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A Suggested Art-Based Model for Developing English Majors' Literary Appreciation Skills

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Abstract

The present research investigated the suggested art-based learning model's effect on developing English language majors' literary appreciation skills. The researcher used the one-group pretest-posttest design. The study starts with a review of the literature and previous studies dealing with art-based learning and literary appreciation skills. Then, the researcher prepared a list of literary appreciation skills and art-based learning strategies to guide the design of the suggested art-based model for developing English majors' literary appreciation skills. The researcher also designed the pre/post literary appreciation skills test and the pre/post literary appreciation skills test rubric. The study participants were 35 students of The American University of Kuwait English Literature freshmen in the Fall Semester of the academic year 2021; their ages ranged from (18-19) years old. Their pre/post-literary appreciation test scores were analyzed quantitatively and qualitatively. The results showed that the suggested art-based learning model effectively developed English language majors' literary appreciation skills.

Key words: art-based learning, literature appreciation, plot, imagery, characterization, style, contextualization, and theme

Introduction

Mastering Listening, speaking, reading, and writing skills is not the ultimate core of the new trends in teaching the English language arts anymore. Recently, preparing equipped generations with 21st Century Skills (Collaboration, Communication, Critical Thinking, and Creativity) becomes the fundamental objective of teaching the English language arts. Teaching literary appreciation of different literary genres, considered creative works of art, becomes a must for university English language majors to cope with 21st Century required skills. If students possess these abilities, their self-esteem is developed, leading to academic achievement and affective satisfaction. Therefore, specialists in the field have created materials and techniques in ways that would have been impossible some years ago; new trends in methodology flourished to fulfill 21st Century demands.

P'Rayan (2008) defines an effective teacher of English as someone who possesses the five I's: Imagination, Innovativeness, Interaction, Independent thinking, and Interdependence. Albert Einstein says that imagination is more important than knowledge. An innovative teacher dares to go off the track to be on track. A teacher of English literature should promote imagination and creativity that lead the students from just understanding literature to appreciating and tasting what they read.

As an essential factor in improving students' imagination and common sense, literature is the perfect tool to feed such imagination and creativity. Furthermore, Lombardi (2020) highlights that works of literature, at their best, provide a kind of blueprint for human society. From the writings of ancient civilizations such as Egypt and China to Greek philosophy and poetry, from the epics of Homer to the plays of William Shakespeare, from Jane Austen and Charlotte Bronte to Maya Angelou, works of literature give insight and context to all the world's societies. In this way, literature is more than just a historical or cultural artifact; it can serve as an introduction to a new world of experience.

According to Ogenlewe (2006), literary appreciation is "the evaluation of works of imaginative writing as an intellectual or academic exercise." In this process, the reader interprets, evaluates, or categorizes a literary work to establish its

artistic merits or demerits. Donelson and Nilsen (2009) add that it is the process of 'gauging one's interpretive response as a reader to a literary work.' Such action enables the reader to enjoy and comprehend the literature, recognize its value and significance, and admire its intricacy. In addition, literary appreciation relies on a thorough understanding of the meanings and applications of conventional literary techniques found in texts, such as story, character, metaphor, place, and symbolism. Therefore, a well-developed capacity for literary appreciation is critical to understanding the texts assigned for university courses in literary studies.

Globally, teaching literature, as a compulsory subject and an indispensable component of modern liberal arts, occupies a steady seat in tertiary education. Undeniably, it plays a vital role in language teaching and learning. It has many distinctive characteristics as a university curriculum, so teachers must refer to different flexible approaches according to specific situations to fulfill their teaching tasks. They should not cling to old modes or limit themselves to stereotypes to block their ways Zhen (2012).

Rooney (2004) highlights that Arts-based instructional practices improve teacher quality. The literature asserts that teachers who implement arts-based instructional strategies are more enthusiastic, do their jobs better, and develop a "higher order" of thinking. According to Eisner (2004), academic teachers who learn arts-based instruction become more artistic and creative. A collaborative, interdisciplinary teaching experience provides more profound learning experiences for teachers and students. Teachers in high art schools are more innovative, flexible, and likely to participate in professional development activities. Arts-based teaching increases a teacher's repertoire of engaging instructional strategies. Art-based Learning helps teachers become more student-focused, more aware of student capacity, and better assess student progress.

The links between art and literature are fascinating and long-standing, and it is arguably impossible to fully appreciate one without understanding the other. When the ancient Greeks reflected on the role of arts in society, they did not

separate painting and sculpture from poetry and drama. Each was treated and discussed equally as 'images' that reflected specific values and had certain aesthetic and psychological effects. Similarly, during the Renaissance, the concept of the 'Renaissance Man' emerged: an artist, author, and even inventor, this near-mythical figure reflected the assumption that art and literature are intrinsically linked. The Romantic movement explored poetry and painting simultaneously as media to capture the sublime power of nature and the inner depths of the artist's psyche. In contrast, the Surrealists, with artists like Salvador Dali nowadays associated in the popular imagination with painting, began as an exclusively literary experiment.

Ogden, DeLuca & Searle (2010) discussed that the authentic arts-based learning experience addressed the disengagement and disconnect between theory and practice facing pre-service teacher candidates. As a result, many participants felt they would infuse arts-based learning into their classrooms to create safe spaces for students to take risks and be themselves. In addition, Ogden, DeLuca & Searle (2010) identified five key findings:

- **Authenticity:** Many participants felt while they faced many challenges in the theatrical production (balancing full-time school, life, and a rigorous six-week rehearsal schedule), the challenges were worth the connections they made to an external audience of their work. Creating an artistic creation that would be shared with an audience made the experience genuine, authentic, and worthwhile.

- **Autonomy:** Participants felt a significant level of independence throughout the production. They could give input on creative direction, there were self-directed scenes, and cast members were all part of production committees.

- **Relationships:** Through frequent rehearsals, the participants developed closer relationships with each other that were felt not only in the music production but beyond their broader educational context. The inclusive, non-competitive nature of the musical theater created a sense of belonging, community, and equality where all members felt valued.

- **Reflection:** Reflecting on the experience, participants felt it positively affected both their professional and personal lives. Professionally, the

experience was very hands-on, and they learned techniques they could take to their classrooms. They developed a deeper appreciation for the arts and wanted to be involved with future stage productions.

- **Vitality:** Participants noted gains in energy, enthusiasm, and joy due to their participation.

Problem Context

Despite the importance of Literary Appreciation Skills to University English Language Majors, reality reveals that English majors cannot appreciate literary works they tackle effectively. The researcher examined this problem by:

a. Previous Studies

b. Pilot Study

a. Previous Studies

In Kuwaiti Context, following Literature and related studies in literature appreciation (Al Edwani, 2005, Alazemi, 2006, Al-Bustan, & Al-Bustan, 2009, Al-Rubaie, 2010, Al-Enezi, 2015, Aldemar, Amanti, Keyl, & Mackinney, 2016 & Shuqair & Dashti 2019) show that:

1. Most University English Language Majors do not master appreciating Literature. Often, they reach the university level without any experience in appreciating any literary text; instead, they are only concerned about how to answer the questions, focusing most of the time on recalling events.

2. Most of the techniques and strategies employed for teaching in EFL contexts are traditional.

3. Most University English Language Majors rely heavily on their professors' lectures and critical notes rather than reading authentic literary text. Their main concern is to outline their professor's words.

4. Most University English Language Majors cannot analyze symbolism, elicit creative ideas, feed their imagination, and evaluate the human experience in any literary text they read.

b. Pilot Study

The researcher conducted a pilot study on ten first-year English majors. Students read the following literary selections:

1. The Little Lizard's Sorrow – Folktale by Vo-Dinh
2. The Sun – Poem by Mary Oliver

Then, they answered questions testing the following literary appreciation skills for each selection:

a. Verbalizing emotional response
b. Identifying characters
c. Identifying sensory impressions
d. Understanding figurative language
e. Identifying tone and mood
f. Identifying Universal Themes

Table (1) English majors' performance in the pilot study literary appreciation skills test

Literary Appreciation Skills	The First Selection "The Little Lizard's Sorrow" Folktale by Vo-Dinh			The Second Selection "The Sun" Poem by Mary Oliver		
	Correct Answers Percentage	Incorrect Answers Percentage	Missing Answers Percentage	Correct Answers Percentage	Incorrect Answers Percentage	Missing Answers Percentage
1. Verbalizing emotional response	Zero	70%	30%	Zero	40%	60%
2. Identifying characters	Zero	70%	30%	Zero	40%	60%
3. Identifying sensory impressions	Zero	Zero	100%	Zero	Zero	100%
4. Understanding figurative language	Zero	10%	90%	Zero	10%	90%

5. Identifying tone and mood	Zero	60%	40%	Zero	40%	60%
6. Identifying the universal theme	Zero	50%	50%	Zero	20%	80%

Results of the pilot study indicated that:

1. Three students did not answer the questions of both selections; two students did not answer the questions of the second selection (poem)

2. Students could not properly analyze and evaluate the two selections' literary devices, as they have no previous experience or training in analyzing such selections at the pre-university level.

3. Students' responses were stereotypical, as they relied heavily on their teacher-made notes and interpretations.

4. Students used shallow analysis depending on the meaning of words and events.

5. Students misunderstood some questions related to verbalizing emotional response, identifying sensory impressions, and appreciating poetry/prose works.

6. Students were unable to justify their answers and responses.

There is no previous research- as far as the researcher knows - carried out in Kuwait and the Arab World to use the teaching implications of Arts-based Learning to appreciate literature at the university level.

Based on the above, it is clear that first-year English Majors need techniques and strategies for appreciating literature.

Study Problem

The study problem can be identified in The American University of Kuwait English Literature first-year students' poor mastery of the necessary Literary Appreciation Skills of literary texts. This low-level performance may be attributed to many factors, such as the traditional teaching methods adopted in teaching literature. Therefore, the current study attempts to develop English Literature majors' literary appreciation skills by applying the teaching implications of the suggested Art-based Learning Model.

Study Question

The study seeks to provide answers to the following main question:

What is the effect of a Suggested Art-based Learning Model for developing University English Majors' Literary Appreciation Skills?

Study Hypothesis

In order to investigate the research problem, the study tested the following hypothesis:

1. There is a statistically significant difference at the 0.01 level between the mean scores of the pre-post overall Literary Appreciation Skills test in favor of the post-test.

Study Objective

In light of the above-stated problem, the main purpose of the present study is to examine the effect of the suggested art-based learning model for developing university English language majors' literary appreciation skills.

Delimitations

The study is delimited to:

1. One group of The American University of Kuwait English Literature freshmen for the Fall Semester of the academic year 2021

2. Literary Appreciation Skills needed for the target students (examining plot, interpreting imagery, analyzing writing style, evaluating narrative perspective, scrutinizing characterization, inspecting the title, exploring contextualization and reflecting upon the theme), as agreed upon by the jury

3. Variety of literary selections (novels, short stories, poems, memoirs, biographies, and informational texts) and their artistic adaptations of different genres (Animation, Stop Motion Animation, Podcast, Computer-animated fantasy action films, Television Shows, Movies, Video Game, Cartoon Movie, Muppet Movie, Choir, Musical, Opera, Photo, Poem, Poem Performance, Song, Speech, Color Printed Relief, Painting, Book Cover, Historical Documentary)

Study Significance

The significance of the study lies in the following points:

1. Tackling an academic problem confronting university students who are supposed to master the Literary Appreciation Skills to appreciate any literary work

2. Providing a Suggested Art-based Learning Model for developing University English Majors' Literary Appreciation Skills to the English faculty

3. Keeping up-to-date with the new and innovative trends in teaching literature in the 21st Century

4. Providing Art-based Learning Model Effectiveness Experimental for developing University English Majors' Literary Appreciation Skills Guide to the English faculty

5. Providing Literary Appreciation Skills Tests and a rubric to the English faculty.

6. Activating the students' role in appreciating literature; they are more responsible by being more aware of the literature appreciation process that enables them to identify their learning needs, set their learning objectives, and evaluate them.

Definitions of Terms:

1. Art-based Learning

Seifter (2016) defines Arts-based learning as the instrumental use of artistic skills, processes, and experiences as educational tools to foster learning in non-artistic disciplines and domains.

Naiman (2017) states that the Corporation of arts-based learning is an interdisciplinary approach to learning, using the arts as a pathway to explore non-art topics. Art forms include painting, sculpting, theatre improvement, storytelling, poetry, and music.

Operational definition:

Suggested Art-based Model Specialized for Literary Appreciation Skills

The Suggested Art-based Model depends on using different types of arts like painting, ballet, theatre, movies, photography, and others to teach all literary

texts genres - folklore, poetry, novel, information texts, short stories, and memoirs to improve one group of The American University of Kuwait English Literature first-year students' literary appreciation skills: examine plot, interpret imagery (figurative language), identify tone and mood, analyze persuasive techniques, evaluate narrative perspective, scrutinize characterization, inspect the title, explore contextualization and reflect upon the theme.

Literary Appreciation

Ogenlewe (2006) defines literary appreciation as "the evaluation of works of imaginative literature as an intellectual or academic exercise." In this process, the reader interprets, evaluates, or classifies a literary work to determine the artistic merits or demerits of such a work.

Nilsen & Donelson (2009) echo this sentiment and add that it is the process by which one 'gauges one's interpretive response as a reader to a literary work'. This process means that the reader can gain pleasure and understanding of the Literature, its value, and its importance and admire its complexity. Literary appreciation focuses on the adequate grasp of the definitions and applications of traditional literary devices such as plot, character, metaphor, setting, and symbolism, which may be encountered within texts.

Christopher (2011) states that Literary Appreciation is simply the ability to understand, enjoy and evaluate works of Literature. Evaluating here means judging the quality or value of literary work. Evaluation is usually an opinion about a given work, but it must be based on facts.

Operational definition

Literary Appreciation means tasting the beauty of any literary text of any genre, diving into the secrets of the literary text, and self-reflecting on what you read to the maximum to evaluate each element of the literary text emotionally and cognitively.

Review of literature

First - Literature Appreciation

Literature is motivating. Literature holds high status in many cultures and countries. For this reason, students can feel a real sense of achievement at

understanding a piece of highly respected literature. Also, literature is often more interesting than the texts found in course books.

Literary appreciation is concerned with acquiring the artistic skills needed to react instantaneously to any literary work in the various genres of poetry, prose, and drama. Although there are specific skills required for each genre, there are also fundamental principles and concepts which cut across the genres. Regardless of the genre, literary appreciation tests comprehension and analysis of the theme, subject matter, figurative and non-figurative language, and the structural features of a given passage. The objective is to determine the total impact of the excerpt in question. In effect, literary appreciation is an attempt to evaluate, understand and enjoy any art or literature. Uwalka, T.U. (2010)

According to Nilsen & Donelson (2009), literary appreciation occurs in seven stages:

Level 1: Pleasure and Profit (Birth to Kindergarten) - Literary Appreciation is a social experience.
It should be noted that the development of literary appreciation begins long before children learn to read. At this stage, literary appreciation is a social one. The appreciation develops by exposing the child to books and movies or having them relate stories. Parents and teachers play a vital role at this stage, supporting children and engaging them in reading activities.

Level 2: Decoding (Primary grades) - Literacy is developed.

Students may then add to their stage of literary appreciation by becoming addicted to a particular book or character. This addiction allows for the development of speed and skill.
A note of caution: struggling students may no longer be searching for pleasure but focus mainly on decoding information.

Level 3: Lose yourself (Late Elementary) - Reading becomes a means of escaping.

During this stage, reading becomes a form of escape for readers. Children frequently read series of books, fantasies, and animal stories. For example, a child may indulge in reading books such as The Secret Seven by Enid Blyton and Archie Comics. Carlsen (1994) further claims that it is vital that this stage occurs for everything else in literature to be meaningful. Therefore, teachers should surround their students with these materials to stimulate their interest and set a foundation for this stage.

Level 4: Find yourself (Junior high school) - Discovering identity

During adolescence, young people are self-searching and making decisions about who they are. In most cases, they tend to identify with characters in books and movies. Therefore, they place preference on texts and films with "real" stories that they can relate to for them to receive pleasure. They become discriminatory and are no longer satisfied with stereotypical characters. They are no longer living vicariously in the character's experience, but rather, adolescents are searching to find themselves in the roles of these characters. Reading for these young adults is aimed at discovering their own identity. The role of the teacher is to select material that is suitable enough to evoke students' interest, which is relevant to their lives, and provides a sense of hope for our youth.

Level 5: Venture beyond self (High school) - 'going beyond me,' assessing the world around them

At this stage of literary appreciation, the adolescent's egocentrism is no longer his sole priority. Instead, his focus is on developing skills intellectually, emotionally, and physically. Thus, reading is not a central focus but instead emphasizes society.

Level 6: Variety in reading (College) - Reads widely and discusses experiences with peers &

Level 7: Aesthetic purposes (Adulthood to death) - Avid reader appreciates the artistic value of reading.

Reading at these stages is for pleasure. For example, individuals read and share their experiences with their peers during book talks and book clubs. In addition, individuals read various genres at this stage and enjoy literary appreciation, having acquired all previous steps. Uwalka (2010) states that the purpose of appreciating a work of art is to enter the world of a literary artist successfully, to integrate and involve oneself in his thought or feelings, and to be able to read his mind impartially as presented in his work to understand and arrive at a just assessment or better evaluation of his work.

Three basic questions usually come into focus when a piece of literary work is to be appreciated. These are:

(i)   What is the writer telling the reader? (theme)

(ii)   How is the writer expressing himself or herself (style)?

(iii)   What is the relationship between the subject matter and style? And how far has the style helped or hindered the subject matter? (Personal judgment).

Theme, style, and personal judgment must be analyzed when appreciating or criticizing literary work.

Olufunwa (2001) adds that some general rules are basic to successful literary appreciation. One of the most important rules for successful literary appreciation is to carefully read the text under focus, if possible, more than once. It must always be remembered that these are creative works as opposed to history, journalism, and other forms of prose, which are not as heavily dependent upon the imagination, and will require a correspondingly higher concentration level if they are to be correctly understood. In literature, meaning is far more likely in symbol, metaphor, irony, and structure than in an explicit statement. It is, therefore, necessary that literary texts be read initially to obtain a general grasp of the ideas expressed and, at least once again, to understand those ideas better and to see how they relate to other elements of the work, especially its form and technique.

Literature Appreciation and Creativity

Discussions of creativity concerning literature teaching and learning have focused on learners' creativity with literature learning processes. However, the teaching of literature in a variety of cultural contexts may be better informed by understandings of the pervasively creative character of everyday language and can support attempts by some practitioners (Carter and McRae 1996; Cook 2000 & Pope 2005) to establish continuities between literary and everyday language and establish more vital bridges between language and literature teaching. Rather than employing more deficit-related pedagogic paradigms, appreciation of literary and broader cultural variation can also be supported by reference to what learners already understand and can do. The idea that creativity exists in a remote and difficult-to-access world of literary genius can be de-motivating to the apprentice student of literature. But it is not only in the teaching of literature where the value of exposure to the more open-ended and creative aspects of language may be exploited. Exposure to creativity can be enjoyed and understood in the most common of everyday settings. In these respects, methodologies need to be developed to help learners better internalize and appreciate relationships between creative patterns of language, purposes, and contexts, which can foster literary appreciation and greater language understanding (O'Keeffe, McCarthy, and Carter 2007).

Second - Art-Based Learning
Art-Based Learning

Arts-based learning is the use of artistic expression—including poetry, drama, dance, film, literature, music, and all forms of visual art—as an educational tool and a catalyst to foster learning. Art integration comes in multiple formats, from approaches that employ simple illustrations of academic topics to others that stimulate metacognitive skills. Silverstein and Layne (2010) defined art integration as "an approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process, which connects an art form to another subject area and meets evolving objectives in both" (para. 3). This model of art integration, while embracing art objectives, essentially utilizes multimodal arts-based learning to enhance

comprehension of academic subjects. With its nod to art practice, it has stepped beyond the art-infused model of integration espoused in many popular books on art integration curriculum (Cornett, 2010; Gelineau, 2004; Goldberg, 2011; McDonald, 2010), in which art production is solely a strategy for teaching academic content.

Marshall (2014) adds that Art integration is also an interstitial practice. Art integration generates innovative arts-based pedagogies to counteract commonplace teaching and learning strategies such as memorization, reading, drilling, expository writing, and testing, which promote acquiring information. Instead, art integration enables understanding and uses techniques such as translating abstract concepts from academic disciplines into a visual form or creating something new using educational information or ideas.

Art integration also has reached beyond the interpretation of academic topics to explore and interpret life-centered issues or "big ideas" that transcend disciplinary boundaries (Burnaford, April, & Weiss, 2001; Daniel, Stuhr, & Ballengee-Morris, 2006; Gaudelius & Spiers, 2002; Parsons, 2004; Taylor, Carpenter, Ballengee-Morris, & Sessions, 2006; Stewart & Walker, 2005; The Ohio State Transforming Education Through the Arts Challenge Mentors (TETAC), 2002; Wilson & Cohen-Evron, 2000). Essentially an extension of art-infused learning with an emphasis on ideas, concepts, and issues, concept-based art integration is closely aligned with the new focus in general education on cross-cutting concepts.

The arts have long been associated with creativity, imagination, innovation, invention, novelty, and nonconformity, which explains why the use of artistic forms of expression is widely accepted in many fields and disciplines where new ideas and fresh perspectives are vital Brenner (2010). Music, for example, has been used in adult ESL classes to improve students' listening and reading comprehension, pronunciation, writing, and vocabulary Lens & Sullivan (2005) employed poetry in a two-year graduate program for K- 12 teachers to explore meaning-making. A doctoral project involving mental health counselors, counseling students, and clients of the British Columbian mental health system

utilized theater training to help bolster feelings of self-worth, personal power, and trustworthiness among the cast Noble (2005). An arts-based educational program for incarcerated women enabled inmates to explore emotions and issues of identity through drawing, creative writing, and movement. Inmates reported that the program helped them overcome fears, increase confidence and self-esteem, connect more effectively with other women, and grow interpersonally Mullen (1999). Finally, Wesley (2005) looked at how participation in the arts might be a way of helping adults learn to understand and value multicultural diversity.

Third - Literature Appreciation and Art-Based Learning

Hurn (2009) points out that Literature is an expression of individual thought and feeling achieved through the creative process. Artists seek to share their experiences, observations, and understanding (their "truths") through the medium that most effectively lends itself to their skills and abilities. Whether artists are writing stories, painting pictures, writing music, composing a photograph, or creating a film, they are expressing their relationship to the world around them at that moment. Their works share certain expressive elements, such as structure, theme, and tone. Art connects human beings by allowing us to share each other's perceptions, emotions, and experiences. A gifted artist may creatively capture our feelings but cannot express themselves. Westwood (2011) adds that all fine art attempts to solidify, communicate, and embellish thoughts and communicate in a manner that transcends all others.

When studying and teaching literature, we often connect it to other forms of art and their relationships with literature. After all, literature is a form of art and can be appreciated more if we see it with its "relations." To do this, we can take many new and innovative approaches. One would be to see literary texts through other forms of art.

Language specialists were the first to consider Art an invaluable tool for teachers to support English Language Arts. They strive to illuminate the importance of providing students with outlets for creative expression and

exemplify how the visual arts can be successfully integrated with reading, writing, and oral communication to increase literacy development and foster higher-order thinking skills for English Language Learners.

Method
Design
The researcher used the one-group pretest-posttest design for the following reasons:

1. The researcher specifies the status quo of the participants concerning their ability to appreciate literature before being introduced to the proposed model. Then, at the end of the experimentation, the researcher measures the effect of using the suggested art-based learning model on developing the learners' literary appreciation skills and compares the results with the pre-posttest.

2. The present research employs a mixed-method design. The learners' performance during the experimentation is analyzed using the quantitative analysis of the quasi-experimental one-group design. Qualitative analysis is used:

    a. Three sample participants' answers to three questions of the Pre-post Literary Appreciation Test

    b. Three students' reflections by the end of each stage of the model (four stages)

Such a design provides more validity to the program.

Participants
The study participants are a group of The American University of Kuwait English Literature freshmen 35 (11 females and 24 males). Choosing first-year university students rests on the assumption that the poor performance of such students who tackled a reasonable amount of literary works in their high school indicated their need to be trained in analyzing and appreciating literary works to cope with the in-depth study of literature in the coming years of the university.

The following statistical methods and treatments were used using the SPSS 21 program:

1. Calculate the correlation coefficient between each item score and the total score of the Literary Appreciation Skills Test to determine the internal consistency reliability of these tools.

2. Calculate the correlation coefficient between the score of each sub-skill and the total score of the Literary Appreciation Skills Test to find the internal consistency reliability of these tools' dimensions.

3. Calculate Cronbach's Alpha coefficient value to determine the internal consistency reliability of the Literary Appreciation Skills Test.

4. Calculate the difference between the mean scores of the two applications, the pre, and post-applications, for the research group students to test the literary appreciation skills as a total score and sub-dimensions, using the t-test for two related groups.

5. Calculate the effect size using the ETA square for each literary appreciation skill and sub-skills as a total degree and sub-dimensions for the English Literature first-year students at the American University in Kuwait.

6. Calculate the effectiveness of the proposed art-based learning model in developing first-year English majors' literary appreciation skills at the American University in Kuwait using the corrected earnings ratio for Ezzat.

The Suggested Art-Based Model for Developing English Majors' Literary Appreciation Skills

Model Description

This model focuses on developing English majors' literary appreciation skills through a teaching model designed by the researcher based on art-based learning. The researcher taught this model online to the first-year students of the Department of English -The American University of Kuwait due to the restrictions of Covid 19 in Kuwait from April 1st to May 13th, 2021.

Rationale

The soul of this model is to develop the English Majors' Literary Appreciation Skills using art-based learning techniques. Such techniques are innovative and can engage learners, enhance knowledge of diverse views, and connect cognitive and emotive domains of literature at the same time.

Principles

The main principles of this model are:

1. Students celebrate the literature's artistic adaptations because they enable them to appreciate literature more.

2. Students reflect upon the effectiveness of the literary work's plot type/ text structure, setting, narrative perspective, characterization, style, title, contextualization, and themes.

3. Students evaluate their learning process (self-centered process).

The model was designed in light of Art-based learning to develop the English majors' literary appreciation skills and self-esteem. There are diverse literary selections of different genres (poems, sonnets, essays, short stories, memoirs, biography, speeches, novels, and reports) and their artistic adaptations (animations, motion animations, podcasts, poem performances, TV shows, movies, video games, cartoons, illustrations, choir, photos, poster, paintings, songs, colored printed reliefs, caricatures, book covers, and historical documentaries). The model was designed entirely by the researcher where four stages were developed; stage one, view, read, identify and reflect; stage two, describe, discuss, scrutinize, and reflect; stage three, examine, experience, and reflect; stage four, plan/design, craft/create, perform/present and appreciate. Tasks, activities, and materials were either adapted or designed by the researcher.

Objectives

By the end of teaching this model, students would be able to:

1. Examine the effectiveness of the literary work's plot type/text structure in understanding and appreciating that work.

2. Scrutinize the effectiveness of the literary work's setting, narrative voice/point of view, and characterization in understanding and appreciating that work

3. Analyze the effectiveness of the literary work's style, title, contextualization, and themes in understanding and appreciating that work.

4. Perform/Present their artistic adaptation of their chosen literary work.

5. Appreciate their artistic adaptation and original literary work by writing a Critical Review where they can decide how their artistic adaptation celebrated the original literary work.

Results

1. Testing the research hypothesis:

The research hypothesis states, "There is a statistically significant difference between the mean scores of the research group students in the pre-and post-applications of the Literary appreciation skills Test total score in favor of the post-application."

The paired sample T-Test was used to detect the significance of the differences between the pre-and post-applications of the Literary appreciation skills Test total score, and the following table illustrates this:

Table (2)

The difference between the mean scores of the pre- and post-applications of the Literary Appreciation Skills Test total score, where (n = 35), (degrees of freedom = 34).

Performance	mean		Std. Deviation		t- test value	Sig.	Effect size (η^2)
	pre	post	pre	Post			
Overall score of Literature Appreciation skills	**42.23**	**103.54**	**4.39**	**3.66**	**105.031**	**0.000**	**0.997**

From the previous table (10), it is clear that the means of the scores of the students of the research group in the post-application of the Literary Appreciation Skills Test total score is greater than the pre-application; this indicates that the level of the students in literary appreciation increased after teaching using the proposed art-based learning model.

The following graph shows the difference between the mean scores of the research group in the two applications of the pre and Literary Appreciation Skills Test total scores:

Figure (4)

The difference between the mean scores of the pre- and post-applications of The Literary Appreciation Skills Test total score
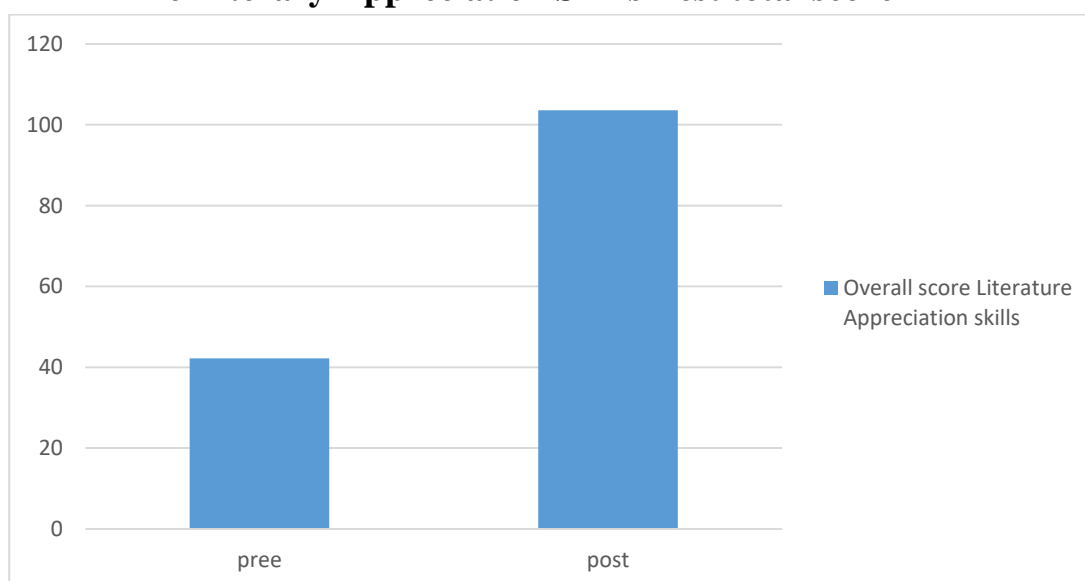
The effect size is calculated using the following mathematical formula (ETA Square Test):

Effect size $(\eta2) = t2 / (t2 + df)$

df= degrees of freedom = (n-1)

t= t-calculated

$\eta2$ is interpreted as follows:

If $(\eta2) < 0.010$, then the effect size or the relation is weak.

If $0.010 \leq \_(\eta2) < 0.059$, then the effect size is small.

If $0.059 \leq \_(\eta2) < 0.138$, then the effect size is medium.

If $0.138 \leq \_(\eta2) < 0.232$, then the effect size is large.

If $0.232 \leq \_(\eta2)$, then the effect size is very large.

From the previous table (10), it is clear that the value of the effect size, which is expressed in the Eta square for the literary appreciation total score, is equal to (0.997), which is greater than (0,232), and this means that the effect size is enormous, and this indicates that teaching using the proposed art-based learning model has a very significant impact on the development of literary appreciation skills overall score for first-year students in the Department of English literature "Research Group.

Discussion

Based on the study's results, the suggested art-based learning proves its effectiveness in developing the experimental group's literary appreciation skills. Such a model enables students to gain greater depth of self-reflection upon the themes stemming from understanding the subtleties of appreciating the literary devices of the text. Furthermore, exploring the various possibilities to interpret and appreciate literary texts using an art-based model spices students' learning with delight and excitement. Subsequently, these significant results can be due to the following:

1. Student-centered learning:

The classroom was not teacher-based, as indicated in the model's protocols. On the other hand, students were at the heart of the learning process. They were collaborating in small groups. Each group member has responsibilities, and each group's success depends on the individuals' success. This change from a teacher-centered to a student-centered classroom pushed students to put in more effort in reading extracts, observing scenes, and understanding the aspects to participate in the negotiations while presenting their work. Rather than being the only person who knew everything, the instructor was a guide and facilitator. This finding is consistent with the results of Duggan (2003) and Burke (2011), who found that working in groups independently to examine literary texts enhances trainees' critical reading and literary skills.

2. Introductory session:

The introductory session in the model draws the guiding roadmap to use it effectively throughout the course. Discussing how analyzing the animation of the immortal sonnet of Ozymandias by Percy Shelley and the Egyptian Golden Mummies Parade improved the literary appreciation skills; triggered the students' eagerness to apply the model in the coming sessions. The handouts clarified what art is, what literature appreciation is, what literary appreciation skills are, and how art can develop literary appreciation skills. Next, studying the podcast Ozymandias by Dr. Octavia Cox, Oxford University, let the students understand more about how to extract, analyze and reflect upon the characterization, setting, narrative perspective, imagery, mood/tone, symbolism, and context of the sonnet. The training they encountered through the sonnet reviewed at the introductory session assisted them in understanding and practicing the model and how to go through the model's stages. Finally, the students were asked to read the short story The Dead by James Joyce thoughtfully at home as they will reflect upon its different literary devices by the end of every coming session of the course. This introductory session saved much time for the following sessions as students got right into the action.

3. Varied Artistic Genres

The use of varied artistic genres as the artistic adaptations of the chosen literary selections (Animation, Stop Motion Animation, Podcast, Computer-animated fantasy action film, Television Show, Movie, Video Game, Cartoon Movie, Muppet Movie, Choir, Musical, Opera, Photo, Poem, Poem Performance, Song, Speech, Color Printed Relief, Painting, Book Cover, Historical Documentary) enriched the English majors' literary appreciations skills and self-esteem. The students were excited to confront the coming artistic adaptations. One of the students told me, "Even Video Games are used in appreciating literature. What a course!"

Consequently, this variety of art genres inspired the students to use unfamiliar and innovative artistic adaptations of their favorite literary selections (poems, paintings, collages, songs, dances, role plays, debate, wood carvings, book covers, sequels, and interviews) in the last stage of the model where they present their artistic products. The students became very proud of their creative abilities. They told me they never thought they would write a poem or paint a picture reflecting upon anything in their life. After that, the sky is the limit!

4. Self-reflection:

> "He lived at a little distance from his body, regarding his own acts with doubtful side- glances. He had an odd autobiographical habit which led him to compose in his mind from time to time a short sentence about himself containing a subject in the third person and a verb in the past tense."
>
> James Joyce – *A Painful Case* Dubliners

The suggested model offers a kaleidoscopic panorama of different forms, functions, and genres of literary self-reflection. It demonstrates how the realms of aesthetic self-reference, cultural self-reflection, and human self-understanding interconnect and what the epistemological, social, and political implications can be drawn from the literary self-reflection analyses. This course proves that self-reflection can improve understanding of the context you work in, transform perspectives, deepen understanding, and strengthen the relationship between mentor and mentee, which helps you re-appreciate

yourself and what you do. Such reappreciation is the core step in reinforcing the students' self-esteem.

The students self-reflect on how and what they have learned at the end of every session - reflective writings - of the first three stages of the model (fourteen sessions). Finally, the students crowned their journey by evaluating and self-reflecting upon the effectiveness of this course during the last stage (four sessions) by designing, performing, and self-reflecting upon their favorite literary works' artistic adaptations.

5. The Suggested Art-based Learning Model to develop the literary appreciation skills

The Suggested Art-based Learning Model to develop literary appreciation skills proves its effectiveness, evidenced by improving the following literary appreciation skills.

a. Examine plot

As the plot is the trunk from which all the other elements of a story grow, the students realized the type and the structure of any literary work's plot provide the readers with a sense of direction, like a road map through the characters, actions, goals, and conflicts along the way of appreciating the work.

The students contrasted different literary works' artistic adaptation types and structures of plot, evaluating their effect on the understanding of changing the story's direction and considering how one event leads to another, confronting the students' self-recognition.

b. Interpret Imagery

Students realized that imagery could transform ordinary descriptions into evocative events, enhance the emotional significance of passages, and turn prose into poetry. It can also help the reader, and the audience to understand the underlying symbolism of a scene or more fully recognize a literary theme.

The students reflected on how the different elements of figurative language create tone, invoke emotion, and add a layer of complexity to literary works'

artistic adaptations. As a result, students who understand imagery can better interpret and analyze texts and appreciate them on a deeper level.

c. Scrutinize characterization

The students analyze how authors employ the different methods of characterization (Direct and Indirect Characterization) to portray their characters' types (static and dynamic) and traits (physical, social, psychological, and moral). In addition, they assess what a character's motivations are and what characters desire, fear, love, and dislike.

Characterization is a great tool to get readers interested and invested in who they are reading or watching. Eventually, students gain insightful self-reflection of their character traits.

d. Analyze style

The students realize how authors and directors use diction, imagery, and sound devices to create the artwork's tone and mood. In addition, they reflect upon the effectiveness of persuasive techniques and rhetorical devices in convincing the audience of the artwork's message.

The students connect specific details to their lives. They imagine events they have participated in, which they understand vicariously. However, they recognize that more information can also be stated by understatement or specific details' absence which leads the reader to wonder why?

e. Evaluate Narrative Perspective

The students recognize how can the narrative perspective affect the level of suspense and reliability of the literary work. the narrative perspective of a story or poem is essential: it's an integral part of making the artwork "believable." Like a camera lens to a photograph, a narrative point of view makes the story possible.

The students realize that other than the third-person omniscient, narrative viewpoints cannot be objective. First and second-person narratives are inevitably biased as we perceive the story through a single point of reference. The same is true for the third person limited, where the narrator tells us solely

about the protagonist's thoughts, feelings, desires, and interpretations. They reflect upon the effectiveness of the narrative perspective in understanding and appreciating that work.

f. Explore contextualization

The students experience how reflective the literary work's message is of its historical, cultural, and social contexts. They realize that context clues in an artwork create a relationship between the writer and the audience, giving a deeper understanding of the intent and direction of the writing. Without a clear understanding of the context of your text, no one can fully comprehend the views and values of the author or the overall meaning of a text.

While students research the context, such activities analyzing the author's style, investigating the social issues and events of the time that the text was written, or comparing the text to other texts, they interact between experience and the artwork; they recognize connections, they respond to texts, they interact between author and reader and they interact between readers and other readers. It is an intertextuality competence.

The students conclude that any piece of text helps in the mentally growing process; it allows for learning new things. It enables the person to find out who they are and discover selves. With the various context of any text, we gain and expand that unique mix of knowledge, open the imagination, and helps the person to be creative.

g. Inspect the title

The students evaluate how expressive the literary works' titles are in delivering their messages. They reflect upon how titles grab attention by compelling the reader to read the lead-in, predict content by setting expectations of what awaits them, and establish tone by creating an appropriate atmosphere for the subject matter.

The students studied how great writers chose their great works' eternal titles, like what happened with Earnest Hemingway. Which of these three stories are you most eager to read?

- The World's Room
- They Who Get Shot
- A Farewell to Arms

Ernest Hemingway considered the first two titles before settling on the final one. Finally, he made the right call. Hemingway asserted that a title must have magic. A Farewell to Arms does indeed have a little magic.

Thus, the students realized that giving a title to anything in your life requires focus and talent. Expressing your ideas in the fewest possible words and the most attractive way is a real challenge, yet fulfilling your self-appreciation skills.

h. Reflect upon theme

The students evaluated how all the literary devices effectively conveyed their possible themes. Next, they practice interpreting the themes of the artwork by examining the broad topic – love, friendship, choices, and family, investigating the recurring themes and studying the relationships and conflicts of the work. Eventually, they reflected upon the themes in appreciating the work's culture and history.

Reflecting upon the artworks' themes didn't let the students appreciate that work only but appreciated themselves by relating such themes to real-life debates. Consequently, the students step back for a while to reassess their relationships and choices in life before going on again.

Conclusions

Based on the study results, it can be concluded that:

- The suggested art-based learning model effectively developed the eight literary appreciation skills. Such a model enables the English majors to examine the plot, interpret the imagery, scrutinize the characterization, analyze the writing style, evaluate the narrative perspective, explore the contextualization, inspect the title and reflect upon the theme of any tackled literary text.
- Authentic and reflective activities enabled participants to study the task from several perspectives, use various instruments and facilitate reflection. As a result, such exercises provided a wide range of outcomes and competing answers.

- Using various art genres and literary works spiced up the suggested model application, matching almost all the participants' tastes in literature and art. Therefore, the participants were self-motivated to adventure the coming assignments.
- Considering the demands of the learners improves the learning process. It also ensures that all learners engage in active learning because they believe their knowledge is relevant and applicable to their daily lives.

Recommendations

- Based on the reached results and conclusions, the study recommends the following:
- More opportunities to practice literary appreciation should be provided to the learners.
- Instructors are advised to use a student-centered classroom, encouraging students to think independently rather than relying on their instructors' spoon-feeding knowledge.
- Literature instructors should create and develop teaching models based on literary theories to stimulate students' imagination and self-awareness.

Suggestions for Further Research

Researchers are advised to conduct studies and research in the following areas:

- More studies based on Art-based learning to develop other skills need to be designed for different stages of education.
- Developing teaching models based on literary theories to develop literary appreciation skills.
- Using other modes of learning (Auditory, Kinesthetic, Reading, and Visual) or learning theories (behaviorism, cognitive, constructivism, humanism, and connectivism) to improve other types of literary skills.

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نموذج مقترح قائم على التعلم بالفن لتنمية مهارات التذوق الأدبي لدي طالبات قسم اللغة الإنجليزية

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المستخلص

بحث هذا البحث في تأثير نموذج التعلم القائم على الفن المقترح في تنمية مهارات التذوق الأدبي لتخصصات اللغة الإنجليزية. استخدم الباحث تصميم الاختبار القبلي البعدي لمجموعة واحدة. تبدأ الدراسة بمراجعة الأدبيات والدراسات السابقة التي تتناول التعلم القائم على الفن ومهارات التذوق الأدبي. ثم أعدت الباحثة قائمة مهارات التقدير الأدبي واستراتيجيات التعلم القائمة على الفن لتوجيه تصميم النموذج الفني المقترح لتطوير مهارات التذوق الأدبي لتخصص اللغة الإنجليزية. كما صممت الباحثة اختبار مهارات التذوق الأدبي القبلي / البعدي. كان المشاركون في الدراسة 35 طالبًا من طلاب الجامعة الأمريكية في الكويت في الأدب الإنجليزي في فصل الخريف من العام الدراسي 2021. تراوحت أعمارهم بين (18-19) سنة. تم تحليل درجات اختبار التقدير قبل / ما بعد الأدبي كماً ونوعاً. وأظهرت النتائج أن نموذج التعلم القائم على الفن طور بشكل فعال مهارات التقدير الأدبي لتخصصات اللغة الإنجليزية. يوصى بتصميم المزيد من النماذج للمتعلمين لممارسة التذوق الأدبي على أساس النظريات الأدبية لتحفيز خيال الطلاب والوعي الذاتي واستخدام التعليم الدراسي المتمحور حول الطالب لتشجيع الطلاب على التعلم بشكل مستقل ومسؤول.

الكلمات المفتاحية: التعلم القائم على الفن ، التذوق الأدبي ، والحبكه الدراميه ، والصور ، والتوصيف ، والأسلوب ، والسياق ، والموضوع