

For a place of Algerian literary text in the first-year middle school textbook

BENACHOUR Yamina*
University August 20, 1955 -Skikda-
(Algeria)
y.benachour@univ-skikda.dz

BECHIRI Camélia
University August 20, 1955 -Skikda-
(Algeria)
cn.bechiri@univ-skikda.dz

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Abstract:

In this contribution, we will focus on the privileged position given to Algerian literary texts in the French as a Foreign Language (FFL) textbook for the first year of middle school, as part of the reform of the second generation of the education system. Through this article, we aim to raise awareness among the educational community, particularly teachers, about the importance of positively integrating such texts, which play a key role in the learners' development, as they offer the opportunity to study materials drawn from their own culture. It is through the introduction of the activity "creative reading" in their curriculum that young learners develop linguistic, cultural, and reading competencies.

Keywords: Literary text, textbook, FFL, creative reading, reading competency.

Introduction :

In this article, we will focus on the first-year middle school textbook, which was developed by a group of Algerian researchers and educators. This textbook was designed to improve the quality of foreign language teaching by incorporating texts from Algerian Francophone and Arabophone literature, translated into French—the target language. This inclusion of literary texts is essential because it offers a unique opportunity for students to engage with materials that are deeply rooted in their own culture, enriching both their linguistic skills and cultural awareness. By drawing on the richness of these texts, the textbook becomes a pioneering example of the educational reforms, which prioritize the recognition of Algeria's cultural and literary legacy.

A key question, however, is: What is a literary text? How can we define it in the context of foreign language teaching? A literary text can be described as any written work that possesses artistic qualities, characterized by a creative use of language, style, and form. Unlike simple informational or functional texts, literary works are often intended to evoke emotions, provoke thought, or convey deeper meanings through metaphor, symbolism, and narrative techniques. Literary texts can take many forms, including novels, poetry, short stories, plays, and essays, each offering distinct opportunities for exploring language, culture, and human experiences.

In the context of foreign language education, a literary text is more than just a tool for language practice. It serves as a gateway to understanding different aspects of the culture from which it originates, offering learners insights into the values, history, and worldview embedded in the text. The literary dimension of such texts makes them particularly

* The corresponding author: BENACHOUR Yamina

effective in stimulating critical thinking and fostering an appreciation for both the language and culture they represent.

1- The Notion of Literary Text:

In the field of writing, a literary text is defined as a rich and surprising document. Its creation requires a very good mastery of the language by the writer. He must choose a lexicon and syntax that can be considered adequate, as writing is a highly complex task or a difficult exercise that can only be achieved with a lot of perseverance and skill. According to Maddalena De Carlo (1998:64) : «The literary text, by its complexity and the richness of the perspectives it mobilizes.»

A literary text is not just a simple play on words, but also an extraordinary adventure that breaks the norms of conventional writing and goes beyond the real. Its informative quality makes this type of text a better resource when selecting teaching materials, which is why we emphasize the importance of introducing young learners to different literary genres such as comics, detective novels, fantasy literature, etc., which provide an exceptional support for accessing the world of reading. This is why many specialists in the field of language teaching place great importance on this resource due to its contribution to acquiring intercultural competence. What about the literary text and its relationship with teaching French as a Foreign Language (FFL)?

2- Literary Text and Teaching FLE (French as a Foreign Language):

These are two different concepts that are closely related to each other. Literature plays a key role in foreign language learning because it targets both communication and the discovery of other cultures, as confirmed by Anne-Sophie Morel (2012 :141-148) when she states that literature is a tool: « for access to the discovery of others and of oneself.». According to the same researcher, the literary text offers FFL learners the opportunity to strengthen their subjective awareness while making the language an excellent means of communication.

Indeed, this interaction between literature and foreign language teaching, particularly French, is an essential issue in the field of language didactics. The literary text appears as an ideal resource for all types of classroom activities, fostering students' personal expression in order to make them active and autonomous participants, engaging in discourse and acting in a way that can be considered authentic.

In order to achieve the objectives previously set, the teacher gradually places the students in a complex situation, also called a problem situation, and supports or guides them to find the appropriate answers.

It is through collaboration with the teacher that the learners contribute to the planning of the task they will carry out. This use of the literary text has a positive and direct impact on the reader and their feelings or emotions. It is through the creation of a space for ongoing and nearly authentic debate and discussion that the learner makes their strong presence felt in the learning process.

To understand the other in all their diversity and complexity, and subsequently understand oneself, the use of literary texts is an excellent means thanks to the interaction they can create in the language classroom. It is through this type of text that the learner can first get to know themselves before embarking on the discovery of the other. This is what confirms the words of Emmanuelle Burri (2004) : «By embarking on the discovery of the other, we are led to discover ourselves, as this other enriches us and gives us a part of our own identity». In these statements, the researcher wanted to emphasize the importance of knowing the other, which is an essential element for understanding our own identity.

In a French as a Foreign Language (FFL) class, the literary text serves as a real aid for the learner, as it makes them an active and autonomous participant by providing certain sociocultural insights into the real lives of human beings, and subsequently helping them understand the world around them.

3- Algerian Literature:

Like Arabic-speaking writers, Algerian French-speaking writers have made a profound impact on Algerian literature, leaving behind numerous works and publications in the language of Molière. These authors demonstrated a great mastery of the colonizer's language, and as such : «Its use gives birth to a literature that may not be fundamentally different from that expressed in Metropolitan French.» (Bernard Valette, 2009 : 256).

Currently, the educational community, composed of researchers, trainers, and educators, has become aware of Algerian literary texts and their use in the FLE classroom. It is well known that literature enhances the study of human beings in all their complexity and draws from various universal cultures to establish appropriate intercultural education for young learners. Therefore, it is always in harmony with society, and the literary text is a reflection of reality; it is defined as the product of society and its different cultures. It is an excellent document that allows for an account of the sociocultural practices of a community at a given moment in history.

The literary text is the true representative of reality. Its introduction into the FFL classroom can make it an excellent teaching tool that strengthens the learner's identity and culture. In other words, these documents can positively influence the intellectual and cultural development of the student. This is why we emphasize the urgent need to introduce it into the language classroom, as it has an incredible effect on the development of the learner's critical and creative thinking.

Thus, in the teaching/learning process of FFL, the literary text appears as the most or less exhaustive answer to all the linguistic difficulties the learner may face.

4- The Advantages of the Literary Text:

The primary mission of any teaching process remains the transmission to learners of: « a literary heritage according to a normative vision through which both the use of good literature (and language) are defined. The school definitively directs the established form of the literary field toward a set of norms.». (Alain Vaillant, Jean-Pierre Bertrand et Philippe Regnier, 2006 : 419).

Despite the challenges that accompany its use, even its teaching, Algerian literary texts remain the most appropriate medium for acquiring both intercultural and linguistic competence. The teacher must take into account the various difficulties faced by learners and carefully consider suitable pedagogical practices that can motivate them.

In order to address these difficulties, the literary text serves as a privileged support. The majority of teachers gradually turn to this type of text in all classroom activities, including: speaking (comprehension and production), writing (comprehension and production), language points (grammar, conjugation, spelling). This is why we emphasize the importance of selecting the text according to the actual level of the students. In other words, the text should meet the various needs of the students.

Therefore, the literary text is advantageous in that it encourages and motivates students to read, and as a result, they enrich their knowledge both linguistically (vocabulary, syntax, etc.) and literarily (knowledge of authors and works). In this regard, Belkacem Bentaïfour (2009 : 17) writes that in the FFL classroom, the literary text has many advantages because it serves to:

- «- Instill a love of reading in students, a sine qua non condition for making our students autonomous readers;
- Develop students' literary culture;
- Enrich their linguistic knowledge, particularly vocabulary.».

In the same perspective, and in the preface to his work, Bernard Valette (2009:03) writes : «Literature, its teaching, and especially its practice bring undeniable personal enrichment and pleasure. It is first and foremost the pleasure of reading, associated with

the unfolding of the imagination and what is commonly referred to as aesthetic emotion. [...] Thus, the taste for literature is strengthened at the same time as the critical mind develops and the scope of cultural and historical knowledge expands.».

Maddalena De Carlo (1998:64), for his part, emphasizes this point about the advantages of the literary text by confirming that : «The polysemy of the literary text allows the reader to distance themselves, to be wary of obviousness, to see and to see themselves 'obliquely'».

We believe that the statements cited above reinforce our opinion regarding the positive aspect of the literary text and its crucial role in the development of the FFL learners' knowledge.

5 - The Place and Status of the Literary Text in the Language Classroom:

In the foreign language classroom, and particularly in French, the place of the literary text has varied from one period to another. Christine Tagliante (2006: 171) discussed this status, showing that for a long time : «Literary texts were neglected in favor of so-called authentic documents.».

However, the circumstances have now completely changed. The literary text has experienced a resurgence through its promotion in the language classroom, where it is introduced as an appropriate resource at the beginning of the learning process, in the form of poems or short stories, for example.

As for its status, the same author tried to highlight a methodology based on the following fundamental elements :

- the nature of the text (prose or poetry);
- the literary genre to which it belongs : narrative fiction, short stories, novels, theater, poetry ;
- the dimensions of the text and its level of completeness : full text or excerpt.

However, it seems very interesting to find an answer to our question regarding the choice of literary text and what criteria the language teacher uses when making this choice.

6- The Choice of the Literary Text:

It is primarily based on purely objective criteria. These can be either internal or external, depending on the text to be used. These criteria are very interesting because they contribute to reinforcing the learners' knowledge and, subsequently, improving their understanding. In the FLE classroom, the choice of the literary text is a real issue. This is why the teacher must select the text based on the objectives they have defined, which should be clearly established beforehand, relying on a certain number of criteria.

7- Algerian Literature in French:

Algerian literary texts, or what is properly called Algerian literature in French, emerged after the Second World War. Indeed, «The French language that a few young Maghrebins appropriated is considered, according to Kateb Yacine's expression, as a 'war booty'». (Mohamed Ridha Bouguerra et Sabiha Bouguerra, 2010 :03).

Speaking about Maghreb literature, and particularly Algerian literature, Bernard Valette (2009:257) adds : «Maghreb literature in French is flourishing with writers of Algerian origin (Mohamed Dib, Kateb Yacine, Rachid Boudjedra).».

After independence, these writers continued to express themselves in the language of the colonizer. Let's take, for example : Dib, Mammeri, Feraoun, Amrouche, Haddad, etc., and many others who left their marks. Each, in their own way, made a specific contribution to shaping this exceptional literary panorama. This literary production can be subdivided into two categories :

7-1 A Masculine Literature:

It is characterized by its richness in comparison to what is called feminine literature. We can mention the names of the most famous authors who have made their mark on world literature, such as :

- Mouloud Feraoun

He is interested in describing the life of the Kabyles, their traditions and customs, as well as the great sacrifices of the peasants. It is a rather tragic image, colored by both sorrow and poverty. He is especially known for : *The Son of the Poor* (1950), *The Land and the Blood* (1953), *Days of Kabylie* (1954), *The Roads that Climb* (1957), *The Poems of Si Mohand* (1960), etc.

- Mouloud Mammeri

He demonstrates the colonizer's contempt towards the Algerians. Among his works : *The Forgotten Hill* (1952), *The Sleep of the Just* (the same previous year), *Opium and the Stick* (1965), *Paris, The Discovery* (1992), *The Crossing* (1982), etc.

- Mohamed Dib

As for him, he expressed his political commitment regarding the Algerian question by describing : «The impoverished inhabitants of *The Great House* (1952), the day laborers on strike in *The Fire* (1954), as well as the destitute workers in *The Weaving Profession* (1957), or again, the characters in the short stories of *At the Café* (1957).».(Mohamed Ridha Bouguerra et Sabiha Bouguerra, 2010 :36). Not to mention *The Master of the Hunt* in 1973, etc.

- Kateb Yacine

It is through his iconic novel *Nedjma* (1956) that he was able to depict the great sacrifices of the Algerians for the country's freedom. Thus, *Nedjma* is a work that : « summons the history of the country's occupation, unmasks the harsh reality of daily life imposed on the 'natives' by the colonial order, and focuses on the events of May 8, a pivotal and particularly important moment in the plot.». (Mohamed Ridha Bouguerra et Sabiha Bouguerra, 2010 :47).

Ten years later, following *Nedjma*, Kateb published *The Starred Polygon* (1966), a politically driven novel in which he condemns the colonial system once again by returning to the tragic and bloody events of May 8, 1955, in the Constantine region. Not to mention the sharp criticisms leveled at the young state, four years after its independence.

In an article titled *A Saga in the Shape of a Polygon, The Odyssey of Kateb Yacine*, Chloé Money writes about *The Starred Polygon* by Kateb Yacine, stating that it is : « A work that its author has always considered as a companion to the revolution.». (Marc Quaghebeur, 2013 : 241). And she adds : «But it is May 8, 1945, that will give Kateb the desire to write and testify.».

- Malek Haddad

His most famous works include *The Last Impression* (1958), *I Will Offer You a Gazelle* (1959), *The Student and the Lesson* (1960), and *The Quai aux Fleurs No Longer Responds* (1961). These four publications share a common temporal and spatial setting, focusing on Algeria during French colonization and the national liberation war. In these writings, the author presents torn characters : « Reliving their past in Algeria through memories, reproaching themselves for their comfort while their homeland was burning and bleeding.». (Mohamed Ridha Bouguerra et Sabiha Bouguerra, 2010 : 44).

It is well known that Malek Haddad is characterized by his affiliation with what we call non-engaged literature. This is defined as literature that: Generally refers to the approach of an author (poet, novelist, playwright...) who defends an ethical, political, social, or religious cause, either through their works or through direct intervention as an 'intellectual' in public affairs.

- Yasmina Khadra

This novelist is known for the richness of his literary output (more than thirty works). Some examples include: *The African Equation* (2011), *Khalil* (2018), *God Does Not Live in Havana* (2016), *The Last Night of the Rais* (2015), *Cannibal Songs* (2012), *Houria* (1984), *Amen* (the same year), *What Wolves Dream Of* (1999), *The Writer* (2001), etc. His works have been translated into more than twenty languages. This writer has dedicated his writing to the tragic and bloody realities of the Arab-Islamic world, particularly terrorism and its negative consequences.

- Amine Zaoui

He is also known for the richness of his literary production, such as: *Submission* (1998), *Mimosa's Sleep* (1997), *The Razzia* (1999), *Women's Stables* (2001), *The People of Perfume* (2003), *Feast of Lies* (2007), *The Room of the Impure Virgin* (2009), *The Nap's Honey* (2014), *Fire in Paradise* (2016), *The Child of the Egg* (2017), etc.

- Boualem Sansal

He was able to enter the realm of writing thanks to the encouragement of his friend Rachid Mimouni. His writings primarily address current themes concerning the state of the country in its various aspects : political, economic, social, etc. Among his publications : *The Oath of the Barbarians* (1999), *Harraga* (2005), *The Village of the German or The Journal of the Schiller Brothers* (2008), *2084 : The End of the World* (2015), *The Train of Erlangen*, etc.

Generally, French occupation imposed on Algerian writers of that time : « the practice of writing that was essentially critical and often politically engaged, if not combative. ». (Mohamed Ridha Bouguerra et Sabiha Bouguerra, 2010 : 50).

Many writers, such as Rachid Mimouni, Tahar Djaout, Rachid Boudjedra, etc., fit this description.

As for contemporary Algerian literature in French, we can also mention :

- Kamel Daoud

He is known for works such as *The Meursault Investigation* (2013), *Zabor or the Psalms* (2017), *The Painter Devouring the Woman* (2018), etc. His first novel, which is inspired by *The Stranger* by Albert Camus, was the subject of a major misunderstanding in Algeria.

- Brahim Metiba

His literary collection includes works such as *My Mother and I* (2015), *I Don't Have Time to Chat with You* (2015), *The Voice of Papageno* (2017), etc. His writings revolve around a central question: How does one build oneself, how does one find a place, in the absence of a father, in the presence of a silent mother, and in the presence of a brother seen as the one who succeeds? Thus, the core of Brahim Metiba's reflection is summed up in three main notions : Living together, difference, and incommunicability.

What about feminine literature?

7-2 A Feminine Literature:

As for Algerian feminine literature in French, we can mention :

- Marie-Louise Taos Amrouche

She remains the first woman of Kabyle origin to take up the pen in order to enter the world of writing and later explore the field of literature. Her first work is *Black Hyacinth* (1947). She later published : *Street of the Drums* (1960), *The Imaginary Lover* (1975), *Solitude*, *My Mother* (1995), etc.

Indeed, the 132 years of colonization of the country served as a source of inspiration for Algerian feminine literature, as well as for social themes.

- Assia Djebar

She is known for her rich literary career. Her first work was titled *Thirst* (1956), while her last is *Nowhere in My Father's House* (2007). She has diversified her writings as much

as possible, covering short stories, novels, essays, and narratives. In addition to this, she practiced poetry, theater, and even cinema. Her main concern is to defend the cause of women, particularly the Algerian woman living in a purely conservative society. Therefore, she writes to raise the issues of women without a voice and, as a result: « To plead for girls taken out of school and married off at a very young age. ». (Mohamed Ridha Bouguerra et Sabiha Bouguerra, 2010 : 211).

Assia Djébar takes a stand against all forms of threats towards Algerian women. It is thanks to these concerns that she was able to enter the famous world of writing.

- Yamina Mechakra

It was before the publication of her novel *The Shattered Cave* (1979) that the writer published an article in *El-Moudjahid* in 1976, titled *The Awakening of the Mountain*, always addressing the same theme: the Algerian national liberation war.

All of her writings express or convey a violent revolt from the novelist and psychiatrist, who focuses on the painful conditions and the horrific massacres endured by the Algerian people at that time. In her poems, she attempts to express her eternal love for the homeland, as well as the courage, pride, and hope of the people and Algerian militants.

- Malika Mokeddem

She is the author of *My Men* (2005). She wanted to make writing, and even literature, an excellent tool for addressing the various problems that could arise within Algerian society. Despite her rejection of the traditional autobiographical novel, the novelist from the far south of Algeria made her own life a fundamental subject of her work.

In her novel *The Men Who Walk* (1990), she tells the story of a young girl who wants to fight with all her strength to gain the right to go to school, a battle she successfully wins. This is followed by *The Forbidden* (1993) and *I Owe Everything to Your Forgetfulness* (2008). Following the same approach as Assia Djébar, she wanted to show solidarity « with all those who are tyrannized. ». (Mohamed Ridha Bouguerra et Sabiha Bouguerra, 2010 : 217).

Regarding Algerian feminine literature in French, we can say that the list is always open to these novelists and writers who have contributed so much to the enrichment of this literary panorama with their works. We can mention : Maïssa Bey, Hawa Djabali, Latifa Ben Mansour, Ghania Hammadou, Leïla Marouane, Leïla Sebbar, Yamina Ben Guigui, Nina Bouraoui, Nadia Ghalem.

8 - Organization of the First-Year Middle School Textbook:

The textbook designed for first-year middle school students has a key characteristic regarding its almost complete alignment with the curriculum. The curriculum is structured around three main projects, each consisting of several sequences.

8.1. Proposed Educational Projects

- Project 1

"In order to celebrate World Cleanliness and Food Days, which take place on October 15 and 16 each year, my classmates and I will create a brochure to explain how to live a healthy life."

This project consists of three sequences :

- Sequence 1 : Beware of Germs !
- Sequence 2 : Bon Appétit !
- Sequence 3 : Long Live Sports !
- Literary texts proposed for this project

Text 1 : *Si Bachir*. By (Abdelhamid BENHADOUGA : 2002). Page : 28

When reading this text, the student's task is to answer the following questions :

- Who is Si Bachir ?
- How was he welcomed ?
- What problem does he face ?
- What is his project for the school and the village ?

- Who will help him achieve this project ?

Identify the sentence in the text that shows Si Bachir's efforts for the village.

Text 2 : The Olive Tree. By Mouloud MAMMERI. Page : 50

To understand this text, the student must answer the following questions :

- Who is the author addressing ?
- What is the name of the tree described by the author ?
- When in the year does it bear fruit ?
- Find the sentences that show this tree is described with a lot of emotion.
- Which sentence shows that this tree is always the target of the enemy ?
- An important moment is mentioned in the text. Which one ?

Text 3 : Blue, White, Green. By Maïssa BEY. Page : 70

To explore the text, the student must answer the following questions :

- What restriction did the teacher impose ? Why ?
- What did he recommend to his students ?
- What did he write on the board ?
- The teacher's explanations relate to French colonization. Which sentence shows this ?
- Which sentences show that the students also resisted French colonization in their own way ?
- Was the national anthem "Kassaman" sung in the same way as "La Marseillaise" ? If not, justify your answer by citing a sentence from the text.

Project 2

I am creating a documentary film with my classmates to explain the progress of science and its consequences.

This project consists of three sequences :

- Sequence 1 : The Internet and New Technologies !
- Sequence 2 : Planet at Risk !
- Sequence 3 : Weather in All Its States !

Proposed Literary Texts for this Project

Text 1 : Ali the Fisherman. By (Tahar OUETTAR: 2002) . Page : 92.

For a better understanding of the text, a series of questions have been posed :

- Ali the fisherman is described as an honest young man. Find sentences from the text that specify this.
- What are the expressions in the text that show Ali loved fishing ?
- What did he feed on ?
- Ali was a fisherman of great generosity ; which sentence specifies this ?
- What did he reply to the villagers who wanted to pay him when he gave them fish ?
- What wish did Ali the fisherman want to fulfill ?
- To fulfill his wish, he showed great patience. Find the sentence from the text that demonstrates this.
- Why did His Majesty the King congratulate Ali the fisherman ?
- What was the fisherman's response that the villagers repeated in unison to His Majesty ?

Text 2 : The homeland. By (Mohamed DIB : 1994). Page : 112.

A good understanding of the text requires answering these questions :

- What is the question posed by Mr. Hassan ?
- Did Brahim Bali know the answer ? Why ?
- Find in the text the sentence that shows that Algeria is still in the colonial era.
- Why did Omar disagree with Brahim Bali's statement ?
- What was the writing instruction given by the teacher ?
- What was the teacher doing before putting his students in a writing situation ?
- "Omar had to lie," what did he do ?

Text 3 : Algeria. By (Assia DJEBAR : 1969). Page : 132.

The questions for this text are as follows :

- Apart from the title, what shows that this poem is dedicated to Algeria ?
- Find in the poem the name of a place representing the Center, the South, the East, and the West of Algeria.
- What historical event is the author talking about ?
- The author talks about taking up arms, in which region is it done ?
- The poem ends with a note of hope ; find the line that shows this.

Project 3 : Under the slogan "For a Better Life," I will work with my classmates to create a collection of guidelines on how to behave as eco-citizens.

This project consists of two sequences :

Sequence 1 : What is clean energy ?

Sequence 2 : No to waste !

Proposed literary text for this project :

No text !

9. Presence of Algerian Literary Texts in the First Year Middle School Textbook:

In middle school classrooms, particularly in the first year of middle school, the textbook used for students at this level is characterized by the recurrence of texts belonging to Algerian literature in French. Teachers often use these materials to provide a model of authors to their students. Generally, these are Francophone writers of Algerian origin. These authors have a key characteristic when it comes to mastering the foreign language. Indeed, they manipulate the target language as well as native speakers. Therefore, students will learn the foreign language through texts produced by Algerian writers. In other words, they will learn French using materials that describe Algerian reality, which is closely related to their own experiences.

Unlike texts written by French authors such as Balzac, Flaubert, Molière, Hugo, and others, texts created by Francophone Algerian authors appear more accessible or easier to read. In this regard, Belkacem Bentaïfour (2009:25) writes: « The only positive aspect in using Algerian texts is that they will not present cultural issues, as they will address problems that are more or less familiar to the students.». The simple reason for this is that the French writer writes in their mother tongue, while the Algerian writer who writes in French uses what we call a "borrowed language."

Conclusion:

In conclusion, we can affirm that the first-year middle school textbook marks a significant revaluation of Algerian literary texts, particularly through the introduction of the classroom activity called "creative reading." This activity aims to cultivate the students' reading skills by encouraging a deeper and more reflective interaction with the texts. The integration of six distinct works that belong to Algeria's literary heritage, particularly those written in French, provides students with a valuable opportunity to explore their cultural identity while enhancing their linguistic abilities. By incorporating these texts into the curriculum, the textbook contributes to the broader goals of French language teaching, fostering not only linguistic competence but also intercultural awareness among students.

However, despite the positive intentions behind the selection of these literary texts, several challenges remain. One significant issue is that the texts do not address contemporary topics that would resonate with today's students. In a rapidly changing world, students tend to engage more meaningfully with texts that reflect their own realities and the challenges they face in the modern world. The absence of current themes and issues in the textbook may limit the students' ability to connect with the material on a personal level, reducing their motivation and engagement with the texts.

Additionally, the distribution of the texts within the textbook appears to be poorly organized. While some projects contain multiple texts, others, such as Project 3, feature no texts at all. This lack of balance and structure hampers the overall learning experience and undermines the cohesion of the curriculum. A more organized and consistent approach to the distribution of texts would ensure a smoother progression in students' reading and analytical development.

Given these shortcomings, we believe it would be beneficial for teachers to seek supplementary materials that better align with the students' interests and current realities. By introducing more contemporary literary works or texts that tackle themes relevant to the students' lives, teachers can create a more engaging and motivating learning environment. Additionally, diversifying the genres and themes of the texts would help to provide students with a broader perspective on literature, fostering greater critical thinking and cultural understanding.

Ultimately, by supplementing the textbook with more diverse, relevant, and well-structured materials, teachers can better facilitate students' learning, enhance their skills, and ensure that the literary curriculum remains both stimulating and meaningful.

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