Fostering master two students' reading skills via cinematic literature

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Abstract

The spread of audio-visual culture and the existence of more and more technologies in student life remind teachers and researchers to incorporate audio-visual materials and e-learning into foreign language teaching, especially literature teaching. One of the most popular audio-visual media related to literature that has become increasingly important in the field of literary communication is film adaptation. Therefore, the purpose of this research was to show the potential of film adaptation according to the requirements of literature research. To achieve this purpose, the study is conducted at Sidi Bel Abbes University, Algeria, involving master two EFL literature students and teachers, relying on two research tools; students' questionnaires and teachers' interviews. The research results show that film adaptations are very useful for teaching literature. The results also indicate that adaptation can improve students' understanding of a literary text and develop their reading analytical and critical skills. The study suggested that using more screen adaptations in classes facilitates understanding a literary text and makes the students overcome obstacles that hinder them from reading.

Keywords: Cinematic literature; cultivating; reading skills.

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1. INTRODUCTION

Because it offers both teachers and students a wealth of learning possibilities, literature has long been considered one of the most significant topics in Algeria's English department. Books are authentic content linked to the development of excellent reading abilities, and they can aid in language acquisition by helping to broaden vocabulary and comprehend the cultural features of the intended audience.

Teaching literature is still difficult since different teachers have different aims, plans of study, and approaches to teaching English literature in a non-native language setting. This has led to much debate among researchers and educators. Reading literature is a cognitive process that involves decoding a series of written symbols and getting information from them. It is signed as a skill of extracting information from books that includes phonics, word recognition, vocabulary, decoding, and fluency, it is an important factor in learning a foreign language.

In the field of EFL, using literature to teach reading skills is a very common technique. A more recent approach to teaching literature to improve students' reading skills is the use of movies. Based on the background above, we as students are stimulated to conduct a study on cultivating master two students' reading skills through cinematic literature. From this perspective, we have chosen the novel "The Devil Wears Prada" by Lauren Weis Berger adapted into a movie. A questionnaire is given to students and teachers to say what is interesting in watching the film, and the way cinematic literature can be taught.

Reading is one of the most powerful receptive skills, it appears so plain. Of course, students should read a lot. That has been comprehended for generations no one will argue against the significance of student literacy. However, it must be said that in our time and with all the technologies available, students read less and less, and prefer watching their screens to reading on paper.

To some extent, they are more interested in reading books. So, how can watching movies be beneficial for the student's reading skills? Therefore, the present study requires to answer the following questions:

1. Can we integrate films as a teaching tool in the Master Two class?
2. Does cinematic literature in Master Two class cultivate the students' reading skills?

Movies can be utilized as an interest-building exercise. Including a film can contract interest in what is being learned while offering a small break from common classroom exercises (Xiong & Li 2021). Movies can be employed to tackle further learning methods. Movies are prevailing instructional tools, when they are employed correctly and reasonably, they can render the teaching-learning procedure more real, energetic, vivid, and lively (Rosendahl & Wagner 2024).

Cinematic literature in master two-class cultivates the students' reading skills, one requires a lot more concentration when reading a book than when watching films. That is the reason for the sluggishness in the course of reading. Though, this slowness brings about more retention of information. Learning multifaceted things is much quicker and easier with movies as compared to books.

1.1. Literature review

Academics and students of literature may simply define it as "art" when asked what constitutes literature. Nevertheless, although literature may seem simple to define, it is difficult to define precisely. Several theorists have attempted to find a specific definition of literature. For example, Wellek and Warren (1956) pose the following simple but rarely addressed questions in their book Theory of Literature.

Since literature is an infinite language that differs from person to person, it is impossible to attribute the answer to a particular researcher. Gillian Lazar attempts to define what is literary, but he acknowledges that this is a difficult task and that there is still much disagreement among literary theorists and critics. Another literature definition is that of Seldon (1989):

> *The Formalists' technical focus led them to treat Literature as a special use of language that achieves its distinctness by deviating from form and Distorting 'practical' language. Practical language is used for acts of communication, while literary Language has no practical function at all and simply makes us see differently.*

Literary works, particularly romantic novels, can evoke strong emotions in readers. However, literature is also viewed as a means of fostering mutual understanding through the use of particular languages. Short stories, in particular, help scholars connect to the real world no matter where they live, so teaching literature requires careful planning in order to maximize the potential of the students.

1.1.1. Teaching literature

Since language is thought to be the basis of human growth, literature has long been the main focus of courses in educational institutions. This is still the case for the majority of English courses. Literature plays an important role in safeguarding the heritage and culture of the people, including the traditions and values they represent. Bennett (1909) explains the complexity and value of literature in his Popular work "Literary Taste":

> **"*Literature, instead of being an accessory, is the Fundamental sine qua non of compatible living. The aim of literary study is not to amuse the hours of leisure, it is to amuse oneself, it is to be alive to intensify one's capacity for Pleasure, sympathy, and comprehension. It is not to affect one hour but twenty-four hours. It is to change utterly one's relations with the world. An understanding and appreciation of literature means an understanding of appreciation of the world, and it means nothing else. Not isolated and unconnected parts of life, but all of life, brought together and correlated in a synthetic map. It is well to remind individuals that literature is the first and last means of life and that the enterprise of forming one's literary taste is an enterprise of learning how best to use this means of life.*"**

The Expression teaching literature Alludes to instructing learning the abilities and capacities vital to competently perused writings literary. It aims to cultivate students' literary experience, that is, to discover literary aesthetics by understanding the nature, location, and relationship with the time of writing. When it comes to teaching strategies, this might call for technique-based reading in the classroom and in exercises that help students gain the knowledge necessary to improve the content's structure and meaning. The problem lies in determining what information is important, at what, when, and how to teach it.

1.1.2. Approaches

Three primary approaches to teaching literature are introduced by Carter and Long (1991):

- **Cultural Approach:**

This is regarded as one of the more conventional approaches, frequently applied in literary classes at universities. This method looks at the text's social, political, and historical context and treats literary texts as both products and sources of knowledge about the target culture.

- **Language-Based Approach:**

As the name implies, this model specifically refers to text to highlight language characteristics. Language is the literary medium, literature is made from language, and the more students can read in and through language, the more capable they will be of understanding a literary text as literature, according to Carter and Long (1991), proponents of the environment method of teaching literature in a foreign language.

- **Personal Growth Approach:**

This approach, as noted by Carter and Long (1991), aims to offer a blend of linguistic and cultural approaches depending on the placement of the language inside a particular literary work and its cultural context. Stated differently, readers play a crucial role in the process of creating meaning and interpreting literary works, as they strive to enhance their language and literary abilities.

1.1.3. Importance of reading

Reading is a substantial competence in learning a foreign language, it enables students to use multiple languages. Readers will be able to increase their vocabulary, learn idiomatic expressions, become more

proficient in a variety of sentence patterns and styles, and gain cultural awareness of the language they are reading. It is necessary to exhibit other associated reading skills in order to read fluently. According to Davis (1968), eight sub-reading skills must be mastered: first, the ability to recall word meanings; second, the ability to infer meanings from context; third, the ability to define answers to questions either explicitly or through paraphrase; fourth the ability to synthesize ideas within the content; fifth, the ability to infer meanings from context; next is the recognition of a writer's purpose, attitude, tone, and mood; seventh, the ability to identify a writer's technique; and finally, the ability to adhere to a passage's structure.

Another important significance of reading (especially novels) is that recent studies have shown that reading novels have proven to be a more effective way to deal with student stress than listening to music or walking. Furthermore, Grabe (1991) suggests six fundamental components for proficient reading: automatic identification abilities, vocabulary and structure knowledge, formal discourse structure knowledge, foundational understanding of the subject matter, evaluation and synthesis, skills approach, and metacognitive knowledge. The first two lists, of course, lead us to the conclusion that these elements are beneficial not only for the reading process but also for the reader's mind, taste, and thoughts, all of which support the growth of the cognitive and metacognitive industries.

1.1.4. Basic types of reading

The most important kinds are discussed below:

- **Perceptive Reading:**

Bottom processing is the exclusive focus of scanning. Put another way, if a teacher is trying to grade this kind of reading, they are only trying to figure out if the student will read or not. The primary focus of this is on brief texts, not on the reader's ability to understand or comprehend the content.

- **Selective Reading:**

Short paragraphs and reading passages can be used to test a reader's comprehension of grammar and discourse elements, which is the goal of selective reading. Common assessment items like multiple-choice, short answer, true/false, etc. are used in assessments. The learner must use both top-down and bottom-up processing, as well as charts and graphs, to succeed at this level.

- **Interactive Reading:**

The text's meaning is revealed through interactive reading. This emphasizes top-down processing more. Readings are typically selected from genres where primary notions are implied rather than explicitly stated. The readings are more genuine and could contain instructions, warnings, recipes, and other information.

- **Intensive Reading:**

This type is concerned with much more to the form to deeply understand a particular short passage. It enhances the learner's language ability instead of developing reading ability. It encompasses two reading strategies: scanning and skimming. Skimming is typically defined as true/false or fill in the gaps; scanning, on the other hand, might involve organizing thoughts into paragraphs and providing in-depth responses to questions on the material.

- **Extensive Reading:**

The type is mainly suitable for long texts. We value and use a top-down process. This type is called fluent reading, which means reading outside the classroom without any guidance from the teacher. Students reading in this style should comprehend the main ideas and purpose of the material without becoming bogged down in the minutiae. This style of reading encompasses novels, long articles, technical reports, essays, professional articles, and short stories as well as books that are read outside of class. Extensive reading allows students to read longer articles of their choice so that they can read at their own pace and skill level.

1.1.5. Relationship between reading and literature

Reading is considered to be very important for improving foreign language proficiency because some teachers assert that reading ability is a necessary condition for autonomous learning. Through cultural aspects of storytelling and the transformation from literary texts to their ideas, learners can find an excellent source of real language learning contexts to understand the ideas that lead to critical thinking. In addition, literature is considered to be a useful and interesting contribution that can inspire students to develop the habit of lifelong reading. More importantly, stories are seen as an intuitive and convenient source for learners to expand their vocabulary, which to some extent has a positive impact on learners' reading comprehension (Bin Sawad et al., 2022).

Krashen (1982) and Sánchez-Auñón et al. (2023) both contend that short stories are a useful resource for clear and concise information. The link between literature and reading is dichotomous, even though this may sound unusual. On the one hand, literature is a genuine educational tool for learning the target language, and it is also a genuine tool for intellectual growth. Among literary texts' significant functions for higher-order cognitive capacities is reading.

Compared to regular content, stories have two very important advantages. First of all, because they are enjoyable, they lessen the general fear that children feel and teach them early on that critical thinking is normal, comfortable, and occasionally even enjoyable. Secondly, narratives provide a backdrop that is simple to recall for critical thinking concerns.

Reading enjoyment is simply one factor in evaluating a work of literature; readers must also comprehend the author's creative devices. Initially, throughout the replication process, the novice will respond with a personal response that serves as an explanation to foster appreciation. This response will take the shape of emotion. The teacher gradually hopes to help the student build critical judgment using freshly created literary information within entirely new reading processes.

The four stages of literary reading are comprehension, interpretation, reaction, and enjoyment. The realm of literature is never short of things to do. Our imaginations instantly stray into new fantastical realms when we read literature. Furthermore, we are still unable to tell the genuine from the imaginary.

Overall, reading can be thought of as the voice of literature, the innermost thoughts of those who are physically or temporally apart from us. Therefore, people think that the ideal relationship between reading and literature should not only be a successful performer, but alive and experiment to stimulate our imagination, not to acquire worthless knowledge.

1.1.6. Main functions of reading in literature

The ultimate function of literature in teaching foreign languages has been thoroughly examined in recent decades. Some theories ignore the cultural, teaching, and informational aspects of literary research and teaching, such as reader-response theory and reading theory.

- **Motivating Students**

For many students, reading may be too difficult and will take a lot of energy, because the text contains new words that they are not familiar with. Sometimes they refuse to read because the text is long or even boring. Numerous writers have noted the importance of attitude toward student life (Lazar, 1999; Carter & Long, 1991). Students may find it difficult to stay focused if the subject is unrelated to them. According to Carter and Long (1991), when interpreting literary works, students must focus, pay attention, and be affected individuals. Teachers experience distress in this situation because they have to support students' responsibilities. Students will be motivated when they can identify with the book on an individual basis and draw connections to it from their own experiences, claim Carter and Long (1991). Their idea for a "pyramid discussion" was born. Pupils are asked to select three statements from a list of statements on a specified subject. When working in pairs, one needs to reach a consensus on two matters. After that, you have to choose just one assertion that each group of five or six people agree with. The introductory speech is finally chosen by a vote of the entire class. To be allowed to remark, students would need to list all the advantages and disadvantages.

- **Relaxing students**

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Unquestionably, reading had a calming effect at first. Reading for pleasure, relaxation, and enjoyment should all be encouraged by literature. One of the best ways to unwind, in our opinion, is to read. The modern world is, to put it mildly, perplexing. Everything moves quickly.

1.1.7. Student's common difficulties with reading literature

The possible difficulties that the majority of students may experience when interacting with literary materials have been the subject of numerous studies. Generally speaking, language, connectivity, and cultural barriers are blamed for the majority of the outcomes.

1.1.7.1. Linguistic difficulties

Most people think that studying literature presents a lot of challenges for most pupils. When students first come into contact with literary works, the primary issue they encounter is the unique language challenges associated with literary writings. EFLs encounter some specific difficulties when learning to read English literature, as listed by Hayne (2007):

2. "An abundance of idioms and figurative language in English texts
3. The difficulty of unfamiliar vocabulary
4. Use of homonyms and synonyms
5. Grammar usage especially the "exceptions to the rules"
6. Word order, sentence structure, and syntax
7. Difficult text structure with a topic sentence, supporting details, and conclusion
8. Unfamiliarity with the connotative and denotative meanings of words
9. EFLs may not have practice in expressing an opinion about the text.
10. Use of regional U.S. dialects
11. Fear of participation and interaction with mainstream students
12. Story themes and endings can be inexplicable
13. Literary terms for story development are not understood
14. Unfamiliarity with concluding, analyzing characters, and predicting Outcomes
15. Imagery and symbolism in the text are difficult.
16. Difficulty with understanding what is said by the teacher and being able to take Notes."

Language proficiency is necessary to comprehend literary materials. Students frequently experience linguistic barriers that could impair their comprehension of literary writings because they are replete with metaphors and implications and vary between formal and informal dictionaries. The challenge in overcoming this language difficulty is to know how to link the grammatical rules with the grammar of the language so that students can appreciate the text while viewing these questions as a source of enrichment and master language skills through enjoyable experiences.

1.1.7.2. Connection difficulties

In order to discover meanings that are inextricably linked to the same subject or title, students read passively. Put differently, people won't read to incorporate the discussed literary devices into their daily lives. They can only identify the scenes and characters in the book and remember details about them in this way. Locate the element in the text that follows its name. This is sometimes caused by the misuse of improper study methods and approaches that disregard the text's enclosed nature, which is specific to the author, his environment, and his time.

1.1.7.3. Cultural difficulties

Foreign language learners are likely to encounter numerous challenges when reading English literature because it is closely linked to culture. The interpretation of fictitious texts requires some common cultural references between writers and readers. In other words, every literary text contains many cultural values, and these cultural values immediately become obstacles for readers. These cultural barriers lead to misunderstanding or insufficient understanding of the text.

The easiest literary works are those that contain a large amount of allegedly extensive general cultural knowledge. If we do not focus more on the themes of implicit cultural symbols included in the fine print,

students may grow up with erroneous or subjective beliefs that will harm them, possess a particular level of literary expertise, and are literate due to their race and religion.

Students' critical reading skills are undermined by their diminished comprehension of literary genres such as novels, fairy tales, short stories, myths, and legends. Students' attention is diverted from literary reading to referential analysis to obtain information for the teacher due to the ambiguity of a particular cultural feature.

The answer to cultural constraints is not, as is often believed, found in learning an endless vocabulary. Reading and understanding a book word for word is not the same as understanding a culture. Currently, teaching literature should primarily concentrate on educating students' cultures to understand and evaluate a variety of foreign literary works.

1.1.8. Cinematic literature definition

The term literature is difficult to define from a perspective because the modern understanding of literature has been separated from the etymological understanding of literature. On this basis, it is assumed that literature is all that is written, those who hold this view believe that any written material can be called literature. This definition has recently been severely criticized because some scholars believe that it is not necessary to write a work of art.

The existence of different types of literature makes it difficult for scholars to find an effective definition of literature. All existing definitions have shortcomings. The art of writing is a higher priority than considerations of profit or commercial appeal. Literature is creative writing of artistic value. These two definitions seem to indicate that literature does not follow traditional written conventions, which is why literature follows creative writing and has excellent compositional elements.

1.1.9. Movies as a literary genre

Researchers became increasingly interested in the examination of individual films in the second half of the 20th century. Professor Ray (2000) of the University of Florida claims that even a cursory glance through the bibliography of works on the subject of "Literature and cinema" reveals that there is only one common approach in the study of the relationship between literature and cinema: either an individual work is analyzed concerning its adaptation or the screen adaptations of multiple works by the same author are analyzed. Literature and film are two distinct but equally strange genres of art. While movies have been popular since the 20th century, literature was a popular form of expression throughout the 18th and 19th centuries. There are commonalities between the two types of art, despite their variances and certain linkages.

Both of these transport listeners or readers to another realm. While cinema presents its audience with such an imagined world and does not place much pressure on their brains to delve into their imaginations, literature takes its readers on a voyage of imagination that is removed from the real world. Put simply, while cinema and books share many traits and tasks and both rely on narrative structure and emotional performance, they do it in different ways, revealing their respective roots. The literature presents all of the artistic components found in written literature as films.

1.1.10. Scene adaptation and literature

The definition of adaptation as a concept is the first step towards the definition of cinema adaptation. "To make suitable for a new use or purpose, to alter or modify, adjust one thing to another or, to become adjusted to new conditions" is the definition of adapt as given by the Oxford English Dictionary (English Dictionary, Oxford). "A work in one medium that derives its impulse as well as a varying number of its elements from a work in a different medium" is how Konigsberg (1998) defined an adapted product.

Translating, putting into practice, and replicating written texts from literary sources such as novels, poems, short tales, and plays based on films is known as scene adaptation. The historical reevaluation from literature to the screen, which is accomplished through a range of inventive techniques, is one of the film's great potentials (Lev, 2009).

A film adaptation is the translation of all or part of a work or story into a feature film. Although it is usually regarded as a derivative work, recent academic developments by scholars such as Robert Stam conceptualize film adaptation as a dialogic process. The father of adaptation studies, Bluestone (1957), asserted that criticism should be grounded in the specifics of each literary and visual art form because there is too much difference between the two to draw an ideal parallel. He also claimed that adaptation is simply a restatement of characters and events that have somehow transcended language and taken on a mythic life of their own, much like the heroes of folklore.

According to Eliot (1920), "Stories are born of other stories; art is derived from other art." A written text can be transferred from its source to the screen via a film adaptation, providing the appropriate modifications are made. Additionally, it tells well-known tales through the critical shots of directors and offers several interpretations of the original text. Briefly put, literature and film are distinct mediums with many shared characteristics. The former is written, while the latter is visual. Nevertheless, a genre of film is developed that combines the two mediums, including film adaptations, based on comparable approaches, techniques, and sources.

1.1.11. Background of "The Devil Wears Prada" Novel

The Devil Wears Prada is a fictional novel by Lauren Weisberger about a young woman who is hired as a personal assistant to a powerful fashion magazine editor, a job that becomes nightmarish as she struggles to keep up with her schedule and demeaning demands (Broadway Books). The novel is essentially a two-character novel that pits a powerful woman boss against her resentful personal assistant, also a woman. The Devil Wears Prada, directed by David Frankel and based on Lauren Weisberger's novel of the same name, was produced by Wendy Finerman in 2006.

The majority of the scenes in Lauren Weisberger's novel, which served as the inspiration for the film, were drawn from her own experiences. The fashion industry, or runway as it was referred to in the movie, originated from the Vogue set, where Weisberger worked hard to gather all of her recollections for this outstanding work of writing. The video addressed the poisonous nature of this industry's workplace and colleagues, and how it affects politics, the economy, and women's strength and leadership abilities as well as their susceptibility to stress and capacity to perform well under duress.

The portrayal of various people working hard for their goals in The Devil Wears Prada was excellent. There will always be the boss, who is strict and puts extreme pressure on subordinates to complete their work, and those who are under, who accept pressure as a necessary challenge to advance and eventually become bosses. But this doesn't just highlight all of the difficulties that working people face daily. This movie's influence may also be observed in contemporary businesses, where it has given female CEOs and leaders the chance to participate in society. As the film progresses, we witness more strong women in private. Keeping in mind that the majority of the situations portrayed were drawn from Weisberger's actual experiences, these sequences only represent a portion of the reality we currently inhabit. There will always be lessons to be learned from the movie, not just in the modern world but also in every aspect of the current system.

1.2. Purpose of study

To help readers find things that inspire them to create or develop new experiences to better their lives, literature seeks to stimulate and inspire readers' imaginations. They can use body language and strategies, such as narrating stories, making decisions, writing about decisions, or displaying them visually, to convey how much they appreciate literary works. According to Ibsen (1990), if students approach the literary material appropriately, they can gain personal, and emotional experiences as well as a space for introspection. The literature can teach students valuable self-reflection skills that will help them comprehend the human condition on a deeper level. Students will learn how literature relates to their objectives and daily lives in this way. Reading literature helps readers analyze words, structures, linguistic patterns, content, and interpretation. Reading literature is a cognitive process. Students who read novels will gain an understanding of how writers purposefully use language to convey information as well as how to utilize language to achieve literary effects. Thus, a literary work can provide a useful, generative analytical experience (Lasaten, 2008).

Giving pupils the idea that there is beauty in arrangement and order would help them understand the circumstances and hardships faced by people from all walks of life and all kinds of housing situations worldwide. To create a link between the old and the new, they will tilt a distinct picture of the former. In addition, students will develop higher goals and find inspiration in human existence through their artistic path. Stated differently, teaching literary works to kids provides them with a comparison framework that helps them recognize the value of everyone's goals. Literary works have helped pupils clarify their own identities and aims as well as their ideals through the cumulative learning experience. They can actively express their identity by accepting what people expect and admire, or by rejecting them. Teaching a literary piece can help students form judgments by comparing good and bad.

2. METHODS AND MATERIALS

2.1. Participants

The participants in this study were literature instructors, master's students in Literature and Civilization from the Department of English Language at the University of Sidi Bel Abbes, Algeria's Faculty of Letters and Languages, as well as a few students from other majors at the same university who thought this study was an interesting topic. The next step's primary focus is describing their profile.

The case study addresses two groups; students and teachers. First, the students whom the study is about are second-year students enrolled in the Master in English Literature and Civilization. These were postgraduate students who studied American literature and literary theory as part of their Master's program, having previously studied British literature in their first year. Thirty-eight (38) students, thirty-three (33) girls, and five (5) males make up the participating students; three (3) girls are from various majors, one (1) girl is from didactics, and two (2) girls are from linguistics. Since this student body is part of an established class known as an "intact group," no random selection or assignment is made in this instance. According to Hatch and Lazarton, the latter enables the researcher to provide proof of the relationship between the variables.

It is important to note that the selection of this student and this level is based on the fact that master's level students study many literary works (short stories, novels, and poems) and are interested in literature and its cultural and social significance. Therefore, when compared to students pursuing other disciplines, they have a stronger connection with the reading process. This makes the selection of this particular student body pertinent to the current study's goal, which is to investigate how well students' reading skills can be developed through cinematic literature. Five (5) University of Sidi Bel Abbes teachers participated in this study. Their length of teaching experience ranges from four to twenty-four years; one has a Magister degree, while the others are Doctorates in Literature.

2.2. Data collection tool

The information gathered for this study's empirical portion comes from informant responses, a master two-student questionnaire survey, and interviews with five literary teachers.

A questionnaire was distributed to second-year master students as part of this study to collect data on the pedagogical application of film adaptations in literature instruction (the movie "The Devil Wears Prada" was cited as an example in the students' questionnaire), with a focus on the film's capacity to help students with their reading comprehension of literary texts.

There were twelve (12) questions on the questionnaire that the pupils were given; open-ended, close-ended, and mixed questions. Two (2) open-ended questions, and nine (9) close-ended questions; these types of questions can further facilitate the researcher's work through the limited suggested options available in the space provided and one (1) mixed question. For a better grasp of its application in this research project, it is equally crucial to clarify the purpose of each of its queries.

3. RESULTS

3.1. Results of students' questionnaire

There were twelve (12) questions on the students' questionnaire. Here is a description of the questions:

Question 1:

Students' reading patterns are reversed by this question. This inquiry is meant to find out how much of a bookworm the participants are. As a result, twenty-nine (29) said that they liked reading English books, the nine (9) rest persons are not keen on reading English books and answered with "No" (Figure 1).

Figure 1
Students' reading habit
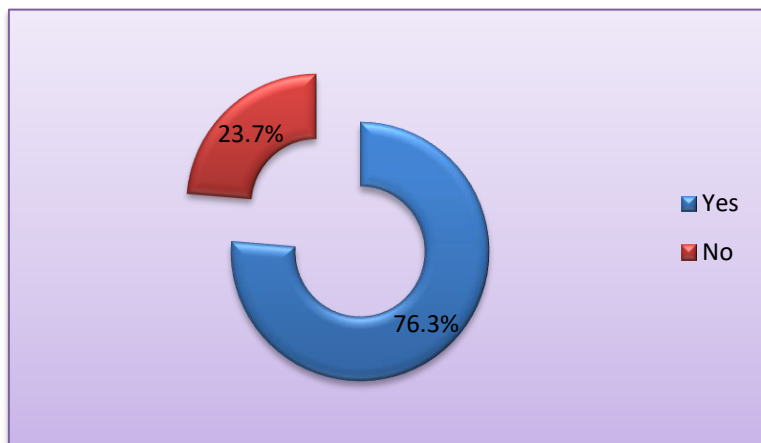
Regarding the first question, the majority of students who answered "Yes" are females; twenty-six (26) girls, besides three (3) boys, and only seven (7) girls from thirty-three answered "No" with two (2) boys.

Question 2:

The second question was asked to see if the students were interested in literature. It was noted in the previous question that the dominant group is the students who answered "yes". Therefore, it is obvious that students' answers will also be "yes" to this question. Because people who like to read are usually interested in literature. Resultantly, twenty-six (26) are interested, while the other twelve (12) are not at all (Figure 2).

Figure 2
Students interested in literature
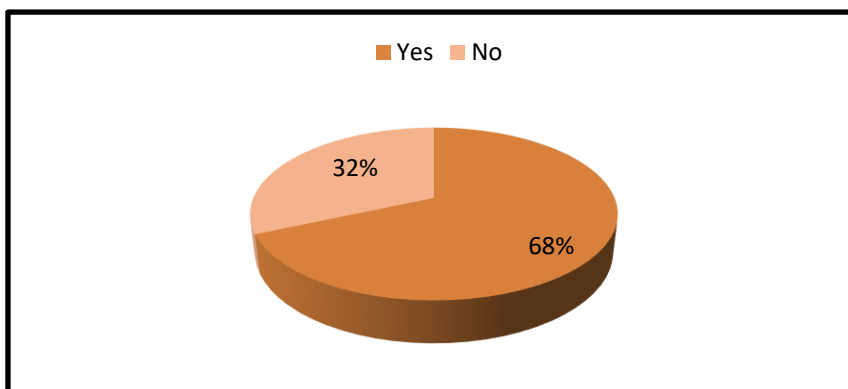
Question 3:

The third question was given to the participants to say why they are interested/non-interested in literature, it is an open-ended question from which we get different answers, and Table 1 below provides some of those answers for both groups:

Table 1
Students' answers about their interest/disinterest in literature

Interested Students	Non-Interested Students

|	
1. To improve my skills in reading and learning new words. 2. Because I study English. 3. To develop my vocabulary. 4. Entertaining and developing my vocabulary and writing skills. 5. Feeling satisfied enough.	1. I do not love it and I am not interested in it. 2. I get bored easily. 3. I would say I am too lazy to read. 4. I prefer movies. 5. I do not have time.

Regarding the students who are not interested in literature, they stated various reasons which are summed up they find it boring and unpleasant; they are too lazy to read and do not have enough time, and they prefer watching movies. However, some students are fond of literature and interested in it, this appears from their responses; one of them said that they feel satisfied enough, which is a convincing answer. Others found it entertaining and a good instrument to improve their reading skills and even to acquire new vocabulary since they are studying the English language.

Question 4:

Seeking to know which kind of books the students prefer, it is revealed that they prefer more than one genre, seventeen (17) of them preferred literary fiction, thirteen (13) students chose classic books, while thirteen (13) others preferred the horror and a few participants selected the comic one; nine (9) persons (figure 3).

**Figure 3**
Favorite type of book
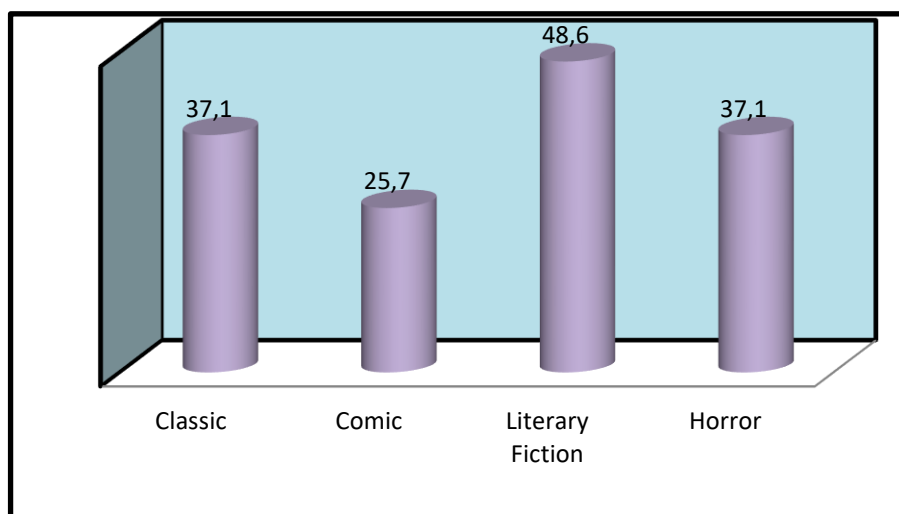
Question 5:

At this level of research, the aim is to find out the students' perspective on whether films were able to help them understand the written version. They were supposed to answer by choosing "Yes", "No" or "Sometimes". Twenty (20) said "Yes", eighteen (18) said "Sometimes" and no one answered with "No".

Figure 4
The ability of films to aid understanding of the written version
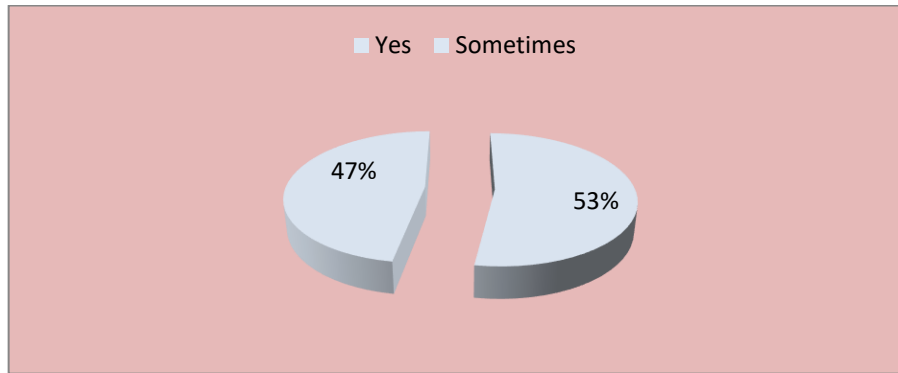
Question 6:

This question was asked to find out what students thought of whether the film was used for educational or entertainment purposes, or both. As a result, the respondents' opinions were divided into only two categories; thirty-five (35) affirmed that it is used for both purposes, while the remaining three (3) claimed that the movie is used just to have fun (table 2).

Table 2
Students' opinions about the field in which films can be used

N° of the Respondents	Educational purpose	Entertainment	Both
38	00	03	35

Question 7:

"The Devil Wears Prada" movie has been presented as an example of an adaptive movie since it was adapted from the 2003 novel by Lauren Weisberger in 2006 by David Frankel. The seventh question was about this movie if the students had seen it before.

Figure 5
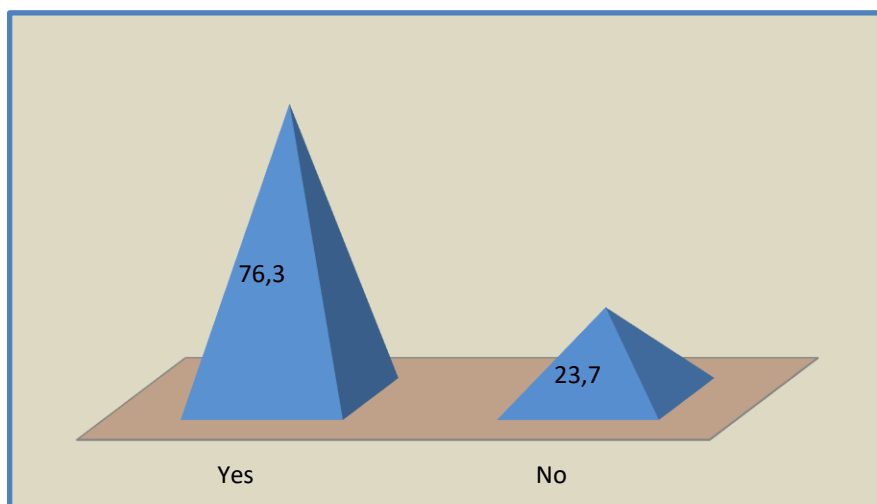*Percentage of students who watched/did not watch the movie.*

Figure 5 shows that the percentage of viewers of "The Devil Wears Prada" movie was more than the percentage of non-viewers. Which, twenty-nine (29) students have seen it and nine (9) students did not.
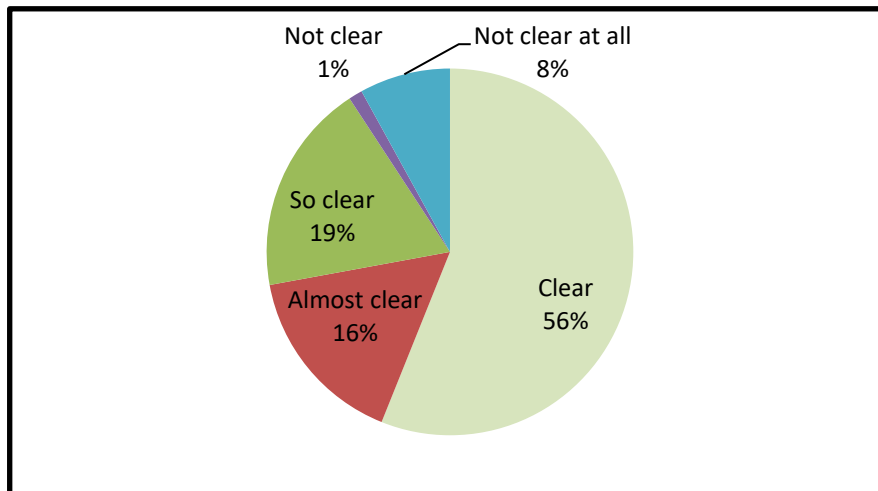
Question 8:

This question is closely related to the previous one, the participants were asked if they had seen the movie and when it comes to this question, the participants are asked how well they understand the language used in that film. Most of the answers ranged between "clear" (twenty-one (21), "so clear" (seven (7), and "almost

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clear" (six (6). Except for four (4) students who found difficulties in understanding the language, one (1) of them chose the answer "not clear" and three (3) persons affirmed that it is "not clear at all" (Figure 6).

Figure 6
*Students' understanding of the language used in the film*

Question 9:

After reviewing how well the students understand the language used in "The Devil Wears Prada" movie, the question is posed here to see if they can participate in the class using their prior knowledge gained from the movie or need to refer to the written version. As a result, about 76, 3% of students assert that they can participate using their prior knowledge and the remaining percentage (23, 7%) were in need to refer to the transcript to participate.

Question 10:

The objective of this question is to find out how students evaluate the strategy of using films to improve their reading skills. The assessment was from one (1) to ten (10) and everyone gave their own (figure 7). Eight (8) people gave ten of ten (10/10) for this strategy and another eight (8) people gave it seven out of ten (7/10), seven (7) people picked out six of ten (6/10), another seven (7) people selected five out of ten (5/10), four (4) people picked out eight of ten (8/10) and only two (2) persons selected nine out of ten (9/10) beside two (2) others who selected the less rate which was four out of ten (4/10).

Figure 7
*Students' assessment of film use strategy*
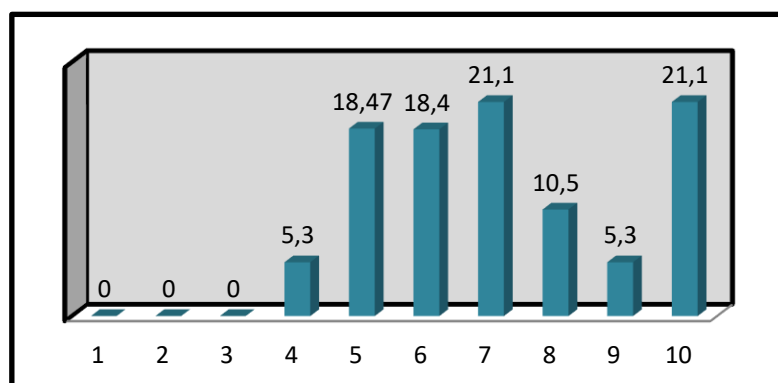
Question 11:

Arriving at this question, the participating students were asked if they would use films or clips as a strategy to teach reading skills if they become teachers. The answers to this question revealed that thirty-five (35) of

them answered with "Yes" so, they are using this strategy. While only three (3) of them did not like the idea of using movies as an instructional tool (figure 8).

Figure 8

Using Films as a teaching strategy
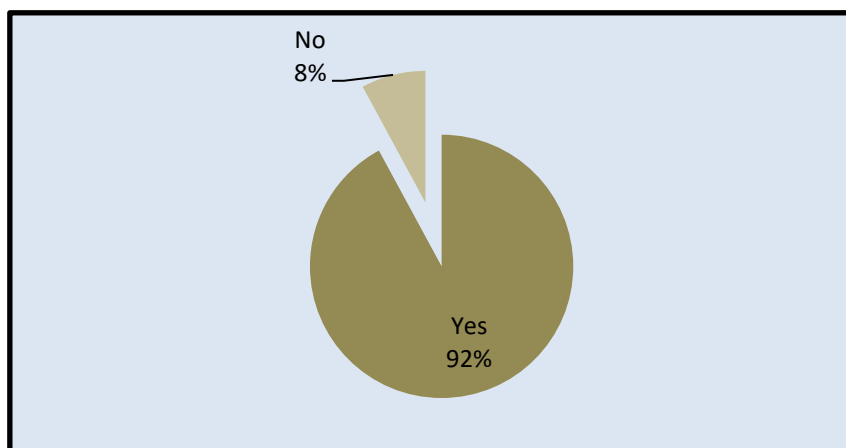
Question 12:

This survey was closed by inviting the students who participated to explain why they agreed or disagreed to use the movies as an instructional strategy. Opinions were divided between supporters and opponents. The opponent's group claimed that it is a useless strategy and we cannot consider it as a tool for teaching reading skills, they believe that reading can only be improved in the old-fashioned way; Transcript only, someone said: "If I use this strategy in my classroom, I will turn away my students from the right purpose of the lecture, they will dive into characters' life and audiovisual effects of the film instead of focusing on the lecture". On the other hand, we have the participants who are with the integration of films into the classroom setting and they assert that it is helpful for both teacher and students; it is used to make students read books by giving concrete examples since most students are visual learners and facilitates the teacher's job. Most of them agreed that movies are a good educational tool (when used properly) especially nowadays our generation feels closer and pays more attention to technology. For them, watching films enhances speaking and listening skills rather than reading written versions, as they are the perfect embodiment of the native speakers, thus the way of speaking enables the listeners to acquire the perfect pronunciation which makes their reading more effective.

We cannot deny one argument and accept another once we see each group defending and believing in its point of view. Because the interconnection between the novels and movies is more than that; novels serve films and vice versa.

3.2. Teachers' interview

Before exploring the data obtained from the teachers' responses, it is important to note that five (5) literature professors from the University of Sidi Bel Abbes participated in the teachers' interview. Twelve (12) questions make up this interview, which was conducted with literature experts from our university. Among the general questions were those about teaching literature and how to use film adaptations to connect the data that the students provided. Finally, the interview was analyzed after the research.

Based on the interview questions, the following was determined:

Question 1: The profile of teachers

Based on an interview, the following profiles were developed to address the opening question regarding the training and experience of instructors in teaching literature.

American literature doctorate in hand, the first instructor is a senior literature teacher. Since 1998, he has been an English Department faculty member at the University of Sidi Bel Abbès, teaching graduate and master's level courses in British and American literature.

English Literature and Civilization master's degree holder and associate professor is the second educator describing this case study. Since 2016, she has been a literature instructor at the University of Sidi Bel Abbes, where she teaches graduate and master's level English.

Regarding the third instructor, she possesses a doctorate in the didactics of literary texts and civilization and works as an assistant lecturer as well. Since 2014, she has been a graduate literature instructor at the University of Sidi Bel Abbes, where she teaches in the English Department.

Finally, the fourth and fifth are doctorate-holding instructors in literature. At the University of Sidi Bel Abbes, they have been teaching American British literature since 1996.

Question 2: Literature teaching objectives

Regarding the purpose of literature teaching, five interviewees identified a set of goals at different levels. Three (3) teachers claimed that in addition to having a strong awareness of styles, the common purpose is to teach students to master the various components of literary analysis; to be able to identify topics, and characters, and to evaluate rhetorical figures. They went on to say that this is directly tied to teaching pupils about literary movements and their writing backgrounds.

The second teacher also mentioned that one of the main objectives should be to be able to comprehend and analyze the symbolic meaning that is present in the text. Additionally, the third teacher stated that these objectives will be met, starting with introducing the genre to the class and continuing through training them to evaluate the work, express their feelings about it, and develop their capacity to analyze and critique it.

Regarding the master's level, four interviewees stated that the goal depends on the subject area taught; the first interviewee stated that students are better at the literature and therefore need to improve their analysis through more critical and inter-line reading.

Question 3: features of the literary text taught

To highlight the various aspects of the literary texts handled in the classroom, different responses appeared according to the level and the seminars conducted. The aspects covered in the lectures, according to the lecturers, were the genre, the author's background, the social and historical backdrop of the story, and the traits of the literary movement to which the piece belongs. Though a textual analysis of the author's ideas and issues as well as an examination of the book's stylistic use of literary devices, the tutorials place a greater emphasis on the text itself.

Similarly, one teacher mentioned that among other traditional literary elements, she pays more attention to plot and character creation. Students are typically encouraged to investigate the traits, relationships, psychology, and roles that each character plays in the narrative. She also stresses the importance of pushing kids to take initiative and be creative by making them read all assigned material, including books and stories, and write resumes.

Regarding the master students, the five teachers focused more on the text's content, closely examined the narrative's intricacies, drew a parallel between the production of literature and life, and spoke about the key facets of culture.

Question 4: Students' comprehension of literary texts

When asked about students' comprehension of a literary text, four teachers said that students who can overcome language barriers have the opportunity to only understand the text literally. They rarely understand the content clearly expressed by the author, rather than the hidden information between the lines.

For master students, two teachers stated that they are divided into two categories with unmotivated students: one is a minority who can understand logically and can analyze and understand text criticism, and the second is for those who cannot People who go beyond the text and can only grasp the superficial meaning of the content they read.

Question 5: Students' difficulties

The purpose of the third interview question is to determine the primary challenges that students have when studying literature. All five educators agreed that the primary issue is pupils' aversion to reading. It was established that a large number of students, irrespective of their academic level, are not interested in reading even short stories or specific paragraphs, even if they specialize in literature. In other words, they usually ignore the designated reading, even though it is a prerequisite and necessary condition for understanding the subject of classroom literature. Everyone agrees when that non-reading is an ongoing problem, which creates various existing obstacles and difficulties faced by students.

Questions 6 and 7: Critical Thinking in literature class

Question 6:

Presenting the state of critical thinking in literary education is the researcher's objective at this point in the study. The five educators think that studying, analyzing, and criticizing literary works all depend on developing students' critical thinking skills. Reading should be encouraged in the classroom and should give university students a sense of empowerment. They discovered that not all students had the same capacity for criticism as master students. More precisely, the first respondent claimed that critical abilities were rarely possessed by students and that the system did not encourage the development of such skills, instead relying on the retention of previously learned material that was merely replaced with new information on test day without any personal input. According to what one of the teachers informed us, she urged her students to read the critics' review articles before analyzing and evaluating the text and accepting their differing perspectives. It is important for teachers to put a lot of effort into creating assignments that are appropriate for their students and to modify their teaching strategies based on what they find most effective.

Question 7:

The five interviewees in this study stated that, except for a few outstanding students, very few people knew through the critical reading process; in this context, teachers one and three felt that the problem seemed to lie in the lack of reading time for literature students.

Studying certain literary elements and discussing certain literary elements in debates so that students can reconcile their views and respond to the text. Their unwillingness to read fosters the development of a solid comprehension of literary works and curtails their curiosity, preventing them from investigating theories and comprehending opposing viewpoints. The first teacher continued by saying that if students make an effort to at least respect reading assignments, they can develop into critical readers. According to the third interviewee, college students can deal with textual content significantly after they are gradually led toward proper critique.

Questions 8 to 11: The potential of film adaptations to specifically foster critical thinking and educate literature

Question 8: During this phase of the study, the researchers interviewed teachers regarding their usage of movie adaptations in their literary classes, and they all said that they did so at least once a year. The first teacher claimed that even though she has been using it a lot in class over the past few years, she has been modifying it less and less. Furthermore, she made it clear that her main focus is on modifying unfamiliar page designs, and the analysis is focused on the fictitious text rather than the film. The other teachers said that this was because of a lack of technological means, but the second interviewee pointed to the lack of materials and technical requirements as justifications. They believed that teachers were obliged to use speakers and expressed support for this answer, Computer, etc. This need makes the film cumbersome to use.

Question 9:

This inquiry focuses on the usage of them by instructors in literary classrooms and why. According to this interview, each of the four teachers is aware of the advantages of utilizing these resources. As a result, the first instructor stated that he would use these movies to aid students in understanding the text's meaning and demanded that the movie be screened following the text's discussion. The instructor then guides the class in discussing the two versions, contrasting the two perspectives on the same piece of work, identifying any discrepancies and details that are lacking, seeing how you respond to the role-play, and determining whether you are understanding and thought processes have changed. Stated differently, he attempted to stimulate interest in novels and broaden the conversation about them rather than criticizing the movie as solving literary puzzles is the ultimate objective. The interviewee believes that using a movie adaptation is a possibility. Help students analyze and provide some interesting rewards and visual aids that should not replace the original text at the end of the semester.

Two other teachers stated that the quality of the film adaptation is useful material for the interpretation, discussion, and analysis of fictitious texts. They said that the fact that most students can more easily understand and absorb information from moving images cannot be refuted by words, they explained that the use of such films is to allow students to summarize what they have learned by reading texts and watching movies.

Question 10:

The interview produced a range of viewpoints regarding the ability of screened books to remedy students' shortcomings in literary classrooms. The first instructor feels that, on the one hand, the literary text's translation to the screen leaves out literary components like tone and prevents students from identifying literary elements from the film because of its visual format, which hinders analysis. However, because adaptation is multisensory, it helps kids notice their surroundings and comprehend the topic and the author's message. There were differing views expressed throughout the interview regarding the ability of screened material to help students who are struggling in literature classes.

According to the first teacher, on the one hand, the translation of the literary text to the screen leaves off literary aspects like tone and makes it impossible for students to extract literary components from the film because of its visual nature, which is why it cannot aid in the analysis. However, because adaptation involves multiple senses, it helps individuals comprehend the topic and the author's point of view as well as the surroundings.

The second teacher restated that kids' poor reading comprehension is the primary issue and the cause of all problems. She is among those who doubt the idea that movies can inspire kids to read more and who concur that if the pupils are permitted to watch the adaptation, they will no longer study the assigned book at all. You will never run out of material in a literature lesson this way, but students benefit greatly from the analysis of literary works in terms of comprehension, engagement, and piqued curiosity and enhance how well they assess the text.

The third teacher stated that adaptation cannot solve all the difficulties faced by literary students. The main obstacle is their lack of mastery of literary language, which is also used in movies. However, he admitted that after reading the adapted version, many students showed more interest in the novel discussed in class; this encouraged them to read the original text, he added that these fragments are useful for introducing the text to students and making it easier It helps a lot to understand and explain the story.

The last two teachers shared almost the same opinion; they praised the adaptation of the work and its role in alleviating the main difficulties faced by literary students, namely the lack of reading inclination and the discomfort of literary works.

Question 11:

This question highlights how film adaptations can help students develop their critical thinking abilities, which is one way to thoroughly examine the advantages that literature students can gain from them. The five educators concurred that exposing pupils to screened literary works will foster their ability to think critically

when producing literary criticism and analysis. According to the first response, watching this kind of film can help students become more adept at critical thinking since it gives them a fresh perspective on literary works and motivates them to explore more daring interpretations.

In support of his affirmative answer, the second teacher explained that through adaptation, children can view objects in reference books that they are not easily able to touch. This enables them to get additional data so they can investigate the texts more thoroughly and challenge their opinions before the visualization session.

The third instructor blended critical thinking with student dedication and drive. According to him, readers or thinkers need to possess a particular mindset to embrace analysis—especially literary analysis, which calls for the right kind of mental and cognitive work. Thus, the interviewer is ready to move beyond the book packaging research because he thinks this adjustment choice is indisputable. Students will eventually be inspired to think critically, which will sharpen their reasoning if they comprehend the context of any critical activity as shown by the cinematic vision.

The fourth teacher in her words, absolutely believes in promoting students' critical and analytical skills. She told us that our students need regular guidance during the thinking process, and movies are the tools to ignite this process in their minds. The first is to show them an image that they cannot imagine reading the book; this vivid image enables them to recall and extract previous knowledge to establish a solid and mature argument that can be used to criticize literary works.

In addition, viewing the story moves from one page to the screen, giving them more freedom to evaluate the text in both forms. And the last one said that adaptation cultivates students' ability to view the information conveyed by the author from different angles, and ultimately shapes or changes their judgment.

Question 12:

This question was answered by all the teachers, without any objections, and strongly agreed to introduce film adaptations in the literature class, expressing the desire to use film literature more widely in the future. One of the teachers did, however, express reservations about the lack of thought given to alterations that can have an impact on the testing procedure; for example, the teacher might examine the students' analysis of the movie rather than the text, which would distort the entire literary education process.

4. DISCUSSION

According to the survey results of the interviewees, teachers agree that film adaptation has broader potential in literary education; they recognize the many advantages of this accompanying material as motivational material, which can stimulate students' interest and encourage them to learn more actively literature. Additionally, the interviewee claims that the adaptation breaks down barriers between the student and the text, leading them to a higher appreciation. This facilitates the understanding and analysis of literary texts, particularly the understanding of elements like characters and themes because the film provides a specific background, including the visual settings, scenes, behavioral characteristics of the actors, and psychological characteristics. Above all, the interview demonstrates how the use of filtered literature helps to develop students' critical thinking and their ability to take analysis to a higher level. As a result, the adaptation will affect how students interpret the text and then improve their interpretation after discovering another aspect of the author's message (Worthy, 2024; Karantalis & Koukopoulos 2022).

The educators did, however, voice their skepticism regarding the benefits of using film adaptation to address literary stylistic elements. Furthermore, teacher-conducted research has demonstrated the dangers of pushing kids to avoid reading and instead rely solely on adaptations. Because of all of these, the informant came to believe that literary adaptations may somewhat satisfy the goals of teaching literature.

Regarding the questionnaire, the information gathered from the students, and their responses, it should be mentioned that the majority of them kindly extended an invitation to take part in the study, provided us with thorough responses, and offered a variety of viewpoints. This could suggest that they are engaged with the topic of the study and its applicability to your academic career.

The findings indicate that seventy-three percent of students read books mostly literary fiction books. And the majority of them find literature an interesting field since they are English students. They consider studying literature as a way to improve their vocabulary, reading, and writing skills. The minority prefers movies to books.

Most of the students agree that watching the movie may facilitate understanding them in their written form, as they consider it as a way for both education and entertainment. Seventy-six percent of students who have watched the movie "The Devil Wears Prada" find its language understandable. So, they can participate in the class using their previous knowledge acquired from the movie or they must consult the written version.

This questionnaire also revealed that although students aren't exposed to film adaptations very often, they do agree that using this teaching tool has been very beneficial in helping them learn more in-depth details about the scenes they read or uncover other crucial analytical components. Finally, it should be mentioned that although most students are reluctant to use written text, they are open to the usage of film adaptations as supplemental materials in standard literary courses due to its many benefits.

As shown in the previous chapter, the results obtained show that screen adaptations can help teach literary texts and improve students' reading and critical skills. As a result, both educators and learners concur that the primary recommendation of this study is to make extensive use of screen adaptations as instructional aids and resources in literature classes.

The current research study produced the following recommendations, which aim to encourage the adoption of film adaptations: The research findings indicate that although students' challenges with comprehending the content of literary texts owing to language complexity are eliminated in cinema adaptations, these issues persist after the spoken form is disclosed.

According to Margan (2009), the days of teaching literature only from the literary text are drawing to an end. One of the most significant statements is the one made by the teacher when the student said that the adaptation helped him better understand and analyze the text and was one of the best parts of the literature course. Another student said that the screen version forced them to reread the novel and that the most enlightening parts of the viewing sessions were the discussions that followed.

Therefore, it is time to start using materials that are enjoyed by the students and keep up with the prevailing audiovisual culture of the period to revitalize the teaching of literature. This content is condensed in the film adaptation.

5. CONCLUSION

This study's main goal was to highlight how screen adaptation can be incorporated into literary studies, especially in light of how it can improve EFL students' reading comprehension. To improve the teaching of literature at the University of Sidi Bel Abbes, the researchers highlight the need for a pedagogical framework for teaching literature using screen adaptations that are in line with 21st-century pedagogy based on the data they have gathered and analyzed.

The literature study, which was organized into four areas of interest, was the first step in this project. The researchers began by discussing the goals of teaching literature and outlining its methods. The importance of reading, including its fundamental forms, its connection to literature, its primary purpose in literature, and students' typical challenges with reading literature, were covered in the second section of this review. The third point discussed how multimedia, including movies, is used in EFL classes and views it as a literary form. The backdrop of the novel "The Devil Wears Prada" was given as an example of a cinematic adaptation at the end of this chapter.

Concerning the case study's outcomes, it became clear that the two initial hypotheses had been validated and supported. With the help of cinematic literature, master two students can use movies as an engaging activity that develops their reading skills. According to the participants, professors, and students alike, there is a possibility that the audiovisual version of a literary work would lessen the obstacles that students face when studying literature. The study's findings demonstrated how well film literature may hone students'

Hamimed, N. (2024). Fostering master two students' reading skills via cinematic literature. *Global Journal of Foreign Language Teaching 14*(2), 115-135. https://doi.org/10.18844/gjflt.v14i2.9034

understanding and turn their involvement with the text into a confident exchange. Movie adaptations can encourage conservative students to revisit the source material by offering more convenient access to it through audio-visual aspects catered to their learning styles. Furthermore, it was discovered that adaptation can serve as a thorough introduction to several literary topics, including narrative structure, literary theory, analysis, and criticism.

The goal of this study project is to demonstrate how visual adaptations can shed light on behind-the-scenes activities and increase the clarity and attainable nature of literary analysis. Well-reviewed literature has the power to deceive pupils who are typically trapped and asked to explain what they are reading. As soon as they see the faint glow of a screen, their nervousness disappears. Cinematic adaptations guide students through an interpretive reading of the text that returns them to the source, so they can read it again, as they move from the page to the screen. As this thesis has shown, this journey is an additional means of imbuing the written narrative with a persistent sense of dedication in the minds of the students.

The results of this study can be expanded upon in the future to investigate in further detail various facets of screen adaptations that may benefit literacy instruction. More precisely, future studies can focus on alternative methods of approaching literary adaptations of films.

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Ethical Approval: All participants voluntarily gave their responses, and were kept anonymous throughout the study.

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