



Traditional and Contemporary English Literature Teaching Methods in a Lebanese EFL academic context: A quasi-experimental study

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Abstract— Many university instructors face challenges in literature classes. Students get bored of long hours of teacher-centred lectures, so they sign-in to the on-line class but neither participate actively nor interact. They rarely read the assigned literary texts; instead, they resort to open access study guides and summaries available online. The aim of this study is to examine the impact of integrating Traditional and Contemporary Methods of teaching English literature on the students' critical thinking skills, academic literary analysis, EFL communicative skills, digital literacy and their attitude to value English Literature. A quasi-experimental research is conducted on two sophomore literature classes ($n=30$) at a Lebanese university. The adopted theoretical framework is based on: the constructivist cognitive apprenticeship, critical thinking skills, literature teaching methods, and digital literacy skills. Data collection instruments employed in this study are: (a) the students' formative assessment scores pre, mid and post intervention, (b) the perception of the students (post intervention) and (c) the participation level of the students. Research findings reveal that the students' formative assessment mean scores shifted from $M = 61.8$ and $SD = 9.3$ to $M=72.4$ and $SD = 6.89$ post intervention; their (post intervention) perceptions were positive, and their participation level markedly improved. Recommendations and implications for further research are discussed.

Keywords— The constructivist cognitive apprenticeship, critical thinking skills, teaching literature models, digital literacy



I. INTRODUCTION

Many studies have been conducted in the field of instructing literature to examine the impact of conventional approaches on EFL enhancement through literature classes. However, few have tackled integrating traditional literature instruction strategies with contemporary ones. This study integrated cognitive apprenticeship, critical thinking skills, traditional teacher-centered and contemporary student-centered literature teaching methods, and finally digital literacy. Various learning management platforms were employed: Zoom for Meetings, Moodle to post learning material, assignments, and quizzes, and instructor-student WhatsApp groups (See the screenshot of the 3 platforms in Appendix

A). Formative assessments were held on-line (See the screenshot of student samples in Appendix B & C). However, the summative assessment was held physically on campus to measure students' development at the end of the course. For the sake of validity, a student sample is attached at the end of this study (See Appendix D).

The aim of this study is to examine the impact of this integration strategy on the improvement of students' higher order thinking, academic literary analysis, EFL communicative skills, digital literacy and their attitude to value English Literature. A quasi-experimental research was designed because of its high internal validity as well as

the impracticality of randomness. So all the participants received the same treatment.

The aforementioned strategies were integrated in three phases.

In Phase 1, the researcher shared some important tools that help students recognize, identify, interpret and analyze literary texts before tackling the assigned novel itself. The teacher-centered on-line sessions focused on content-based and language-based approach.

In Phase 2, the researcher coached and scaffolded the students' on-line discussions related to the analysis of the themes, the common literary devices and the language of the assigned texts. Throughout these sessions, the researcher triggered the students' higher-order thinking; she raised intriguing questions to help them become independent thinkers, and filled in their gaps, misinterpretations and omissions.

In Phase 3, when the students had already acquired the needed tools (the background and the language-based knowledge), the researcher adopted the student-centered approach. She made them reflect on their performance and articulate their knowledge. She divided the students into groups to work collaboratively in pairs and assigned each group a chapter to read, and take the instructor's role in analyzing the literary texts in the on-line classes.

The students were given a formative assessment at the beginning, at the end of phase 2, and a third at the end of phase 3 (See student samples in the Appendices). It was revealed that their mean scores shifted from $M = 61.8$ and $SD = 9.3$ to $M=72.4$ and $SD = 6.89$ post intervention which is significant. The post intervention perception of the students was positive; and their participation level markedly improved.

In a nutshell, the significance of this study lies in integrating cognitive, traditional and contemporary strategies to enhance the development of the students' higher order thinking, academic literary analysis skills, EFL communicative skills, digital literacy, and improve their attitude to value English Literature.

II. LITERATURE REVIEW AND THEORETICAL FRAMEWORK

This study tested the effect of integrating the following multidimensional strategies: cognitive apprenticeship model, critical thinking skills, literature teaching models (content-based approach, language-based approach, reader-response approach), digital literacy, which are thoroughly discussed next.

The Cognitive apprenticeship model

Many scholars have expanded upon Vygotsky's social learning theory, which emphasized the significance of social interaction and cooperative learning to help construct cognitive and emotional knowledge (Brown, 2007). Specifically, the cognitive apprenticeship model that includes: modeling, coaching, scaffolding, reflection, and articulation to develop the cognitive skills for complex professional practice (Dennen, 2004, p. 814). *Modeling* is a form of demonstration of the temporal process of thinking, followed by imitation to help the learner progress through the zone of proximal development (ZPD). To Dennen (2004), modeling is the most efficient way "to generate desired student performance across classes, specially, in an on-line forum" (pp. 816-817). Moreover, Hernández (2003) considered it important to demonstrate how writers employ literary devices such as: "figures of speech, similes, idiomatic expressions, and metaphors" (p.127). So, the teacher assumes the role of a mentor who facilitates expert knowledge for beginners, and makes the implicit knowledge become more explicit (Dennen, 2004). *Coaching* is another approach where the teacher monitors classroom activities and assists and supports learners where necessary. Next comes *Scaffolding* to support students so that they can cope with the task situation. This strategy also entails the gradual withdrawal of the teachers from the process when the students are ready to independently work. Last but not least is the *Reflection* takes place when the learners assess and analyze their self-performance. Finally, it is the *Articulation* approach which integrates the results of *reflection* into verbal form (Dennen, 2004).

Critical thinking skills

Leading students to critical thinking that falls into the higher-order thinking category tops the list of skills students need for success. Critical thinking involves analysis, inference, synthesis, and evaluation (Bloom, 1956). Some examples of problem-solving activities are: intriguing questions, multiple interpretations or answers, supporting ideas by evidence from the text. Evidently, in collaborative discussions, participants share the evidence that can support their ideas. Discussing an interpretive question as a group brings thoughtful and considered answers about more than having students work upon individually. Follow-up questions that clarify, elaborate, and explain difficult concepts trigger students' higher-order thinking (Crowley, 2015). Another example on the effectiveness of questioning is using inventory questions implicitly and explicitly into discussions and student writing prompts as a framework for pre- and post-reading activities, and as prompts for reading responses, formal writing, and journaling (Harris, 2019). Training students to analyze, infer, synthesize and evaluate literary texts can also help them activate their logical reasoning, evaluative comprehension, draw inferences, as

well as help them develop their ability to express their opinion supported with examples, argue their case, initiate and sum up ideas (<http://orelt.col.org/>). This study engaged the participants in higher-order thinking activities that involve intriguing questions, logical reasoning, multiple interpretations, supporting ideas, synthesizing evidence from the text drawing inferences, explaining cause-and-effect relationships, comparing facts and evaluating the information in the texts.

Theories on literature teaching models

Reading literary texts can develop students' language skills, imagination, cultural awareness, and encourage critical thinking about plots, themes, and characters (Van, 2009). But which approach is the most favorable to Literature Teaching? Is it the traditional teacher-centered or the contemporary student-centered? Below are the most frequently discussed Literature Teaching models.

Content-Based Approach is the most traditional approach to teaching literature where learners explore and interpret historical context, literary theories, theory of genres of a specific text, and the biography of the authors. According to this approach, reading literary texts is just to obtain information (Carter & Long, 1991). Hall (2005) considered this approach a lecture-based or a teacher-centered where students depend on their teachers and on established sources to interpret texts; consequently, it leads to the participation of few students' in the class activities (p.50). However, it's important that students be conscious of how texts relate to issues of identity, culture, political power, gender, ethnicity, class, and religion. It facilitates students' critical awareness about the role of language in producing, maintaining, and changing social relations and power, and it is considered a means for developing the perception about the relationship between language and society (Fairclough, 1995).

Language-Based Approach comprises of stylistic approach and language approach, *The Stylistic approach* is the study of literary discourse from a linguistics perspective, where attention is paid to semantics, syntax, and figurative language, specially, what is said and how is said to facilitate the interpretation of the text and highlight the aesthetic value of literature (Carter and Long, 1997). Similarly, Stockwell (2006) considers stylistic knowledge important because it is "the central discipline of literary study, against which all other current approaches are partial or interdisciplinary" (p.742), which is so true. Whereas, *the Language approach* involves language instruction activities, such as: summarizing plots, predictions, rewriting the ends of fictions, vocabulary and comprehension, and discussions. Meanwhile, teachers clarify technical terms, offer appropriate classroom procedures, intervene to

provide stimuli and prompts, support and guide them in the learning process (Carter, Long, 1991).

Reader-Response approach is an act of reading a literary text in foreign language that "aims at something beyond what it actually says" according to Iser (1974) and then drawing on one's background knowledge, personal feelings, and opinions, to interpret it (p. 278). However, instructors should guide students linguistically (Van, 2009) because there are numerous gaps, omissions, and indeterminacies in those texts that students need to be aware of and interpret (Parkinson & Thomas, 2000, p. 7). Educators of new methods prefer: active reading, emotional and intellectual participation in the text, over the traditional mode of reading aloud, learning by heart, and translating. Construction of meaning and elicitation of responses are major aspects of literature discussions. Advocates of reader-response approach encourage active reading for **content** comprehension, and being involved in amusing and prediction activities (Mart, 2019) to increase the **intrinsic motivation of the students**.

At the end, the interplay of the three approaches, the Content-Based, the Language-Based (teacher-centered), and the Reader-Response (student-centered) and the live student discussions and presentations were employed in this study. So, the Communicative Language Teaching (CLT) approach that integrates Reading, Writing and Speaking activities are automatically enhanced (University of Louisiana, 2021).

Digital Literacy

Digital-literacy is "the ability to use information and communication technologies to find, evaluate, create, and communicate information, requiring both cognitive and technical skills."

(Loewus, 2016). The learning process can be more interactive and effective when students are engaged with and use digital tools. They can even refine their literary literacies when they search for unfamiliar expressions and certain patterns in texts using relevant search engines

(online.uwa.edu). Digital-literacy related to Zoom, Moodle, and WhatsApp is helpful to both students and instructors. Moreover, video conferencing on Zoom platform is designed to be highly collaborative and interactive environment; it gives the attendees the ability to use audio and video, share their screen, and write in the text box. Students can engage directly with the content being shared and with each other. Those living in remote or rural areas find Zoom conferences a blessing. In addition, Moodle supports a range of media to present or link to learning materials. Furthermore, benefits of WhatsApp in education are establishing instant student-teacher communication as well as sending/getting reminders and push notifications.

Add to this that knowing how to surf the Internet can enrich students with an unlimited source of knowledge, and empower them to learn new things. As such, students develop their fundamental skills of reading, interpreting, and criticizing literary texts.

Moreover, on-line live discussions, electronic communication can provide a more relaxed atmosphere where social conventions are less important, and this encourages positive interaction among students (Manzollilo, 2016). Specially, in this study the researcher made use of 3 Learning Management platforms: Meetings on Zoom, Moodle to post learning material and assignments, and WhatsApp groups for instant messages.

In a nutshell, the researcher employed the cognitive apprenticeship model that includes: modeling, coaching, scaffolding, reflection, and articulation to develop the cognitive skills of the participants in the study. She engaged the participants in **higher-order thinking** activities that involve intriguing questions, logical reasoning, multiple interpretations, supporting ideas, synthesizing evidence from the text drawing inferences, explaining cause-and-effect relationships, comparing facts and evaluating the information in the texts.

This study adopted the *Literature teaching models*, the Content-Based, the Language-Based (teacher-centered), and the Reader-Response (student-centered) employing the CLT approach.



III. METHODOLOGY

A quasi-experimental research was conducted on 2 sophomore literature classes (n=30) at a Lebanese university. because the 2 classes should've received the same treatment and shared the same independent variables, randomness was impractical. The theoretical framework was based on: the constructivist cognitive apprenticeship, critical thinking skills, Literature

teaching models, the Content-Based, the Language-Based (teacher-centered), and the Reader-Response (student-centered) employing the CLT approach, and digital literacy. The independent variables were the following: change in student approach/participation, change in student scores post intervention, and change in student perception.

1.The participants

The participants were the students of 2 sophomore English literature classes (n=30) at a Lebanese university. The course "The Age of Modernism" and "The 20th C. American Novel" were administered over 12 weeks, bi-weekly, each session lasted for 75 minutes. For ethical purposes the names of the participants were unrevealed.

2.Research instruments

The instruments used to collect data for the study are described next.

For Quantitative analysis: The students' pre and post intervention formative/summative assessment scores were collected and analyzed employing Microsoft Excel. The students' evaluation scores posted on the university site. The aim of selecting these data was to compare how the students developed at the post-intervention stage

For Qualitative analysis: Instructor's evaluation of student participation, motivation, on-line live discussions, literary analysis, synthesis, and evaluation.

3.Research Procedures

The Quasi-experimental research – cause-and-effect relationship, generally high in internal validity, tested the effect of the following 4 independent variables on the dependent variable, the final assessment scores and students' attitude:

The constructivist cognitive apprenticeship (modeling, coaching, scaffolding, reflection, articulation, and exploration), critical thinking skills, traditional and contemporary literature teaching methods (Content-based, Language-based and Reader-Response approach), and digital literacy were adopted in methods of instructing Literature.

Phase 1: modeling

The researcher shared some important tools that help students recognize, identify, interpret and analyze literary texts before tackling the assigned novel itself. The teacher-centered on-line session was based on *content-based* and *language-based* approach.

First, she discussed the historical context of the Age of Modernism employing "the shared screen" feature on Zoom, and highlighted some prominent themes (e.g. war, death, despair, rejection of social/religious norms) and their link to the themes in *Farewell to Arms*. Then, she lectured on the biography of the author, Ernest Hemingway, to make students better understand how the novel is entwined with the life experience of the author.

Then, adopting the language-based approach, she lectured on a whole range of features as a decoding strategy. First, she shared the stylistic elements, such as:

Literary devices (e.g., allusion, allegory, foreshadowing, imagery, irony, juxtaposition, metaphor/simile, personification, symbolism)

Literary elements (e.g., character, setting, plot, theme, frame, exposition, motif, titling, narrative point of view).

Style: way an author uses language to convey his or her ideas and purpose in writing. author's diction (the selection

of words), syntax (sentence structure: simple or complex), phonological patterns, tone, characters, and other narrative techniques, as the genre or mode of writing the author adopts, such as the organizational features (chapters, acts, scenes, stanzas).

Second, she shared some language improving skills, such as: paraphrasing, **summarizing and** using reporting verbs (in phase 2, students were supposed to summarize the important parts of the plot and analyze the text).

Sharing all these tools at the modeling stage is important; it can establish sources that enable students to interpret the meaning of a text that goes beyond what's on the page and avoid dependency on secondary unreliable sources.

Phase 2: Coaching, scaffolding

At this stage, the students were supposed to read the assigned chapters, and discuss: the themes (global coherence) in relation to the Age, the common literary devices of the text as symbolism (e.g. the use of colors – grey associated with loss or depression), repetitive motifs (e.g. snow: frozen feelings, falling leaves: inevitability of human death, dust: foreshadowing death) and the language, in the direct supervision of the instructor, who can fill in their gaps, misinterpretations and omissions.

Throughout the lecture, the researcher triggered the students' higher-order thinking. She raised intriguing questions, just to check their overall knowledge of the basic plot, as well as their ability to identify the literary devices and interpret the purpose of using them. Some of the questions were:

“Why did the author choose certain words, expressions, images, syntax, or punctuation?”

“How does the theme relate to the age?”

“Are there any similarities or differences between these 2 characters?”

“How would you behave in a similar situation?”

To her surprise, the students were not actively interacting at the beginning. They didn't read the assigned chapters, being inexperienced, they encountered new incomprehensible terminology that frustrated them. Instead, they read some open access online summaries available on the web, which were insufficient to support the needed evidence from the text.

Throughout the on-line class, she modelled how to surf the web using reliable sources to scaffold their problem-solving strategies. For example, she performed live searching for the denotation of particular expressions, images, motifs, used by the author that fits best in the context.

For example, in Hemingway's, A Farewell to Arms, Ch. 28, when Lieutenant Henry was falling asleep in the cab of the

ambulance, he recited to himself a jumbled version of a poem:

Blow, blow, ye western wind Well, it
blew and it wasn't the small **rain** but the
big **rain** down that **rained**. It **rained** all
night. You knew it **rained** down that
rained. Look at it. Christ, that my love
were in my arms and I in my bed again.
That my love Catherine. That my sweet
love Catherine down might **rain**. Blow
her again to me (Hemingway, A
Farewell... p.263).

She modelled using the “inverted comma” feature to search the web for a similar version of the above poem, which turned out to be an adapted version of an existing poem (see below) of an unknown writer from the sixteenth century, as well as how to search repetitive expressions in the text and infer their relevance.

The original lines from this poem are as follows:

O Western wind, when wilt thou blow,
That the small rain down can rain?
Christ, that my love were in my arms
And I in my bed again! (Unidentified

Author, 16th C.).

Furthermore, she modeled searching for the pattern of the word *rain* using the “find” feature on Microsoft Word to analyze the significance of the repetitive rain imagery foreshadowing death. Other literary device in this jumbled poem included stream-of-consciousness. The language is described as short sentences, lack of clarity, emphasis on nouns and verbs.

A formative assessment followed teacher-centered modeling sessions after 4 weeks. The **assessments** were performed via Zoom, but for the sake of validity, their cameras were turned on.

Phase 3: Reflection, Articulation

At this stage, the students had already acquired the needed tools (the background and the stylistic knowledge) for the ease of text interpretation. So, the researcher adopted the student-centered *Reader-Response approach*. She divided students into groups to work collaboratively in pairs and assigned each group a chapter to read, summarize the plot, identify and interpret literary devices and elements, analyze the linguistic features, infer the theme, and finally articulate and present their work on the on-line/Zoom class platform. Zoom classes were being recorded on the iCloud, and students had access to the link to re-watch the session. This makes them Reflect on, assess and analyze their self-performance while presenting their assignment.

Digital Literacy

Particularly, in this study the researcher made use of 3 Learning Management platforms: Meetings on Zoom, Moodle to post learning material and assignments, and WhatsApp groups for the different classes to help students find, evaluate, create, and communicate information, using technical and cognitive skills. Lectures, discussions, presentations were all performed on Zoom, which were being recorded on the iCloud, and students had access to the link to re-watch the session and take notes “note-taking of ideas discussed in class promoted students’ independent use of the language”. She modeled how to search using the “find” feature in Microsoft Word, how to search the web taking into consideration reliable and unreliable sources.

4. The findings, Interpretation and Discussion

Quantitative Results

Pre/post intervention scores

The pre/post-intervention class performance scores were analyzed employing Microsoft Excel and displayed in charts. The aim of selecting these instruments was to compare how the students developed in linguistic literary analysis at the post-intervention stage.

-The mean score of pre-intervention formative assessment of the students was 62/100 = P; whereas, the mean score of post-intervention was 72/100= G. the intervention was effective.

-The students were asked to evaluate the course/instructor on Google form, and the scores were posted on the university site.

Research findings revealed that the students’ formative assessment mean scores shifted from M = 61.8 and SD = 9.3 to M=72.4 and SD = 6.89 post intervention; their (post intervention) perceptions were positive; and their participation level markedly improved.

Qualitative Results

-Instructor’s evaluation of student participation, motivation, on-line live discussions and literary “analysis, synthesis, and evaluation” reflected noticeable improvement. Their reading, writing and speaking skills were enhanced. ‘collaborative discussion’ motivated the students to give their own opinions. Students’ intimidation and fear of public speaking was diminished. They were highly motivated and wanted to be the next presenters in class.

As a result of engaging the students in higher-order thinking activities (e.g. intriguing questions, logical reasoning, multiple interpretations, supporting ideas, synthesizing evidence from the text drawing inferences, explaining cause-and-effect relationships, comparing facts and evaluating the information in the texts), the researcher observed a remarkable improvement.

V. CONCLUSION

In conclusion, the results validate the hypothesis that integration of the traditional and contemporary methods of teaching English literature that include the constructivist cognitive apprenticeship, critical thinking skills, Literature teaching models: the Content-Based, the Language-Based (teacher-centered), and the Reader-Response (student-centered) employing the CLT approach, and digital literacy, developed the Lebanese university learners’: higher order thinking skills, academic literary analysis, EFL communicative skills, digital literacy and their attitude to value English Literature.

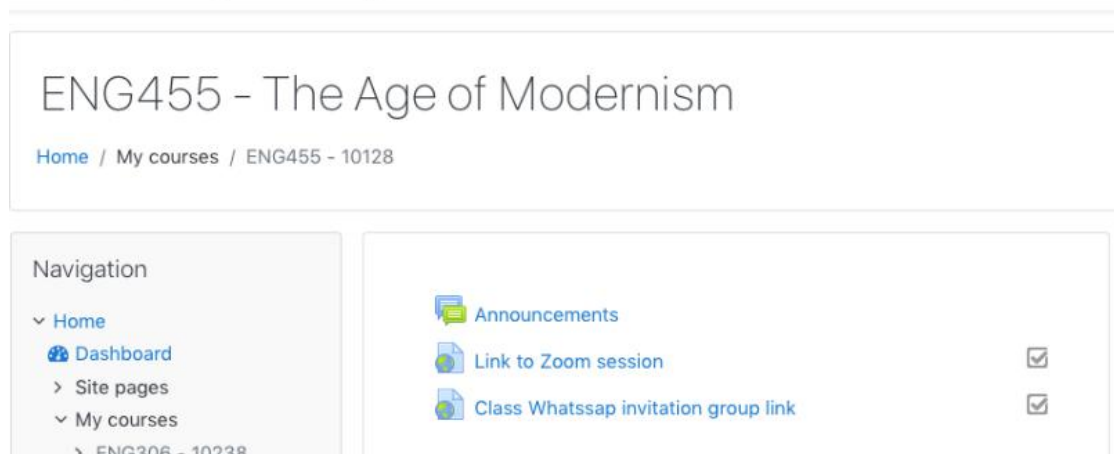
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Appendix A: A screen shot from AUT's Moodle page displaying the Digital platforms

American University of Technology



Appendix B: Student sample from pre- intervention phase

American University of Technology

The Age of Modernism - Test 1

Fall 2021-2022

Instructor: Dr. Liza Derkhachadourian

Duration: 50min

Student Name: SABRINE KHAZEM ENG 455 Grade: 58/100

1. There are many literary devices in "A Farewell to Arms":

*Foreshadowing: Using colors to hint for something such as (blue in the channels, green branches, small gray motor cars..)

Commented [MOU1]: To hint to what?

Using symbols to symbolized for allude to death such as (gray color, in the dark, fall of leaves, winter, mists over the river and clouds..)

*Irony: (In the dark it was like summer lighting , There was fighting for mountains too..)

Commented [MOU2]: It is not irony rather simile

* metaphor: (In the bed of river ..)


*Stoicism: (But it was checked and in the end only seven thousands died of it in the army.)The writer used this device to make fun of something that it is WW1 is horrible and killed this number of people.

Henry's use of the word "only" to describe 7,000 dead shows his **stoicism*** and his need to escape the horrors of war by making light of them. It also communicates just how horrible World War 1 is. If 7,000 dead can be called "only," then how many total must have died?

The writer of "A Farewell to Arms" used the imagery here from nature to show the danger of the mountains and the rain that is unknown.

2. The main themes of A Farewell to Arms are war, love verses war, and individualism. So, the narrator's attitude toward the theme in this story, especially in this passage is that the writer used illusion by talking about reality vs fantasy. The trunks of the trees were dusty, there were big guns too, in the fall when rains came the leaves fell... Also, the story criticizes the individualism to show the characters as they manage. The short first chapter, in which Frederic Henry describes his situation on the war front, is one of the most famous descriptive passages in American literature. The main theme is the war the narrator's attitude toward war is unsupportive. The novel shows various moods but the most haunting is tragic and ironic.

Appendix C: Student sample from mid- intervention phase

 AMERICAN UNIVERSITY OF TECHNOLOGY Midterm Exam		
Faculty: FAH		Campus: Halat
Academic Year: 2021-2022		Semester: Fall 2021-2022
Instructor Name: Dr.Liza Derkhachadourian		Date: NOV. 24, 2021
Course Information:		
CRN.	Course Code	Course Title
10128	ENG455	The Age of Modernism

M i d t e r m
Fall 2021-2022

Duration: 1h15min
Grade 70 /100

Duration: 1h15min

No Booklets – Closed Book Exam- References are not allowed -Mobile Phones are Forbidded

ID#: Last Name: Middle Name: First Name:

20200215 Badalian Yeghish Nathalie

An excerpt from Hemingway's "A Farewell to Arms"

I ducked down, pushed between two men, and ran for the river, my head down. I tripped at the edge and went in with a splash. The water was very cold and I stayed under as long as I could.

I could feel the current swirl me and I stayed under until I thought I could never come up. The minute I came up I took a breath and went down again...There was much wood in the stream. The water was very cold. We passed the brush of an island above the water. I held onto the timber with both hands and let it take me along. The shore was out of sight now.... I took off my trousers and wrung them too, then my shirt and under clothing. I slapped and rubbed myself and then dressed again. I had lost my cap. Before I put on my coat, I cut the cloth stars off my sleeves and put them in the inside pocket with my money. My money was wet but was all right. I counted it. There were three thousand and some lire. My clothes felt wet and clammy and I slapped my arms to keep the circulation going. I had woven underwear and I did not think I would catch cold if I kept moving.

(13) **You do not know how long you are in a river when the current moves swiftly.** It seems a long time and it may be very short. The water was cold and in flood and many things passed that had been floated off the banks when the river rose. I was lucky to have a heavy timber to hold on to, and I lay in the icy water with my chin on the wood, holding as easily as I could with both hands. I was afraid of cramps and I hoped we would move toward the **shore**. We went down the river in a long curve. It was beginning to be light enough so I could see the bushes along the **shore**-line. There was a brush island ahead and the current moved toward the **shore**. I wondered if I should take off my boots and clothes and try to swim **ashore**, but decided not to. I had never thought of anything but that I would reach the **shore** some way, and I would be in a bad position if I landed barefoot. I had to get to Mestre some way.

Remembering Catherine, Henry says, If there were no war we would probably all be in bed. In bed I lay me down my head. Bed and board. Stiff as a board in bed. Catherine was in bed now between two sheets, over her and under her. Which side did she sleep on? Maybe she wasn't asleep. Maybe she was lying thinking about me. **Blow, blow, ye western wind.** Well, it blew and it wasn't the small **rain** but the big **rain** down that **rained**. **It rained all night.** You knew it rained down that rained. Look at it. Christ, that my **love** were in my arms and I in my bed again. That my **love** Catherine. That my sweet **love** Catherine down might **rain**. Blow her again to me. Well, we were in it...

1. Depict 3 Literary Devices employed in this excerpt - Hemingway's "A Farewell to Arms". (12 pts.)

2. How is Frederic's leap into the river to escape the battle police a symbolic demarcation in the novel? (10 pts.)

3. In your opinion, how do the novel's protagonists Henry and Catherine reflect the age of modernism? Discuss at least 3 features supported by examples from the novel! (10 pts.)

4. Could Henry immortalize his love to Catherine? How? (8 pts.)

5. Linguistically speaking, what is the significance of Ernest Hemingway's writing style? (10 pts.)

1. The literary devices in Hemingway's "Farewell to Arms" are:
- Foreshadowing: which means using symbols such as colors, places, and weather to hint to something else. Here, Hemingway foreshadows death while using words, such as: "rain, war, wind, love". ~~Delving into the novel, we now realize that love has an intimate relationship with pain. When Catherine dies, Henry's love to her becomes his own pain, and suffering.~~

-Motifs: the weather is vastly talked about in this excerpt where the big rain that fell all night. The wind was also blowing "Blow, blow, ye western wind". This ~~foreshadowing forebodes us readers about the bad things that will occur.~~
-Imagery: Example: "I cut the cloth stars off my sleeves". Henry unattached himself from his old life that consisted of his duties to the Italian army. He is now a free man both in terms of duty and life. 8

- Henry's scene in the river represents rebirth. He is baptizing himself in the water. It is like he is leaving his old life and re-entering a new life, alienating himself from his past. He seeks for a new clean life with Catherine away from war, his duties, the conventional norms, and tries to flee through this river. However, he remains uncertain of the upbringings of the future.
Henry makes a "separate peace," as he later calls it, with the war—the farewell to arms that gives the novel its title.8
We later understand why Henry has this fear, as his escape from war (right here in the river, and right now) is nothing but an illusion. Death and war will follow all throughout his lif, no matter how far this river takes him.

3. Catherine and Henry reflected the age of modernism in Hemingway's "Farewell to Arms". Hemingway portrayed Henry and the men of this novel (Rinaldi, Dr. Valentini, the priest) as domineering characters dominating the paternal society. They reflected manhood, which was a dominant theme during this age, by drinking, and getting intoxicated, by going to pubs (Rinaldi was a womanizer). They were competent characters. Most of the time they were seen as people of lust, and sexual desire.

Moreover, **rejecting social norms** is a major theme that is tackled in Hemingway's novel. Both Henry and Catherine abandoned religion (nihilism), rejected faith, and did not believe, nor trust God. "You understand but you do not love God" (page 144).

In addition, Henry abandons war, his country, his friends and leaves to Milan to join the Italian army. He wasn't even fighting for his mother land.
Henry escaped war because he wanted to preserve his life for Catherine and for love. He had reasons to live. "That my love Catherine" (from excerpt), "I am so in love with you" (page 494).

And this leads us to Catherine's **unconventional beliefs**. She did not need Henry for anything but love, which makes her a complex woman and her complexity is a big factor for Henry's attraction to her. Catherine's views on marriage are one good example of the good complexity. It demonstrates her conflict between not following social norms, and conforming to such conventions because doing so will make her life much easier.

Lastly, Henry's and Catherine's relationship is a fantasy in reality. This is a controversial issue. They escaped the war, and its brutality (reality) to live their romance somewhere else (fantasy). They chose **to alienated from reality**. Their relationship was an illusion, and their declaration of love was transparent. "Now if you aren't with me I haven't a thing in the world" (page 494). Catherine told him many times that she does not wish to be married. She

Commented [MOU1]: Imagery is a literary device that evokes a sensory experience or create a picture with words for a reader. By utilizing effective descriptive language and figures of speech.
e.g. I came inside because the house smells like a chocolate brownie.
This device is Symbolism.

has already been in a relationship with a man who died and out of selfishness she did not want to tie herself with another man, again. **despair**
9

4. We saw in the novel that Catherine shared love with her fiancée long before meeting Henry. However, Henry didn't love anyone other than Catherine. She was the only person he expressed his love to in the entire novel. After her death, Catherine's earthly body may be dead and gone; however, her spirit and her memory remain living in Henry's imagination. We have seen them grow with each other, and love each other in the novel, and I came to the conclusion that they both become one in the same. "Because there is only us two and in the world there's all the rest of them." (page 273). And it is ironic how their love actually bore feelings of pain and suffering. The outcomes of war (casualties, suffering, death ...) were equivalent to the outcomes of the love (hemorrhage, baby's and Catherine's death) they shared. Happiness is transitory, and temporary in war, and this knowledge was startling. Looking at the environment that was surrounding Henry, he was doomed. Death and pain was all around him and he couldn't possibly escape the atrocities of war. They diverted their thoughts about what is haunting them. Their love became the source of suffering, in which, Henry needed diversion once again.?

5. Linguistically speaking, Hemingway's writing style is significant with the following:

-Sentence construction: **the shift from the 1st person** to the second person to bring the audience to his side and include them and make them live the events with him (line 13): "You do not know how long you are in a river when the current moves swift".

-He has a **limited word palette** and didn't use lots of vocabulary. He wasn't rich with vocabulary and frequently repeated the same vocabulary in his writing: "the shore, rain, love".

-He chose **short sentences** rather than complex and long sentences. Also, his writings lacked clarity between one sentence and the other. They were short and unclear. Evidence: "You knew it rained down that rained. Look at it." "I had lost my cap." "I counted it."
10

Appendix D: Student sample from post-intervention phase

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AMERICAN UNIVERSITY OF TECHNOLOGY

EXAMINATION BOOKLET

(2)
Excellent!
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Name: [REDACTED] Course Title: 20th century American Novel
I.D. No.: [REDACTED] Course No.: Section:
Instructor: Semester: 3rd Date: 21/1/2022

(Begin here and write on both sides)

5- Both Sylvia Plath's *The Bell Jar* and Ralph Ellison's *Invisible Man* reflect the age of post-modernism with their characters. Sylvia Plath's female protagonist^{Esther} demonstrated a prototype of the post-modernism era. Esther is a mad woman who does not know how to differentiate between the real life and her fantasies. She is driven by her sexual fantasy on a quest to find a man who is worth taking away her virginity. She expects to become satisfied with the new feeling, to fulfill her fantasy of being in a relationship with a man outside of marriage^(purity vs impurity). However, she becomes quickly disappointed when she realizes that her sexual experience wasn't actually enjoyable, but rather painful. Esther loses a lot of blood and is hospitalized because of the severity of her state. She couldn't face the reality of her failed fantasy and dodge her friend's questions about the blood, claiming she is on her period. Esther is also alienated from her mind and body. The two don't seem to connect when Esther is in time of danger. When she flies over the mountain while skiing, she does not realize that she has injured her foot right until she returns back to her room. The state of ecstasy and euphoria that she was experiencing while jumping demonstrate her body's alienation from her mind. Moreover, the mirror scene where Esther loses the ability to recognize herself also allude to the alienation. Additionally, Esther prefers to defy social expectations of women instead of abiding to them. She refuses marriage because it brainwashes women, and limits their abilities as independent individuals. Once they become married,

they are labeled submissive housewives. For a post-modernism era. Esther was the perfect representor of ^{now} what a lady acts like in society. Discussing the themes of purity vs impurity, body vs mind, women versus social expectations, and reality versus fantasy proves that Sylvia Plath's success into bringing the characteristic of this age into words.

As for Ralph Ellison's invisible character, the narrator is a great candidate that represented the post-modernism era with Ellison's themes. The story of Invisible Man revolves around social discrimination and inequality between the black people and the white people ^{implicitly} explicitly and talks about the narrator's individual invisibility explicitly. The themes that are related to this age are racism, illusion, vague future, and loss of identity.

Because of the narrator's invisibility is comes from the unacceptance of his existence by the white community. Because of his dark skin, the narrator is discriminated ^{and} manipulated by the people around him. His existence does not matter, and so does his race. When he joins the Brotherhood, Brother Jack takes advantage of him joining and manipulates him into thinking that he is helping with the cause, when in reality he was adding to the detrimental effects that will later occur once the riot erupts. The Brotherhood aim claimed to aim for justice and equality for the black community. However in reality, it is nothing but a corrupt system that aimed to take advantage of the black people by blaming them for the riot, while Mr. Norton and ~~the white~~ (the white man who created the Brotherhood) and his white community benefit off of them financially. This event highlights the racism that dominated the post-modernism age.

Moreover, because of the narrator's invisibility, he loses his identity in society. Being invisible means that a person is non-existent. He ~~poss~~ is in no possession of an identity. This is why, the narrator begins his journey in the society with an aim to find his identity while studying in the university, working in the paint factory, then joining the

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Brotherhood. However, he becomes disappointed with reality's harshness and unforgiving factors that demolishes his illusion of fulfilling his grandfather's legacy. His grandfather wanted him to possess two identities: one of the submissive person, and the other of the revolting person. He. The narrator tried to abide to this legacy and conquer the white community with it, but to no avail.

The narrator becomes, himself, a hypocrite like all the other characters that wronged him. Eliot draws a parallel structure between the narrator and Mr. Norton, Dr. Blaisdel and Brother Jack who all claimed to help the black community but ended up sacrificing it for their own personal benefits. The narrator actually becomes unaffected by the poor black people in need while he was passing by them on the ground. He becomes yet another character who valued his own profit over the lives of the black people. His illusions drove him to the wrong path. Later on, the narrator realizes that remaining invisible has more benefits to him that will secure him a better life.

The story opens up with the narrator in a dark hole and ends up in ^{the same} another dark hole that he created to live his life. He lives off of stealing electricity from the company, he goes on with his day unmotivated by other people in the street. His future is ~~blurring~~. It is vague and unpredictable like all the other people that lived in the post modernism era. Ralph Eliot succeeded into projecting the important themes of post-modernism such as illusion, racism, the loss of identity, and the vagueness of the future in his novel *Invisible Man*.

