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Learning through Film: A New Pathway to Literature Education

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Summary:
This research examines the efficiency of using films as a medium for teaching literature to EAP Algerian students and the students' attitudes about its application. The problem addressed in this study is the traditional methods of teaching literature, which may not engage students effectively or enhance their understanding of literary texts. Additionally, it intends to assess students' opinions regarding a targeted literary text's cinematic adaptation through surveys and pre-and post-tests conducted with a sample of fifteen second-year students of English at Mostaganem University. The study aims to identify whether incorporating films can enhance students' engagement and comprehension of literature. The significance of this research lies in its potential to transform literary education by integrating multimedia resources, thereby making literature more accessible and engaging for students. In addition, information is obtained from the study subject, which is then processed, analyzed, and interpreted. The findings demonstrate that students usually view the employment of movies in the literature modules favorably and can gain knowledge from audio-visual materials.

Keywords: EAP Learners, Film-based Instruction, Literature, Visual Aids.

1. INTRODUCTION

Introducing films in literature classes for EAP learners may have various benefits. For instance, the visual elements can facilitate the exploration of complex themes, potentially making them more accessible to students. Films can be used to elicit and promote dialogue and understanding among students so that they can relate to the characters and stories. This approach is particularly important given the diverse learning styles of students, including visual and auditory learners, and those who learn through group interaction. Integrating cinematographic works with

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written ones allows students to understand the similarities in the use of certain aspects within the different mediums, thus improving their thinking capacity. This integration aligns with the principles of multimedia learning, which posits that students learn better when information is presented in both visual and auditory formats.

This research seeks to come back with an answer to the following query:

- How effective and engaging is using films to teach literature?

The following hypothesis is being examined:

-Indeed, films are commonly perceived as an effective and engaging method for teaching literature. This investigation leads us to explore the concept of Film-Based Education as a means of enhancing literary understanding and engagement.

2. Film-Based Education to Teach Literature

Both films and fictional works are powerful tools that can improve learners' comprehension and motivate them to employ twofold techniques, which are also a considerable source of fun. Films often depict pleasing and engaging motion in our daily lives, and books should also be a part of it. Viewing a movie can stir students' curiosity to read the hard copy. Stoller (1988) states that books and movies can potentially create a large language repertoire that offers relevant discourse and a meaningful schema background. The video version allows students to observe how discourse can connect the various sections, particularly through images, music, movement, and similar signals, greatly enhancing students' understanding and knowledge. Wright (2005) emphasizes that teachers should create a context where students are encouraged to communicate using both verbal and non-verbal means, enhancing authentic language exposure in a visually stimulating format.

Johnson (1971) suggests that we should consider and look at movies to identify goals beyond their employment. He believes that films are a revolutionary tool and necessary for today's students, who watch more movies than read printed materials [6]. Bo (2008) contrasts the verbal indication with the visual image, highlighting a significant difference between the literary text and the film. A film is a picture-creating medium that can show an image to the audience, making it more visible than words. Furthermore, Bo (2008) discusses the most significant argument: both methods are extremely useful for teaching literature and the English language in general. It is impossible to question the significance of movies in portraying relationships, settings, characters, and other elements more realistically than reading a printed book. Numerous critics contend that movies have more in common with prose fiction, particularly novels, than with drama. D. W. Griffith, for instance, states that films are “picture stories; not so differently (from novels).” (Nikoleishvili, 2007, p. 21). Robert Nathan makes a parallel argument when he claims that the movie “is like a novel, but a novel to be seen instead of told.” (Ibid).

Other academics developed their comparative studies by identifying numerous parallels between literature and movies. Joy Gould Boyum, for example, views movies as 'a variety of literature' (Nikoleishvili, 2007). She examines the similarities between the literary and cinematic languages and concludes that the mode of communication of film may be virtually identical to that of literature. Boyum argues that generalizations are indirectly constructed in literature and film. A film adaptation of literature does not present themes but encourages viewers to grasp them via the actions and characters. Boyum, therefore, concludes that "their very special capacity to create those characters and actions, to situate them in time and place, and ultimately then to bring us into fictional worlds (…) in both instances, narrative and world are created" is the most relevant connection between the two languages (p. 22, Ibid).

In addition to the aforementioned shared similarities, which have been extensively discussed in relation to the relationship between literature and film, Bluestone contends that while there are some similarities between novels and films, both genres "are marked by such essentially different traits that they belong to separate artistic genera" (Nikolaeishvili, 2007, p. 29). He indicates that the movie is mostly visual, and the novel is a linguistic medium; in other words, one is distinct from the other and has unique characteristics. However, many assert that "literature and film are as far apart as, say, cave painting and a song" (Nikolaeishvili, 2007, p. 21). Mayer expands this notion by putting up a comparable case for the topic of adaptation. He views a movie as a novel reading and asserts that "movies that derive from novels and other forms of fiction are distinct works of art with no debt to texts even though they have a clear and important link to those texts" (Nikolaeishvili, 2007, p. 37). Stam (2005) cautions against viewing film adaptations as mere "bastardization" or "vulgarization" of literary works, advocating instead for their recognition as distinct interpretations.

Bottoms (2001) puts forward that movies are used to spur students' participation in a debate of what has been inferred following the screening and the piece's overall impact, while Arreygue (2000) argues that utilizing films based on a literary text is a strategy that permits a debate of the shifts and their usefulness to the presentation of the story. Forney (2004) notes that various forms of media can support various learning styles and claims that movies are an excellent teaching tool for students since they allow them to learn more. Moreover, film adaptations can enhance visual literacy, a crucial skill in today's media-rich environment, by encouraging students to critically evaluate visual information.

3. Daniel Defoe's *Robinson Crusoe* from Page to Screen

The story of Robinson Crusoe, written by Daniel Defoe, tells the detailed account of a lone survivor of a drowned boat abandoned on an island who continues to struggle with the challenges he faces alone for nearly thirty years. At the same time, he managed his strange globe and the life around him. Despite his loneliness, he was able to locate a partner who helped him avoid despair and dread

so that he could return to his normal existence. Defoe portrays Crusoe as a man who is terrified and troubled by his isolation on a secluded island in his 1719 masterwork, Robinson Crusoe.

Since its publication in 1719, Robinson Crusoe's story has been re-examined and recounted innumerable times. Film adaptations of the novel have been made in Mexico, Russia, France, Italy, Brazil, and the Netherlands. Crusoe's story has also been acted out in children's comedies, operas, poetry, cartoons, and stamps. Siedel (1991, p. 8) notes, "No single book in the history of Western literature has spawned more editions, translations, imitations, continuations, and sequels than Crusoe," indicating the popularity and value of this masterpiece.

Defoe's masterpiece has been dealt with in various ways, with each film adaptation focusing on the main character, Crusoe. At this level, the protagonist and his friendship with Friday, like Adrian Mitchell's in "Man Friday 1972," offended a lot of filmmakers [13]. It's interesting to note that the continuity of Crusoe's adaption continues to gain popularity in both TV series and the film industry. The latter demonstrates that Robinson Crusoe's masterpiece is at a halt because of numerous elements that give the castaway tale its brilliance on television and in movies. Tillyard (as cited in Nikolaeishvili 2007, p. 9) observes that one "can describe the plot of Robinson Crusoe in several ways, and this possible multiplicity is one reason why the book holds us so strongly" . Defoe's story can be interpreted in various ways, which aids filmmakers in approaching it from various perspectives and selecting alternative themes.

Above all, the narrative presents a compelling and appealing picture of humanity's struggle to endure and leave its mark. Finally, the island setting, which serves as a motif for addressing various issues like isolation, survival, hope, and the discovery of a strange land, is another factor that encourages filmmakers to work on the Crusoe story. Additionally, Robinson Crusoe has inspired numerous new film adaptations, most of which are titled "Robinsonades." Fisher and Maximillian (2005, p. 130) define the latter as ‘repeats the themes of Robinson Crusoe. Usually, it incorporates or adapts specific physical aspects of Crusoe’s experience and is an obvious rewriting of the Crusoe story. Other times, it shares ideas or narratives’ style’. These adaptations often reflect the social and historical contexts of their creation, "Americanizing" Robinson Crusoe to resonate with contemporary audiences (Tutan, 2022).

4. Methods

This research was conducted to find out how students felt about watching movies in the subject of literature and to demonstrate how the students' visual understanding was developing as a result of watching a movie that was based on a literary text. The data was intended to be gathered one week following the students' viewing of the movie as a pre-assessment test. The selected narrative was Robinson Crusoe by Daniel Defoe. The one-week-long experiments took place after

multiple lectures on Crusoe's well-known masterpiece in their regular British literature session with their instructor. The cinematic adaptation of that story was selected to complement the required lecture and to be an integrated part of the British literature curriculum. The complementary relationship between the film version and the novel is based on encouraging learners to value the module of literature, respond to it, and show it to them. How can they be ready for the conversation on multiple events and characters they have identified after seeing the movie? The selection of Defoe's masterpiece Robinson Crusoe (1719) is also based on a range of themes that this literary work covers and the availability of multiple film adaptations. After being obtained from "YouTube," Crusoe's story was brought to be shown in class, which generally matches the length of time allocated for a university literature session.

This investigation was carried out in the English department of Mostaganem University. All fifteen participants are second-year students who voluntarily participated in the study because some were interested in learning more about the literature course and were eager to advance their skills in the literature for further studies [1][2]. Furthermore, the fact that there will be no test makes this group participate in this investigation, and the fact that the selected literary work "Robinson Crusoe" is part of the group's program makes this work easier for the researcher. More significantly, all students in the same literature class had the same teacher, even though some performed well and others did not.

5. Data Collection

The methodology used to collect this data is quantitative, which demonstrates what the students understand after reading a text and watching its video counterpart. Furthermore, this method's effectiveness could be attributed to the way it shows how well films work as a means and how the group under study responds to the teaching method employed in class. It must be acknowledged that this element partially outlines a survey from G. T. Smith (2009) to gauge how much exposure to film students had in the literature course.

Following the usage of the pre-survey, they discussed the narrative once they had finished reading it. Later, the students watched the film adaptation story and then discussed the differences between the written text and its visual representation. The discussion also included analyzing how the film transformed the narrative into a visual experience. Subsequently, the participants were evaluated again to showcase their understanding gained from the film. A post-survey complemented this process to capture students' opinions and attitudes toward incorporating films in literature studies and understand their perceived advantages and relevance in the classroom context.

After completing both tests, the analysis will be conducted using two separate measurements. It will allow the researcher to compare the pre/post-test results of using films in class [. Furthermore, the findings of both surveys will reveal if the respondents value the employment of films in the module of literature, and

significant scores might lead to an assessment regarding the utility of employing movies. The results will be displayed in the next section.

6. Results

This section provides an understanding of how effectively films work in the classroom and how students perceive their use. The initial survey focused on students' opinions about incorporating movies into literature classes, as depicted in table 1, which displays the responses of the participants.

Table.1.Students' Answers to the Pre-survey

Question	Yes	No	Yes %	No%
1	7	8	46.66	53.33
2	9	6	60%	40%
3	8	7	53.33	46.66

The majority of participants expressed interest in using movies in their literature classes, with 100% responding "yes" to the question of whether they would like to watch more films in class. Additionally, while many teachers utilize films to teach various themes, including American and British culture, 33.33% of participants viewed films as an extra resource, whereas 66.66% considered them a helpful technique. The pre-assessment test was administered after reading the printed version of the text but before watching the movie adaptation. This test aimed to gauge students' comprehension of "Robinson Crusoe." The results are illustrated in table 2.

Table 2. Students' Answers of the Pre-Test.

Questions	1	2	3	4	5	6	7	8	9	10
A	**86.66 %**	**6.66%**	**0%**	**0%**	**13.33 %**	**6.66 %**	**66.66 %**	**0%**	**0%**	**20 %**
B	**13.33 %**	**80%**	**66.66 %**	**73.33 %**	**86.66 %**	**66.66 %**	**13.33 %**	**60 %**	**53.33 %**	**80 %**
C	**0%**	**13.33%**	**33.33 %**	**26.66 %**	**/**	**26.66 %**	**20%**	**40 %**	**46.66 %**	**/**

The pre-test results indicate a lack of comprehension, evidenced by students' responses. For the first question, 87% scored in the A range, while 12% scored in B, and none scored in C. The second question showed 80% in range B, with remaining scores in C and A. Similar trends were observed for subsequent questions, indicating difficulties in understanding the text. After viewing the film adaptation,

students took a post-assessment test, which was identical to the pre-assessment. Table 3 illustrates the post-test results.

Table. 3. Students' Answers of the Post-Test

Questions	1	2	3	4	5	6	8	9	10
A	0%	80%	86.66 %	93.33 %	86.66 %	80%	66.66 %	60%	93.33 %
B	13.33 %	13.33 %	13.33 %	0%	13.33 %	6.66%	20%	20%	6.66%
C	86.66 %	6.66%	0%	6.66%	/	13.33 %		20%	/

A significant increase in comprehension was observed after watching "Robinson Crusoe." For example, responses for question four improved dramatically from 0% in A to 94% in A after viewing the film. The post-assessment survey further confirmed that 87% of participants enjoyed using films in literature lessons, and 94% expressed a desire to continue this practice.

Table. 4. Students' Answers of the Post-Survey

Questions	yes	No	Yes %	No%
1	13	2	86.66	13.33
2	15	0	100	0
3	14	1	93.33	6.66

It is reported that just 12% of respondents said they did not appreciate the videos, while 87% strongly agreed that they enjoyed using them in the literary lesson. Furthermore, 94% of the responses indicate that students desire to continue employing films in their literature lectures, and 100% of the respondents ' replies were positive when asked if the movie helped them appreciate or comprehend the story.

The analysis demonstrates that the use of films positively impacts students' understanding of literary texts. The post-assessment results indicate substantial improvements across all questions compared to pre-test scores. While 12% of students reported not appreciating the films, the majority found them beneficial for comprehension.

7. Discussion

The findings suggest that integrating films into literature education can enhance student engagement and understanding. The positive attitudes towards film usage indicate a shift towards digital and visual learning preferences among students. Additionally, the discussions that arose in the classroom after watching the film highlighted the differences between the written text and its cinematic adaptation.

From the data analysis presented above, it is clear that the second tentative answer explains how a movie is viewed to be a useful teaching tool. It demonstrates how using the movie adaptation of the literary work is an aid that helps students understand Crusoe's narrative; because they had difficulty in identifying the themes and characters that Crusoe's narrative entails; pre-assessment test results indicate that the respondents did not comprehend the printed text. The amount of time spent reading the assignment is another shortcoming that hinders students' comprehension. In other words, reading a literary work longer than one hundred pages cannot be done in a day or two. On the other hand, watching the narrative takes less time than reading the printed text; the results are higher after watching it than before the first test.

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8. Recommendations

Based on the research's findings, various recommendations are proposed to enhance the employment of films in literature classes. Since films were shown to improve students' understanding, engagement, and appreciation of literary masterpieces, it is important to adopt practical strategies that mix visual and textual learning. These recommendations aim to lead instructors to build a vibrant and innovative literature environment.

It is advisable that instructors should mingle reading with film-based tasks to make literature classes more appealing and engaging. They should also present short, well-chosen scenes from films that originate from the printed version to assist learners picture characters and settings and deepen their comprehension of the narrative. Comparing both the written as well as the filmed version is worthwhile in making students think systematically about adaptation and interpretation. Additionally, Using excerpts rather than complete films makes lectures focused and allocates time for reflection and debate.

Moreover, students should perform actively in group assignments, and launch debates on what they have gained. Workshops and training are required for lecturers on how to utilize films assuredly and productively in their teaching

practices. Last but not least, team-teaching with other fields for example: art or media can open a new pathway to literature. This sort of activities converts conventional reading sessions into an engaging participation that provokes desire, motivation and an extending appreciation for literature.

9. Conclusion

This study highlights the role of films in enhancing literature education. The positive feedback from students regarding movie adaptations suggests that films can effectively introduce storylines, themes, and characters. As technology continues to evolve, exploring innovative teaching methods like film-based education can significantly enhance student learning experiences in literature classes. It is also encouraging because there are endless potential films as didactic facilitators and pedagogical means of teaching literature. More research is required to better understand how visual aids can be used in literary lessons.

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