Teaching literary texts as part of FLE in Morocco: innovative approaches to effective use of ICT

Zine El Abidine Mohammed[1*], Nejjari Amel[2], Khaldi Mohamed[3]

[1]Educational Sciences Didactics of Humanities and Social Sciences, Higher Normal School of Tetouan, Abdelmalek Essaadi University, Morocco.

[2]Humanities, National School of Applied Sciences, Abdelmalek Essaadi University, Morocco.

[3]A research team in Computer Science and University Pedagogical Engineering (S2IPU), Higher Normal School of Tetouan, Abdelmalek Essaadi University, Morocco.

***Corresponding author:** Zine El Abidine Mohammed

Educational Sciences Didactics of Humanities and Social Sciences, Higher Normal School of Tetouan, Abdelmalek Essaadi University, Morocco.

Abstract

This article addresses the issue of teaching literary texts within the framework of teaching/learning French as a foreign language (FLE) in Moroccan secondary education. It highlights the persistent challenges that education faces despite the reforms undertaken, while proposing innovative ways to more effectively approach literary texts in the context of the FLE classroom by integrating information and communication technologies (ICT).

Keywords: *ICTE, literary text, Teaching FLE.*

Introduction

The teaching of literary texts holds paramount importance within the Moroccan educational framework, being the fundamental pillar for the development of learners' linguistic, cultural, and critical skills. This field of study is essential for training individuals capable of understanding, analyzing, and appreciating literature, while also developing a cultural competence crucial for their integration into an increasingly interconnected world.

In this context, an in-depth analysis of the ongoing reforms within the Moroccan educational system is imperative. This allows for the identification of the persistent challenges hindering the teaching of French, particularly at the secondary level. Studying official documents will help, on one hand, to understand their contribution to the reform and the directions taken to improve the teaching of literary texts, and on the other hand, to highlight any potential

deviations.

Moreover, a thorough exploration of reading and reception theories is necessary to grasp the evolution of the approach to literary texts in recent years. Understanding how advancements in these fields can influence the way literary texts are approached in teaching, particularly in the context of French as a Foreign Language (FLE), is of crucial importance.

Finally, innovative approaches will be proposed to more deeply engage with literary texts in the FLE classroom and to judiciously integrate information and communication technologies (ICT) into the teaching of literature. These proposals aim to meet the current needs of learners by promoting their linguistic, cultural, and critical development through a renewed approach to literary texts.

Teaching/learning literary texts according to official texts :

The ongoing reforms in the field of education in Morocco have unfortunately failed to resolve persistent issues, particularly in the area of French as a Foreign Language (FLE), which significantly hinder learning progress. A simple comparison between the entry and exit profiles of Moroccan high school students, as defined in official texts, highlights the significant gap between these two positions.

In general, the Charter is the cornerstone of the current reform in the Moroccan educational system. The White Paper is responsible for implementing the principles set out in the Charter, while the 2008 report from the Higher Council of Education (CSE) evaluates the actions undertaken during the decade of education. Consequently, the Emergency Plan identifies the various shortcomings resulting from the implementation of the Charter and recommends measures to improve language teaching (project 5) and to adopt an integration pedagogy to further refine learners' skills (project 8). Finally, framework law 51/17, embedded in the strategic vision 2015/2030, complements this set of documents.

These documents are part of a logic of continuity and complementarity. It should be noted that the theoretical foundations of this reform are solid and ambitious. However, a gap gradually widens between theory and practice, highlighting implementation difficulties.

It is important to remember that the teaching and learning of French in the secondary education cycle, like other disciplines, has been based on the competency-based approach since 2002. One of the main objectives of this approach is to "train an autonomous citizen, capable of adopting universal civic and human values, while developing communication skills that promote their integration into the professional world." Instead of "engaging in repetitive, traditional, and decontextualized activities" (MEN, 2007), the teacher's role is to "make the student the main actor in their learning" (MEN, 2007). This new concept is based on constructivist and psycho-cognitive learning theories.

The innovative implementation of this reform involves the introduction of a new teaching object, the integral work. This is considered both as "one of the goals of French teaching in the secondary education cycle and as the main support for the various activities that characterize this teaching" (MEN, 2007). Consequently, its introduction in the language class must place the discipline in a triple perspective: linguistic, methodological, and cultural.

The General Pedagogical Guidelines for the teaching of French in the secondary education cycle (2007), as mentioned earlier, propose new teaching objects that logically require an overhaul of the didactic and pedagogical system to better manage the learning situations that these new teaching objects may generate. These guidelines position the student as the center of the pedagogical action, an actor in their own learning, while the teacher is responsible for managing learning situations through the genre-based approach, recommended for teaching/learning French in high school. However, these guidelines do not specify the methods to be used to achieve this, nor the details of the approaches related to the integral work.

Entry through genres

The contemporary official curriculum, as stipulated by the Ministry of National Education (MEN, 2007) and currently in effect, places significant importance on the concept of literary genre. As previously mentioned, the official discourse ardently advocates for the use of literary texts as the primary pedagogical and educational resources in the teaching of French at the secondary level.

At first glance, the notion of genre occupies a central place within the framework of the competencies that each learner is expected to master by the end of secondary school. It is clearly identified as a skill to be developed since each learner should be able to "discern the different forms of written expression" (MEN, 2007).

Moreover, the justification for the selection of the proposed works stems from the notion of genre. It is emphasized that the chosen works, mainly classical novels, aim to "introduce students to the main literary genres and movements" (MEN, 2007). Consequently, the segmentation into modules, which constitute the key element of the annual pedagogical project, is perfectly centered on the genres of the integral works.

Furthermore, the implementation of pedagogical strategies for specific classroom activities, notably the act of reading, highlights a distinct conception of the genre paradigm. Indeed, the recommended approaches to reading (MEN, 2007) consider the literary genre as both a support and an object of teaching and learning reading and writing, a body of knowledge aimed at transmitting cultural heritage.

Finally, the notion of genre is of fundamental importance in the design of evaluation situations, particularly within certification exams, where questions of contextualization and generic determination regularly appear in the analysis of texts presented to students. In the context of the standardized regional examination for obtaining the baccalaureate, the recognition of the genre paradigm is clearly evident. This text, which outlines the parameters for evaluating the achievements of first-year baccalaureate students in all disciplines, serves as a reference document to identify the essential and representative elements to be assessed. Among the three competencies to be validated in this evaluation, the ability of "contextualization" holds a prominent place.

"It involves: - providing information about the work (title, author, literary movement, literary genre, edition, and publication date…) - situating the passage within the work - situating the work in its historical and cultural context…" (MEN, 2007).

The teaching practice of literary works

The "progressions" are documents approved by the ministry that

complement the official curriculum. They provide concrete suggestions for pedagogical strategies and learning interventions, drawing inspiration from the recommended literary corpus. Indeed, these didactic supports, distributed to practitioners, encompass various genres considered as pedagogical tools available to teachers. Thus, within the framework of secondary education, each student undertakes the study of different literary works, such as a realistic short story by Maupassant, a fantastic tale by Mérimée, a comedy by Molière, an autobiographical novel by Sefrioui, a thesis novel by Victor Hugo, a novel by Balzac, and a philosophical tale by Voltaire (MEN, 2007).

The activities proposed in these progressions are carefully adapted to the considered genres. For instance, for Maupassant's short story, the specific objective is to "recognize a literary genre: the realistic short story" (MEN, 2007), accompanied by a suggested writing activity: "Produce an imaginative writing" (MEN, 2007). Similarly, when approaching a play, such as Molière's "The Bourgeois Gentleman," the sought competence in students is to "study a literary genre: theater (comedy)" (MEN, 2007). In this perspective, the teacher can provide instructions for written or oral production activities, such as "Rewrite a scene" or "Perform a comic scene" (MEN, 2007). Finally, consider the proposed approach for poetry, specifically the sonnet, as another distinct genre. Here, the aimed competence is recognizing the formal characteristics of the sonnet. Among the recommended classroom activities are "Explore poetic rhymes" and "Experiment with poetic forms" (MEN, 2007).

The notion of literary genre thus plays a crucial role in the didactic field, as "it facilitates the development of coherent teaching and learning methodologies" (Canvat, 1999). In the classroom context, it contributes to the implementation of a pedagogical progression through a variety of activities, encompassing both receptive engagements and efforts promoting the transition to oral and potentially written production activities. This notion establishes a symbiotic connection between the acts of reading and writing (Daunay et al., 2011).

Reviews

Despite concerted efforts over the past decades, the challenges plaguing the education sector in Morocco persist, with little sign of improvement. An assessment of achievements reveals that there is still a considerable task ahead to salvage, or at least improve, a deteriorating situation. A report published by the Special Commission on Education and Training (COSEF) in 2005, evaluating progress between 1999 and 2004, paints a discouraging picture, highlighting the inconsistency of language choices that often result in insufficient language proficiency among students.

Regarding the concept of literary genre, although it has didactic utility in developing coherent educational frameworks, it is often reduced to a mere vehicle of knowledge, serving as a channel for transmitting cultural and disciplinary scholarship, an instrument to be mastered with the aim of reading and potentially writing in the target language and culture. Consequently, "genre is often considered a prototype" (Boré, 2007), emphasizing its textual mechanisms and linguistic peculiarities.

The school representation of genres is often limited to a small number of major literary categories, thus reducing the approach to texts to a "simple exercise in recognition" (Descotes, 1995). This approach risks "excluding the reader's subjective experience in favor of an objective delimitation of textual functioning"

(Langlade, 2002). The focus on generic considerations could foster a detached approach to literature, devoid of any personal involvement from the learners, instead of cherishing "the unexpected reading encounters to which they are entitled" (Rouxel and Langlade, 2004).

Considerable attention has been given to this reform and, according to Morjani (2003), "all those who have contributed to their reflections are not opposed to the reform itself, nor the introduction of literature in secondary education. However, their criticism concerns the implementation and pace of the reform in this particular cycle. They all emphasize the urgent need for thorough teacher training and student preparation to assimilate this new vision of teaching and learning the French language more effectively."

In recent decades, research in the fields of reading and writing has been revitalized by new linguistic and reception theories. These advances, as we will see, allow for a renewed approach to literary texts and invite us to reassess the concept of literary genre in the school context. "The meaning of a text depends on its interpretation, and the reader's cognitive processes are just as important as the presumed content and formal forms of the text" (Dufays, 1996).

When examining the approach through the lens of literary genre, it is imperative to reevaluate the parameters of French language teaching in our educational system. Proposing teaching and learning situations based on diverse materials could contribute to a deeper assimilation of the target language in its linguistic and cultural dimensions. Regarding literary texts, whose formative value is undeniable, the goal is to value our learners' interpretations and to train active readers. It is urgent to construct the learning space by considering the interests, gaps, and needs of the learners, rather than limiting ourselves to predetermined corpora conceived as rigid models.

Rethinking the teaching/learning of literary texts in the lycée

The learner at the center of the situation :

The focus on the learner stems from the constructivist movement that emerged during the intellectual currents of the 1970s and 1980s. It became evident that language acquisition does not solely result from pedagogy but rather from the active engagement of the learner. In short, within the constructivist framework, and consequently from an action-oriented perspective, the learning process, rather than the teaching process, occupies a central place in language acquisition. Classroom activities, adapted to the needs and interests of the learner, enable the didactic structure to focus on deploying tools that promote the development of learner autonomy (Tardif, 1992).

According to the Pedagogical Guidelines for Teaching French as a Foreign Language in Morocco, secondary students must be placed at the center and take responsibility for their educational journey. This necessitates the promotion of a constructivist approach to teaching and learning, which leads to a reevaluation of the role of the teacher, the interaction between the learner and the teacher, as well as the status accorded to educational resources. The secondary student is no longer confined to a passive role as a mere recipient of the teacher's knowledge in a predefined didactic sequence. Instead, they must be active, motivated, and fully engaged throughout the didactic process, thereby actively contributing to

the construction of their knowledge and skills. This contemporary Moroccan secondary student is a self-forming individual, as Bel Lakhdar (2017) asserts: "a subject who defines themselves while maintaining their tendencies towards historicity or timelessness, which underpin their (ethical and heuristic) relationships with the world."

Furthermore, an analysis of these Pedagogical Guidelines reveals that the learner is no longer confined to a passive receiver position, as they now assume responsibility for their learning. The learner occupies a central role in the pedagogical domain, with their interests placed above all other considerations, as emphasized by the Charter. This new conceptualization allows a transition from meaning explained by the teacher to meaning forged by the students with the teacher's guidance.

Finally, evaluation thus rests on the learner's personal experiences. Additionally, "the introduction of new materials and genres, whose themes and ideas align with their personal experiences, preferences, concerns, and interests, could greatly facilitate the implementation of these innovative approaches" (Langlade, 1994): adventure novels, detective novels, science fiction, and others.

A better approach to literary texts in the FLE classroom

Contemporary approaches to textual analysis primarily rely on the textual theories developed by eminent scholars such as Eco (1965), Todorov (1978), and Derrida (1967). These theories posit that each text is a completed entity and that the act of reading involves uncovering the author's intention by utilizing an erudite knowledge of different genres and contextual nuances.

However, the theories of reading advanced by Eco (1985) and Jouve (1993) signify a notable shift in focus from the text-object to the reader-subject. Meaning no longer solely emanates from the text or its author but also resides within the reader's consciousness. A text remains incomplete until it is read. These theories, whether they focus on the impact of the text or its reception, place paramount importance on the reader's role. It is through the act of reading that a text acquires its literary essence (Tauveron, 1999). A literary work primarily embodies "the realization of an act of interhuman communication, a message emitted by a specific person under specific circumstances and with a specific purpose, received by another person under specific circumstances and with an equally specific purpose" (Schaeffer, 1989).

Theories of reading and reception have the potential to foster an approach of "engaged reading," where the encounter between an individual, situated in a particular context, and a literary masterpiece forms the foundation. If the teacher retains exclusive control over the discussion surrounding the work and monopolizes the questioning, the chances of a genuine connection with the learners diminish significantly (Dumortier et al., 2006).

This approach first and foremost requires attentive listening to our learners/readers' reactions while preserving their innate spontaneity and individual reception of the work (Lara, 2010). At its initial stage, this approach to literary texts relies on the various mental representations that the reader possesses. Astolfi (1990) demonstrated that "each learner possesses pre-existing conceptions," which "are part of a coherent system of representations that play an explanatory role in their worldview" (Perrenoud, 1999). These representations are deeply rooted in their distinct cultural and sociocultural reality.

"Encouraging students to ask questions about the reasons behind texts, the reality and imagination they refer to, and the questions they answer, represents a way to involve them in this particular communication that is literature and contributes in part to constructing their reception" (Rouxel, 1996).

To build true cultural competence

It is universally recognized that all texts carry a cultural load and are influenced by social context. Similarly, the Moroccan Constitution of 2011, as expressed in Article 5, prescribes that learners must acquire proficiency in "the most widely spoken foreign languages in the world, as tools for communication, integration, and interaction with the knowledge society, and as a means of opening up to different contemporary cultures and civilizations." The introduction of foreign languages into the Kingdom's educational system pursues both communicative and cultural objectives. These objectives are in harmony with those attributed to foreign language learning in the field of language and culture didactics, where it has been established that "language learning cannot be separated from cultural learning" (Porcher, 1986), and that linguistic mastery represents only "the visible tip of an iceberg that conceals profound cultural realities, the understanding of which is indispensable in all communication contexts" (Barthelemy et al., 2011). Furthermore, if the concept of communicative competence has "proved its effectiveness in encompassing its predecessors, concerning the teaching of civilization, communicative competence has operationally transformed into cultural competence" (Porcher, 1986).

We advocate a return to the fundamental objectives of language education. Dufays (2003) reminds us that "culture is the principle, goal, and driving force of foreign language learning, which aims directly and indirectly to encounter the Other." In the programs recommended by the ministry and implemented in high school language courses, literary texts represent only one facet of French culture. However, our pedagogical objective is to instill in students "the pleasure of reading" and the skills that will enable them to regularly integrate French cultural production in all its forms into their lives. Indeed, "behavioral culture could not only reconcile language teaching with culture but also emphasize the close link between the cultivated and the cultural" (Briet et al., 1998).

The acquisition of archetypes of French literature is particularly important as it engenders an encounter with the foundations of a collective cultural imagination. However, the corpus of texts must be updated to adapt to the specific context of teaching and learning French among Moroccan youth, to offer them unimpeded access to the vast domain of French cultural production.

The need to integrate ICT and its impact on the teaching of literature

Contemporary text is inexorably linked to its technical environment, influenced by media that share its space. Consequently, literature no longer confines itself to traditional dissemination through books. A new form of "literature" emerges, which can only be discovered, explored, and appreciated with a computer, and may even only exist through computing.

Various studies highlight the decline in reading literary works among young people, as noted by Détrez (2011) and Donnat (2012), indicating that this practice is now unable to significantly compete with digital leisure activities (Donnat, 2009). Faced with this landscape and the evolving modes of knowledge acquisition

and transmission, it is essential to implement innovative teaching approaches to meet the educational challenges of the digital society.

The diversity of technological platforms and the constant development of new tools for social communication have unexpected repercussions on language and culture didactics. In this context, C. Puren (2004) asserts: "It is clear that the current period of encounter between language-culture didactics and new educational technologies corresponds to one of those chaotic periods that we know will eventually give rise to new coherences, though they escape our current actions and predictions."

Thus, the new reading behaviors of readers increasingly tend towards superficial reading, scanning, or skimming rather than deep reading. Linear reading is now challenged by augmented, animated, participatory, and interactive forms of reception aimed at satisfying the sensory and cognitive hyperactivity of the new generation. So, how can "technology" align with "didactics" in the teaching of literature? Our intention now is to harness their passion in this area to "trick" them into reading and learning literature and foreign languages because "The life of a literary work in history is inconceivable without the active participation of those to whom it is addressed." (Jauss, H.R., 1988)

Therefore, the use of Information and Communication Technologies (ICT) in literature education not only modernizes literary approaches but also liberates literature from the rigid confines of the institution. Indeed, using tools that facilitate discussion and collaborative work, such as blogs, places the student at the heart of their literary learning, as is the case in language learning. Thus, students engage in discussing literature, and exchanging viewpoints while seeking to establish connections between literary texts, information retrieval, and meaning-making.

ICT can assist language and culture learners and teachers in accessing literary resources, texts, online libraries, and multimedia documents on literature (text, video, audio, etc.). They can also be used to create exercises based on literary texts, while diversifying supports and tools, such as language error correction software, images, and videos that enhance learners' memory, offering better chances of autonomy and success to learners with learning disabilities, and even reinforcing their confidence in their abilities.

Innovative path

To promote the aforementioned elements, all literary education, including in the teaching of French as a Foreign Language (FLE), should rely on reception theories and the power of reading, as described by Proust, which allows achieving all objectives one can hope for in foreign language learning, from linguistic mastery to personality development, and beyond. This active-productive dimension of reading stimulates learners/readers' imagination, interpretation, and production while fostering the development of their critical thinking and emotional involvement.

Therefore, it is necessary to move away from the traditional view, sometimes overly focused on the linguistic aspects of literary texts, to prioritize "the task [...] which most resembles the social action that we want to prepare students for" (Puren, 2009). This involves "training students to become active citizens by encouraging them to act in class as active citizens within a micro society, but also by proposing actions outside the class in society" (ibid). In this perspective, the reader has become the center of literary learning, thus aligning with the action-oriented approach that considers the

learner as an active participant in their educational journey.

The choice of literary texts to use in FLE classrooms is also crucial and should be approached with careful consideration by institutions. Questions such as whether the theme of the text is likely to interest learners, whether it corresponds to their interests, and whether learners can decipher the implicit meanings and communication intentions hidden within the literary text to be explored, should be asked. If a text proves to be too challenging, it is preferable to select another more accessible text that takes into account the learners' audience, interests, and learning level.

The teacher should have the authority to select and adapt the literary text for classroom use based on the learners' age, linguistic level, interests, the motivating interest presented by the text itself, and the objectives to be achieved. When discussing the teacher, it is also important to consider the quality of literary training that should be provided to student teachers.

This adaptation of literary works intended for didactic exploitation in language classrooms, through gradually autonomous reading by learners, is relevant in the context of new approaches encouraged by the integration of Information and Communication Technologies (ICT) in education (ICTE), linked with aspects of the action-oriented approach. Autonomy and individualization are among the points of convergence of these approaches, which we must harness to improve the quality of teaching and learning of FLE.
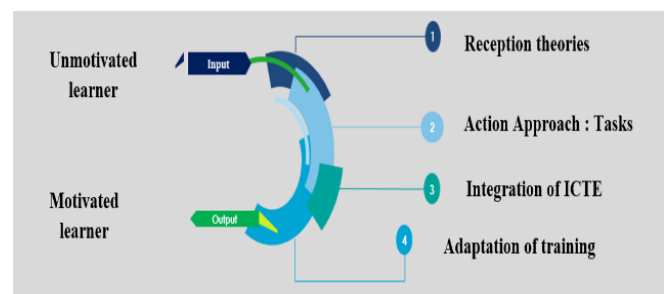

Figure 1: New teaching process for literary texts Zine El Abidine et al, (2023)

In our case, we will focus on film adaptations and theatrical representations derived from literary works. Intrinsically captivating, films based on narrative works generate particular interest in meeting the demands of contemporary literary education. Literary works no longer depend solely on written text and books as in the past. The symbolic code of cultural experience now extends beyond mere reading, and the appreciation of art is made accessible to a wider audience through modern technologies. These multimodal teaching strategies, combining different media, can yield innovative learning outcomes and stimulate learners' creativity.

"Technological advancements mean that cinema can now reach a much broader audience than books, potentially making it more effective as a vehicle for accessing literary works" (Zine ElAbidine et al, 2024). However, within the framework of literary education, watching a film adaptation cannot completely substitute for the central activity of reading the original texts. These are two distinct cultural productions that offer different reception experiences.

The analysis of a literary work can be judiciously complemented by screening an adapted film, in perfect complementarity, through thoughtful pedagogical planning. Cinema indeed represents a

unique mode of communication compared to other media. Its simultaneous fixed and fluid nature, immediate translation into visual images and sounds, and its ability to address a multitude of subjects make it a rich medium with vast potential.

Through these film adaptations, students can delve deeper into the source work and, through comparative analysis, establish similarities and differences between the original text and its cinematic version. As Đordić (2016) points out, "Students thus become aware that literature and its adaptation use different techniques, and that one art form can enrich the reception of the other."

This juxtaposition of the two works draws on the notion of intertextuality, where each text and discourse necessarily relates to other prior or concurrent texts and discourses. Students can grasp how the same fictional or narrative "material" is taken up, reinterpreted, and actualized in another artistic language.

Beyond the study of a particular work, this practice also helps develop cross-cutting skills such as critical analysis, linking heterogeneous elements, and understanding different narrative, aesthetic, and rhetorical processes across arts and media.

Used judiciously, film adaptation thus proves to be a valuable educational aid for teaching literature. Far from replacing the reading of original texts, it enriches and sheds new light on them, engaging students in an active process of interpretation, comparison, and reflection on the specificities of different arts.

Conclusion

Indisputably, literature stands as a lofty and captivating discipline, offering intellectual pleasures and invaluable benefits to learners, educators, and society as a whole. However, to intelligently derive value from this literary art, it is essential to conduct thorough studies, carefully select appropriate works, and implement a relevant approach to texts, leveraging educational information and communication technologies (ICT). These steps prove to be the only avenues through which literature can be meaningfully apprehended and appreciated.

REFERENCES

1. Astolfi, P. (1990). Les concepts de la didactique des sciences, des outils pour lire et construire les situations d'apprentissage, Recherche & formation, n°8, p. 19-31.

2. Barthelemy, F. Groux, D. et Porcher, L. 2011. Cent mots pour l'éducation comparée. Paris : l'Harmattan.

3. Bel Lakhdar, A. (2017). Tradition et modernité pédagogiques au Maroc. Vol.1 : Former et éduquer l'outre-sujet. Groupe de Recherche et d'Action pour la Formation et l'Enseignement. Université Mohamed V, FSE, Rabat.

4. Boré, C. (2007). Construire et exploiter des corpus de genres scolaires. Namur : Presses universitaires de Namur.

5. Briet, G., Blondel, A., Collès, L. (1998). Que voulez-vous dire ? Compétence culturelle et stratégies didactiques. De Boeck-Duculot. Bruxelles.

6. Canvat, K. (1999). Enseigner la littérature par les genres, pour une approche théorique et didactique de la notion de genre littéraire. De Boeck. Bruxelles.

7. Commission Spéciale Education Formation. (1999). Charte Nationale d'Education et de Formation. Royaume du Maroc.

8. Conseil Supérieur de l'Enseignement. (2008). Etat et Perspectives du Système d'Education et de Formation. Royaume du Maroc.

9. Daunay, B., Reuter, Y., Schneuwly, B. (2011). Les concepts et les méthodes en didactique du français. Presses universitaires de Namur. Namur.

10. Derrida, J. (1972). La dissémination. Paris : Éd. du Seuil.

11. Détrez, C. (2011). Les adolescents et la lecture, quinze ans après. Bulletin des bibliothèques de France, 5, 32-35. http://bbf.enssib.fr/consulter/bbf-2011-05-0032-005.pdf

12. Donnat, O. (2009). Les pratiques culturelles des Français à l'ère numérique : éléments de synthèse 1997-2008. Culture études, 5(5), 1-12. https://doi.org/10.3917/cule.095.0001

13. Donnat, O. (2012). La lecture régulière de livres : un recul ancien et général. Le Débat, 170(3), 42-51. https://doi.org/10.3917/deba.170.0042

14. Đordić, A. (2016). Nastava filmske umjetnosti u srednjoj školi. Hrvatski, god. XIV, br.1., 9-19

15. Dufays, et al. (1996). Pour une lecture littéraire 2. Bilan et confrontations. Bruxelles : De Boeck & Larcier.

16. Dufays, J.M. (2003). Le français langue étrangère et seconde : enseignement et apprentissage. Editions Mardaga. Liège.

17. Dumortier, J.L et Lebrun, M. (2006). Une formation littéraire malgré tout : enseigner la littérature dans les classes difficiles. Namur : Presses universitaires de Namur.

18. Eco, U. (1965). L'œuvre ouverte. Paris : Éd. du Seuil

19. Eco, U. (1985) [1979]. Lector in fabula. Paris : Grasset.

20. El Abidine, M. Z., Nejjari, A., & Khaldi, M. (2024). Didacticizing the use of the adapted film in teaching/learning French as a Foreign Language (FLE). Global Journal of Engineering and Technology Advances, 19(02), 113-119.

21. JAUSS, H.R. (1988). Pour une esthétique de la réception. Paris : Gallimard.

22. Jouve, V. (1993). La lecture. Paris : Hachette.

23. Langlade, G. (2004). Sortir du formalisme, accueillir des lecteurs réels. Le français aujourd'hui, 145, 85-96.

24. Lara, C. (2010), Pour une réception communo-culturelle de la lecture : étude d'Atala de Chateaubriand. Paris : L'Harmattan.

25. Ministère de l'Education Nationale (M.E.N). (2007a). Les orientations pédagogiques générales pour l'enseignement du français dans le cycle secondaire qualifiant.

26. Ministère de l'Education Nationale. Département de l'éducation nationale, de l'enseignement supérieur, de la formation des cadres et de la recherche scientifique. (2005). Réforme du système éducatif : Bilan et perspectives. Rabat.

27. Mohammed, Z. E. A., Amel, N., & Mohamed, K. (2023). Literature and the Teaching of French as a Foreign Language in Morocco: Rethinking the importance of the literary text using new approaches.https://doi.org/10.47191/rajar/v8i5.17

28. MORJANI, A. (2003), « Les Réactions dans la presse », La Nouvelle Asphodèle (revue pédagogique et culturelle des enseignants de français), n° 1, p. 14.

29. Perrenoud, Ph. (1999). Dix nouvelles compétences pour enseigner. Invitation au voyage. Paris : ESF.

30. Porcher, L. (1986). La civilisation. Paris : Clé International.

31. PUREN C., Quels modèles didactiques pour la conception de dispositifs d'enseignement/apprentissage en environnement numérique? In « Études de linguistique appliquée », N° 134, 2004

32. PUREN Ch., 1999, « De l'approche communicative à la perspective actionnelle », Contact+, n° 44 (décembre 2008, janvier-février 2009), 50-54.

33. Rouxel, A. (1996). Enseigner la lecture littéraire. Presses Universitaires de Rennes.

34. Rouxel, A. et Langlade, G. (2004). Le Sujet lecteur – Lecture subjective et enseignement de la littérature. Rennes : Presses Universitaires de Rennes.

35. Schaeffer, J.-M., (1989). Qu'est-ce qu'un genre littéraire ?. Paris : Seuil.

36. Secrétariat Général du Gouvernement. (2011). Constitution du Maroc. Royaume du Maroc.

37. Tardif, C. (1992). Pratiques pédagogiques facilitant l'autonomie de l'apprenant en français langue seconde. Cahiers franco-canadiens de l'ouest, vol. 4-1. 89-102.

38. Tauveron, C. (1999). Comprendre et interpréter le littéraire à l'école : du texte réticent au texte proliférant. Repères, 19, 9-38

39. Todorov, T. (1987). La notion de littérature et autres essais. Paris : Seuil.