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Faculty of Letters, And Foreign Languages

Department Of English



**Teaching Literature through Art Painting and the Enhancement of
Individuals Creativity and Free Association
The Case Study of Master One and Third Year Students of Ammar
Thelidji Laghouat University**

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Requirements of Master Degree in
English, Literature and Civilisation**

Supervised by :

Miss Charfaoui Samia

Submitted by:

Mohamedi Hafssa

Akhdari Mouchira

Juries:

Sherman : Mr Khalfa Sayeh

Supervisor : Mrs Charfaoui Samia

Examiner : Mr NEBEG Abderaouf

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Dedication

First of all, I would like to dedicate this work to my family father, and mother thank you for your unconditional love and support that allied me throughout my life, thank you for giving us the intensity and persistence to achieve our goals and chase our dreams. My brothers Hussein and Khalid, my sisters Fatima, Khadija, Thouriya, Noor and Hamoudi also share this deep feeling of thankfulness and appreciation. Without forgetting my uncles, aunts, cousins and especially my beloved friends that uphold me through my life journey and helped shaping the neoteric version of me.

Hafssa

Dedication

This dissertation is wholeheartedly dedicated to my beloved mother Khiera Madani, who has been my source of inspiration and gave me strength when I thought of giving up. Who provide her moral, spiritual, emotional and financial support, and to the soul of my father Hassan Akhdari.

Mouchira

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Abstract

The objective of this study is twofold. At first, it aims to identify whether implementing art paintings usage in literature would enhance students individual creativity, free association and communicative ingenuity in both ways reception and production. In the second place, as long as the literature module is still ongoing, and being taught in the department of English language of Amar Theledji at Laghouat University, we sought to highlight the nature of the relationship existing between Art and literature integration. To associate with the first purpose, we have used a questionnaire for students set in framework in order to authorize for statistical explanatory analysis of the students responses and to obtain a feedback of quantitative merit. It comprises number open-ended and close-ended questions to allow for informal organized commentary. The learners provided a number of various answers that catch attention to the process of learning and how can the methodical management of the embracement of art application confront with better understanding, also presented the significance of making teachers understand that individuals possess different intelligences and aptitudes for learning.

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Abbreviations

EFL: English as a Foreign Language.

TEFL: Teaching English as a Foreign Language.

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General introduction

Introduction

Art is all around us covering mainly every form of life, since history human activities have been creating a diverse range of artistic works, such as visuals, auditory, or performing artifacts, in order to express their imaginative thoughts, emotions, conceptual ideas, or technical skills intended to be fascinating and appreciated for their beauty, didactic purpose, and emotional power. However, this bottomless research is more concerned with the significance of artistic painting in teaching learning process especially literature of EFL students, since both of these disciplines are bound together. Humans born with the ability of learning and continue as a sequence of ongoing interaction between them.

The idea of learning can never be able be divided from teaching, efficacious teaching will certainly occur to achieve a maximum of productivity if the teacher knows what is indicated by learning. Teachers are engaged to bear in mind that students must be prepared for the future life in which requires adopting approaches and methods to cope with their needs. Active learning takes place when the person takes control of his/her learning experience, since the key aspect is to understanding the information. By doing so, they can adjust their own mastery of subject. Our Algerian educational system needs fortifying the thrust through the focus on learners' autonomy and self-reliance, in which they can be able to confront the unexpected effectively. Regardless the lack of teaching styles that corresponds the learners needs and learning styles.

1.1 Statement of Problem

One of the difficulties in teaching lies in the needs of the variety style of learners, i.e. to provide each learner with the best suitable shoe. Alas, in our Algerian context nonspecific teaching course address students with the philosophy of one-size-fits-all, regardless the individual's differences, in which restrict their

educational development and lead to disturbance. Responding to artistic painting as a technique of teaching can be very stimulating and might enhance learner's creativity, also push them to think, discuss, and criticize freed from any kind of social, psychological influence. It is a way to expand the individual's minds and ideas of free association, combined of what is real and imaginary , what is unusual , playful and challenging, in which learners overcome the usual, ancient , habitual , and what is overly repeated through time , to fill the gap between historical and contemporary and catch up with modernity.

1.2 Research Questions

This research maintains to tribute and solves these questions:

- What is the relation between artistic painting and literature integration, and how can art make significance in the teaching approach?
- How can artistic paintings enhance the individuals' creativity and free association, and can this technique be more stimulating than the other teaching skills?
- Does the implementation of teaching through artistic painting in the EFL classroom achieve better results, and are Algerian Universities ready to adopt it as new method?

1.3 Hypothesis

This research aims to test the following hypotheses

1. Every learner possess a set of learning styles, however it differentiate in terms of degrees.
Art painting seeks to fulfill the need of learner's visual and kinesthetic skills and tactile artifacts.
2. Combining art and literature could be very beneficial and productive in condition of imagination and motivation. In addition the focus on empower the student's competence and

improve their proficiency.

1. To determine whether teaching literature through art could be adopted as a modern and suitable technique.

1.4 Aims of the study

First to determine whether there is a relationship between visibility and written works of literature for EFL students. Also to show that art is subjective and gives the resource of discussion, also the ability to involve, incorporate, and achieve to develop skills, such as critical thinking, decoding, observing and responding to any context, whether it is historical and contemporary literature. This research demonstrates the method of teaching literature through artistic paintings, as a new advanced suitable technique of teaching that would serve both Algerian teachers and students in order to ameliorate with better understanding, as the aim is to show how can artistic paintings plays a major role in literature as a part that we won't be able to neglect through decades ago.

1.5 Review of literature

In this section we tend to probe into comprehensive summary of previous studies, books, and articles which are considered to be the most relevant sources to my study area, in order to determine the nature of my research.

According to Breton art and literature represent the unconscious mind in his Manifesto of Surrealism (1924), the desire was centered to the surrealist vision of love, poetry, and liberty. He was inspired by (Sigmund Freud) who believed that there was a deep player of the human mind where memory and our basic instincts were restored so he called the unconscious mind. The surrealist art strongly emphasize on methodological research and experimentation, stressing the

work of art as means of promoting personal psychic investigation and revelation. For Breton Surrealism positioned itself not as a way of escaping life, but as revolutionary force within it, which goes for the bizarre, irrational, disturbing in order to stimulate the unconscious mind. A movement aimed of the whole self-liberation of the individuals, aesthetic as well as political, literary as well as visual.

Also Jones and Johnston (2016) wanted to bridge the gap, to show their students that abstract art can be just as creative and metaphoric as language. They believed that the arts have the power to clean up the dust off of old and historical literature, in order to make it more enjoyable and amusing, also to appeal the harshest teenage critics, as teachers who wholeheartedly believe in arts integration. Also examined the connections between literary works and visual arts, through combining the two disciplines, thanks to that their literature classrooms became more enriched with cultural, and artistic interrelationships. Moreover, both of them are fascinated with the shared commonalities concerning the philosophical and social matters, that both that both visual abstract arts and literary discuss. Moreover in the opinion of Lightfoot (2007) she discussed a set of feedback of her students towards art, depicting different aspects of their lives. Amy used art to provide a useful teaching, to collect their imaginative fruits freed from any kind of imitation or nature. She managed to give her students the ability to express themselves fluently, through responding art, and give an increasing change of pace.

As a final resource we chose to speak about an Algerian case that is considered the most approximate study to my research. Corresponds to what Abdelhak Hammoudi tackled in his dissertation of Multiple Intelligence and TEFL. He discussed the outpouring of scientific work on the mind and Multiple Intelligence as a successful theory adopted by the Algerian Universities, more specifically the ability to learn best through visuals. Visual-spatial intelligence involves the capability to think in images and orient oneself spatially. It does with visual perception and spatial judgment. People in this group generally possess high hand-eye coordination, can interpret art well and can tessellate objects easily. In addition, spatially intelligent people

are able to graphically represent their visual and spatial ideas. Examples: artists, decorators, architects, pilots, sailors. Some famous examples include; Picasso and Leonardo Da Vinci. This learner-oriented approach seeks to develop learners' autonomy and self-development and confidence by laying claim for the necessity to redefine the roles of both learner and teacher.

As result adding together all previous studies show how art can be creative and stimulating , emphasizes on the use of abstract painting in classroom as a successful technique of teaching , that could lead to a set of feedback that enhance individuals free association.

1.7 Rationale

The importance of this study lies in the significance of artistic paintings in the enhancement of Algerian EFL classrooms creative competence. By projecting artistic images, students will require awareness of the study of basic elements of literature like setting, metaphoric images, plot, and structure. The research findings would likely point to some pedagogical implications and useful implementation for future research. In which teachers whom they suffer from the decreasing attention span among learners will benefit from this technique as developed and improved in teaching environment.

1.8 Research Design

This research will be conducted on the basis of Quantitative Approach, in order to provide effective skills of teaching. An experiment will be addressed to master and third year students divided into two groups, in which consists a set of questions. As a result to determine the comparison of the use of artistic paintings as a suggested method and the use of the method of teaching language centered process of literature. The research will be composed of three chapters, two theoretical and one practical. Preceded with overall introduction, the first two chapters are managed with theoretical

foundations of relevance on the scope of our research. Whereas, the final chapter, results, analysis and interpretations, it displays the findings sorted out from a questionnaire addressed to master one and third year students of Ammar Thelidji University at Laghouat. At last, our dissertation ends with a general conclusion summarizing the basic research findings, explanation and analysis presenting the limitations of the study, some implications and directions for future research.

Chapter one

Introduction

In the status of Teaching English as a Foreign Language (TEFL), at universities teaching literature has always been dialectical and dubious subject of study, but until recently has not given much emphasis in classrooms. However, the purpose of this study is to look for some issues and ways in which literature can be more exploited. For some reasons the problem appears to lurk partly in whether literature should only focus on language teaching learning process and expressive communicative competence, or as partly to fulfill the wide gap between the fundamental content of literature syllabi because of the nature of the subject and methods to be used to perform these programs, in which the focus on learning what is meaningful and relevant depends partly on what is taught and partly how it is taught.

Much of the learning process aims at helping the learners to identify, clarify, and deal with their own obstacles. If it is true in the classroom or course there is likely to be a little difficulty with student motivation and involvement. As so we somehow believe that if teaching literature faced a failure to attain its purpose, it is not merely either the fault of the subject of literature or learners feebleness, but rather methods, approaches, and techniques used by teachers .Thus, improving contemporary methodologies is highly recommended on the part of both researchers and teachers to make teaching learning process more effective and harmonious.

1.2.1 Definition of literature

At first, any method or approach towards using literature in the classroom must take into consideration the starting point the question, what is literature? According to Oxford dictionary (2012), literature consists of written productions, often restricted to those deemed to have artistic or intellectual value. Its Latin root *Literatura*, derived itself from *littera*, letter hand writing was used to

refer to all written accounts, intertwined with the Roman concept of culture: learning or cultivation. Literature often uses language differently than ordinary language, it can be classified according to whether it is fiction or nonfiction and whether it is poetry, prose. Also the Macmillan English Dictionary (2016) gives the following definition of literature as stories, poems, and plays, especially those are considered to have value as art and not just entertainment.

“Literature is a form of human expression, but not everything is expressed in words, certain forms however are regarded belonging to literature as an art. Individual’s attempts within these forms are expressed to succeed if they possess something called artistic merit.”

1.2.2 The contribution of Art in Literature

Before people had learned language, they practised art and drawing since the earlier ancient painting all around the world which was characterized by the idea of order, clear and simple lines and shapes to clearly define the social hierarchy of a situation. Symbolism also an important in establishing a sense of order, their art was fascinating, functional and was created for a practical purpose whereas later art was intended for aesthetic pleasure, allows for greater expression of the artist’s vision and recognition of an individual art. Artistic painting and literature are tied together in so many ways, as they serve the same purpose.

A masterpieces of art inspired works of literature as well as masterworks of literature have inspired an authentic works of art, after all no art exists outside of language, in which it is discussed and commented upon, influencing one another and can be used as tools of teaching literature. No matter how different they are in some ways, artistic paintings aids to understand the written world through visuals. These following examples have been selected from several genres and they are

related because they refer to great works of literature, in which it shows expressionism as its form of popular style that inspired favourable writing. In this volume, however taking up the issue of “art and literature”, focuses on selected aspects from artistic gallery of the presence of art in literary works. According to the Art and Culture institution (2011) the selection is obviously nowhere near a comprehensive survey to attempt anything of the sort would require an entirely different scope and methodology. This user gallery has been created by an independent third party and may not always represent the views of the institutions, listed below, who have supplied the content.

John Everett Millais’s *Ophelia* (1851) depicts one of the famous moments in English Literature Hamlet by Shakespeare, floating and slowly sinking in the water despondent and pale. The death represents her escape from a corrupted cyclic betrayals committed by nearly all the characters and the death of her father who was mistakenly killed by Hamlet. This painting is regarded as one of the most poetic seen in literature projecting extensive details of the setting examined by the writer, using the water and organic environment to underscore her purity and innocence.

Also another famous work of art of Edward Munch’s *The Scream* (1893), the original title is *Der Schrei Der Natur* which means the scream of nature. Norwegian artist associated symbolism and seen as a precursor of expressionism. The painting has inspired expressionist’s written works of conveying dreams, emotions, or to express a feeling in unrealistic setting, that audience can possibly understand the conditions. Writers such Eugene O’Neill and Sophie Treadwell are visual epitomes of the Modern Expressionistic Movement. To understand the artist motivation in particular the meaning of the painting, first we have to address among family history. In Munch’s family ill health and mental illness are recurrent, for instance he painted *The Sick Child* in the memory of his sister who died at the age of 14, saying that “Illness, insanity and death are the black angels that kept watch over my cradle and accompanied me all my life.”

The painting depicts an abstract landscape with a central figure and two figures in background, the composition exists with three main lines, in the railing, along the path connected to the separate figures, in the horizon frame in the water, and a lined along with seems to be the fruit of the hill or town curved and extended like a ripple effect the placement of the separated element to show the sense of space and distance. Whereas the contrasting colours in the deep blue water and the orange red sky create an energetic sensation. The most emphasize on the expressionist prologue on the inner experience over the naturalist details intensified emotional power of this picture.

1.2.3 Definition of Expressionism

The term expressionism became commonly used in Germany around 1910, originally in poetry and painting to describe avant-garde art trends of the time. First the concept was coined by Antonin Matejcek, historian artist. It refers to art in which the representation of reality and subjectivity, in order to express the inner feelings of the artist. Expressionist art grew up of the work of symbolist artists such as Paul Gauguin, Edvard Munch, and Vincent Van Gogh. Feelings were emphasised above all else, expressionism over impressionism. Artists associated with expressionism emerged in centres across Germany and Austria. In Densen, a group of artists called themselves Die Brucke or the bridge, seeing their art as the bridge to the future, as they freed themselves of the constraints of tradition, where they attempted to capture their own emotional experience and internal state rather than objects and situations. Van Gogh wasn't expressionist but he was a huge influence on them, following his work the expression of emotional experience in the visual arts became increasingly abstract, because no amount of realism can ever capture the truth of the modern world and its horrifying lived experience. If symbolism was about trying to determine universal truth, Expressionism concerned itself with one artist's weird individual perspective, focused on the self-made, not really on characters but ideas and feelings.

According to Maynard Kirk (2014) in his thesis he aimed to create a guideline for teachers to explain art history to students in an efficient way without many blueprints and precedence to guide them. He focused on abstract Expressionism as a term to describe paintings that express emotions or something other than subject matter. It was aimed at 9 years old class but suitable for any age with the atmosphere of cynicism, alienation, and disillusionment.

1.2.4 Surrealistic Art and Literature

Capaldi (2014) have pointed in his study that Surrealism is a movement flourished in Europe after the World War 1 originated in Paris but ultimately universal in visual arts, painting, drawing, sculpture, poetry, and decoration arts. It was mainly inspired out of the earlier Dada movement, a movement sought to abandon artistic traditions and disrupt the conventionality of modern life, weaponing nonsense against the institutions that had brought about the catastrophic that was First World War. Yet the surrealists were after not just disrupting the world order through nonsense but reinventing it through experimental tactics. A movement believe if we could find meanings that exist beyond the rationale mind, we might be freed from “the tyranny of the mundane”, of logic, and that might discover truths more real than reality.

What more surrealism gives us a way to think about the connection between individual creative freedom and collective liberation, also the use of surrealist art strongly emphasized on methodological research and experimentation, stressing the work of art as a means for promoting personal psychic investigation and revelation. As Andre Breton examined in his book “Manifesto of Surrealism” influenced by the philosopher (Sigmund Freud) in which he wrote a book called The Interpretation of Dreams. Freud believed that human memory and basic instinct were centred to one place, so he called it the “unconscious mind”. Breton pointed that “art and literature represent the

unconscious mind”, and desire was centred to the surrealist vision of love, poetry, and liberty. For Breton surrealism positioned itself not as a way of escaping life, but as a revolutionary force within it, which goes for the bizarre, irrational, the unusual in order to stimulate the unconscious mind, a movement aimed for the whole “self-liberation” of the individuals, aesthetic as well as political, literary as well as visual. So he tackled Surrealism in his book as

“A psychic automatism in its pure state, by which one proposes to express-verbally, by means of the written word, or in any other manner – the actual functioning of thought, dictated by thoughts, in the absence of any control exercised by reason, exempt from any aesthetic or moral concern”. P22

The term first appeared in the writing of the French poet Gillum Apollinaire, who used it in 1917 to describe Jean Cocteau’s ballet parade and his own play “The Breasts of Tiresias”. For Apollinaire, Surrealism meant the fruits of the human imagination freed from the task of imitating nature. Its roots lay in the ethos of romanticism, an eccentric 19th century figures like the symbolist Fantasia Moreau, the self-taught and costumes agent Henri Rousseau, the disquieting visionary Arnold Bucklin, and writers like Edgar Allan Poe.

The surrealists insisted that our repression was not just psychic but social, and that liberating the unconscious would have collective politically revolutionary consequences. “Transform the world” said Marx. ”Change life” said Rilke. “For us, it’s one and the same” Andre Breton.

A dialogic exchange with other arts, looking for ways in which enhancing what traditionally refer to as “meaning”, as Aristotle mentioned that «The aim of art is to present not to outward appearance of things but their inner significance, or this, not the external manner and detail, constitutes true reality». He sought to explore the possibilities opened by stimulating of words and

images, which poets and novelists have come to recognize as a unique expressive potential. Another trend in the exploration of intersections between visual arts and literature is indicated by writers and poets who intentionally chose to address a work of art as an integral part of literary discourse. W.H. Auden's reflections on Bruegel's masterpiece is among the best known instances of "ekphrasis" within literary canon and have often been looked upon as an illustration of the manner in which words and images may be emerged into inseparable whole (Anna Walczuk)

According to Oxford English dictionary (2019) The word ekphrasis, or ecphrasis, comes from the mid-17th century from the Greek for the description of a work of art produced as a rhetorical exercise as a literary device. Which means persuasive device or stylistic is a technique that an author or speaker uses to convey a meaning with the goal them towards considering a topic from a perspective designed to encourage or provoke an emotional display of a given perspective or action. It is a vivid, often dramatic, and verbal description, either real or imagined. Also according to the Poetry Foundation (2019), "an ekphrasis poem is a vivid description of a scene or, more commonly, a work of art". More generally, an ekphrastic poem is a poem inspired or stimulated by a work of art. Relate more to the audience, through its "illuminative liveliness", so becoming a storyteller.

Artists begun to use their own literary and artistic genre to reflect or work on another art to illuminate what the eye may not see in the original, to elevate it and possibly even surpass it. In the Republic, book X, Plato discusses forms by using real objects through Mimesis of a perfect archetype or image. Mimesis is a term used in literary criticism and philosophy that holds the meaning of imitation, nonsense similarity, receptivity, representation, mimicry, the act of expression, and the act of resemble of the self. It was considered an idea that governed the ancient Greek society, also in the old history mimesis, realism, and naturalism are used often interchangeably as terms for the accurate, even illusionistic.

Both philosophers Aristotle and Plato defined mimesis as the representation of the human nature, so painters or poets, though they may paint or describe a certain work of art and though the better painters and poets they are, the more faithfully their works of art will resemble the reality nonetheless the imitation will still not attain the truth of God's creation.

1.2.5 Definition of Conceptual Art

According to The Art Story New York based educational (2012), conceptual art is art in which the idea and the content is more important than the work itself or the art object. The movement was established in 1960's under the title of (Art as idea as idea), which made conceptual artists focus on their works on the rejection of the idea of art from the mid 1960's to 1970's, in a tendency to that concepts suffices as a work of art, claiming that aestheticism and expressionism as a skill of marketability by which art was usually judged. The term conceptual art was first used to reference this distinct movement in an article written by Sol LeWitt in 1967:

*“In conceptual art the idea or concept is the most important aspect of the work. When an artist uses a conceptual form of art, it means that all of the planning and decisions are made before hand and the execution is a perfunctory affair”*pp.79-83

In the contribution of conceptual art in philosophy, literary theory and social sciences, this was adopted by a variety of proposals and exhibitions in forms of catalogue, posters, and publications that became the primary conceptual used public sized ideas and distribute documentation. Although the use of language in art was nothing new by the 1960's, since history texts came alongside with the visual elements such as in cubist paintings whom they adopted text as the main element of visual work of art.

The language used was meant to signify itself and artistic idea, text-based art would often use abstract formulation in the forms of commands, ambiguous statements, or just a single word to create associations for the viewer. He also tackled conceptual art as follows (1967)

“This kind of art is not theoretical or illustrative of theories; it is intuitive, it is involved with all types of mental processes and it is purposeless. It is usually free from the dependence on the skill of the artist as a craftsman.”

Art Forum (June, 1967).

1.2.6 Definition of the Aesthetic Movement

The Aesthetic Movement was a late nineteenth century European art movement which claimed art for the sake of beauty only “art for art’s sake” and have no need to serve any political or didactic purpose. The movement emerged with the awakening of artists and poets as a reaction to dominate social philosophies that neglected the beauty of art and was perceived as the ugliness and philistinism of the industrial age. Its philosophical foundation started with the contribution in 18th century by Immanuel Kant, who laid the self-directing freedom of aesthetic standards, setting them apart from the consideration of traditional art of morality, utility, or pleasure.

The idea was popularized by a young group of artists and philosophers such as J.W.Von Goethe, J.L.Tieck, and others in Germany, also exemplified in France by Madame De Stael, Theophile Gautier, and the philosopher Victor Cousin who first coined the phrase “l’art pour l’art” in 1818. In England, the artists of the Pre-Raphaelite Brotherhood, this is a group of young British artists who joined together in 1848 as reaction against what they originated to be the unimaginative and artificial historical painting of The Royale Academy, which looked for new moral seriousness and sincerity in their works. The adoption of the name Pre-Raphaelite expressed their admiration for

what they saw as the direct and uncomplicated depiction of nature typical to the Italian painting before the high Renaissance and particularly before the time of Raphael. From the 1840s, the group had sown the seeds of aestheticism through works which represent an expression of a yearning for ideal beauty through conscious medievalism.

In the late 19th century one of the most famous spokesmen was Oscar Wilde for the attitudes of the movement, who advocated art for art's sake through his poems "Aestheticism" (published in Lippincott's Magazine, 1890, and in book form, revised and expanded by six chapters, 1891). The novel was a composition of aesthetic young beauty, supernatural elements of Gothic novel with the unspeakable sins of the French decadent fiction, which the later generation of aestheticism seek to set art and literature from the materialistic preoccupations of industrialized society. Critics charged immorality in the behaviour of Dorian as a self-destructing person, however Wilde insisted on the amoral nature of art regardless of an apparently moral ending.

Conclusion

To totalize, art and artistic painting plays a major part and parcel in the literary merit. However we tried to bridge the gap between them through re-examine the foundations previously for the purpose to show how can successfully work together as a method of teaching. In Algeria a long gone methods and techniques are still now profusely consumed over and over again. We sought not only to project our passion for the art value but to cope up with novelty for the aim to break the ice, repetition and monotony. This significance regulation and delicacy claim for particular measures to reduce lack of creativity and understand learners' different styles.

chapter two

Introduction

Every teacher has his own particular style of teaching and so do most students. This makes the teachers and the students struggling with how to teach and how to learn, especially for English teachers, it is important to each student to know his learning style and the way how he likes to learn, in other hand each teacher has to be aware about how his students learn best. There are many definitions of learning styles in literature. If learning aims to provide the student with the capacity to face the present and future life, then a different approach to teaching is to be taken.

According to JN Washburn 1936 learning is defined as “an increase, through experience, of problem solving ability”.

Cornett argue that “learning styles is a consistent pattern of behavior but with a certain range of individual variability”. Besides to Hunt who define it as “learning style describes how a student learn, not what he has learned”. Under the light of that this chapter will discuss the differences of learning styles to each student in teaching literature through artistic paintings.

2.1.Learning styles:

Visual learning style, is a way of learning, in which the learner learn more easily when the information is presented in a visual manner, associated with images, graphics and charters .Students with visual learning style they preferred to see first what they are going to know, they study by looking over things. They are often referred to as visual-spatial learning. Visuals learn best when they are drawing or painting, they love books, using pictures and videos to get information. Many visual learners are amazing artists they really needs to work with art supplies, they can create visual pictures while they study, they use their imagination in order to understand the ideas, and they prefers written instructions rather than verbal instructions. Medical researchers have been able to demonstrate that different areas of the brain become active when individuals are exposed to verbal and visual information. When individuals were asked to look at and remember verbal information, two regions in the brain’s verbal domain (the left hemisphere) become more active. When presented with visual information, the right hemisphere lit up.

In addition Frey and Fisher tackled in their book Teaching Visual Literacy. They invited authors and researchers from around the country to describe their view of an aspect of visual literacy. And she said that:

« in Chapter7, Lawrence R. Sipe deepens our understanding of visual literacy through a close look at picture books .Although we are surrounded from birth by them ,this literacy from is rarely understood for its visual sophistication. Sipe presents a scholarly analysis of the aesthetics of picture books, as well as examples of the language of young children as they utilize visual literacy to make meaning »(Nancy Frey, Fisher Douglas

The use of painting and images in the classroom instruction, break the walls of the classes and take our students places they have never being before, and to better understand the events of what are they look at ,like they are living it. Once the student can empathize with the characters, in any painting or pictures they can address the primary elements of the story, setting, characters, themes from the painting or images it is absolutely amazing.

According to Filiz Kayalar and Fethi Kalayar (2017) in their research:

« The research was carried out with the participation of fifteen university students in the cities of Tekirdag and Erzincan .The views of the students obtained through interviews suggest that their skills, attitudes and predispositions to Auditory Learning style are significant and determinative factors of learning effectively. The features of learners with Auditory learning style include building up more comprehensive sentences, being talkative, sensitive to sound and music, memorizing the songs fast and easily, being inclined to learn foreign languages, learning by talking, having difficulty in reading and writing skills, participating in group discussion, using audiotapes for language practices ».(2017)

Auditory learners learn best when they hear the message or instruction being given. They learn better when someone talks instead of having to read what they are about to Knew. Auditory learning style enables auditory learners to learn best through a verbal communication. They talks about the pros and cons of situation. They are good in remembering what they hear in order to recite the information. Auditory learners indicate emotions through auditory components such as, tone, pitch, and volume of their voices. They enjoy hearing themselves and others talk. Listening skills are important for academic achievement of student. Although not all the student have the auditory learning style, but language learning can acquire Targeted instruction and develop their listening skills which can make the teacher use the Necessary strategies that focus on auditory learning and teaching.

The characteristics of an auditory learner include reciting information by hearing them they like to talk, sing, and talk to themselves; they prefer spoken direction rather than written ones, when they have written directions they find some difficulties so they read it with whispering lip movements in order to concentrate. They enjoy dialogues, plays, and music. They need to speak about something to know it. They have to listen to an explanation, to understand and learn. They are not like Visual learners who paint in their mind what they learn, on contrary they have the ability to listen and, and replication in coming information. They are good in remembering details by “listening” to discussion. Kanar (1995) argued that the auditory learners have compatible personalities, and have difficulty in following written instruction; auditory learners are very good at repeating information back once they have heard it. They tend to be good at noticing people’s inflection and tone, or subtle changes in their language the strategy of repeating back information to the teacher make them benefit better.

The best way to stimulate learning and communication in an auditory learner is through discussion, by making a group of students to communicate with each other with the teacher. Who use his voice to explain things, which make the students discuss issues among themselves, contribute their ideas, and debating by make a clever use of speech to make their point clear, their collaborative learning in groups develops oral communication skills of the language learners, they can learn well as there are a lot of speaking and listening opportunities in group works. As the most important feature of auditory learners is their speech skill, and vocabulary capacity, they are usually speaks better than those with others styles of learning the noise can make them not uncomfortable in the classroom so they like to learn in a quite environment. The key of teaching is to understanding how the students learn. Focus the attention on the group’s characteristics, and don’t ignore the students ’needs. According to Filiz Kayalar and Fethi Kayalar, in their study, they used the tool semi structured interview form to gather data from university students. They asked two questions to the participants. The questions were related to the Auditory learning approach experienced by language learning in the classroom environment. German learner in N.K University called G.K argued that he find the videos and sound presentations very useful tools, he prefer taking oral examination rather than written ones, he said that his teacher often use player in the course which makes him always engaged in the lecture, and he learn best in this way. In other hand English learners in Erzincan University who named M.M.T and T.A argue that:

“...I prefer to learn information by listening rather than writing. I always try to hear the things that I should learn. Reading and writing never contribute to my learning because I don't like to learn in this way.....some of my teachers prefer to make us write the text but I hate doing so”

From what the students said, learning style of the students is more important than Teaching style of the teacher, which means that to teach the learner effectively, the task of the teacher is to find out the learning style of the learners in order to make the lecture relevant. Teaching an auditory learner is not a hard task, in contrary, it is enjoyable by choosing the right Tools of teaching. For example; using auditory materials to teach lessons, including video tape, melodies, rhythms, and beats to reinforce information are likely used. Individuals are most effective when they are taught in their personal learning style. There are several diverse views on learning styles and related literature.

Kinesthetic learning style is a style in which individuals learn by physical activities that require them to use multiple parts of their body. It is for the learners who enjoy participating in hands-On activities or involves their whole body to get better understanding of what they are learning, they remember what they experience with their own hands, they enjoy use tools or lessons that involve practical participation, and they have good motor coordination. They like acting out a situation relevant to the study topic, they enjoy making and creating things, they prefer to study a laborious play like Shakespeare, rather than just reading and analyzing it, when it comes to kinesthetic learning, the flexibility if the key.

According to Zull (2002), kinesthetic teaching is important for adults in learning, it can help them to improve their memory, attention, and general cognitive function. Zull argued that after a student learns in a visual or auditory way it is important that they back up what they've learned with kinesthetic or active testing. Zull (2002) identified a learning cycle that contained four pillars of learning: concrete experiences, reflective observation, abstract hypothesis, and active testing. Most instructors focus on the inside portion of the learning and ignore the outside. Observation and abstract hypothesis both means that we learn cognitively and just beginning to develop our own thoughts on the subject. Active testing is where learners are able to find value in their learning. All the instructors have to remember that active testing needs to be a process not just an answer. Zull (2002) argue that:

“Our ideas are expressed in the physical form of body action and sensory interaction with people and objects in the world” (p.208)

He showed the importance of actions in learning, because actions provides sensory feedback to the brain, in the light of this information we can say that actions leads to sensory feedback which leads to the integration of the knowledge being learned.

Dr. Rita Dunn and Dr. Kenneth Dunn (1978) said that

“learners are effected by their: immediate environment (sound, light ,temperature ,and design);own emotionality(motivation, persistence, responsibility and need for structure or flexibility);sociological needs(self, peer, pair, team, adult, or varied);physical needs(perceptual strengths, intake, time, and mobility)”(1978)

Dunn and Dunn claim that the educator’s task is to teach and test the student with their preferred style. If the students taught in way to what they are related to, they will score highly on tests, and have good attitudes. They say that the teacher should start to change the way of their teaching in a beneficial way related what student’s needs. (Dunn and Dunn1978)

Kinesthetic teaching is teaching through movement based on activities whether they are small or large. Adults find difficulties to stay focused on one thing for long time, so the presenters should find alternatives ways to teach. Rowan Cheney (2017).

Reading and writing learners learn best by reading and writing; they are often related to the famous Flannery O’Connor quote. “I write because I don’t know what I think until I read what I say”. For them seeing notes on the board, as they are taking their own notes, is really important. Because verbal information can go in on one ear and out the other. They learn best from books, journals, and dictionaries. Rewriting their notes can help them to memories the information better. They really struggle to learn from lectures or completely auditory methods

A reading and writing learners are those who need more time before moving on to the next point. They struggle to get all their notes written down because they are trying to write down every single word the educator said. One of the best things of these learners is to have handouts about the lessons, in order to help them to have enough time to get all the information.

These figures can summaries the Auditory, Visual, reading and writing, and Kinesthetic learners.

There is a need for change in university learning. The current way of teaching makes it difficult for them to focus and get the information's' needs to taught. It is good for the learners to learn through different modalities. With large classrooms, it is difficult to personalize lessons, but with the mixed learning approach makes it the task easier. Traditional schooling used mainly linguistic and logical teaching method, also uses a limited range of learning and teaching techniques. Many teachers still rely on classroom, much repetition, and pressured exams for reinforcement and review. We often neglect those who use these learning styles, which can create positive and negative thoughts that reinforce the belief that one is "smart" or "dumb". The teacher may decide to focus on a particular learning type or mixed multiple strategies within each course.

2.2.Teaching reading and writing literature through paintings:

Edmund Miller examined in his article the problem that mostly all teachers suffered from, that decreased attention span among students. He tried a new method that would be more suitable with the advanced technology. Is to teach reading through art by sticking out portraits of arts, students will impose the ability, awareness and study basically the sense element of Literature, setting, images, plot, and structure. Miller argues that:

“Let’s say that we are reading the Hobbit. We will not understand the story unless we understand the meaning of the three descents. And, we will not understand the meaning of the three descent unless we recognize that the elements of darkness, water, discovery, and a confrontation with an alter-ego—all discovered during the third descent to Smog’s lair—are also present in the first and second descent”(Miller)

It is important for the students to have knowledge about the whole. Especially in reading literature the students has to develop an awareness of images, structures, and setting beyond the plot, in order to realize all the elements of any story or poem.

Jeffrey D. Wilhelm in his article shows that using art as a way into reading and Writing, is so excited because it gives the chance to the students to see the inner working of Any texts through the use of “rules of notice” to make meaning, this helps the learners to Read with more strategic

awareness and conscious competence, beside to that it helps them to Write all in the same way in a meaningful way to make their composition clear for the readers.

The arts represent feeling and meaning. Arts make the students experience their own feeling, relation, and their personal connection with the story to better understanding of any literary text. J. Lea Smith and J. Daniel Herring declared in their article “literature Alive” that:

“School is a place to develop the mind. The arts give us a means to extend learning beyond pencil and paper, question and answer, and quick recall. The language of the arts is universal. It allows students to convey feelings and ideas while extending human understanding”. (J Lea Smith, herring j Daniel.1996)

Vermeer’s painting “woman wearing pearls”. Actually it called «woman weighing pearls. When we look at the painting we see that the woman is not weighing anything. She just holds the balanced scales that create the balance of the picture.

When we take a deep looking at the painting we see that the horizontal shadow line on the left side of the picture frame marks a line in which comes across the center of the scales than continues down the leg of the table. We notice also that the scales are between two boxes, such as the jewel box and the woman’s womb. As the woman holds the scales that are not tripped to either side, which means that she hasn’t knew which one contain the great treasure. She considers the balance in her own life, and how long she can hold the scales in a position of delicate poise. And how can anyone get the balancing act.

Conclusion:

There is a need in changing our traditional methods to explore a literary text, in which we used instructional activities like knowledge based discussion, story mapping, or writing plot summaries. That makes us know the story rather than living it, the learners often fail to build human connections with the stories they read. Through the artistic paintings the students will experience their own unique association with the story without forgetting their learning styles that helps them to make the task easier. When the learner directly connects with literature through experiences of the senses, they are able to gain an understanding of the whole. The students are going to use art as a tool to build personal meaning.

Chapter Three

Introduction

This chapter is devoted to description, explanation and analysis of the gathered data that is recaptured through the applications of this study. We obtained to have tactile data that can necessarily assist to serve the objectives. In order to identify 40 master one and third year students' problems concerning the module of literature, also to check their attitudes and perceptions, and to achieve the desired results, we applied the following instrument for collecting data, which is a questionnaire for learners, to accommodate their various needs. Thus such tool will help us to understand our study from different perspectives. (in our opinion) learning takes place best when learners do not feel suppressed and passive because of the educational system that is neither demanding nor challenging. When individualization occurs, individuals are going to be oriented and particularly meet with their interests and needs.

3.1 Research methodology

Research methodology figures an essential part of any research. Therefore, it is a set of procedures used in order to identify, select, classify and analyses certain information intended to be discussed as a topic. On the authority of the American Heritage Dictionary (2018) of the English language, methodology can be defined as,

“Methodology can properly refer to the theoretical analysis of the methods appropriate to a field of study or to the body of methods and principles particular to a branch of knowledge.”

Also The Oxford Dictionaries (2019) speaks on behalf of research as the systematic investigation into and study of materials and sources in order to establish facts and reach new conclusions. Surveys, questionnaires and interviews are the common tools of research.

3.1.1 Research Area

This study is a single-site study based on master one and third year students of English department, at Ammar Thelidji University (Laghout).

3.1.2 Sample and Participants

Miriam Webster (1828) defines sample as “a representative part or single item from a larger whole or group especially when presented for inspection or shown as evidence of quality.”

The populations selected for the study are master one and third year students, individuals from different regards: origin, gender, age, competence, linguistic background and culture. In our research the aim is to gather 40 randomly selected point of views from different English learners concerning Art and Literature. This study will hold a group of learners from different English levels at Ammar Thelidji (Laghout) for the academic year of 2018_2019.

3.1.3 Case study design

In this examination, a case study research design will be advantageous as it may be visualized to headway a set of feedbacks of different level English students about the importance of art in teaching literature for the sake of better understanding the written world through visuals, to come up with different perspectives of improving their capacities, competence and skills, also to lessen the over repeated techniques and methods of teaching learning process.

3.1.4 Descriptive Explanatory Research Design

In this research we will utilize a descriptive method in order to see how the importance of art usage in literature can reach as an embraced new technique of teaching English.

According to the Business Dictionary (October2014) explanatory research or causal research is “the investigation of research into cause-and-effect relationships”. Explanatory research is an attempt to connect different ideas and to understand the different reasons, causes, and their effect. Mostly the research starts from exploratory, then descriptive and then exploratory research.

As it is the case with the study of Art and Literature, in this research quantitative research data (questionnaire) will be hold and analyzed using a comprehensive explanatory method.

3.1.5 Interpretive Research Design

Besides the explanatory research, interpretive research will be used that tends to explain and understand the meaning perceptive by the learners, to cope with their suggestions and needs. In this study a quantitative data will be gathered in a form of a questionnaire, will be analyzed and interpreted.

3.1.6 Quantitative Approach

According to Babbie (2010) Quantitative methods emphasize objective measurement and statistical, mathematical, or numerical analysis of data collected through polls, questionnaires, and surveys, or by manipulating pre-existing statistical data using computational techniques. Quantitative research focuses on gathering numerical data and generalizing it across groups of people or to explain a particular phenomenon. For McNabb 2008, through reporting the results of a study using quantitative methods, things we keep in mind:

-Explain the data collected and their statistical treatment as well as all relevant results in relation to the research problem you are investigating.

-Report unanticipated events that occurred during your data collection, and explain how the actual analysis differs from the planned analysis. Explain your handling of missing data and why any missing data does not undermine the validity of your analysis.

-Explain the techniques you used to clean your set.

-Choose minimally sufficient statistical procedures; provide a rationale for its use and reference for it. Specify any computer programs used.

-Describe the assumptions for each procedure and the steps you took to ensure that they were not violated.

-When using inferential statistics provide the descriptive statistics, confidence intervals, and sample sizes for each variable as well as the value of the test statistic, its direction, the degree of freedom, and the significance level.

-Avoid inferring causality, particularly in nonrandomized designs or without further experimentation.

-Use tables to provide exact values, use figures to convey global effects. Keep figures small in size; include graphic representations of confidence intervals whenever possible.

-Always tell the reader what to look for in tables and figures.

Onnes also gives the definition of the quantitative research as aiming at “quantitative investigations that is at establishing relations between measurements of phenomena should take first place in the experimental practice of physics” 160-1

3.2 Description of the Questionnaire

For the intent to support my topic, the questionnaire will be the ultimate convenient method used as research instrument done in a hardcopy forms in order to simplify distribution and cluster of data. It consist set of questions which covers personal and occupational information that aims to be collected from a respondent. These questions will be a mixture of close-ended questions and open-ended questions that offer the ability to elaborate thoughts. This will able we to confirm or disconfirm the hypothesis mentioned previously and help us to provide answers.

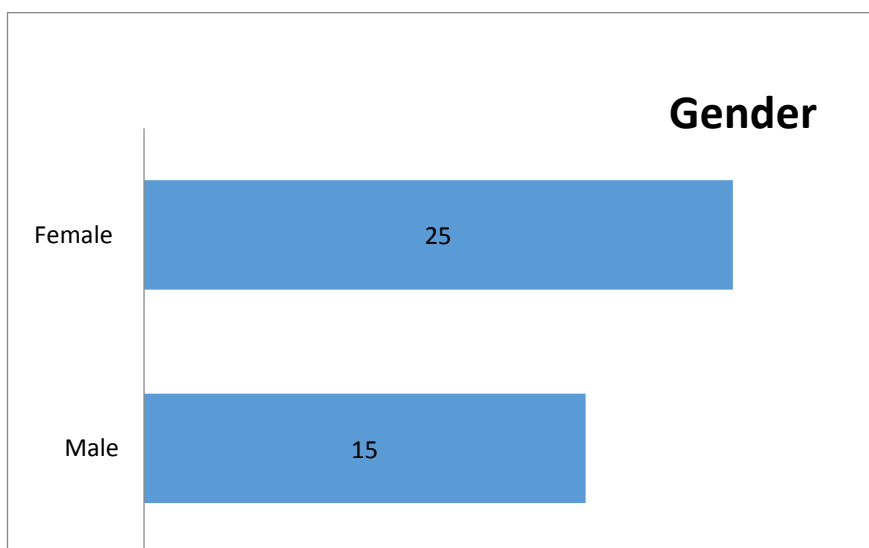
The following is a brief description for each section.

Section one; General information 1-7

It contains seven items designed to obtain general information about the learners' age, sex, domain, level, choice and the learning background.

Analysis of the Questionnaire

Question 1: English learners gender.



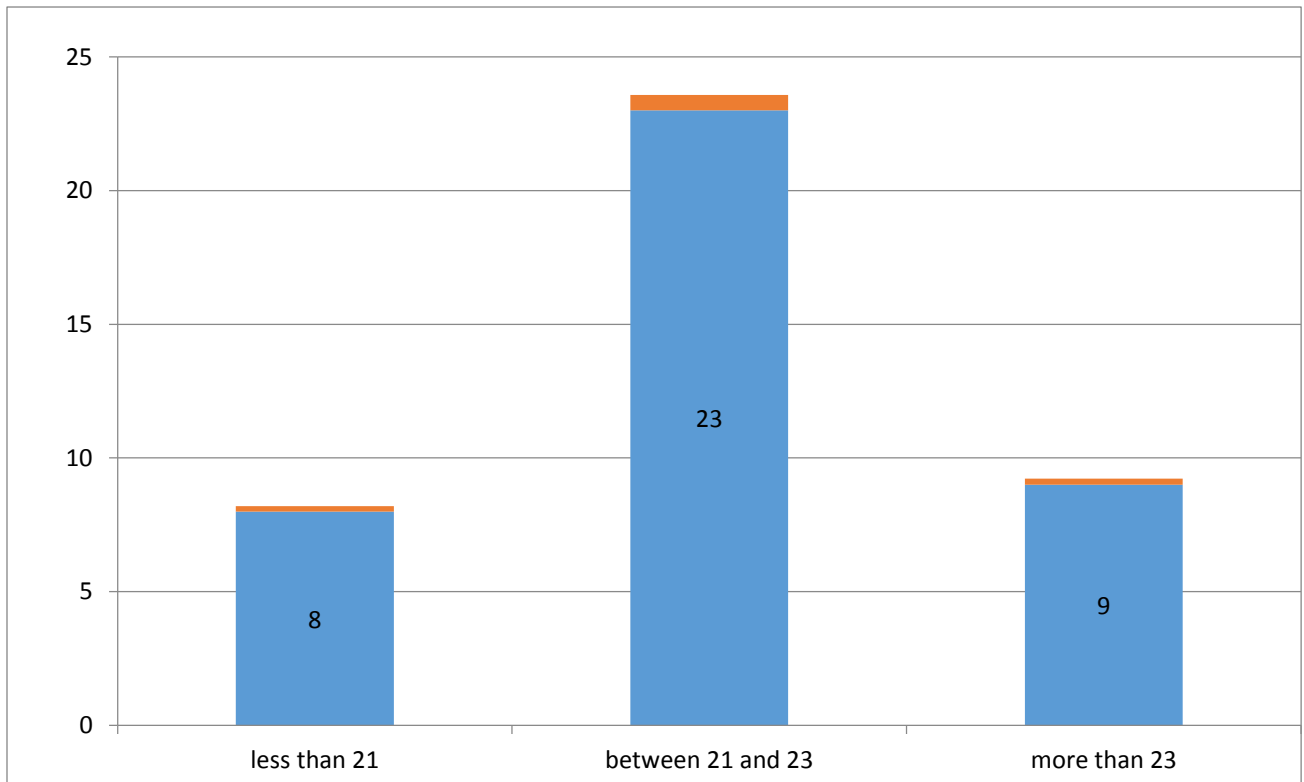
Graph 1: English learners gender

We tried to originate an equation between male and female but because of the lack of seriousness and validity of the unjustified answers, which created a small gap in the questionnaire .we could not come up with the expected results. However in this research we have 15 male learners 25 female learner participants.

Question 2: English learners age

Less than 21 between 21 to 23 more than 23

Most of the participants are approximately between the age of 20 to 23. So this shows that the more students are familiar with English literature the more they can be able to respond.



Graph 2: English learners age

Age	Less than 21	Between 21-23	More than 23
Number	8	23	9

Table 1: English learners age

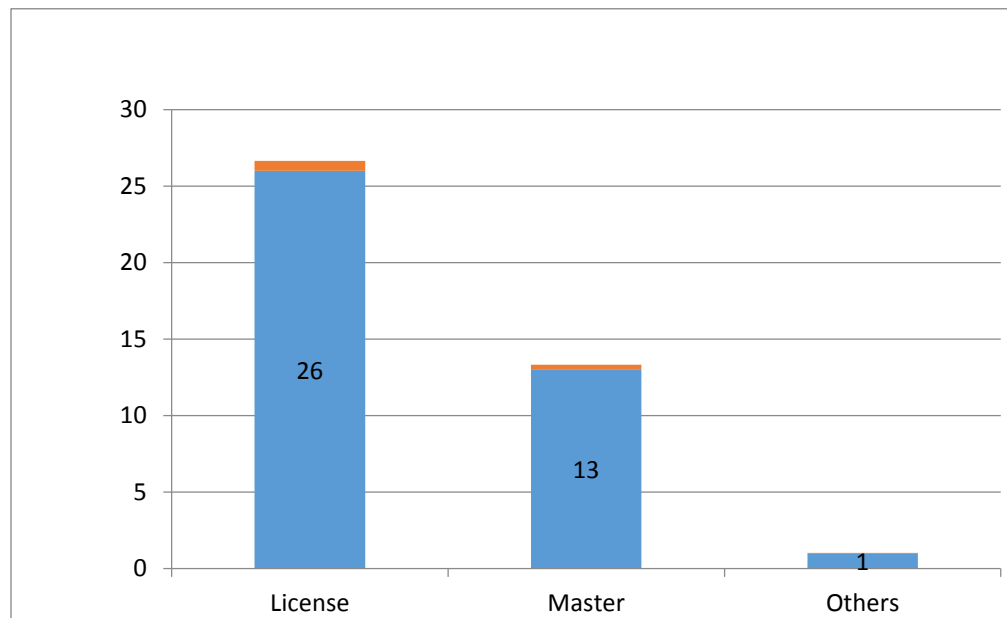
The data appears to be 20% less than 21 and 57.5% between 21 and 23 and for more than 23 we have 22.5%.

Question 3

-License

-master

-Others



Graph 3: English learners Level

Level	License	Master	PHD	Others
Number	26	13	1	0

Table 2: English learners Level

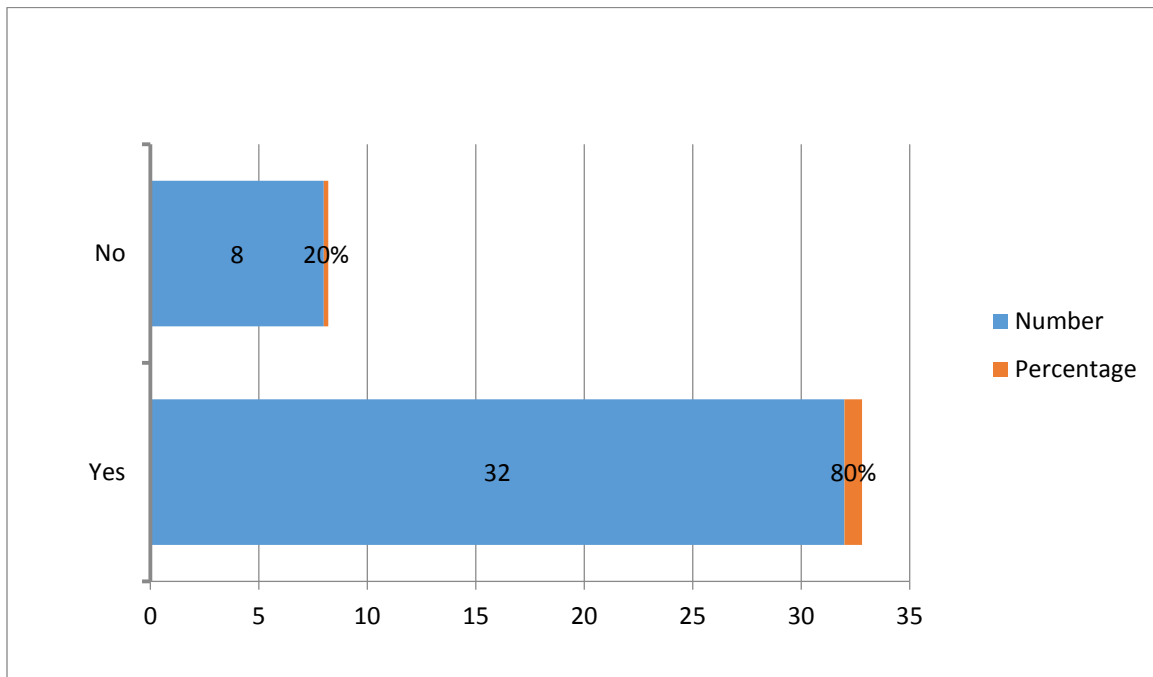
The data detected 65% license and 32.5% for master degree and 2.5% for one PHD. Whereas there were no others anticipated.

Question 4: Was studying English as a Foreign Language your own choice?

-Yes

-No

This question was posed to see if studying EFL was a choice of learners own accord, for the aim to see the possibility of learners to answer the questions effectively and truthfully without the feeling of obligation.



Graph 4: whether was studying EFL the learners own choice.

	Yes	No
Number	32	8
Percentage	80%	20%

Table 3: Whether was studying EFL the learners own choice.

The majority of learners (32), making 80% chose EFL by choice as result for the appreciation towards the language since it is global. Whereas (8) learners 20% were forced to study EFL as a second option, because they wanted other domains. This can be demonstrated as favorable sign for learners' motivation and productivity. The significance of this question is to involve learners with their personal decisions also to understand them correctly.

Question 5: How much do you evaluate your educational level?

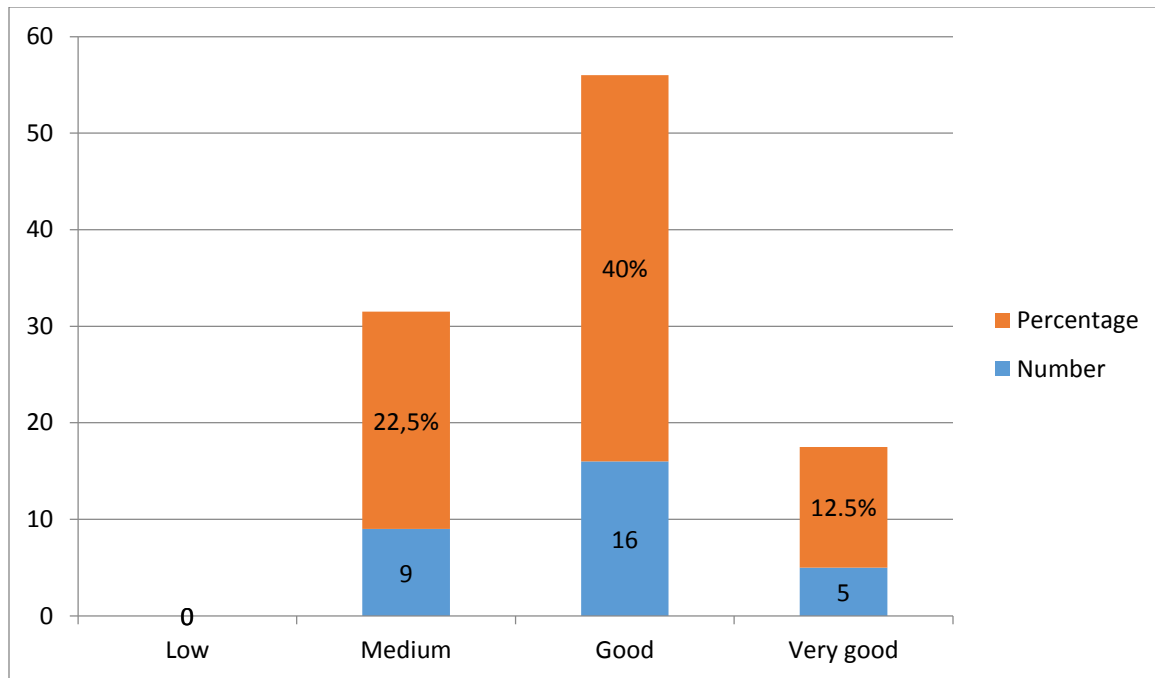
-Low

-Medium

-Good

-Very good

In this question we wanted to know the learners' capacities and educational attainment of a complete collection as measure of a collector's success or failure.



Graph 5: Learners' educational level evaluation.

	Low	Medium	Good	Very good
Number	0	9	16	5
Percentage	0	22.5%	40%	12.5%

Table 4: Learners' educational level evaluation.

As the table points out, 22.5% of learners (9) consider themselves as medium and 40% of learners (16) are good. 12.5% of learners (5) are very good and no one rates his level as low. This shows that the majority of learners assess their level either medium or good. However its noticeable that a minority of learners believe that their level is very good.

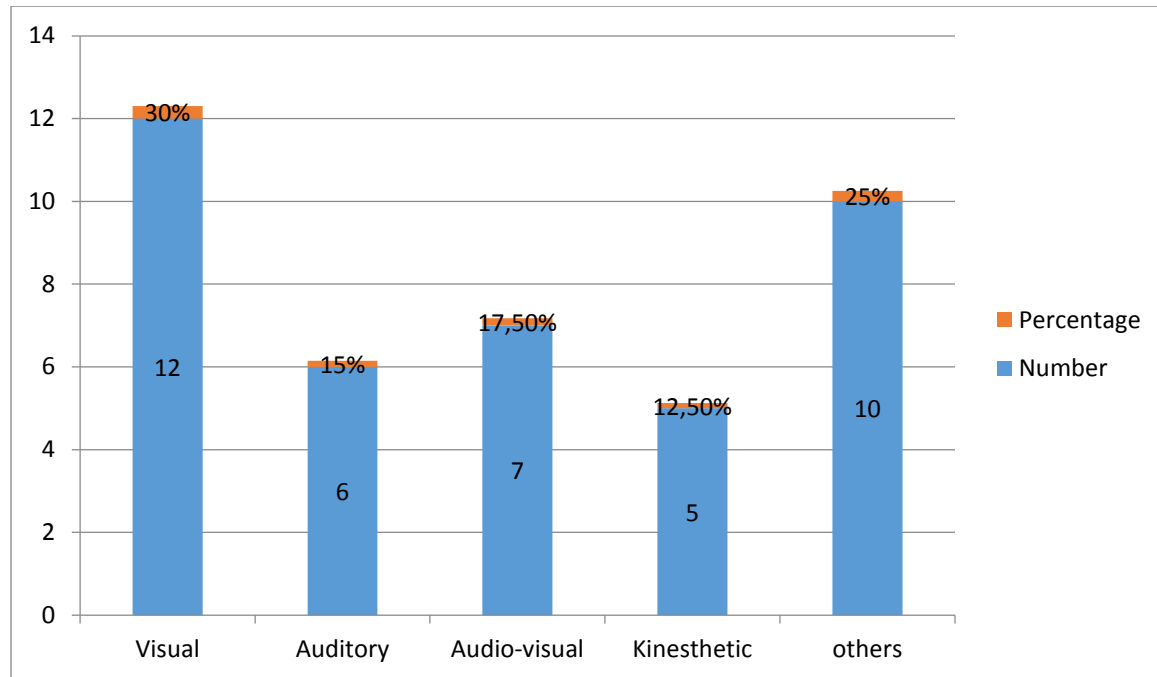
Question 6: What type of learners you are? Explain

-Visual

-Auditory

-Kinesthetic

In this question we wanted to investigate the types of learners and how would they prefer to acquire knowledge. The three qualities match together for each person like audio-visual or visual-kinesthetic learners, yet it differs with degrees. It is important to know such way of learning.



Graph 6: learners' types of learning.

	Visual	Audio	Audio-visual	Kinesthetic	Others
Number	12	6	7	5	10
Percentage	30%	15%	17.5%	12.5%	25%

Table 5: learners' types of learning.

Taking into account the Algerian educational system and the curriculum of English language that haven't given much emphasis on learners styles of learning and their needs. As it appears in the table above we have (12) learners 30% who prefer to learn through visuals, (6) learners 15% through audio, (7) learners 17.5% prefer to combine audio-visual and (5) learners

12.5% kinesthetic. However the others prioritize the mixture of all types as one quality of theoretical and practical both.

Question 7: Do you think our teaching goals and methods address a variety of students learning styles?

-Yes

-No

	Yes	No
Number	3	37
Percentage	7.5%	92.5%

Table 6: Our teaching goals and methods address toward variety of learning styles.

The table indicates that 92.5% of learners gave the no answer to show that our Algerian teaching goals and methods do not address a variety of students learning styles but basically planning lessons regardless types and needs of learners, 7.5% of learners agreed on that.

Part two: Art and Literature.

Question 1: Do you like Art? If yes what is your favorite period or movement?

-Yes

-No

	Yes	No
Number	38	2
Percentage	95%	5%

Table 1: Identifying whether students like Art.

38 of learners 95% said they like art and justified their answers with the admiration for several periods and movements mainly related to our literature curriculum. Only 2 learners 5% rejected not only art but literature as a whole and showed their appreciation for civilization only.

Question 2: Do you often see the places in stories you read as clearly as if you were looking at a picture? As an example name some of your favorite novels?

-Yes

-No

	Yes	No
Number	34	6
Percentage	85%	15%

Table 2: whether learners often see the places in stories they read as clearly as they were looking at pictures.

The majority of learners 85% agreed that they use their imagination to see pictures and places in their minds in stories they read. This skill contributes to the Theory of Multiple Intelligence that is considered as a successful method to the enhancement of learners' creativity. While 15% of learners showed their refusal for the question.

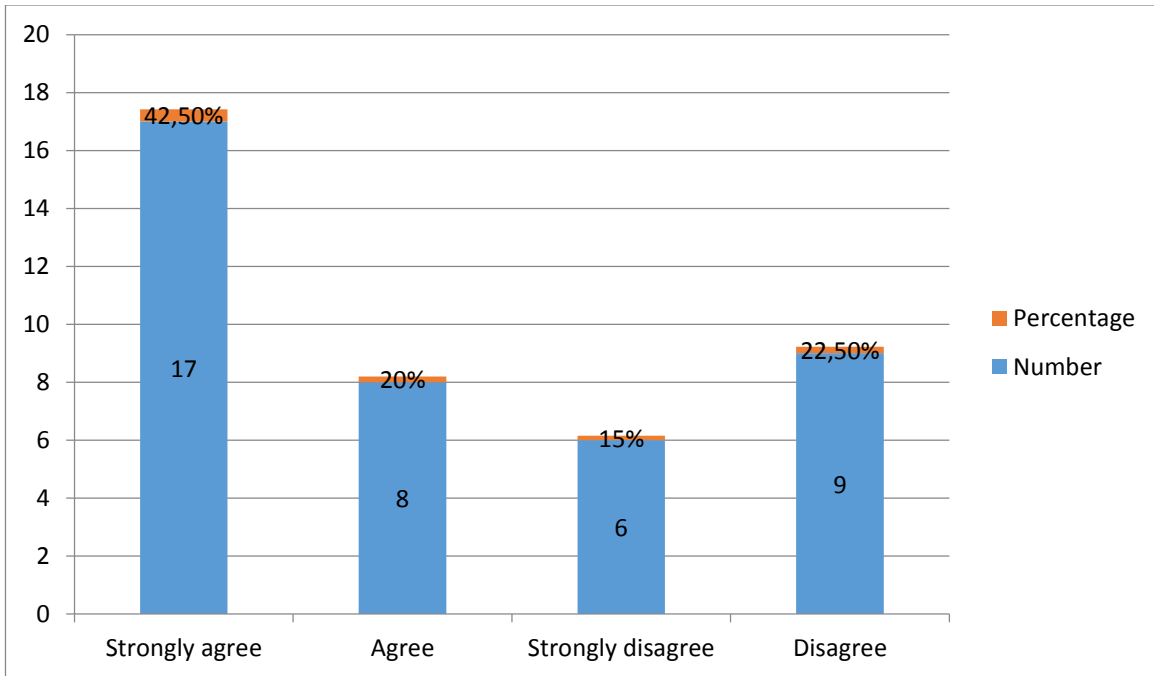
Question 3: literature is socially relevant and could be transmitted through art. Would you agree to adopt it as a technique of teaching?

-Strongly agree

-Agree

-Strongly disagree

-Disagree



Graph 1: Literature is socially relevant and could be transmitted through art as a technique of teaching.

We wanted to investigate if learners chose to agree or disagree to adopt Art as a technique of teaching literature. It is essential to see what they would select.

	Strongly agree	Agree	Strongly disagree	Disagree
Number	17	8	6	9
Percentage	42.5%	20%	15%	22.5%

Table 3: Literature is socially relevant and could be transmitted through art as a technique of teaching.

The learners who strongly agreed and agreed formed 62.5%, 25 learners agreed that art and artistic painting should be adopted as technique of teaching literature. It is significant to know and

The willing to know what is going on in the painting, and as an example we chose Munch’s famous painting The Scream.

The table above shows that 18 of our population are willing to know about the artists painting if they like a certain work of art. While more than a half (55%) of the population either not willing to know about the artists history, or not familiar with this process and painting.

Question 6: Do you have the ability to describe (interpret and analyze) lines of a certain art work?

	-Yes	-No
	Yes	No
Number	21	19
Percentage	52.5%	47.5%

Table 6: The ability to describe (interpret and analyze) lines of a certain art work.

The table 6 reveals that 52.5% of the population have the ability to describe, interpret and analyze works of art, to put into words visual material and translate it into written material. Whereas 45.5% don’t have the ability to describe the lines but only show their compliments toward it.

Question 7: Art contributes to the enhancements of individuals’ creativity and free association.

Do you agree?

Question 8: In your opinion, teaching literature through art could be very beneficial in a matter of active role students. What are the benefits of using it?

Some of the answers who mainly all the learners collaborated on are that art is more creative and productive, and through analyzing art we develop our critical thinking skill. Also it helps the students to use their imagination, the ability to understanding the work of literature through practice, but unfortunately, not in our country. In addition to break the routine of the old way of teaching, it is enjoyable and amusing. Art explores the different perspectives held by the writer. it encourages students to be active, and more attractive, and finally improving our imagination and motivation to discover more.

We asked learners to mention some of the benefits of teaching literature through art in a matter of active role students, 29 (72.5%) out of 40 gave reasonable answers. However 11 (27.5%) did not seemed interested in art ingenuity. Furthermore 29 of the population made the link between the evidence of art as a new advanced way of teaching instead the old consumed ones. Students frankly stated the benefits of using art that is mostly tackled in our research.

3.3 Interpretations

This section is about the overall detailed outcomes of the already tackled procedures of questioning and explaining the two sections, unexpected points and respondents that came to validate and may add additional support to our research will be mentioned.

Part one: the first section of the general information revealed that we are dealing with heterogeneous classes in terms of gender, age and level. Because of these differences we somehow considered their point of views as a representation of the EFL Department of Ammar Thelidji. Answers were expected to provide us with simple sentences expressing their personal perceptions.

The leading majority were females which reflected our work with a great criterion of interest and active involvement. Also some of the declaration of learners concerning their English language competence and proficiency stems behind their passive role during lectures also prevents their development during planned courses for whole students despite their types of learning.

Part two: this section is mostly designed to collect the learners' approval and disapproval without influencing their opinion regarding Art and Literature. The study shows that the use of this technique of teaching literature through art is successful and surely can be adopted in our Algerian universities. Hence, it generates much more benefits like the improvement of their critical thinking skills and cultural and social knowledge, and the tie relation linking both culture and literature.

3.4. Limitation of the study

Along this study, we will be limited to the enhancement of individuals' creativity and expand their imagination through the use of art in teaching English, and especially the module of literature. In spite the fact that this technique is highly requested by students, who would take it for granted as a basic tool for the Algerian context. Although the sample dimensions that is considered is imperfect for the topic being discussed.

Conclusion

This chapter is allocated to the explanation and analysis of the data collected from the research with the continuous process of the theoretical chapters. Providing learners with a questionnaire is meant to be solutions for the proposed problem and for better educational achievement. Before we tackled the role and the importance of art in teaching literature, we opted for starting from the basic general information, and so to first clarify elements of learning styles and how our teaching methods address a variety of students. Then we discussed a set of questions

concerning the significance of art and literature to the enhancement of individuals' creativity and free association along with their suggestions and approval. Art teaching in the foreign language classroom is a very enjoyable and attractive technique, which is incessantly captivating learners and teachers' intention and interest through its different fields, beauty and symbolism. These differences offered us the possibility to find out diversity and rich literature to refer on. On the other hand the aim lying behind art teaching itself, which exceeds learners language progress during discussion, to raise their awareness by bringing others culture as closer as possible. This aim is declared by learners but mainly used in the Western world but not highly considered in the east. In fact we tended to investigate in our work to specify Art teaching in Algeria.

General Conclusion

The attempt of this study research was to isolate the learners' capacities and skills as one of the most factors in effective teaching of the module of literature by master and 3rd year students of English at Ammar Thelidji University of Laghouat. The ultimate goal was to analyze the role and the importance of art, also to measure its involvement and effect in the learning process on both sides' students' achievement and English language development. Through our educational experience during literature reading it has long been stressed that there is a high connection between the artistic beauty of foreign language to be mastered and it's socially relevant that is expressed and projected as images of the natural environment. This exactly what corresponds to the challenges and amount of knowledge met by students and presented to them in English that most of them do not adequately handle.

A fact widely confirmed thanks to the obtained results from students questionnaire concerning the adoption of this process of teaching literature through art. Furthermore, at the beginning of this research, we hypothesized that student's passive role, feebleness and poor language proficiency affects their learning process, also without paying attention to their favorable type of learning. And again thanks to the questionnaire results, it has been proved that this technique is considered as a successful method of teaching, moreover extends to affect the effective side of learners like critical thinking, over generalized, since students possess an inadequate English language competence. Thus, this adopted element cannot be seen but only as one of the many factors affecting learning and come up with better results.

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Appendix:

Dear students,

Please, put check on the space that corresponds to what you are actually doing, thinking, or feeling regarding the statement. There is no right or wrong.

Part 1: personal information

1- Gender:

2- Age:

3- Level

4- Was learning English as a foreign language by your choice?

Yes

No

Why

5- How much do you evaluate your educational level?

Low

Medium.....

Good

Very good

6- What type of learners you are? Visual, auditory, or kinesthetic? Explain.

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.....

7- Do you think our teaching goals and methods address a variety of students learning styles?

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.....

Part 2: Art and Literature

1- Do you like Art? If yes what is your favorite period or movement?

Yes No

.....

.....

2- Do you often see the places in stories you read as clearly as if you were looking at a picture?
Name some of favorite's novels?

Yes No.....

.....

.....

3- Literature is socially relevant and could be transmitted through art. Would you agree to adopt it as a technique of teaching?

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4- Do you think that teaching literature through artistic painting could be a successful method?

Yes No.....

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5- If you want to understand a piece of art you must go through the artist's family history. Are you willing to know what's going on in the painting? As an example are you familiar with Munch's famous painting The Scream?

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6- Do you have the ability to describe the lines (interpret and analyze) in a certain art work?

Yes

No

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7- Do you believe that art contribute to the enhancement of individuals creativity and free association?

Yes

No.....

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8 - In your opinion, teaching through art could be very beneficial in matter of active role students. What are the benefits of using it?

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Recommendations

The process of teaching and learning a foreign language is a hard task, and not any teacher is able to handle it, that consider both parties, the teachers and the learners demands, needs and interests so to fulfill their objectives and anticipations. The attempt along this study research was to detach that art painting capacity as a one of the operators that contribute and affect our literature teaching for the better. The aim was to measure and analyze the role and importance of art involvement in the teaching learning process. Building a ground out of this analysis, it is considered significant to obtain these following recommendations:

Inspectors, teachers and researchers right from the first contact with learners should take into consideration their learning styles, feebleness and needs, in order to make them prepared for upcoming challenges.

Learner's comprehensive problems must be taken into consideration and not treated as a failure or weaknesses. However teachers should make an effort and take them as a developing system. Also should bare in mind that asking questions does in no way reflect a good understanding.

Learners objectives, goals and understanding should be considered as a priority of the despite any other considerations, that is why we emphasized on art integration learning process.

Resume:

Le but de cette étude porte sur deux objets importants. Le premier objectif est d'identifier l'application de l'art dans la littérature afin de faciliter la créativité individuelle dans le domaine de la production et la réflexion. Le deuxième objectif concerne la difficulté d'introduire l'art dans la littérature d'anglaise au Département D'anglais à l'Université d'Amar Telidji. La technique de l'introduction de cet art dans la littérature Anglaise va permettre de renforcer la créativité, l'imagination, et la mémoration de l'étudiant. Nous avons cherché à mettre en évidence la nature de la relation existant entre les deux par un questionnaire pour de permettre une analyse explicatif statistique des réponses des étudiants pour obtenir de mérite quantitatif. Les apprenants ont fourni un certain nombre de réponses qui attirent l'attention sur le processus d'apprentissage et comment gestion méthodique de l'application de l'art face à une meilleure compréhension technique, a également présente l'importance de faire comprendre aux enseignants que les individus possèdent différentes aptitudes intellectuelle et d'apprentissage.

ملخص:

الهدف من هذه الدراسة يأتي على شكلين. اولاً تهدف الى امكانية تنفيذ الرسوم الفنية كوسيلة لتدريس الادب و من شأنه تحفيز الفردية للطلاب، الابداع الحر و براعة التواصل في كلا الاتجاهين الاستقبال و الانتاج. مع استمرارية مادة الادب و التي يتم تدريسها في قسم اللغة الانجليزية بجامعة عمار ثليجي على مستوى ولاية الاغواط، نحن نسعى لتسليط الضوء على طبيعة العلاقة التكاملية القائمة بين الفن والادب. من اجل المصادقة مع الهدف المذكور اولاً، في بحثنا قمنا باستعمال نموذج استبياني من اجل التصريح بنسبة التحليل التوضيحي الاحصائي لاستجابات الطلاب و للحصول على ردود فعل تبرهن الجدارة الكمية المتوقعة. بالإضافة الى الاسئلة المستعملة المقصود بها السماح بالتعليق الحر الغير رسمي من اجل جعل الطلبة يشعرون بالحرية المطلقة اثناء الاجابة. بعد التحصيل على النتيجة، عدد من الاجابات تجذب الانتباه الى طرق المعتمدة للتعليم و كيف يمكن للإدارة المنهجية باحتضان تطبيق الفن للحصول على نتيجة افضل للفهم، كما قدم اهمية جعل المعلمين يفهمون ان الافراد يتمتعون بكفاءات مختلفة و لديهم الاستعداد للتعلم بطرق خاصة تناسبهم.