday language and can be found in advertisement and political speeches(p.7).This change in the view of literary language was significant in dismissing arguments against the relevance of literature to teaching English as a foreign language as baseless.

On the other hand, interest in cultural studies promoted a reorientation towards developing learner's interculturality –the ability to interact face-to-face with people from another culture–as the ultimate aim of teaching English as a foreign language. The intercultural rationale provided legitimacy to the inclusion of literary texts in EFL classrooms (Buttjes &Byram, 1991, p.11).In this guise, reading a literary text is considered an intercultural experience. Discussions over the reading material are learner-centered and perceived from student's own experience if possible to include comparison of different components with regard to their cultural origins (Babamova, Grosman, Licare & Pervan, 2004, p. 99).In this way, students are to promote their Knowledge of the cultures in English while at the same time increase awareness of intercultural differences. In brief, the rationale behind the opting for or against the inclusion of literature in EFL programmes was primarily pertinent to the needs of learners as framed by the advances in the theory of language and the historical context exigencies. Of special interest to the present subject of study are the modern advances with respect to both, which brought about a focus on the development of interculturality and the usefulness of literature in enhancing the learners' culture skill.

I.2 The Significance of Integrating Literature in EFL Teaching

The inclusion of literature as an integral part of EFL teaching has been justified on the ground of its significant contributions to promote learning English as a foreign language. Commonly held by most EFL educators, the use of literary texts is a springboard for developing learner's language usage. Literary texts provide language in meaningful contexts which allows the learners to "extend linguistic knowledge by giving evidence of extensive and subtle vocabulary usage, and complex and exact syntax" (as cited in McKay, 1986, p. 191). Going for the same argument, Slater(1987) took up that the use of literary texts as teaching materials help learners enrich their knowledge store in grammar and vocabulary because "lexical items and syntactic structure are made more memorable via surrounding context(p.5). Actually, learners may best bet developing their linguistic knowledge through the study of literary text.

It also strongly believed that literary texts provide good opportunities for developing learner's language use. According to most EFL educators and researchers, because EFL learners usually have a fairly limited access to authentic use of language, the communicative events they are exposed to are largely restricted to classroom exchanges. Bringing literary text to the classroom is, therefore, believed to compensate for the lack of genuine language use .Many studies including those of David, Covelo, Kline, and Hseich (1992),Tseny(2010),and Yalmaz(2012) showed the worth of teaching literature in developing learners speaking ,reading and writing skills.

First, literary texts constitute a useful tool for developing EFL learners' speaking skill. Basically, literary texts provide learners with authentic social contexts for communicative language use .Duff and Malley(2007) expounded on this idea by stating that "literature creates contexts in which the dialogue is often closer to lie, more credible

and unpredictable than the invented speech or oral exchange in textbooks” (p.108). Likewise, Mackay(1986) in her article “*literature in ESL classroom*” argued that “literary text serve to present language discourse in which parameters of setting, role and relationship are defined”(p.192). MacKay’s explanation gathers more evidence as to the role of literary texts in mediating a social reality .that is, in the creative world of literary texts, learners can familiarise with authentic social norms, discourse features and conversational patterns. It could be safely inferred that these insights are a key factor in enhancing learners’ speech accuracy and appropriateness

Second, literary texts are also useful in enhancing learner’s reading proficiency. According Widdowson, unlike the case of informative texts where language is clear and straightforward, in literary texts there is a wider room for anticipation and personal interpretation. Learners, therefore, must infer the embedded meanings in resorting to a host of sense making procedures:

The amount of information we normally take out of something we read is minimal, actually, because we simply take from a passage the frame of reference we have already established before reading...with literary discourse the actual procedures for making sense are much more in evidence. You have got to employ interpretative procedures in a way which isn’t required of you in the normal reading process. If you want to develop these procedural abilities to make sense of discourse, then literature has a place... (as cited in Brumfit and Carter, 1986, pp. 13-14)

Widdowson maintained that learners get to interact rather than merely react to the texts this interaction implies among many procedures the unfolding of meanings and the interpretation of ideas (as cited in MacKay 1986, pp.191-192). Literary texts are an epitome tool for EFL teachers to enhance learners’ interpretative procedures and thus to promote their reading proficiency

Finally, literary texts can enable learners develop the writing skill. Through contact and analysis of literary texts can get more familiar with features of written language, including the information of sentence, the variety of possible structures, and different ways of connecting ideas (Slater, 1987, p, 5). This familiarisation with native norms of writing helps learners to free themselves from another tongue interference. Literary readings may also offer the learners a wide range of topics and ideas to write about in a more creative and imaginative way

The renewed interest in literature as a powerful means for teaching the target culture came with the advent of cultural studies. In drawing the parallel between a language, as a “socially conditioned system of meaning”, and literature as “the use of language effectively in suitable conditions”, the utility of literary texts expresses itself in providing learners with cultural aspects and the norms of the target language society (Baird 1969,p.203).

On one hand, literary texts mirror the target culture and allow learners to reflect on its different components. Kramsch (1996) argued that literary texts equip learners with “necessary pragmatic and psychological components which constitute a foundation their being effective participants in the target culture (p.90). The assimilation of these components is likely to enable learners communicate effectively in intercultural context.

On the other hand, it is argued that literary texts provide a ground for learners to speculate on the target culture. Collie and Slater (1992) explicated how literary texts help learners understand and perceive the target culture under different circumstances and contexts and from the perspective of different characters and experiences to from what can be called a sound understanding:

It of course that the world of novel, play a short story is 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 the speak and behave behind closed doors .this vivid imagined world can quickly give the foreigner reader a feel for the codes and preoccupations that structure the real society (p.4)

Using literary texts as a source for culture teaching and learning may help learners develop cultural and emotional empathy .In sum, the linguistic, pragmatic, and cultural endowment of literary texts is particularly helpful for learners to promote their linguistic, pragmatic and cultural skills.

I.3 Pedagogical Implications of the Relationship between Literature and Culture in EFL Teaching

In the pedagogical realm, the relationship between literature and culture can be significant .Many EFL teachers and practitioners are becoming increasingly aware of the good result that implication of the links between literature and culture is worth investigating. In her book *Literature and Language Teaching: A Guide for Teachers and Trainers*, Lazar (1993) asserted that literature and culture have become like two sides of one coin ,inseparable from and necessary for language teaching. The relationship between culture and literature, when best invested, is the shortest way to teaching culture to EFL learners.

Literature is believed to reflect the culture of the language in which it is written. The works of literature embed the complex store of the target culture; peoples' attitudes, and patterns of thinking, customs, and affiliations, not to mention the political, social, and religious orientations (Zacharias, 2005, p. 31). Reading works of literature, therefore,

promotes a thorough understanding of the target culture that goes beyond the vague and superficial understandings learners often formulate about a culture so remote in space and time.

In real teaching situations, this bond between literature and culture can be invested to develop learners' affective, cognitive and socio-cultural sides. In the following is an illustration of these three dimensions respectively.

Literary texts are believed to develop learners' affective side to learn target culture. Intrinsically, literary texts are open to many interpretation, Mally and Duff (1990) lent support to this argument by stating that "only rarely two reader's understanding or reaction to a given text be identical"(p.6) This would create interest and stimulate learners' motivation to discuss and learn about the target culture.

In addition to their affective implications, literary texts sharpen learners' cognitive abilities. Open to man interpretation, literary texts develop learners' critical thinking. By reading about different way of living, thinking and world views, learners are intellectually led to reflect back on their own culture ways (Howie, 1993, p. 24). Lazar (1993) argued that by reading literary texts learners "will feel empowered by their ability to grapple with the text and its language and relate it to the values and traditions of their own" (p.19). Literary text then may lead learners to gain a deep understanding of the target culture better than any other sources like the media that usually propagate false and misleading ideals.

Furthermore, literary texts provide a platform for fostering learners' social cultural knowledge. They help equip learners with the necessary pragmatic and social cultural components which constitute a sine qua non principle for their being effective participants in the target culture (Sell, 2005, p. 90).

Moreover, Mackey (2001) argued that the thematic variety with which literature is endowed constitute a safe ground for learners to avoid cultural stereotyping. For her, using literary texts helps “avoid cultural stereotyping that can occur when discussing cross-cultural differences because discussing on culture will be grounded in specific aspects portrayed in particular literary context” (p. 331). In fact, by reading literary texts learners are allowed to get insights about different experience in the target culture and therefore develop a subtle understanding of the way of life the target culture people and their context of living.

In sum, the above mentioned areas: Affective, cognitive and social-cultural, if given due importance in the training of learners as primarily EFL users may push their competence in the target culture to its furthest limits. That literature does well serve the learners’ functioning in the target culture adds much support to the arguments for intergrating it in the EFL classroom.

Conclusion

This chapter attempted to draw a historical background of the integration o the literary texts in EFL teaching. It was, then necessary to investigate its significace in teaching English as a foreign language. More importantly, investigating the relationship between literature and culture was greatly needed to account for the possible pedagogical implications teachers can get gain from inside the classroom.

CHAPTER TWO

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CHAPTER TWO: Teaching Culture as a Fifth Language Skill

Introduction

The second chapter of this study will be devoted to the investigation of teaching culture as a fifth language skill in EFL classes and the significance culture features in literary texts have in developing that skill. It will be opened with a definition of culture from an EFL perspective. Then, it will shed light on the possibility of learning culture and the different approaches for its teaching in EFL classrooms. However, much focus is put on what is meant by “culture skill” and how to develop this fifth language skill through culture features in literary texts.

II.1 Culture from the EFL Perspective

The main aspects of culture that can be relevant to the context of EFL teaching and learning were investigated by authorities in the field since the 1980's. G. L. Robinson's proposal (1985) is taken as an example of the different aspects of culture that can be invested in EFL programmes. These include four aspects: the behavioural, the functional, the cognitive and the symbolic. First the behavioural aspect focuses on the observable human behaviours including real life practices and behavioural patterns of the target culture people. Second the functional aspect takes into account the regularity of behavioural patterns in the target culture. Third, the cognitive aspect considers how cultural data are mentally processed and internalised by a foreigner. Finally, the symbolic pattern pertains to the dynamic system of cultural symbols which shapes an individuals' perception of the world (as cited in Atamna, 2008, p. 19)

In the practical teaching of culture ,the teaching of these aspects in EFL programmes would make it possible for foreigner learners to safely step into the target culture .Still

according to Robinson ,the teaching of culture would introduce the learner to real life practices and behavioural patterns of the target culture .It would also help them develop sensivity about what lies behind target culture people’s behaviour .learning about rules governing target culture people’s behaviour would enable learners to view the target culture from native stand. Finally, drawing on insights from native culture would make it possible for learners to give meanings to new experiences in the target culture (ibid). In short, culture from an EFL perspective can be defined as the learnable dynamic set of behavioural patterns, rules governing these behaviours and the interpretive skills and attitudes needed for encoding and decoding culture specific meanings.

II.2 Culture Learning

Current research in intercultural studies point out that culture is learnable, and thus, can be taught as a skill. In the following are two attempts to define what culture learning is. The first definition is proposed by Damen (1987) and the second was put forward by Piage, et al (2003). To begin with, Damen’s (1987) definition suggests that “culture learning is a natural process in which human beings internalise the knowledge needed to function in a societal group” (p.104). This definition implies that we learn about culture in the same way we have learnt about our own. It also emphasises that unless we know about a given culture, we cannot communicate effectively with members of that culture.

While Damen’s definition emphasises the importance of the acquisition cultural knowledge, Piaget et al. (2003) contributed another definition that highlights the specific domains that culture learning implies:

Culture learning is the process of acquiring culture–specific and culture–general knowledge, skills and attitudes required for effective communication and interaction with individuals from other cultures. It is dynamic, developmental and

ongoing process which engages the learner, cognitively, behaviourally and affectively. (p.177)

Central to this definition is the distinction between culture – specific and culture – general learning. According to Piaget et al .culture – general learning refers to acquiring knowledge and skills that are common to all cultures and can be transmitted cross – culturally. They explained that this might include culture adjustment, culture learning strategies; coping and stress management strategies and the role of emotions in cross – cultural interactions. Meanwhile, they added that culture – specific learning includes knowledge of pragmatics, sociolinguistic competence, little “c” culture (appropriate everyday behaviour) and big “C” culture (appropriate contextual behaviour) (ibid, p.6). Drawing on this definition of culture learning, the distinction between culture – specific and culture –general learning would possibly determine the approach to follow in culture teaching.

II.3 Approaches to Teaching Culture

In attempt to facilitate the teaching of culture, researchers proposed a number of approaches. The most common ones are the Mono – Cultural Approach and the Comparative Approach. The Mono – Cultural Model considers the teaching of culture as separate part of language teaching. It emphasises the factual knowledge about the target culture including the descriptions of “the structures and functions of the institutions,” and people’s daily lives in a “generalised and stereotypical way” (Mountford &Wadham-Smith, 2000, p.1).This way of teaching culture is considered inadequate nowadays since it does not recognise learners’ understanding of their own culture. Byram and Morgan (1994) argued that “learners cannot simply shake off their own culture and step into another... their culture a part of themselves created them as social beings”(p.43).In reaction the comparative came to remedy the weaknesses arisen by the Mono – Cultural Approach.

The Mono – Culture Approach advocates teaching culture simultaneously with teaching the foreign language. Instead of providing learners with information related solely to the target culture, this approach maintains that large room should be left for learners to reflect on their own culture (Buttjes & Byram, 1991, p.31). Therefore, the comparative approach draws on learners’ own knowledge, beliefs and values. The essence of Comparative Approach is to provide learners with an opportunity to arise awareness that their cultural ways are not the only possible ones. In this line of argument Kramersch (1993) maintained that:

Teaching a foreign culture requires an approach which is more interested in fault lines than in smooth landscapes, in the recognition of the complexity and tolerance o ambiguity, in the search for clear yardsticks of competence or insurances against malpractices. (p.2)

So, the focal concern of this approach lies within areas of differences rather than similarities. The traditional view which held that the target culture is the culture needed to be taught inside EFL classrooms has currently let way to interculturalist trend that stresses both the target and native culture

II.4 Culture as a Language Skill

Teaching culture inside EFL classrooms, along with the traditional language skills, has been held important as to be named the “fifth language skill” .Many scholars such as Kramersch (1993), Byram (2000) , and Tomalian (2008) attempted to approach the definition for such a new concept. Kramersch approached (1993) culture skill as being the major tool for enhancing language proficiency, she pointed out:

If...language is seen as a social practice, culture becomes the very core of language teaching. Culture awareness must then be viewed as enabling language

proficiency...Culture teaching is not an expendable fifth skill tacked on as to speak about the teaching of speaking, listening, reading and writing (p.8).

In her view, “culture skill” supplements linguistic skills for the purpose of effective communication, but the teaching of the former is embedded within the teaching of the latter. Still according to her, learners do frequently encounter the target culture in TEFL contexts. The integration of the linguistic and culture skills help increase learners’ awareness of aspects of the target culture and get far in the understanding of their own.

Byram (2000) an advocate of intercultural communicative syllabi, referred to “culture skill” as “intercultural competence”. On the basis of this conception, someone who has a culture skill is: “someone who is able to see relationship between different cultures both internal and external to a society and is able to mediate, that is to interpret each in terms of the other, either for themselves or other people” (p. 9). Having a culture skill then transcends mere accumulation of knowledge about the target culture to developing the ability to see things both with eyes’ of one’s own culture as well as those of the target one which might help to bridge each to the other.

He also added that “culture skill” implies thinking critically about one’s own culture and other’s rather than taking cultural understanding or granted: “it(culturally skilled person) is also someone who has critical or analytical understanding of (parts of) their own and other cultures – someone who is conscious of their own perspective of the way in which their thinking is culturally determined, rather than believing that their understanding and perspective is natural” (ibid). Thus it is that resulting cultural consciousness that enables learners to identify common grounds and accept differences between native and target culture in a way that deepens their understanding of both. This might ensure their partaking in more effective intercultural communication.

In close relation to Byram's perspective, Tomalian (2008) in his article "*culture the fifth language skill*", expounded on the cognitive nature of "culture skill", according to him the culture skill teaches "the mindset and the techniques to adapt (your) use of English to learn about, to understand and appreciate the values, ways of doing things and unique qualities of other cultures" (para, 6). He added that "culture skill" involves understanding how to use language to accept differences, to be flexible and tolerant of ways of doing things which might be different of yours"(ibid). Teaching English is no longer an end in itself, it is means to interact with and interpret users of English correctly with reference to their culture. Though the views mentioned above define "culture skill" from different perspectives, they all agree that it increases learner's intercultural awareness which helps to adapt their use of English. The skill of adapting the use of English to fit into the norms of the target culture is believed to ensure more effective communication.

II.5 Reasons for Teaching Culture as a Skill

As mentioned above "culture skill" has become more than a necessity for EFL learners. There are two non-exhaustive reasons for English educators to act into the direction of enhancing learners' "culture skill". Today's international status of English, as a byproduct of globalisation is motivating factor to educators intrested in developing learners' culture skill. According to Reinhold Wandel

Taking the reality of English as a "world language" seriously, EFL teaching must enhance its geographical scope and include non-stream cultures...on the other hand educating students to make use of English as a lingua franca also means to accustom them to be interculturally sensitive(as cited in Byram and Grundy,2003,p,72).

In globalised world, where different cultures come into contact, the idealised and even the local varieties of American and British cultures may prove irrelevant in many

international contexts. There raises a need to communicate effectively with people from different cultural backgrounds.

Effective communication requires manipulating the use of English in the global context. Kramsch (1998) argued that in the globalised world of today, the essential skill that EFL users should possess is the “adaptability to select to use those forms of accuracy and those forms of appropriateness that are called for in a given social context of use” rather than “the ability to speak and write according to the rules of academy and social etiquette of one social group” (p, 27). Thus, it is the need to effectively to communicate with world cultures and non-stream varieties of English which require the need of “culture skill”

The current dynamic nature of culture is another reason or teaching culture as language skill. Because native speakers’ English is constantly changing, FL learners need to actively engage in in learning how to learn about culture rather than passively accumulate cultural knowledge (Crawford & McLaren, 2003, p.127). This skill would enable them to update their English and English use. Therefore, learners are encouraged to view cultural facts as situated in time, space and variable across, time, regions, classes and generations (ibid). Keeping in close touch with varieties of English in their spatial, temporal and cross – generation dimensions, requires learners to adapt their use of English with these changing circumstances. In sum, learners should be able to perceive the cultures for which English gives voice from different perspectives –theirs and others.

II.6 Developing the Culture Skill Trough Literary Texts

Culture features in literary texts, also named culture specific elements or expressions, have been an area of interest for many researchers. Gillian Lazar (1993) defined culture features as “objects or products that exist in one society but not in another”

(p. 63). That is, culture features are specific to one culture and stand it out from another one. She also identified the following as being the culture features that can be found in literary texts: proverbs ; idioms; formulaic expressions which embody culture values; social structures; role and relationship; customs ; rituals; traditions ; festivals; beliefs; values; superstitions; political, historic, and economic backgrounds; institutions; taboos; metaphorical and connotative meanings; humour; representativeness to what slice of culture or a society does a text refer and status of the written language in different cultures (ibid, p. 66). This suggests that the load of culture specific elements in literary texts unravels for foreign learners the hidden aspects of the target culture such as cultural values and connotative meanings. These cultural aspects if well invested by teachers can open a window to better insights on the target culture.

The study of culture features in literary texts promotes intercultural understanding. Because classroom discussion about culture will be grounded in specific aspects portrayed in particular literary contexts, using literary texts helps avoid culture stereotyping that can occur when discussing cross-cultural differences (MacKay, 1986, p.193). Thinking critically about cross – cultural issues might increase learners' intercultural awareness and open their perceptions to different worlds.

The particular importance of literary texts in promoting intercultural understanding lies in the possibilities of reflective analysis of the culturally informative classroom discussions. According to Alred, Byram and Fleming (2003) having an intercultural experience through a direct encounter with native speakers is not enough to develop a culture skill. Rather there must be reflection, analysis and action (p.7). Specified elements for discussion involving literary texts are deemed more effective via the study of literature because culture specific elements in literary texts are well organised. That way they for drawing analogies and contrasts between different cultures (MacKay, 1986, P.193). Hence,

narrow and superficial understanding of the target culture might be safely avoided via target discussions of culture features inside EFL classrooms.

Furthermore, the study of culture features in literary texts endorses learners' intercultural understanding. Analysis of culture features, other than opening a window to others' ways, makes learners reflect on their own. Colby and Lyon (2004) argued that reflections on literary texts help learners identify with their own culture (p. 24). It is getting learners to think about different cultures what actually pushes them to think more critically about their own culture. Reflecting on culture features in literary texts enhances learners' critical thinking and acceptance of differences.

Conclusion

The second chapter attempted to answer the following questions: what is culture from EFL perspective? Is it learnable? And what are the possible ways to teach it? The main focus was on "culture skill" and how it can be developed through culture features in literary texts. The theoretical findings of this chapter as well as the first one (mainly the pedagogical implication the bound between literature and culture and the importance of investing the culture features in literary texts to develop learners culture skill) are to be the main substance to draw upon in the following practical fieldwork.

CHAPTER THREE

Analysis of Culture Features in “Once upon a Time” in At the Crossroads Textbook (SE1)

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CHAPTER THREE: Analysis of Culture Features in “Once upon a Time” in *At the Crossroads* Textbook (SE1)

Introduction

The third chapter of this study will aim at checking the validity of the already set hypothesis and answering the research questions established at the beginning. It will aim in particular at analysing and evaluating the literary texts in the first year textbook, “*At the Crossroads*”, and their related activities. These texts and activities are assumed to convey some culture features about the different cultures that the original works are portraying. At first, this chapter will provide a description of the textbook “*At the Crossroads*”, with particular focus on the targeted unit “*Once upon a Time*”. Then, it will analyse five selected literary texts taking into consideration three main elements: identifying the authenticity of the texts, their description, and the analysis of the texts related activities. This analysis will seek to check whether these related activities are targeting the culture features in a way that enhances the learners’ “culture skill”, or not.

III.1 Description of the Textbook: *At the Crossroads*

“*At the Crossroads*” course book is meant for first year secondary school pupils. It complies with the curriculum of the Ministry of National Education as laid down in January 2005. The textbook is intended for all streams and consists of five units. According to textbook authors Riche and Arab (2006), one reason why this course book is named *At the Crossroads* is that it “places the learners at a “crossroads” of disciplines and cultures with the aim of establishing cross-curricular (different subjects) and cross-cultural linkages” (p. 04). This suggests two main points: first, culture is an important concern in the textbook; and second, the course book content would be geared, via the different tasks

and activities, towards establishing “cross-cultural linkages” and thus enhancing learners’ “culture skill”. *At the Crossroads* contains five units: “Getting Through”; “Once upon a Time”; “Our Findings Show”; “Eureka”, and “Back to Nature”. Each unit consists of four sequences: “Listening and Speaking”; “Reading and Writing”; “Developing Skills”, and “Consolidation and Extension”. The first two sequences in each unit aims at making learners produce oral and written discourses while the third one requires learners to combine the four language skills in problem-solving situations. The aim of the last sequence, however, is to consolidate learners’ social skills and raising their awareness of different pronunciation problems. The sequences are also followed by three other sections: “Stop and Consider”, a language practice section that presents grammar rules along with some practice activities; “Project Workshop”, a series of guidelines for the realization of a project; “Check Your Progress” which is the evaluation section. At the end of the textbook, there are ten listening scripts which aim at enhancing and developing learners listening and speaking skills.

III.2 Description of the Unit “Once upon a Time”

“*Once upon a Time*” is the second unit in *At the Crossroads*. According to the 2011–2012 edition, it is found on pages 46 till 75. It is the literature unit for literary streams which makes it a good target for the present investigation. The first page of the unit contains the title, “*Once upon a Time*”, and five pictures that represent the front covers of five iconic literary works: *Huckleberry Finn* by Mark Twain; *Oliver Twist* by Charles Dickens; *Alice’s Adventures in Wonderland* by Lewis Carroll; *Shakespeare’s Comedies, Histories and Tragedies*, and *Arabian Nights*. “*Once upon a Time*” is rich in literary texts that are distributed throughout the unit. “Reading and Writing” sequence opens with a blurb of Achebe’s *Things Fall Apart*, followed by an extract from the novel

itself on page 53. Sequence three, “Developing Skills”, contains an extract from Dickens’ *Hard Times* on page 57, and another from Carroll’s *Alice’s Adventures in Wonderland* on page 59. The fourth sequence, “Consolidation and Extension”, comprises two folktales translated from Jean de La Fontaine’s *Fables* on page 68. The “Project Workshop” also includes a poem, *My Country* by Dorothea Mackellar on page 69 and the blurb of *A Story of a Life* by Y. Chadha on page 70.

III.3 Analysis of Literary Texts in “Once upon a Time”

In the analysis of “*Once upon a Time*”, five literary texts are selected; Achebe’s; Dickens’; Carroll’s, and de La Fontaine’s. The rationale behind opting for these texts is that they are preceded and followed by a number of activities that would be taken as an indicator of the extent to which the texts’ culture features; if there any, are being well invested to enhance learners’ “culture skill”. In analysing these literary texts, we suggest the following procedure:

- 1. Identifying the authenticity of the text:** To check the authenticity of the literary text, we refer to its source and author, and whether it is adapted or not. The fact that the text is adapted may suggest that the culture load is lost in the process.
- 2. Description of the text:** includes determining its genre, topic, language and most importantly detecting its “culture features”.
- 3. Analysis of the activities:** includes describing each text related activity and determining the objective of each to find out whether “culture skill” is targeted via its potential “culture features” or not.
- 4. Comments:** include conclusions and notes about the findings of the previous analysis of the texts and their related activities.

III.3.1 Analysis of Achebe's Text

This text is semi-authentic. Its original source is Chinua Achebe's novel *Things Fall Apart* which is part of commonwealth literature. However, it has been adapted for pedagogical purposes so as to suit learners' level.

The text is primarily a portrayal of the novel's protagonist Okonkwo: the heroic wrestler of Umoafia –an Ibo village in Nigeria. Okonkwo is depicted as having rough physical appearance; tall and huge with a very dark complexion. In terms of personality features, he is put under much positive light; he is presented as hard –worker and great man. Through the presentation of Okonkwo, other characters come along; Amalinze the Cat- the greatest wrestler during Okonkwo's childhood, and Okonkwo's father Unoka. Unoka's character is put in juxtaposition to Okonkwo's. Unoka's physical appearance is rather gentle and in contrast to his son, he is mild and romantic-a music lover (see Appendix1).

The style of the text is simple. It makes use of nouns and adjectives proper for describing people's physical appearance, personality features, likes and dislikes. The description is very witty in that it puts father and son in a full contradiction,: Okonkwo is huge with a fierce look, a courageous wrestler and hard worker while Unoka is thin, handsome, improvident, and lazy. The text ,then, serves well the objective for which it is intended, that is, describing people.

Regarding the culture feature in the texts, the reader may consider some aspects of tribal life of the Ibo community. These include the custom of wrestling matches the value of military power for the tribal life and hard work for its farming community. There is a mention of traditional Ibo clothing in Kikuyu language; *Agbada* (a type of Nigerian dress).

Yet, though this text teaches a lot about a way of life in the Ibo tribe, its cultural aspects have been attributed almost no space in the following activities assigned in this textbook.

The activities that precede and follow the text are mainly about lexis and reading comprehension. The three activities that precede the text aim at activating learners' background knowledge and checking their prediction skill (see Appendix 01). The post-reading activities require learners to answer with reference to the text. In the first the task is, to complete a table with information about the character traits of Okonkwo and Unoka. The second considers the tense used in the text while the third is about synonymous and antonyms. In the fourth activity, learners are required to rewrite sentences from the text using the verbs "have" and "wear" – two verbs used to describe people's physical appearance. The last two activities turn around ground grammar point; preposition "in" and "with", and adverbs of time (see Appendix 1).

Though this text portrays very interesting culture feature about the Ibo tribal life, there is no activity targeting these culture features. All the activities are concerned with linguistic outcomes. So the possibilities of raising informative and reflective discussion about culture features in this text are low as the whole objectives are language-centred.

III.3.2. Analysis of Dickens' Text

This text is adapted from Charles Dickens' novel *Hard Times*. It is semi-authentic since it has been abridged and simplified for pedagogical purposes so as to suit learner's proficiency level

The text is a short narrative and description of the imaginary Coketown. Coketown is representative of nineteenth century English industrial towns. It is described as an unnatural and polluted town full of machinery and chimneys. The town is marked by the

homogeneity of its structure and inhabitants; its buildings look like one single pile and its streets are all like one another. Even its inhabitants seem as identical copies of each other, and they all work in textile factories at the same hours. Scarce facilities are available in the town; an infirmary, a library and a bank in addition to a church (see Appendix 02).

As a source for language learning, this text has a simple style. The author makes much use of adjectives from the beginning to the end of the text such as unnatural, tall, interminable and black. Figurative language is also dominant. There are many instances of similes in the text such as "...machines, which worked up and down monotonously, like a melancholy elephant." In this simile the author resembles machines to a melancholy elephant in terms of its mechanic work. Also, the text is full of adverbs of place and direction. In brief, it is a typical model for a literary description of a place.

Concerning culture features, one can consider the topic of the text—describing a milieu. The description of Coketown is informative of the cultural milieu of nineteenth century industrial England including its people and the physical and social conditions. Through this text, learners may learn about a way of living and its conditions in nineteenth century industrial England. A way of life limited in space and time but one that can be subject to very insightful discussions in relation to both native and target cultures throughout the text related activities.

Considering the text related activities, the pre-reading questions revolve around the author of the text, its title and predictions about its content. In here, learners are to answer with reference to an adjacent picture. After reading the text, in the first activity, learners are asked to refer to the text in order to answer five comprehension questions. The second activity requires learners to use information from the text to complete three given

sentences while the third activity questions learners' understanding of the author's style and language use to convey certain implicit ideas. For the last activity, the task is to describe an imaginary town or village following the model presented in the text. In here, learners are backed with detailed notes and instructions to write a similar descriptive passage (see Appendix 02).

In this text there is no activity that targets "culture skill". All the activities are about linguistic outcomes. Yet, the last activity requires learners to describe a life style, which would be culturally determined. The text, therefore, have the potential of helping learners draw analogies between their culture and the target one. That this would actually take place inside the classroom is not certain.

III.3.3 Analysis of Carroll's Text

The text is extracted from Lewis Carroll's Alice's Adventures in Wonderland. But, it is not totally authentic; it is semi -authentic because it has been adapted so as to serve the lesson's objectives.

The text is a short story in which the author narrates and describes one of Alice's adventures that took place in a garden in spring time. The characters of that story are Alice, her sister, her cut Dinah, and a white rabbit. Feeling very bored, Alice took interest in a white rabbit talking to itself. When she follows the rabbit to its hole, she discovered extraordinary things there; cupboards, bookshelves, pictures and maps. The bottle on which the words "DRINK ME" were written is the key to Alice's real adventure—which was not described in the text. This reveals that the text is extracted from the very first chapter of the novel (see Appendix 03).

The language of the text is simple. The text is rich in adjectives such as “stupid”, “hot”, “extraordinary” and “bizarre”. These adjectives are for learners to describe their own experiences and adventure with reference to details about the setting, weather and events of these experiences and adventures. There are also plenty of irregular verbs in the past tense which allows for contextualised grammar practice.

Concerning culture features in the text, one may consider the presentation of Alice’s sister reading a book in a garden. This might be revealing of the reading habit—a cultural aspect that is deeply rooted in the English culture. There is, actually, a perceived possibility for the potential investment of that culture feature in the text related activities as one of the unit’s objectives is expressing literary preferences.

The activities that precede and follow the text touch upon points related to grammar and reading comprehension. The text is preceded by a pre-reading activity in which learners are asked to conjugate the verbs that are given in a box in the simple past. Then, in the second activity, the pupils are to read the text to check their answers to the pre-reading questions. The three following activities are reading comprehension activities in which pupils rely on the content of the text to find the appropriate answers. The aim of these activities is to read and respond to a short narrative. The sixth Activity is a writing task in which learners are asked to rewrite the first two paragraphs of the text from Alice’s point of view. The focus of seventh activity, however, is grammar. The task is to join three pairs of sentences taken from the text with ‘while’ or ‘when’. In the last activity, learners are asked to write a personal story making the best use of the information given to them in a table (see Appendix 03).

The text’s related activities are, therefore, language-centered; there is no particular focus on culture. All the activities target linguistic outcomes.

III.3.4. Analysis of Jean de La Fontaine's Folktales

These two literary texts are translated folktales from the La Fontaine's Fables. They are, then, non-authentic materials.

The first folktale turns around the story of a stork trying helplessly to reach the bottom of a pitcher to get some water. To get to the water, the stork intelligently throws down some pebbles into the pitcher making the water rise to the brim. The moral this folktale teaches is that necessity is the mother of invention. When the stork was badly in need of water, it looked for a clever way to get it (see Appendix 04).

The second folktale teaches us that "it is better to bend than to break". The stubborn oak tree refused to bow to the rainstorms so it was uprooted by the wind. The reeds, on the other hand, saved their lives by bowing down to the wind and letting its violence pass away (see Appendix 04).

The two folktales, though extracted from French literature, are not culturally specific. They rather teach universal morals. The language and style are very simple and demonstrate no culture specific elements.

The first pre-reading activity aims at raising a discussion about four English sayings with reference to learners' native culture. Then, learners are to read the folktales and match two of the already discussed sayings to each folktale. The third activity is about the structure of the folktale. The last activity asks learners to select a well-known folktale from their own culture and write it in the English language following the models presented in de La Fontaine's Fables (see Appendix 04). In these two texts, there is no indication of cultural specific elements. In the activities, however, the notion of interculturality is well reflected as learners are asked to compare some English proverbs

and moral values to their equivalents in learners' native culture. This type of activities might present a good example for developing learners' "culture skill". Yet, similar activities are scarce in this unit.

Conclusion

This chapter put focus on the description and analysis of the literary unit "Once upon a Time". It first analyzed its main literary texts with reference to their authenticity and cultural substance. Then, the objectives of the texts related activities were considered in details so as to determine their cultural focus. By this, the attempt was to check whether literary texts are employed to enhance learners' "culture skill". The conclusion of the analysis is that there are very few culture features and they are rarely targeted in the text-bound activities. Hence, the "culture skill" cannot be developed through such insufficient cultural load in the adapted and translated literary texts.

General Conclusion

The study carried out through this dissertation attempted on first place to investigate the teaching of "culture skill" through literary texts in the Algerian context of first year secondary education. In close parallel with the established hypothesis– that culture features in literary texts may enhance learners "culture skill" in EFL classrooms when well integrated in the text-bound activities– this research work shed light on the significance of the relationship between literature and culture as delineated from historical and pedagogical perspectives, and the pedagogical implications of this relationship. As a focal point in this study, "culture skill" needed to be clearly accounted for by asserting its learnability in the EFL context, its definition, and the reasons stressing its learning in

addition to how it can be developed through culture features in literary texts. The analysis of the literary unit “Once upon a Time” revealed disuse of the scarce culture features found in literary texts in the texts related activities. This makes it clear that “culture skill” is by no means targeted. Therefore, this investigation proved that “*At the Crossroads*” does not utilize the cultural load of literary texts so that to develop learners’ “culture skill”. What is needed, instead, are more authentic materials with carefully designed activities that would purposefully target the development of learners’ “culture skill”.

Recommendations

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Appendices

Appendix I



ANTICIPATE

- 1 Look at the picture of the book cover below and answer these questions.
- A. Which side of the book cover does the picture show? The front side or the back side? Justify your answer.
 - B. Who is the author of the book?
 - C. Which country is he from?
 - D. The text is called a blurb. Why do you think it is included?



Nigerian author Chinua Achebe is among the most powerful and original writers in English fiction today.

'... The story is the tragedy of Okonkwo, an important man in the Igbo tribe in the days when white men were first appearing on the scene... Mr Achebe's very simple but excellent novel *Things Fall Apart* tells of a series of dramatic events which turn around the central hero Okonkwo. Its setting is wonderful. Each description adds a different kind of magic to the traditional life in the hero's village Umoafia before the arrival of the white coloniser.'

THE OBSERVER
FICTION/LITERATURE

Heinemann

ISBN 0-435-90988-6



- 2 Read the blurb again and guess how the novel will start. Circle the right letter A, B or C.

The novel will start with the...

- A. description of the setting (the place where and the time when the story takes place).
- B. portrayal of the hero.
- C. narrative of the hero's resistance to the white colonisers.



READ AND CHECK

- 1 Read the text below and check your answer to exercise 2 on the previous page. Did you guess right or wrong? Explain?

Okonkwo was well-known throughout the nine villages. He was tall and huge. He had a very dark complexion, a wide nose and bushy eyebrows which gave him a fierce look. At the age of eighteen he won a wrestling match against Amalinze the Cat. Amalinze was the greatest wrestler of the time. He was called the Cat because his back never touched the earth. It is this man whom Okonkwo threw to the ground twenty years ago. His victory against Amalinze made him very famous in his village, Umuofia. In addition, Okonkwo was a very hard worker. During the planting season, he worked daily from cock-crow until the chickens went to roost. He became a wealthy farmer and one of the greatest men

of his time. §1

Unoka was Okonkwo's father. He was a thin, handsome man with a gentle look. He was always in his *agbada*. In his day, he was lazy and improvident and was incapable of bringing food to his wife and children who were always hungry. He spent most of his time playing on his flute. Unoka was never happy when people talked about war. In fact, he was a coward and preferred to talk about music. §2

Okonkwo was different from his father. He was a man who liked action, so he was the first to take up arms in defence of his village. His courage against the British invaders won him a place among the heroes of his tribe. ... §3

(Adapted from *Things Fall Apart*)

- 2 Complete the table below with information from the text above.

CHARACTER TRAITS	OKONKWO	UNOKA
PHYSICAL APPEARANCE A. What did he look like?		
PERSONALITY B. What was he like?		
LIKES AND DISLIKES? C. What did he like/dislike?		

- 3 What tense is used in the text above? Why?



UNIT 2 : SEQUENCE 2

1 Find the synonyms, the antonyms and the explanations of the following words and phrases from the same text.

- A. well-known = __ §1
- B. his victory (explanation) = __ §1
- C. hard worker (explanation)= __ §1
- D. improvident (explanation) = __ §2
- E. gentle ≠ __ §2
- F. coward ≠ __ §2

DISCOVER THE LANGUAGE

1 Re-write sentences A and B from the text using the verbs **have** and **wear**. Make the necessary changes but keep the same meaning.

- A. He (Unoka) was a thin, handsome man with a gentle look.
- B. He was always in his *agbada* (Type of Nigerian dress).

2 Join each of the pairs of sentences below with the prepositions **with** or **in** to form one meaningful sentence.

- A. She was a pretty girl. She had a round face and a little turned-up nose.
- B. They were clever high school students. They always wore a uniform.
- C. He was an intelligent boy. He had a little scar on the left cheek.
- D. She was an elderly lady. She was wearing a pink dress.

3 Write 5 sentences using the adverbs, the time expressions and conjunctions in the box below.

Example:

At the age of eighteen, he won a wrestling match against Amalinze.

- Yesterday
- (Two days/months/years/centuries) ago
- Last (days of the week/last weekend/months/year/century)
- In (November), (1954) / In (the nineteenth, twentieth) century
- On (July 5th), (1962)
- At the age of ____
- Three/Four/... (days/ months/ years/ decades/centuries) later
- When

WRITE IT RIGHT

- Read the summary tactics on the next page. Then do the tasks on page 56.

Appendix II

DEVELOPING SKILLS

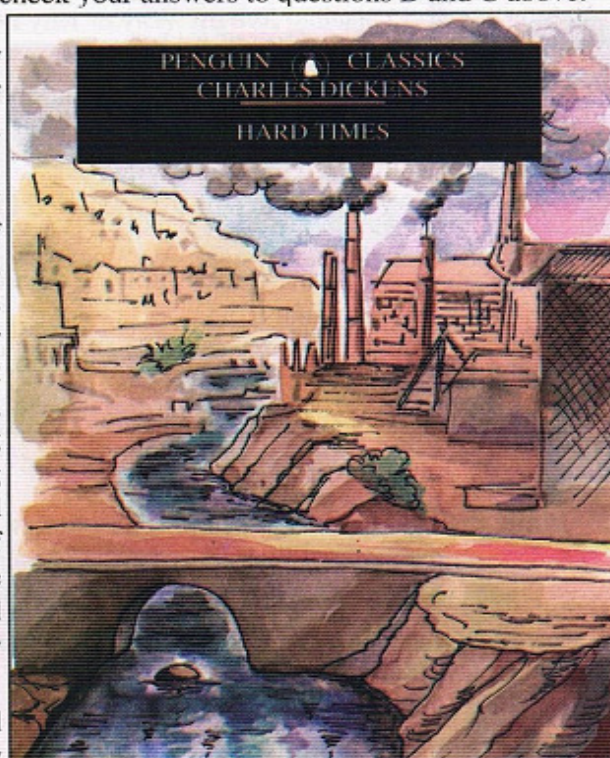
- 1 Look at the book cover below and answer these questions:
 - A. Who is the author of the book?
 - B. What is its title? Do you expect the story to be cheerful or depressing?
 - C. What does the picture illustrate? Tick (✓) in the appropriate box. Justify your answer.
 - a. a beautiful village
 - b. an industrial town
 - c. a tourist resort
- 2 Read the text below and check your answers to questions B and C above.

Coketown was a town of red brick. It was a town of unnatural red and black like the painted face of a savage. It was a town of machinery and tall chimneys, out of which interminable serpents of smoke trailed themselves for ever and ever, and never got uncoiled. It had a black canal in it, and a river which ran purple with ill-smelling dye. Vast piles of building full of windows trembled all day long because of the piston engines of the machines, which worked up and down monotonously like a melancholy elephant.

Coketown contained several large streets all very like one another, and many small streets still more like one another. The people who lived there were also like one another. They all went in and out at the same hours to work in the textile factories near their homes.

You saw nothing in Coketown but some rare facilities. The infirmary stood next to the town hall. The library was opposite the M'Choakumchild school. The bank was between the Old Church and the prison. All public inscriptions were written in black and white. So all the buildings looked like one another. There was neither a leisure centre nor a public library where children could go.

(Adapted from Charles Dickens' *Hard Times*)



DEVELOPING SKILLS

UNIT 2 : SEQUENCE 3

3 Read the text on the previous page again and answer the questions below. Give evidence from the text.

- A. What does the author compare Coketown to?
- B. Why was the canal black?
- C. What did most people in Coketown do for a living?
- D. Was Coketown a peaceful or a noisy town?
- E. Was it a good place to live in? Why or why not?

4 Complete the sentences below with information from the text.

- A. The smoke from the factories resembled ...
- B. The piston engines were similar to ...
- C. The people who lived in Coketown looked like...

5 How does the author convey the following ideas:

- A. dirtiness in paragraph 1 (§1)?
- B. monotony in paragraph 2 (§2)?
- C. boredom in paragraph 3 (§3)?

6 Imagine you are a novelist. Set the first scene of your novel by writing a short description about an imaginary town or village. Use the text on the previous page as a model.

Make the best use of the information below.

A. What's the name of your village/town? What was it like? (Use analogies to make the introduction interesting.)

B. Where was it situated, and what did it look like?

- It was in the east / south-east / centre... of the country.
- It was on the Mediterranean coast / the Shlef River... / hills / in the mountains / the Soummam Valley / the Sahara desert...
- It was hilly / flat ...
- The land was rocky / sandy / good for farming ...
- It was about 40 / 50 / ... kilometres away from ...

C. What facilities were available in the town / village ?

● It had a beach / market / Town Hall / hospital ... (Use prepositions of place and emphasize sensory details, i.e. what we can see, hear, touch, smell and taste in your village/town.)

D. How many people were there in the town / village, and what did they do for a living? What were they like?

E. What was life like there? Was it boring, exciting, depressing, etc?

Appendix III

DEVELOPING SKILLS

- 1 Conjugate the verbs in the box below into the simple past.

be find have see get feel think understand take go

- 2 Read the story below and check your answers to exercise 1 above.

It was spring, and Alice was sitting in the garden. She had nothing to do. Her sister was reading while her cat Dinah was mewing. But Alice did not find the book interesting. "How stupid!" she thought, "a book with no pictures or conversation in it." §1

The weather was very hot, and Alice felt she was going to sleep. She was just considering what to do when suddenly a white rabbit passed near her. §2

That was not very extraordinary, and Alice did not think it was very strange when she heard the rabbit say to itself, "Oh dear! Oh dear! I shall be too late." She understood later that it was not real; it was just a bizarre dream. But then the rabbit took a watch out of its pocket and looked at it. She was very surprised and curious. She got up and hurried after it. "Rabbits don't have pocket watches!", she told herself. §3

She went after the rabbit into its hole, running very fast. Before she could stop, she found herself falling, falling, falling. But how strange! There were cupboards and bookshelves, pictures and maps, all down the sides of the hole. She was looking at all the objects when she saw a little bottle on one of the shelves. It was marked 'DRINK ME'. §4

(Adapted from Lewis Carroll's *Alice's Adventures in Wonderland*)

- 3 Read paragraphs 1 and 2 of the story above and complete the table below.

Who are the characters?	What were the characters doing?	Where and when did the action take place?	What was the weather like?

DEVELOPING SKILLS

4 Pick out all the verbs from the paragraphs 1 and 2 of the story on the previous page. Then say what their tenses are. Why did the author use these tenses?

5 Read the story on the previous page again and identify the narrator. Circle the right letter.

The narrator is ...

- A. Alice B. Her sister C. A third person (an unknown narrator)

6 Rewrite paragraphs 1 and 2 of the story from Alice's point of view. Make the necessary changes.

7 Join the three pairs of sentences in the table below with 'while' or 'when'. Make the necessary changes. Don't look at the story for the moment.

Sentence 1	When or While?	Sentence 2
1. A. Her sister was reading.		B. Her cat was meowing.
2. A. She was considering what to do.		B. A rabbit suddenly passed near her.
3. A. She was looking at the objects.		B. She saw a little bottle.

8 Make the best use of the information in the table below to write a personal story.

Setting the scene	The weather	Your actions	Happenings around you	Unexpected happening
It was... year/ season/ month/time of the day ...	cold/hot sunny/ rainy / windy/snowy sun shining/ it raining/ wind blowing	What were you doing?	Narrate what other people were doing. Use link words.	Say what happened suddenly.

CONSOLIDATION AND EXTENSION

UNIT 2 : SEQUENCE 4

① Discuss these sayings in class and try to find their equivalents in your own culture.

- A. One good turn deserves another.
- B. Necessity is the mother of invention.
- C. It is easier to make a suggestion than to carry it out.
- D. It is better to bend than to break.

② Now, read the two folktales below and find out which **two** of the sayings A-D above they illustrate. Then write them at the end of the folktales as a moral.

THE STORK AND THE PITCHER

Once upon a time there was a stork which was almost dying of thirst. Suddenly, it saw a pitcher nearby. The stork ran towards it, but when it came up to the pitcher, it found that it was almost empty. There was just a little water in it. So it could not reach it with its beak. It tried in vain to break or to overturn the bottle with its beak in order to get to the water.

At last, it saw a number of small stones close by. An idea flashed in its brain. It took the pebbles and put them one by one into the pitcher until the water rose to the brim. It drank until it was full and it flew away carrying some water in its beak to its chicks in the nest up on an electricity pole.

THE OAK TREE AND THE REEDS

Once upon a time there was a giant oak tree, which grew beside a river. One day a rainstorm broke out and uprooted it. While it was floating down a river, it noticed some reeds which were growing near the bank, and cried out to them, "My Goodness! How did it come that such small plants as you have managed to withstand the rainstorm, while I haven't?"

"It was easy enough", answered the reeds. "Why did you stand stubbornly and stiffly against storms as you did ? Look at us, we bowed down to wind and rain storms when they broke out in order to let them pass. So we saved ourselves from their violence." "You had only yourself to blame," the reeds added.

(Adapted from Jean de La Fontaine's *Fables*)

③ Read the folktales above again and identify which of the following parts they contain.

- A. Description of a situation (problem)
- B. A little story about what happened because of the situation (problem)
- C. A comment from another character on the central character's action
- D. The moral of the story

④ Think of a well-known folktale from your own culture and write it down using the folktales above as models.

المخلص

تهدف هذه الدراسة في مجملها الى استقصاء أهمية استعمال مظاهر الخصائص الثقافية التي يمكن ان توجد في كثير من النصوص الادبية بغية تنمية وتعزيز مهارة المتعلم الثقافية هذا من جهة, ومن جهة أخرى تهدف هذه الدراسة أيضا إلى بحث اشكالية ما إذا كانت هذه الخصائص الثقافية قد تم تناولها والتطرق إليها عبر التمارين التي تأتي تباعا بعد هذه النصوص الادبية من خلال استعمال الكتاب المدرسي للسنة الاولى من التعليم الثانوي. وقد تم بحث هذه الاشكالية من خلال تسليط الضوء على الوحدة الثانية من الكتاب المدرسي لاحتوائها على كثير من النصوص الادبية والتي من المفترض أن تتضمن هذه الخصائص الثقافية. فالدراسة هذه جاءت لتقرر أهمية الجانب الثقافي الذي يعتبر من أبرز أسس تعليم اللغة الانجليزية على مستوى المقررات والكتب المدرسية والذي إلى نوع ما لايزال يكتنفه بعض الغموض وعدم الوضوح في إدماجه بشكل واضح في الكتب المدرسية بالجزائر. فهذه الكتب في اغلبها تركز على تأهيل المتعلم وتمكينه من اكتساب المهارات الاربعة السمع و التكلم والقراءة والكتابة بينما تغفل الى حد كبير أهمية الجانب الثقافي. فاللغة في جوهرها هي كيان ثقافي لأي مجتمع وعليه فمن الاهمية بمكان ان يكون هناك اهتمام واضح على تعليم الطالب وجعله على دراية بقواعد بعض الاستعمالات ذات الطابع الثقافي الاجتماعي ومنه فقد اصبح مدى نجاح عملية الاتصال والتواصل لا يقتصر على المعرفة والاحاطة بالقواعد النحوية اي الجانب اللغوي فحسب بل بمدى معرفة الكيان الثقافي للغة المتعلمة . من أجل بلوغ هذا الهدف, تم الاعتماد على تحليل نوعي اعتمد في مجمله على دليل تقييمي حيث ركز هذا الدليل على تحليل النصوص الادبية و تقييمها من الجانب الثقافي في هذا الكتاب المدرسي . فمن خلال الفصاين الاول والثاني بالإضافة الى الفصل العملي الثالث حاولت هذه الدراسة على الاجابة على كلا من الاشكالية المطروحة والاسئلة الفرعية فخلصت نتائج البحث الى ان الجانب الثقافي في هذا الكتاب المدرسي لم يتم معالجته بالشكل الكافي وخصوصا الشح الظاهر في التعامل مع هذا الجانب الحيوي عبر تمارين هذه النصوص الادبية , ومنه فقد أصبح لزاما على معدي هذه البرامج ومؤلفي الكتب المدرسية و الاساتذة على تدارك هذا النقص من خلال إعداد كتب مدرسية مدعمة بشكل واضح بنصوص ذات الطابع الاصلي , كما انه من الواجب كذلك من تصميم تمارين تعد خصيصا لمعالجة هذه المظاهر الثقافية من أجل تنمية مهارة ثقافة المتعلم.