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RESEARCH METHODS

SEMESTER SIX

2019/2020

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Course Description:

General aims:

Research methods course has the purpose of introducing semester six students to the building components and methodologies needed to conduct an academic research paper in humanities. They will gain an informed knowledge of how to put research general theoretical framework into practice, and how to comply with the conventions and ethics of scholarly research articles. In addition, the course will provide a detailed view and training of the methodological organization and technical steps involved in the writing of the literary analysis essay, book and theatre review.

Specific Learning outcomes:

By the end of this course, students will be hopefully, and not conclusively, able to:

- Plan, process and conduct their final research papers/monographs in well-organized way correctly documented papers following the academic instructions.
- Comprehend the significance of research ethics and conventions, and integrate them into their research thinking process.
- Identify the importance of every research part and its role and relation to the whole research article.
- Utilize the research tools (questionnaires, interviews, survey...) effectively and adequately.
- Differentiate between the various types of research, their methods of analysis, designs, intents, and methodological foundations.
- Distinguish authentic original piece of writings, their purposes and target audiences.
- Improve their critical thinking and writing skills in general.
- Abide by the required methodological guidelines of writing literary essay analysis, book and theatre review.

Requirements:

- Students will be expected to read the assigned reading texts and hand outs, and participate actively in the various power point courses given by the teacher.
- Students will be asked to give short oral presentations on some aspects of the course.

- Students will be required to do some writing assignments and submit them in due time.
- Students will be expected to post, peer-edit and evaluate each other's essays and other writing assignments in a facebook group that will be created.

Time table:

2 hours a week.

Course literature:

Assigned online articles.

Kothari, C.R. (2004). *Research Methodology*. New Delhi : New Age International Limited Publishers.

Wallwork, Andrian. (2011). *English for Writing Research Papers*. New York : Springer.

Pickering, Micheal. (2008). *Research Methods for Cultural Studies*.Edinburgh : Edinburgh University Press.

Syllabus:

- Week 1. General intro and presentation of the syllabus
- Week 2. Writing a paper in literary studies (1 theory)
- Week 3. Writing a paper in literary studies (2 practice)
- Week 4. Research paper : writing the abstract and introduction
- Week 5. Research paper : writing literature review (1)
- Week 6: Research paper : writing literature review (2)
- Week7. Research paper : writing the part of methodology
- Week 8. Research paper : writing the parts of results and discussion
- Week 9. Research paper : writing the conclusion
- Week 10. How to write a book review

Writing a paper in literary studies (1 theory)

Literary essays writing

I. What is an essay?

The essay is an attempt to communicate information, opinion, or feeling, and usually it presents an argument about a topic. In the university context, an essay is an exercise that gives the student an opportunity to explore and clarify thoughts about a subject.

II. Steps involved in writing an essay:

1. After reading a piece of literary work, ask yourself some of these questions:

- a. What attracts your attention and fascinate you? What confuses you?
 - b. Why does the author choose a certain character or a scene or setting?
 - c. Did you notice anything (patterns or phrases) that are repeated?
 - d. Did you notice any ironies or contradictions?
 - You should have interactive reading: make brief notes & small marks on the printed text (annotate the text).
 - Brainstorming will help you find a point of interest and develop a thoughtful argument.
2. Collect evidence: Search in the work for evidence that help answer your questions. Your thesis will emerge once you start making connections between these examples.

These are the elements you will analyse and offer evidence to support your arguments:

- a. Questions about the whats? (plot, characters, conflicts, setting narrator, theme and message of the work)
 - b. Questions about the hows? How characters speak? How is language used? How is story constructed? (structure organization, point of view, diction, syntax, tone, imagery, figurative language)
3. Construct a thesis: When you examine all evidence and can answer the questions, it is time to construct a thesis. It is the claim that needs to be supported.
4. Develop and organize arguments:
- a. Compare and contrast two characters.

- b. Trace an image throughout the work.
- c. Debate a moral ethical or aesthetic issue (think out of the box)

Critical thinking involves seeing an issue from all sides. It requires you to take a sceptical view of your response; it is not just drawing on ideas taken from others. These ideas should be evaluated and used to support the point you raised. When you quote you should engage in critical discussion of the quote. You should not accept interpretations as matters of fact.

III. Practice: read this short story and do the following activities

"The Story of An Hour", by Kate Chopin (1894)

Knowing that Mrs. Mallard was afflicted with a heart trouble, great care was taken to break to her as gently as possible the news of her husband's death.

It was her sister Josephine who told her, in broken sentences; veiled hints that revealed in half concealing. Her husband's friend Richards was there, too, near her. It was he who had been in the newspaper office when intelligence of the railroad disaster was received, with Brently Mallard's name leading the list of "killed." He had only taken the time to assure himself of its truth by a second telegram, and had hastened to forestall any less careful, less tender friend in bearing the sad message.

She did not hear the story as many women have heard the same, with a paralyzed inability to accept its significance. She wept at once, with sudden, wild abandonment, in her sister's arms. When the storm of grief had spent itself she went away to her room alone. She would have no one follow her.

There stood, facing the open window, a comfortable, roomy armchair. Into this she sank, pressed down by a physical exhaustion that haunted her body and seemed to reach into her soul.

She could see in the open square before her house the tops of trees that were all aquiver with the new spring life. The delicious breath of rain was in the air. In the street below a peddler was crying his wares. The notes of a distant song which someone was singing reached her faintly, and countless sparrows were twittering in the eaves.

There were patches of blue sky showing here and there through the clouds that had met and piled one above the other in the west facing her window.

She sat with her head thrown back upon the cushion of the chair, quite motionless, except when a sob came up into her throat and shook her, as a child who has cried itself to sleep continues to sob in its dreams.

She was young, with a fair, calm face, whose lines bespoke repression and even a certain strength. But now there was a dull stare in her eyes, whose gaze was fixed away off yonder on one of those patches of blue sky. It was not a glance of reflection, but rather indicated a suspension of intelligent thought.

There was something coming to her and she was waiting for it, fearfully. What was it? She did not know; it was too subtle and elusive to name. But she felt it, creeping out of the sky, reaching toward her through the sounds, the scents, the color that filled the air.

Now her bosom rose and fell tumultuously. She was beginning to recognize this thing that was approaching to possess her, and she was striving to beat it back with her will--as powerless as her two white slender hands would have been. When she abandoned herself a little whispered word escaped her slightly parted lips. She said it over and over under her breath: "free, free, free!" The vacant stare and the look of terror that had followed it went from her eyes. They stayed keen and bright. Her pulses beat fast, and the coursing blood warmed and relaxed every inch of her body.

She did not stop to ask if it were or were not a monstrous joy that held her. A clear and exalted perception enabled her to dismiss the suggestion as trivial. She knew that she would weep again when she saw the kind, tender hands folded in death; the face that had never looked save with love upon her, fixed and gray and dead. But she saw beyond that bitter moment a long procession of years to come that would belong to her absolutely. And she opened and spread her arms out to them in welcome.

There would be no one to live for during those coming years; she would live for herself. There would be no powerful will bending hers in that blind persistence with which men and women believe they have a right to impose a private will upon a fellow-creature. A kind intention or a cruel intention made the act seem no less a crime as she looked upon it in that brief moment of illumination.

And yet she had loved him--sometimes. Often she had not. What did it matter! What could love, the unsolved mystery, count for in the face of this possession of self-assertion which she suddenly recognized as the strongest impulse of her being!

"Free! Body and soul free!" she kept whispering.

Josephine was kneeling before the closed door with her lips to the keyhole, imploring for admission. "Louise, open the door! I beg; open the door--you will make yourself ill. What are you doing, Louise? For heaven's sake open the door."

"Go away. I am not making myself ill." No; she was drinking in a very elixir of life through that open window.

Her fancy was running riot along those days ahead of her. Spring days, and summer days, and all sorts of days that would be her own. She breathed a quick prayer that life might be long. It was only yesterday she had thought with a shudder that life might be long.

She arose at length and opened the door to her sister's importunities. There was a feverish triumph in her eyes, and she carried herself unwittingly like a goddess of Victory. She clasped her sister's waist, and together they descended the stairs. Richards stood waiting for them at the bottom.

Someone was opening the front door with a latchkey. It was Brently Mallard who entered, a little travel-stained, composedly carrying his grip-sack and umbrella. He had been far from the scene of the accident, and did not even know there had been one. He stood amazed at Josephine's piercing cry at Richards' quick motion to screen him from the view of his wife.

When the doctors came they said she had died of heart disease--of the joy that kills.

Activities:

- 1- Read the text.
- 2- Read the text for the second time and annotate it.
- 3- Write down your initial response to the text by jotting down your impressions as they come to you in any order (free writing).
- 4- Prepare a list of questions that will help you understand your reaction to the texts.
- 5- What are the techniques the author is using here? Are the techniques effective?
- 6- What would be the advantages and disadvantages if you tried these same techniques in your writing?
- 7- Describe the story to someone who has not read it.
- 8- Write a sequel in which you use the same techniques as those used by the writers.

Writing a paper in literary studies (2 practice)

Practice1: Read this model literary analysis of "The Story of an Hour" and evaluate its methodological and thematic organization.

Disappointment

is a short story in which Kate Chopin, the author, presents an often unheard of view of marriage. Mrs. Louise Mallard, Chopin's main character, experiences the exhilaration of freedom rather than the desolation of loneliness after she learns of her husband's death. Later, when Mrs. Mallard learns that her husband, Brently, still lives, she know that all hope of freedom is gone. The crushing disappointment kills Mrs. Mallard. Published in the late eighteen hundreds, the oppressive nature of marriage in "The Story of an Hour" may well be a reflection of, though not exclusive to, that era.

Though Chopin relates Mrs. Mallard's story, she does not do so in first person. Chopin reveals the story through a narrator's voice. The narrator is not simply an observer, however. The narrator knows, for example, that Mrs. Mallard, for the most part, did not love her husband (paragraph 15). It is obvious that the narrator knows more than can be physically observed. Chopin, however, never tells the reader what Mrs. Mallard is feeling. Instead, the reader must look into Mrs. Mallard's actions and words in order to understand what Mrs. Mallard feels.

Mrs. Mallard is held back in her marriage. The lines of her face "bespoke repression" (paragraph 8). When Mrs. Mallard learns of her husband's death, she knows that there will "be no powerful will bending her" (paragraph 14). There will be no husband who believes he has the "right to impose a private will upon a fellow creature" (paragraph 14). Mrs. Mallard acknowledges that her husband loved her. Brently had only ever looked at Mrs. Mallard with love (paragraph 13). This information implies to the reader that Brently is not a bad man; he simply believes that it is his right, and perhaps his obligation as a husband, to direct Mrs. Mallard in everything she does. When Mrs. Mallard learns of her husband's death, she realizes

that he will no longer be there to repress her; there will be no one, save her, to direct her will. Then, in a crushing blow, everything she has just realized and begun to look forward to is stolen from her grasp.

Upon learning of her husband's death, Mrs. Mallard realizes that she is now free. She repeats the words "Free, free, free!" (paragraph 11) and feels her body come alive. Her pulse beats faster; her blood runs warmer; her eyes brighten (paragraph 11). Mrs. Mallard knows that from now on she can live for herself and no one else, that "all sort of days...would be her own" (paragraph 19). Mrs. Mallard sees the chance to live out the rest of her days for herself; she sees the opportunity to be her own person. Mrs. Mallard now looks forward to a long life. She had previously dreaded the years ahead spent under the thumb of her husband (paragraph 19). Now, though, Mrs. Mallard is someone who has much to look forward to and many joys to appreciate. This opportunity is taken from her just as her chance of freedom is taken from her when she learns that Brently still lives. When Mrs. Mallard sees Brently walk through the front door, the disappointment and the devastation of loss that she suffers cause her heart to fail.

When Mrs. Mallard walks down the stairs with her sister, she has triumph in her eyes (paragraph 20). The front door opens, however, and Brently walks in. What effect does this have on Mrs. Mallard? It kills her. Mrs. Mallard has, in a very short time, realized the world is a wonderful place and that she can live in it anyway she chooses. She gains freedom, independence, individuality, and a whole host of things to look forward to in life. When Brently walks in the door, though, Mrs. Mallard knows that she will have to spend the rest of her life as no more than his wife does, just as she had been. She knows that she will never be free. This is too much for Mrs. Mallard to handle. Life had been grim before, with her looking forward to the years ahead "with a shudder" (paragraph 19). Now that Mrs. Mallard has tasted

what life might have been like without her husband, the idea of resuming her former life is unbearably grim. When Mrs. Mallard sees that her husband still lives, she dies, killed by the disappointment of losing everything she so recently thought she had gained.

Mrs. Louise Mallard experiences the exhilaration of freedom after she learns of her husband's death in "The Story of an Hour". Later, when Mrs. Mallard learns that her husband still lives, she knows that all hope of freedom is gone. The crushing disappointment kills her. The oppressive nature of marriage in "The Story of an Hour" may well be a reflection of, though not exclusive to the late eighteenth hundreds.

Practice 2: Read one of the following short stories and write a short literary essay discussing a certain theme that might attract your attention.

Short story 1:

“A VERY SHORT STORY,” Ernest Hemingway

One hot evening in Padua they carried him up onto the roof and he could look out over the top of the town. There were chimney swifts in the sky. After a while it got dark and the searchlights came out. The others went down and took the bottles with them. He and Luz could hear them below on the balcony. Luz sat on the bed. She was cool and fresh in the hot night.

Luz stayed on night duty for three months. They were glad to let her. When they operated on him she prepared him for the operating table; and they had a joke about friend or enemy. He went under the anaesthetic holding tight on to himself so he would not blab about anything during the silly, talky time. After he got on crutches he used to take the temperatures so Luz would not have to get up from the bed. There were only a few patients, and they all knew about it. They all liked Luz. As he walked back along the halls he thought of Luz in his bed.

Before he went back to the front they went into the Duomo and prayed. It was dim and quiet, and there were other people praying. They wanted to get married, but there was not enough time for the banns, and neither of them had birth certificates. They felt as though they were married, but they wanted everyone to know about it, and to make it so they could not lose it.

Luz wrote him many letters that he never got until after the armistice. Fifteen came in a bunch to the front and he sorted them by the dates and read them all straight through. They were all about the hospital, and how much she loved him and how it was impossible to get along without him and how terrible it was missing him at night.

After the armistice they agreed he should go home to get a job so they might be married. Luz would not come home until he had a good job and could come to New York to meet her. It was understood he would not drink, and he did not want to see his friends or anyone in the States. Only to get a job and be married. On the train from Padua to Milan they quarreled about her not being willing to come home at once. When they had to say good-bye, in the station at Milan, they kissed good-bye, but were not finished with the quarrel. He felt sick about saying good-bye like that.

He went to America on a boat from Genoa. Luz went back to Pordonone to open a hospital. It was lonely and rainy there, and there was a battalion of Arditi quartered in the town. Living in the muddy, rainy town in the winter, the major of the battalion made love to Luz, and she had never known Italians before, and finally wrote to the States that theirs had only been a boy and girl affair. She was sorry, and she knew he would probably not be able to understand, but might someday forgive her, and be grateful to her, and she expected, absolutely unexpectedly, to be married in the spring. She loved him as always, but she realized now it was only a boy and girl love. She hoped he would have a great career, and believed in him absolutely. She knew it was for the best.

The major did not marry her in the spring, or any other time. Luz never got an answer to the letter to Chicago about it. A short time after he contracted gonorrhoea from a sales girl in a loop department store while riding in a taxicab through Lincoln Park.

Banns: an announcement, especially in a church, of an intended marriage.
Armistice: a temporary cessation of fighting by mutual consent; a truce.
Gonorrhoea: a sexually transmitted disease caused by a bacterial infection

Short story 2:

Jaffa: Land of oranges By Ghassan Kanafani

When we had to leave Jaffa for Acre there was no sense of tragedy. It felt like an annual trip to spend the feast in another city. Our days in Acre did not seem unusual: perhaps, being young, I was even enjoying myself since the move exempted me from school... Whatever, on the night of the big attack on Acre the picture was becoming clearer. That was, I think, a cruel night, passed between the stern silence of the men and the invocations of the women. My peers, you and I, were too young to understand what the whole story was about. On that night, though, certain threads of that story became clearer. In the morning, and as the Jews withdrew threatening and fulminating, a big truck was standing in front of our door. Light things, mainly sleeping items, were being chucked into the truck swiftly and hysterically.

As I stood leaning against the ancient wall of the house I saw your mother getting into the truck, then your aunt, then the young ones, then your father began to chuck you and your siblings into the car and on top of the luggage. Then he snatched me from the corner, where I was standing and, lifting me on top of his head, he put me into the cage-like metal luggage compartment above the driver's cabin, where I found my brother Riad sitting quietly. The

vehicle drove off before I could settle into a comfortable position. Acre was disappearing bit by bit in the folds of the up-hill roads leading to Rass El-Naqoura [Lebanon].

It was somewhat cloudy and a sense of coldness was seeping into my body. Riad, with his back propped against the luggage and his legs on the edge of the metal compartment, was sitting very quietly, gazing into the distance. I was sitting silently with my chin between my knees and my arms folded over them. One after the other, orange orchards streamed past, and the vehicle was panting upward on a wet earth... In the distance the sound of gun-shots sounded like a farewell salute.

Rass El-Naqoura loomed on the horizon, wrapped in a blue haze, and the vehicle suddenly stopped. The women emerged from amid the luggage, stepped down and went over to an orange vendor sitting by the wayside. As the women walked back with the oranges, the sound of their sobs reached us. Only then did oranges seem to me something dear, that each of these big, clean fruits was something to be cherished. Your father alighted from beside the driver, took an orange, gazed at it silently, then began to weep like a helpless child.

In Rass El-Naqoura our vehicle stood beside many similar vehicles. The men began to hand in their weapons to the policemen who were there for that purpose. Then it was our turn. I saw pistols and machine guns thrown onto a big table, saw the long line of big vehicles coming into Lebanon, leaving the winding roads of the land of oranges far behind, and then I too cried bitterly. Your mother was still silently gazing at the oranges, and all the orange trees your father had left behind to the Jews glowed in his eyes... As if all those clean trees which he had bought one by one were mirrored in his face. And in his eyes tears, which he could not help hiding in front of the officer at the police station, were shining.

When in the afternoon we reached Sidon we had become refugees.

Short story 3:

EXPIRED EYES by Osama Alomar

Translated by C. J. Collins

Climbing up the steps to his home one night after working late, he staggered back and forth from exhaustion, carrying paper bags filled with fruits and vegetables. After entering the apartment and putting down the bags, he opened the door to his bedroom and was shocked to see his wife making love with insane ardor to a friend of their son's. She glanced up at him, deliberately flashing him looks of malicious gloating. He rubbed his eyes hard and opened them to see her humbly performing her prayers. He rubbed his eyes again, this time with furious intensity, and opened them to see her dancing completely naked in front of the window that faced the house of their young neighbor. He closed his eyes in horror, rubbing them with two hands like tornadoes. When he opened them again, his wife was there, inviting him to share breakfast in bed, her eyes brimming with love and tenderness.

He knew then that the allotted time of his eyes had expired. He visited the most famous eye doctor in the country to have two new ones implanted—specially ordered fresh from the factory. And from that day on, he saw his wife exactly as he desired.

Story 4:

The Deposit by Shafiq Taha al-Nubani

The cold wouldn't rise to the level of warmth, or fall to the level of freezing. This state had been latent in Zaidoun for a while, and he couldn't later define this period. A year... a day... a month... it's all the same.

Shining ice was spread across the streets without a pattern or shape. The bus was creaking, like an old man whose last grey hair has fallen, along a winding road lined with frozen cypress trees.

This year was not like others. The snow invaded from the beginning of September and the ice piled up until January. How long would the ordeal of the ice last? The question passed from mouth to mouth. To start with the whole country stopped moving, but then the governor ordered that we should not succumb to nature's confusion.

The passengers were listening to the coldness and calm. Their gaze rose, seeking the end of the monotony. On either side of the winding road were cypress trees and points of ice, and then nothingness. They wanted to break the vast emptiness around them, whatever new universe might replace it.

The conductor's eyes moved between the driver and the passengers, the trees and the gathering emptiness. It was time to collect the fares. He came to the first passenger, who put some coins in his hand, breaking the oppressive silence with their jingle.

He reached Zaidoun, who put one coin in the conductor's hand.

– *What's this?*

The passengers glanced at him and whispered like the hum of beehives on a winter's day.

– *A deposit – until you get me to my destination. Then I'll give you the rest.*

– *But...*

– *How can you guarantee I'll get there?*

Both fell silent. The other passengers turned away. Every eye resumed staring out of its own window. The conductor finished gathering the fares and went back to his place by the door. His eyes still held a weak challenge, which worked upon Zaidoun.

But Zaidoun's eyes focused on the sapling trees, which were getting smaller as the bus got slower. The people looked at the driver; something stood by the side of the road. They all looked at the naked woman signaling to the bus to stop. They got off in a line, then formed a circle. They carried the woman – an ice shape which had turned into a woman... or a woman which had turned into a shape of ice.

They threw her on one of the empty seats and everyone sat back in his place. The bus carried on at its former pace. The passengers' gaze moved between the ice shape and the emptiness, but soon their eyes rested on the emptiness again.

The bus stopped suddenly. The conductor pointed, as if to say that this was the last stop. The passengers' eyes moved between Zaidoun and the female piece of ice. Zaidoun dug into his pocket... two coins... he gave them to the conductor while the passengers carried the piece of ice off the bus. The driver tried in vain to turn the bus back on. The group walked, carrying the piece of ice. Zaidoun's temperature fell to freezing.

➤ **Use this FINAL CHECKLIST when you are reviewing your essay:**

Have I completed the cover sheet correctly?

- Does my introduction:

Set the question/topic against a wider background?

Clarify my understanding of the question/topic?

Define key or problematic terms?

Outline the approach I will be taking?

- Does the main body of the essay:

Present my key points clearly?

Develop an argument in a logical sequence?

Systematically support key points and argument with evidence / examples?

Accurately cite all sources used, even if not quoted directly?

- Does my conclusion:

Bring together the main points?

Link back to the question/topic?

State clearly the conclusion(s) of my argument?

- Does my essay as a whole:

Read clearly throughout?

Make correct use of grammar, syntax and punctuation?

Include a list of all cited sources?

Conform to the word limit set for this assignment?

➤ **Further questions to ask oneself:**

- 1- Do I identify the subject of my essay (author & title) early?
- 2- What is my thesis? Do I state it soon enough and keep it in view?
- 3- Is the organization reasonable? Does each point lead into the next without irrelevancies? Is each paragraph unified by a topic sentence or a topic idea? Are there adequate transitions from one paragraph to the next?
- 4- Are generalizations supported by appropriate concrete details, especially by brief quotations from the text?
- 5- Is the opening paragraph interesting and by its end focused on the topic? Is the final paragraph conclusive without being repetitive?
- 6- Is the tone appropriate? no sarcasm, no apologies, no condescension?
- 7- If there is a summary, is it as brief as possible given its purpose?
- 8- Are the quotations adequately introduced and accurate? Do they provide evidence and let the reader hear the author's voice? Or do they merely add words to the essay?
- 9- Is the present tense used to describe the author's work and the action of the work?
- 10- Have I kept in mind the needs of my reader? For instance, by defining unfamiliar terms, or by briefly summarizing works or opinions that he may be unfamiliar with?
- 11- Is documentation, provided when necessary?
- 12- Are the spelling and punctuation correct? Are other mechanical matters (margins, spacing, and citation) in correct form? Have I proofread carefully?
- 13- Is the paper properly identified_ author's name, teacher's name, group number, date?

The Research Paper: titles, abstracts and introductions

➤ **Definitions of Research**

Clifford Woody

“Research comprises defining and redefining problems, formulating hypothesis or suggesting solutions, collecting, organizing and evaluating data, making deductions and reaching conclusions and at last carefully testing the conclusions to determine whether they fit the formulated hypothesis or not.”

C.C. Crawford

“ A systematic and refined technique of thinking, employing specialized tools, instruments and procedures in order to obtain a more adequate solution of a problem than would be possible under ordinary means. It starts with a problem, collects data or facts, analyses them critically and reaches decisions based on the actual evidence”.

- A systematic process of collecting and analyzing data for some purpose.
- A systematized effort to gain new knowledge.
- A careful search or inquiry, endeavor to discover new ideas by scientific study. ⇒ a course of critical investigation.
- A careful search for solutions to the problems that plague and puzzle the mankind.

➤ **How to do Research**

- Identify an area for study which matches your competence.
- Identify a narrow area and a specific problem in it.
- Review the literature on the problem.
- Formulate a question ⇒ Decide the specific research problem, question, or hypothesis ⇒ Form a thesis
- What is the objective?
- What do you want to prove or disprove?
- What instrumentation is needed?

➤ **Ask yourself questions:**

- What do I know about the topic?
- What would I like to learn?
- What will others learn from reading my paper?

Organize Research using Note Cards

- Read sources actively by highlighting important information.
- Record quotes you may want to use later and include source and page number on card.
- Create paraphrases and summaries on note cards directly from your research.
- Record on each note card author's name and page number for later reference.

➤ **The Research Process**

- Determine the design and methodology.
- Collect data.
- Analyze data and present the results.
- Interpret the findings and state conclusions or summary regarding the problem
- Support that thesis with valid and well-documented evidence.

➤ **Why Conduct Research?**

Defining the aims of your study clearly will determine all other aspects of design.

⇒ This involves:

⇒ Selecting an appropriate topic +

⇒ Defining a timely and appropriate research question

(Most important component of a study ⇒ keystone of entire exercise).

- Find out hidden truth not discovered yet
- Discover answers to questions through the application of scientific procedures.
- Gain familiarity with a phenomenon or achieve new insights into it. (Exploratory or Formulative)
- Portray / describe accurately the characteristics of a particular individual, situation or a group. (Descriptive)

- Determine the frequency with which something occurs or with which it is associated with something else. (Diagnostic)

➤ **Characteristics of Research**

- Systematic and accurate investigation.
- Logical and objective.
- Gather knowledge or data from primary or first sources.
- Highly purposive. ⇨ Carefully planned design leading to objective results.
- Maintains rigorous standards.
- Places emphasis upon the discovery of general principles and scientific generalizations.
- Highly purposive. ⇨ Carefully planned design leading to objective results
- Maintains rigorous standards.
- Places emphasis upon the discovery of general principles and scientific generalizations.
- Verification ⇨ Allows data to be confirmed or revised in subsequent research.
- Parsimonious explanation ⇨ Reduces complex realities to simple explanations.
- Logical reasoning ⇨ Guided by rules of logical reasoning & logical process of induction & deduction / Adequate analysis of data with appropriate methods of analysis.
- Purpose/ objectives clearly defined in common concepts.
- Complete frankness ⇨ flaws reported and their effect estimated.
- Systematic - Rejects the use of guessing & intuition, but does not rule out creative thinking.
- Empirical ⇨ Provides a basis for external validity to results (validation) / Carefully checked data for validity & reliability ⇨ Is guided by evidence obtained from systematic research methods rather than opinions or authorities.

➤ **Considerations in Selecting a Topic**

- Finding an appropriate topic.

- Personal interest / Passion (Am I truly interested in the subject?)
- Importance / Contribution to the field (Does it meet the requirements of the assignment?)
- Newness / Relevance
 - Feasibility Tradeoff between rigor and practicality
 - Time constraints
 - Ethical constraints
 - Organizational support
 - Economic factors
 - Availability of Subjects (Do I have access to enough information?)
 - Narrowness & researchability (Narrow enough to allow in-depth analysis)
 - Able to reach a conclusion.

➤ **Formulating the Research Problem:**

Bordage and Dawson pose nine questions that should be asked during this stage.

1. What topic (idea) of study are you interested in?
2. What has already been done in this area (the literature)?
3. What major outcome(s) (dependent variable) are you interested in?
4. What intervention (independent variable) are you interested in?
5. Are you looking for differences or a relationship (association)?
6. To what group (population) do you wish to apply your results?
7. What is your specific research question?
8. What answer to your question do you expect to find (the research hypothesis)?
9. Why is this question important today (relevance)?

➤ **Components of the Research Paper:**

- Titles: Every word in your title is important. So, a title should:

- Immediately make sense to the readers
- Attract the right kind of readers rather than discouraging them, and will also catch the attention of browsers.
- Be immediately comprehensible to anyone in your general field
- Be short
- Have a definite and concise indication of what it is written in the paper itself. It is neither
- Unjustifiably specific nor too vague or generic

Practice: Evaluate these titles:

- Is Islam a Patriarchal Legacy? A Reflection on Fatima Mernissi's *Dreams of Trespass* and Najat El Hachmi's *The Last Patriarch*
- "whichever way you turn, there is the face of God": Historiography from the Margin in *The Moor's Account* by Laila Lalami
- Multilingual Education in Morocco and the Question of Cultural Identity: Toward Implementing a Critical Thinking Approach in Baccalaureate English Textbooks
- The Quest for Home in Anouar Majid's *Si Yussef*
- The Intercultural Approach to the Teaching of English in the Moroccan University: The case study of English department in Med I University, Oujda

➤ **How can I make a title?**

Think about the following questions:

- What have I found that will attract attention?
- What is new, different and interesting about my findings?
- What are the 3–5 key words that highlight what makes my research and my findings unique?

On the basis of your answers you should be able to formulate a title.

➤ **How can I assess the quality of my title?**

You need to check that your title is:

- in correct English - in terms of syntax, vocabulary, spelling and capitalization
- understandable (no strings of nouns)
- eye-catching and dynamic (through effective use of vocabulary and even punctuation)
- sufficiently and appropriately specific
- reflects the content of your paper
- expressed in a form that is acceptable for a journal

Abstract

➤ **Definitions:**

- Succinct summary that concisely describes the content and scope of the project and identifies the project's **objective**, its **methodology** and its **findings, conclusions**, or intended **results**.
- Has to say **what was done** and **why, how it was done**, the **major findings**, and what is the **significance of the findings**
- **Description of your project** and **not a description of your topic**
- Has to be able to **stand alone and be understood separately from the thesis itself**. ⇒ be understandable without reference to the research paper
- Has to **be short**-no more than about 500 words.

➤ **What should an abstract include?**

Abstract a mini thesis ⇒ should include some **main types of information** ⇒ Has to answer the following specific questions:

- What was done?
- Why was it done? main objective and rationale of project
- How was it done? methods you used to accomplish objectives
- What was found? project's results or product
- What is the significance of the findings?

➤ **Stylistic techniques to make abstracts most effective**

- **Avoid jargon.** not effective for communicating ideas to a broader audience
- **Be concise.** Be straightforward.
- **Use short, direct sentences.**
- **Use past tense** when describing what you have already done.
- Use the **active voice.** More appropriate.
- Don't cite **sources, figures, or tables**, and don't include long **quotations**.

➤ **What makes a good abstract?**

- Uses one well-developed paragraph that is coherent and concise + able to stand alone as a unit of information;
- Covers all essential academic elements of full-length paper, (namely the background, purpose, focus, methods, results and conclusions);
- Contains no information not included in the paper;
- Usually does not include any referencing, citations...
- **Must impress** with a strong content, good style, and general aesthetic appeal.
- **Not written hastily or carelessly**

➤ **What should I not mention in my Abstract?**

You should try to avoid:

- Background information that is too generalist for your readers.
- Claims that are not supported in the paper.
- Terms that are too technical or too generic - this will depend on your audience.
- Definitions of key terms.
- Mathematical equations.
- Generic quantifications (e.g. *many, several, few, a wide variety*) and the overuse or unjustified use of subjective adjectives (e.g. *innovative, interesting, fundamental*).
- Unnecessary details that would be better located in your Introduction, such as the name of your institute, place names that readers will not have heard of

- References to other papers. However, if your whole paper is based on an extending or refuting a finding given by one specific author, then you will need to mention this author's name.

Practice: Read and evaluate the following abstracts:

Islamic feminism, no matter how controversial is the term, is a recent cultural discourse that has a good potential of enriching the human cultural diversity and opening up a space for the development of a locally-grounded discursive experience within the human studies. After sketching out how this Islamic feminism intervenes in ethnocentrism, in general, and in male's hegemonic culture in the Islamic states, in particular, the focus is narrowed to Moroccan context given this article's author's acquaintance with its socio-cultural specificity. Morocco can stand as a miniature of Arab states as both the Tunisian-like progressive lifestyle and the Saudian-like conservatism are softly merged. This representative specificity is easily captured in Moroccan feminist literary accounts. As such, this article will dwell on two influential distinct literary experiences about women's life within and outside Morocco. Patriarchy is presented as cross-cultural practices rather than an intrinsic idiosyncrasy of Islam in *The Last Patriarch*, by the emerging diasporic writer Najat El Hachmi. Gendered separatism is depicted as a socially constructed phenomenon in *Dreams of Trespass* by the leading Muslim feminist Fatima Mernissi. In both works, the demise of the patriarch is entailed in the act of trespassing the imaginative/physical bounds of the 'harem.'

Keywords: Islamic feminism, ethnocentrism, patriarchy, cultural diversity, Morocco, diaspora

The world is slowly turning into a global village and borders that once stood between cultures now serve as bridges for the enjoyment of diversity between people of different races and ethnicities. At the forefront of this change is English, which stands as the global medium of communication. This modern renaissance of human interaction may bring about a lot in terms of economics and trade, but adopting English as the national medium of instruction in the grade school and high school levels, just to ride this economic wave of change, poses several dangers to the culture of non-native English speakers. Apart from inefficiency and stunted cognition, non-native English speaking students are at risk of losing their cultural identity.

Keywords: English, culture, medium of instruction, education

It is undoubtedly true that most educational systems in the world have been heavily influenced by the philosophical or religious tenets of their societies and Morocco is no exception. In recent times, the role of culture in the country's educational system has become a subject of heated debate and discussion. This paper is an attempt to explore the position of religion as belonging to the deep structure of culture in the intercultural education in Morocco. The teaching of English language with its entire cultural load could possibly convey to the learners a clash of values and beliefs that might jeopardize intercultural communication. Therefore, developing an intercultural communication competence (ICC) has become a must in the age of globalization. Specifically, the ability to establish effective ways of facilitating communication, and the capacity to reduce uncertainty with people of different religious backgrounds stands at the heart of Moroccan decision-makers to make of Morocco a land of peace and interfaith dialogue.

Introduction and Statement of the Problem

- The focus of the paper / main point of view of paper
- Attracts interest of reader
- Gives background information
- Discusses general focus of paper
- Presents the thesis statement

Introduction:

Mental road map that must answer these 4 questions for readers:

- What was I studying?
- Why was this topic important to investigate?
- What did we know about this topic before I did this study?
- How will this study advance our knowledge?

A well-written introduction is important because ⇨ never get a second chance to make a good first impression

- A vague, disorganized, or error-filled introduction will create a negative impression
- Need a concise, engaging, and well-written introduction
- Opening paragraph of paper will provide readers with their initial impressions about:
 - Logic of your argument,
 - Your writing style,
 - Overall quality of your research,
 - Your analytical skills,
 - Your research approaches,
 - Validity of your findings and conclusions.

➤ **Importance of a Good Introduction:**

- **Your introduction should clearly identify the subject area of interest.** Better use key words from your title in the first few sentences of the introduction. ⇒ This will help ensure that you get to the primary subject matter quickly without losing focus, or discussing information that is too general.
- **Establish context by providing a brief and balanced review of the pertinent published literature that is available on the subject.** ⇒ The key is to summarize for the reader what is known about the specific research problem before you did your analysis. ⇒ A general review only ⇒ Not represent a comprehensive literature review.
- **Clearly state the hypothesis that you investigated.**
- **Why did you choose this kind of research study or design?** Provide clear statement of rationale for your approach to the problem studied.
- Overarching goal of your introduction is to grab reader's attention
- Explain writer's motive, intention or purpose in discussing topic, and its scope and focus
- Provide the background or the situation the reader may need.

NOTE: Even though the introduction is the first main section of a research paper ⇒ useful to finish it very late to ensure it matches overall structure of your paper.

➤ **How to introduce your research paper?**

An introduction should announce your topic; provide context and a rationale for your work, before stating your research questions and hypothesis. Well-written introductions set the tone for the paper, catch the reader's interest, and communicate the hypothesis or thesis statement.

A. Introduce your topic:

1. **Announce your research topic:** introduce your readers to your topic and pique their interest. The first few sentences should act as an indication of a broader problem which you will then focus in on more closely in the rest of your introduction, leading to your specific research questions. i.e. “Dedicated scholars have been studying language and culture in parallel ever since the connection between the two was first established.”
2. **Define any key terms or concepts:** You need to express yourself clearly throughout your paper, so if you leave an unfamiliar term or concept unexplained you risk your readers not having a clear understanding of your

argument. i.e. “Recently, though, new studies have emerged to provide data on the little-known subsections of language and culture: speakers of blended languages, often referred to as pidgin English or Spanglish.”

3. Introduce the topic through an anecdote or quotation. If you are writing a humanities or social science paper you can find more literary ways to begin your introduction and announce the topic of your paper. It is common for humanities papers in particular to begin with an illustrative anecdote or quotation that points to the topic of the research.

B. Establishing the Context for Your Paper

1. Include a brief literature review. It is important to be concise in the introduction, so provide an overview on recent developments in the primary research rather than a lengthy discussion. A strong literature review presents important background information to your own research and indicates the importance of the field.
2. Use the literature to focus in on your contribution. By making clear reference to existing work you can demonstrate explicitly the specific contribution you are making to move the field forward. You can identify a gap in the existing scholarship and explain how you are addressing it and moving understanding forward.
3. Elaborate on the rationale of your paper. The rationale should clearly and concisely indicate the value of your paper and its contribution to the field. Stress what is novel in your research and the significance of your new approach, but don't give too much detail in the introduction.

C. Specifying Your Research Questions and Hypothesis.

1. State your research questions. These questions should be developed fluently from the earlier parts of the introduction and shouldn't come as a surprise to the reader. The research question or questions generally come towards the end of the introduction, and should be concise and closely focused.
2. Indicate your hypothesis. This is a statement which indicates your paper will make a specific contribution and have a clear result rather than just covering a broader topic. if possible try to avoid using the word "hypothesis" and rather make this implicit in your writing. This can make your writing appear less formulaic.
3. Outline the structure of your paper. Give an outline of how you have organized the paper and how it is broken down into sections.

Practice: Read and evaluate these introductions:

ETHNIC PIGEON-HOLING OF THE MUSLIMS IN HANIF KUREISHI'S
THE BLACK ALBUM, by Sajida Perveen and others

Postcolonial theory argues at the issues of cultural variances in literary texts along with many other specific issues such as matters of gender, class and race. Postcolonial criticism exposes the Occident's approach regarding Orientalists. The theory in fact, claims equal rights for all the people of the world regardless of their colour, language, ethnicity and religion.

Today the world is replete with inequities, injustices and bigotry. In the 19th century, European empires extended their circle, hence their colonial and imperial rule gave birth to concept of race (Young, 2003: 2). After dispersing such anthropological theories which set the strong binary between the white and non-white, the West legitimized its rule over the nonWestern nations. It was rightly observed by Loomba that the whole world is postcolonial (Loomba, 1998: 6). Robert Young is of the view that postcolonial theory is not actually a theory rather it is a coherently elaborated set of principles that can predict the outcome of a given set of phenomena (Young, 2003: 6). Post-colonialism is about a changing world, a world that has been changed by struggle and which its practitioners intend to change further (Young, 2003: 7). To unmask the hypocrisy of the slogan of Whiteman's Burden, postcolonial literary criticism generally and the theory of racial stereotyping particularly have been utilized. Actually, the main objective of the postcolonial criticism is to draw attention to cultural, racial, gender and class issues, and to reject the boundaries of cultural and ethnic differences (Barry, 2002: 193)

Kureishi observes that the Muslims of the world are living in a postcolonial state and are the most obvious victims of prejudiced thinking of the West. The stereotypical presentation of the Muslims by Western theater, literature and other creative forms of expression has developed a biased thinking in white societies for the coloured people. Examining not only racial bias, Kureishi also observes the prevailed clash of cultures and difference in religious values of the East and the West. He views the rise of Islamic fundamentalism as a reaction to the Western secular liberalism.

By analyzing differences among characters in Kureishi's novel, Kaleta (1998) observes that Kureishi's characters cannot neglect their roots and identity. They seem to be adjusting in one category on the basis of culture but the next very moment they seem standing in group of race division. Likewise, at other times they are divided in the name of class, sex and gender. Hence Kureishi's fiction discloses those characters who cannot be liberated from past traditions, though such liberation is a prerequisite to maintain their lives in present London (Kaleta, 1998: 6)

Cultural Hybridity in *The Buddha of Suburbia*,
by Patricia VÁZQUEZ GONZÁLEZ

Multicultural societies have emerged from diverse migration waves of people, frequently related to the colonialist expansion of empires. The conquest of new lands, that generally implied the imposition of the colonizer's culture, provoked cross-cultural exchanges. If we examine the expansion of the British Empire over history, the colonized territories as well as the contemporary Great Britain have been clearly affected by the decay of the empire, sociologically speaking.

As a result, the idea of 'being English' acquires a remarkable complexity since it is no longer a term that describes a homogeneous ethnic society but a multi-ethnic society,

emerging from the colonization processes. The conquests and invasions of the British Empire had an outstanding impact. They derived into migrations to Great Britain, creating a postcolonial society where individuals struggle to come to terms with a new bi-culture to which they belong. In the British multicultural society, this conflict of belonging to one culture or another, known as in-betweenness or cultural hybridity, is portrayed in *The Buddha of Suburbia*, a postcolonial novel by the mixed-race English writer Hanif Kureishi.

In this research paper, first of all, I will explain in depth what the concept of hybridity is and why it is relevant to understand multiculturalism and the conflict of identities in the British postcolonial society. Secondly, I will carry out an analysis of the meanings of "Englishness" and "Britishness", and I will moreover explore the different phases of the immigration process from the former colonies to the United Kingdom. Then, I will make a biographical approach to observe the parallelisms between the writer's life and the novel. Finally, I will consider the main thematic concerns in the novel *The Buddha of Suburbia*, focusing on those that reflect the cultural hybridity of the main characters, in relation to some other postcolonial terms.

Literature review 1

➤ **Definitions:**

According to Creswell (2005), a review of the literature “is a written summary of journal articles, books and other documents that describes the past and current state of information, organizes the literature into topics and documents a need for a proposed study.”

- The research process uncovers what other writers have written about your topic.
- It should include a discussion or review of what is known about the subject and how that knowledge was acquired.
- It establishes and justifies the need for the research ,its significance, originality and foci;
- It presents arguments and counter-arguments, evidence and counter-evidence about an issue;
- It reveals similarities and differences between authors, about the same issue;
- It states its purposes, foci, methods of working, organization and how it will move to a conclusion;
- It explains your specific hypotheses or research questions
- It facilitates interpretation of results
- It must be conclusive; (Have a conclusion based on the points raised and evidence presented)

➤ **A well written literature review will:**

- Start with broad discussion of the research topic and end with narrow research questions or hypotheses
- Be a critical analysis of existing research
- Be well organized & thorough
- Be exhaustive and as current as possible.

➤ **The critical evaluation of each work should consider:**

- Provenance -- what are the author's credentials? Are the author's arguments supported by evidence (e.g. primary historical material, case studies, narratives, statistics, recent scientific findings)?
- Objectivity -- is the author's perspective even-handed or prejudicial? Is contrary data considered or is certain pertinent information ignored to prove the author's point?
- Persuasiveness -- which of the author's theses are most/least convincing?

- Value -- are the author's arguments and conclusions convincing? Does the work ultimately contribute in any significant way to an understanding of the subject?

➤ **Development of the Literature Review:**

Four Stages:

- Problem formulation -- which topic or field is being examined and what are its component issues?
- Literature search -- finding materials relevant to the subject being explored.
- Data evaluation -- determining which literature makes a significant contribution to the understanding of the topic.
- Analysis and interpretation -- discussing the findings and conclusions of pertinent literature.

➤ **In writing Your Literature Review, keep in mind these issues:**

- Use Evidence: Your interpretation of available sources must be backed up with evidence to show that what you are saying is valid.
- Be Selective: Select only the most important points in each source to highlight in the review.
- Use Quotes Sparingly: Do not use extensive quotes.
- Summarize and Synthesize: Recapitulate important features of a research study.
- Be Cautious When Paraphrasing: Be sure to represent the author's information or opinions accurately and in your own words.

Literature review 2

Practice:

I. Correct the false statements:

1. TRUE/ FALSE A literature review refers to work already published on this subject.
2. TRUE /FALSE The review should include quotations and/or paraphrases.
3. TRUE /FALSE A paraphrase and a quotation are the same.
4. TRUE/ FALSE You must add the date of any references either in the literature review or at the end.
5. TRUE/ FALSE Do not quote your own published work.
6. TRUE/FALSE A direct quote is enclosed in inverted commas (“...”)
7. TRUE/FALSE You can quote other people’s work without naming them.

II. Verbs to Introduce Quotations, Summaries, and Paraphrases

In the following examples, underline the verb used to introduce research.

- Dickinson (1998) stated that children learn best by observing others.
- Brown (2012) notes that frequently medical supplies, such as sponges, are left in patients after surgery.
- Keyzer (2016) endorses Glover for her work on classroom management.
- Wiseman (1994) advocates for an expansion of the middle school system in the inner city.
- Sweeting (2001) emphasizes the need for hiring more teachers in public schools.
-

IV. Classify the following verbs:

advocate, verify, recommend, renounce, assert, repudiate, insist, plead, argue, admire, call for, reject, demand, refute, complicate, complain, claim, acknowledge, emphasize, urge, observe, corroborate, contradict, reaffirm, believe, suggest, deny, encourage, qualify, do not deny, question, exhort, report, remind us, agree, warn, contend, endorse, support.

Verbs for making a claim: _____

Verbs for agreeing: _____

Verbs for disagreeing: _____

Verbs for making recommendations: _____

IV. Look at the examples below and identify the purpose of the research. Write **C** for making a claim; write **A** for expressing agreement; write **D** for disagreeing; or **R** for recommendations.

1. _____ Smith (2014) calls for further investigation into this subject matter.
2. _____ The 2009 study contradicted the results of the 2004 study (Graaf, 2009).
3. _____ Pradesh (2003) asserts that grammar mastery is needed for successful teaching.
4. _____ Harley (1995) urges biologists to consider the implications of the vaccine.
5. _____ VanBeek (2002) verifies the validity of the research completed by Halford.

V. Read the following extracts and write a review of literature, then decide on the gap to be filled:

1. Humor can contribute a great deal to the second language classroom. It enables you not only to create an affective or positive environment, but is a source of enjoyment for you and your students. Language is seen in authentic and real life situations. Humorous situations allow your students to express themselves without fear of ridicule and criticism. Anxiety and stress is reduced and your students are encouraged to take more risks in using their second language. As with all language activities care must be taken to prepare students before the activity and guide them along the way. Although the teachers may perceive the exercise as a lighthearted moment in the course of their lesson plan, humor should be an integral part of a positive learning classroom environment. Specific goals and objectives must be pre-established and clear in the mind of the teacher. Humor, along with encouragement and praise should be one of the many useful tools used by language teachers to make their classrooms more inviting and conducive to learning. (Paul-Emile Chiasson, 2010)

2. In social terms, in addition to contributing to a more positive classroom environment, humor has proved to be a valuable instrument for establishing a positive relationship between students and teacher. As such, it has the power to reduce the authoritarian position of the instructor, increase teacher immediacy and contribute to the establishment of rapport with the students. Moreover, a teacher's use of humor can also positively influence the students' perception of his or her own competences or effectiveness. With regards to its use in foreign language classrooms, humor has been identified as a powerful means to reduce students' fear of interacting in a foreign language and it hence aids students both in performing in a foreign language and in building and developing foreign language skills. Being an integral part of every language and culture, humor also becomes an effective and motivating strategy to help students develop communicative competence in the target language. (Michaela Sambani, 2011)

3. Humor in educational settings serves a variety of positive functions beyond simply making people laugh. Humor builds group (as in class) cohesion. People respond more positively to each other when humor is present. It brings them together. Humor can facilitate cohesion by softening criticism. Research also establishes that humor helps individuals cope with stress. It relaxes them. But not all the functions of humor are positive. If humor is used divisively or to disparage others, it weakens group cohesion. Humor has negative impacts when it is used as a means of control. For example, given the power dynamic in the classroom, it is highly inappropriate for instructors to target students by making fun of their ignorance or beliefs....Finally, if the goal is to use humor to increase learning and retention of course material, then use the humor to illustrate a concept just taught. This way, the humor helps students remember the material, and material can't be learned unless it is remembered. And one thing about humor and learning is well-supported by the research: Humor positively affects levels of attention and interest. It's a way to keep students engaged and involved with the course material. So if the concept is an important one, consider incorporating some humor. (Maryellen Weimer, 2013)

4. Humor should be an important component in foreign language and translation courses. The use of humor in language courses, in addition to making classes more enjoyable, can contribute to improving students' proficiency. Humor is useful for the development of listening comprehension and reading. An analysis of the vast bibliography on humorology has led to the organization of humorous discourse into three groups: (i) universal or reality-based humor, (ii) culture-based humor, and (iii) linguistic or word-based humor. This grouping serves as a pedagogical framework for teaching humor in both language and translation classrooms. Learners and tyro translators should deal first with the relatively straightforward universal humor, continue with cultural humor, which demands more of learners and translators, and

finally deal with linguistic humor that offers serious challenges to students of foreign languages and translation. The study of humor presents translators with the opportunity to exercise their creativity. Word-based or linguistic humor serves as a test of what can and cannot be translated and may entail a change in script if the "new" humorous discourse is to evoke laughter or at least a smile on the part of the target language audience. (JOHN ROBERT SCHMITZ, 2002)

5. Apart from all the social advantages and benefits there are a number of psychological and social benefits for the students too when a teacher frequently cracks jokes in the classroom. It helps to reduce frustration, boredom, tediousness and all the fears in the mind of a student having regarding English language. Many linguists agree that "Ego" is a hurdle in second language learning and mostly students do not feel comfortable in English language classes due to this factor. When a teacher produces such positive environment in an English language class, the students will surely not think much about their ego, definitely speak much, and think a little. Moreover, it will help them to learn English as a second language. In fact, humor is a double-edged sword, if it helps to construct, it can ruin or destroy a student's personality too. Therefore, positive kind of humor should be used and negative kind of humor such as mimicry and mockery should be avoided so that the sacred environment of the classroom may not spoil. A negative kind of humor includes dirty jokes, sarcasm, mimicry and mockery to hit students' ethnicity, to pass negative and vulgar comments, to make fun of the students can badly affect the students' learning ability, enthusiasm and aptitude as well as his character. Inappropriate humor can clearly be destructive to instructor-student relationship and thereby a threat to professionalism and instructor credibility, prestige and popularity. (Shumaila Abdullah and Javed Akhter, 2015)

6. Humor is conceptually defined as an attitude, a perspective, a set of skills that can help a person to achieve important goals in life. Humor certainly includes jokes, but it goes way beyond joke-telling. In this study, the operational definition of positive humor refers to an attitude or perspective that will reduce the tension in class. Learners feel relaxed, open and accepted. The atmosphere is more sociable and learners can converse or answer questions in class more freely without feeling intimidated by the teacher. The teacher who makes use of humor positively to promote learning will be more approachable and appealing to learners. Learners experience learning with enjoyment and thus thinking and creativity take place more readily. On the other hand, negative humor is operationally defined as an attitude or perspective that is intended to belittle, ridicule, discriminate and encourage negativity amongst learners. Negative humor is disruptive and can divide learners. (Goodman J. 2005)

7. Such negative effects of too much and/or inappropriate humor use in the classroom present an additional and significant avenue of inquiry for researchers of pedagogical humor. In a more general capacity than Terry and Woods, we found correlative evidence for possible negative effect of too much humor usage in our study of post-secondary educators. This study of humor usage by ‘award winning’ and ‘ordinary’ teachers indicated that award winning teachers used humor less frequently than did ordinary teachers. This, according to the researchers, “lends support to the contention that too much humor or self-disclosure is inappropriate [producing negative affect] and moderate amounts are preferred” (p.139). In addition, humor must be age appropriate to be beneficially effective. We do caution that humor, particularly sarcastic humor, can confuse students who are not listening carefully or reading non-verbal cues appropriately. Moreover, Sudol (1981) warns that too much humor aimed at a specific individual can be negatively misinterpreted and result in either perceived favoritism or perceived harassment depending on the type of humor employed. While many researchers indicate the possibility for negative effects of humor on learning, most are also quick to point out the multiple beneficial effects as well. Certainly, this side of pedagogical humor research requires more careful study. What does seem clear, however, is that use of humor in and of itself does not automatically result in positive effect. Humor, it would seem, is a pedagogical instrument like any other, and one which serves as a double edged sword—capable of improving Effects of humor or harming the classroom learning environment depending on its employment by the teacher. (Downs et al.,1988).

Research Methodology

➤ **Definitions:**

- A science of studying how research is done scientifically (deals specifically with the manner in which data is collected, analyzed and interpreted)
- A way to systematically solve the research problem by logically adopting various steps.
- Discuss your research methodology:
 - Did you employ qualitative or quantitative research methods?
 - Did you administer a questionnaire or interview people?
 - Any field research conducted?
 - How did you collect data?
 - Did you utilize other libraries or archives? And so on.

➤ **Research Design & Methodology**

- What is the main methodology of the research?
- How will validity and reliability be addressed?
- What kinds of data are required? From whom will data be acquired?

➤ **Importance of a Good Methodology Section**

Must explain how you obtained and analyzed your results for the following reasons:

- Readers need to know how the data was obtained [method you choose affects results [interpretations.
- An unreliable method produces unreliable results and interpretations of findings.
- The research method must be appropriate to the objectives of the study.
- The methodology should discuss the problems that were anticipated and the steps you took to prevent them from occurring.

➤ **An effectively written methodology section should:**

- Introduce the overall methodological approach for investigating your research problem. Is your study qualitative or quantitative or a combination of both (mixed method)??
- Indicate how the approach fits the overall research design. Your methods should have a clear connection with your research problem. [make sure that your methods will actually address the problem.
- Describe the specific methods of data collection you are going to use, such as, surveys, interviews, questionnaires, observation, archival research.
- Explain how you intend to analyze your results. Will you use statistical analysis? Will you use specific theoretical perspectives to help you analyze a text or explain observed behaviors?

- Provide a rationale for subject selection and sampling procedure. E.g. if you propose to conduct interviews, how do you intend to select sample population? If analyzing texts, which texts have you chosen, and why? If you are using statistics, why? If other data sources exist, explain why the data you chose is most appropriate.
- Are there any practical limitations that could affect your data collection?
Research Types

➤ **Research Types**

- Explorative/ Formulative
 - Descriptive Vs. Analytical Diagnostic
 - Quantitative Vs. Qualitative
 - Applied/ Action Vs. Fundamental/ Basic/Pure purpose Process outcome
 - Explorative: When you use no earlier study for your reference. When you study any of the topic in depth and which is done for the first time.
- Descriptive Vs Analytical Main purpose is description of state of affairs as it exists at present. Main characteristic is that researcher has no control over the variables, he can only report what has happened or what is happening. (no hypothesis)
 - Analytical research uses facts and figures provided by descriptive research or which is already available and analyses and evaluates them critically. Aims at testing hypothesis and specifying and interpreting relationships.
 - Quantitative Vs. Qualitative is based on quantity or amount. Applicable to phenomena that can be expressed in terms of quantity. Example: Some organizations give more emphasis on quantity rather than quality. What are number of complaints of an employee at the work spot.
 - Qualitative is concerned with qualitative phenomena. E.g.: Motivation in research
 - Fundamental/ Basic/Pure Vs. Applied/ Action Fundamental research is gathering information just for the sake of knowledge. No application or commercial aspect involved. Example: Research concerning some natural phenomena.
 - Applied research aims at finding a solution for an immediate problem facing a society or an industry. May accidentally contribute to development of a new theory.
 - Conceptual Vs. Empirical is related to some abstract ideas or theories. Generally used by philosophers and thinkers to develop new concepts or to interpret existing ones.

- Empirical research relies on daily experiences and observation alone often at the cost of neglecting theory or systems.
- Diagnostic research aims to identify the causes of a problem and its possible solutions. To test the frequency with which something is associated with something else.
- Historical research is that which utilizes historical sources like documents to study events or ideas of the past, including the philosophy of persons and groups.

➤ **How should I structure the Methods?**

The Methods section should answer most of the following questions, obviously depending on your discipline:

- What / Who did I study? What hypotheses was I testing?
- Where did I carry out this study and what characteristics did this location have?
- How did I design my experiment / sampling and what assumptions did I make?
- What variable was I measuring and why?
- How did I handle / house / treat my materials / subjects? What kind of care / precautions were taken?
- What equipment did I use (plus modifications) and where did this equipment come from (vendor source)?
- What protocol did I use for collecting my data?
- How did I analyze the data? Statistical procedures? Mathematical equations? Software?
- What probability did I use to decide significance?
- What references to the literature could I give to save me having to describe something in detail?
- What difficulties did I encounter?
- How does my methodology compare with previously reported methods, and what significant advances does it make?
- How can I assess the quality of my Methods section?

➤ **To make a self-assessment of your Methods section, you can ask yourself the following questions.**

- Have I really described my Methods in a way that is easy for readers to follow and which would enable them to replicate my work?
- Have I ensured that I have covered every step?
- Is my structure clear and complete?
- Have I been as concise as possible?

- Have I used references to previous works rather than repeating descriptions that readers could easily find elsewhere?
- Do the individual sentences in each paragraph contain too many, too few, or just the right manageable number of steps?
- Have I ensured that my sentences don't sound like lists?
- Have I thought about the way readers prefer to receive information? (no ambiguity, no back referencing, everything in chronological order, headings, bullets)?
- Have I checked my grammar (infinitive, gerund, allow, thus etc.) with regard to how I outline how and why I made certain choices?
- Have I checked my journal's guidelines on how to use numbers?
- Have I used tenses correctly? past simple (in the passive form to describe what I did), present simple (descriptions of established scientific fact)

Practice:

Research Question or Hypothesis:

The Starting Point: "... research usually starts with a problem, a question, or an issue that needs attention." (Liu and Berger, 2015)

What are some problems or questions you find interesting in your area of study?

Wording Research Questions:

All research is about asking questions. Some questions are very broad:

- *What new information can be found about....?*
- *How can the problem of ... be solved?*

Others are more specific:

- *What is the difference between x and y ?*

In research articles these questions are sometimes worded as statements. Thus the three questions asked above could be reported like this:

- *Our research examined the properties of....*
- *We investigated solutions to the problem of*
- *Our study aimed to differentiate between x and y .*

Verbs Commonly Used to Describe Research:

Compare/contrast; describe/classify; evaluate; investigate; measure; test; hypotheses.

* Which of the words above answer the following questions?

1. How much/How many? _____
2. What kind of? _____
3. How well?/How effective? _____
4. What do we not know about? _____
5. What's the difference between? _____
6. Do/Does ____ / Can, Will __? _____

Examples of Questions and Hypotheses:

Look through some journal articles and note examples of questions and hypotheses.

How do writers word the difference between a question and a hypothesis?

The Research Method

- Collect and Analyse Examples.

Although there are no fixed rules about how to describe your methods, the more examples you can collect, the more precisely you can report your results. Find samples of four or five methods sections from peer-reviewed journal articles in your field and answer the following questions:

1. What links are made between the methods and other parts of the article?
2. What words indicate the strengths (or weaknesses) of the methods?

Practice: Read the following methodology sections and evaluate them:

Article title: Multilingual education in Morocco and the question of cultural identity: Toward implementing a critical thinking approach in high school English textbooks

METHOD

This research paper is a descriptive study that draws on the theories of linguistic imperialism and cultural identity. For more concrete connections between such theories and the actual practice of English teaching, a questionnaire and open conversations are conducted and analyzed in the light of the established theoretical framework of the present study.

SUBJECTS

The study targets 108 miscellaneous informants: 78 are classroom teachers of English (T) randomly selected from different high schools that belong to Regional Academy of Education and Training, Oujda, Morocco. 47 are males and 31 are females. 70% graduated from Mohamed I university, faculty of humanity in Oujda and their age ranges from 25 to 45. 30% graduated from other universities. However, all of them had their pedagogical training in higher institute of education (ENS) in Rabat. 14 are bachelors of English (B), 8 are males and 6 are females, aged between 27 to 38, graduated from Mohamed I university, faculty of humanity, class of 2004 (former colleagues of the researcher), occupying other administrative jobs. 16 are Peace Corps volunteers (P), 7 are males and 9 are females, in the province of Oujda, Morocco during the years 2011-12. The informants were sent the questionnaire, on August 2012, on the form of attached document via internet. As for 1932 Educ. Res. Rev. the informants in the open conversation, the total is 37 graduated students including 18 are females and 19 are males. These are senior classes the researcher taught English in Ibn Khaldoun high school, district of Jerada, province of Oujda during the academic year of 2010-11. 23 students chose to follow Art or Law studies (A). 8 Students pursue English studies in college (E). 6 Students follow specialist education (S) such as engineering, medicine or commerce. The conversations took place with separate groups the researcher met in the library of the campus of Mohamed I university throughout May and June 2012. The responses of all the informants are analyzed and a percentage table is established to clearly capture them. Before embarking on data collection and analysis, it is useful to stop briefly at the theories that deal with discourse, language teaching and cultural identity in the age of globalization.

Article title: The Intercultural Communicative Competence and Digital Education:

The Case of Moroccan University Students of English in Oujda

Method

This research paper is a descriptive study that attempts to make association and correlation between the recent perceived low achievement test scores of students of English in Morocco and the variables of the existing curriculum, educational policy, teaching methodologies and teachers' lack of intercultural training. The researcher interacts with the main participants of this educational decline through questionnaires to collect the necessary data for the sake of explaining the reasons why students' scores have gone so far wrong. Beside this correlational orientation, the paper draws on a host of research theories related to

the intercultural approach to the teaching of English for the purpose of designing a theoretical framework suitable for approaching English studies in the Moroccan universities through the prism of intercultural education.

Subjects

Questionnaires were both distributed in person at the faculty and sent, in the forms of attached emails, to the teachers and students of the English department at the University of Mohamed I, Oujda, where the researcher graduated and is now working as an assistant professor. The number of respondents was less than what was expected. Among 25 teachers, 23 teachers completed the questionnaires. As for the students, 131 participants completed the questionnaires appropriately. Some questionnaires were discarded because they were not filled out correctly and responsibly. The questionnaires were unidentified. However, participants were asked to provide some information about their professional experience and training (teachers) and their current levels (students) and sex (both). The majority of teachers (68%) have teaching experiences that range between 20 to 30 years. Most of them (62%) had all their academic and professional trainings in Morocco. About two thirds of the teachers pursued and are specialized either in linguistics or literature. The one third who claim s to have majored in cultural studies is much more deeply influenced by the literary tradition and the subjects they teach are mostly literary oriented.

As for the students' questionnaires, nearly half of them (57%) are filled out by sixth semester students. Not many (30%) are responded to by fourth semester students. Freshman students were generally reluctant to complete. Very few did the filling in correctly. Most respondents were females (80%). Not many males (20%) were interested in sharing their views and participating in the research.

Article title: Determinants of educational participation and gender differences
in education in six Arab countries

Data and methods

The data used for our analyses are large household data sets from the Pan Arab Project for Family Health (PAPFAM) of the League of Arab States and the Demographic and Health Surveys (DHS). Datasets are available for Algeria 2002 (PAPFAM), Egypt 2005 (DHS), Morocco 2003 (combined PAPFAM and DHS), Syria 2001 (PAPFAM), Tunisia 2001 (PAPFAM) and Yemen 2003 (PAPFAM). Both PAPFAM and DHS use nationally representative samples of households and collect information on all household members, including information on the educational enrollment of children. The surveys use two-stage cluster samples, a cluster being a village, neighbourhood, or other collectivity of about 500 households. In the first stage, clusters are sampled from a national sampling frame and in the second stage about 30 households are sampled within each cluster. Detailed information on the data can be found in Tables A1 and A2 in the appendix. As can be seen the response rates are high, over 91% in all countries.

Besides household-level data, we use context information at the cluster and district level. Because the samples are large and the surveys include variables indicating the district and cluster, we could create indicators at these levels by aggregating from the household surveys. Our combined dataset contains information on 79,846 children (39,047 girls and 40,799 boys) aged 8-15, living in 3,842 clusters and 107 districts in six countries.

Method and dependent variable:

The data are analyzed with four-level multilevel logistic regression analysis, including explanatory variables at the household, cluster and district level. Multilevel analysis is an appropriate method to include explanatory variables at different levels simultaneously and to

study interactions among levels (Hox, 2002; Snijders and Bosker, 1999). It addresses the correlation among the characteristics of individuals and households nested within the same contexts in a methodologically sound way. Dependent variable is a dummy variable indicating whether (1) or not (0) the child was enrolled in education at the time of the survey. Our analyses are restricted to children under age 16, because the parent's information is often not available for older children (who may have left their parental families because of early marriage). To make a division between going to school and staying in school, the analyses are done separately for children aged 8-11 and children aged 12-15. The lower boundary of 8 for being in primary education is taken because in these countries there are many children who start school at an older than normal age. The analysis for children aged 12-15 is restricted to children who have been enrolled in school before, in order to focus this analysis more on the determinants of staying in school.

For Tunisia information about having been in school before was only available for children aged 14 and over, for this country the analysis of children aged 12-15 includes some children who never went to school.

To determine to what degree the effects of our independent variables differ between boys and girls and between urban and rural areas, interactions between all independent variables and gender and living in a rural area were tested and included into the model if found significant. To compute these interaction terms, centered versions of the involved variables were used. The main effects, therefore, can be interpreted as average effects. Given the large number of possible interactions, only significant interactions were included. With six countries it is not possible to test effects of variables at the country level. The focus in this paper is therefore on characteristics of the more nearby context of the cluster(village or neighbourhood) and of the district in which the children live. As all context variables included in our model vary both between and within the countries, the variation among the countries is caught by our cluster and district factors.

Results and discussions

➤ Results section

The Results should answer the following questions:

1. What did I find?
2. What did I not find?
3. What did I find that I was not expecting to find? (e.g. that contradicts my hypotheses)

A typical structure is to follow the order you used for the protocols or procedures in your Methods. You then use figures and tables to sequence the answers to the above questions.

- The most common way to begin results is to simply go directly to your results, often by inviting readers to look at one of your figures or tables, either in the first sentence or very shortly after:
e.g. Figure 1 shows the mass spectra obtained from an analysis of the two residues. The first residue reveals a .. (Fig. 1a)
A total of 34 wheat genotypes (Table 1) were screened for ...
- The Results section should set out your key experimental results, including any statistical analysis and whether or not the results of these are significant.
- If you are unsure whether to include certain results, go back to your research questions and decide whether the results are relevant to them. It doesn't matter whether they are supportive or not, it's about relevance. If they are relevant, you should include them.
- Having decided what to include, next decide what order to use. You could choose chronological, which should follow the methods, or in order from most to least important in the answering of your research questions, or by research question and/or hypothesis.
- You also need to consider how best to present your results: tables, figures, graphs, or text. Try to use a variety of different methods of presentation, and consider your reader: 20 pages of dense tables are hard to understand, as are five pages of graphs, but a single table and well-chosen graph that illustrate your overall findings will make things much clearer.
- Make sure that each table and figure has a number and a title. Number tables and figures in separate lists, but consecutively by the order in which you mention them

in the text. If you have more than about two or three, it's often helpful to provide lists of tables and figures alongside the table of contents at the start of your dissertation.

➤ **To make a self-assessment of your Results section, you can ask yourself the following questions.**

- Have I expressed myself as clearly as possible, so that the contribution that my results give stands out for the referees and readers?
- Have I limited myself to only reporting the key result or trends that each figure and table conveys, rather than reiterating each value?
- Have I avoided drawing conclusions? (this is only true when the Results is an independent section).
- Have I chosen the best format to present my data (e.g. figure or table)? Have I ensured that this is no redundancy between the various figures and tables?
- Have I ensured that my tables of results are comprehensive in the sense that they do not exclusively include points that prove my point?
- Have I mentioned only what my readers specifically need to know and what I will subsequently refer to in the Discussion?
- Have I mentioned any parts of my methodology (e.g. selection and sampling procedures) that could have affected my results?
- Have I used tenses correctly? past simple for your findings (in the passive form), present simple (descriptions of established scientific fact)

➤ **Discussion Section**

This section has four purposes, it should:

1. Interpret and explain your results
2. Answer your research question
3. Justify your approach
4. Critically evaluate your study

- The discussion section therefore needs to review your findings in the context of the literature and the existing knowledge about the subject. You also need to demonstrate that you understand the limitations of your research and the implications of your findings for policy and practice. This section should be written in the present tense.

- The Discussion section needs to follow from your results and relate back to your literature review.

➤ **The following questions form the template to follow in discussion:**

- Do my data support what I set out to demonstrate at the beginning of the paper?
- How do my findings compare with what others have found? How consistent are they?
- What is my personal interpretation of my findings?
- What other possible interpretations are there?
- What are the limitations of my study? What other factors could have influenced my findings? Have I reported everything that could make my findings invalid?
- Do any of the interpretations reveal a possible flaw (i.e. defect, error) in my experiment?
- Do my interpretations contribute some new understanding of the problem that I have investigated? In which case do they suggest a shortcoming in, or an advance on, the work of others?
- What possible implications or applications do my findings have? What support can I give for such implications?

➤ **How to begin discussion?**

- 1) Remind readers of your goals, preferably in a single sentence:
i.e. One of the main goals of this experiment was to attempt to find a way to predict who shows more task persistence.
- 2) Refer back to the questions (hypotheses, predictions etc.) that you posed in your introduction:

i.e. These results both negate and support some of the hypotheses. It was predicted that greater perfectionism scores would result in greater task persistence, but this turned out not to be the case.

- 3) Refer back to papers you cited in your Review of the Literature:
i.e. Previous studies conflict with the data presented in the Results: it was more common for any type of feedback to impact participants than no feedback (Shanab et al., 1981; Elawar & Corno, 1985).
- 4) Briefly restate the most important points from your Results:
i.e. While not all of the results were significant, the overall direction of results showed trends that could be helpful to learning about who is more likely to persist and what could influence persistence.

➤ **How to end discussion?**

- What your findings imply?
- What your recommendations are?
- How your research could be continued?

➤ **How can I assess the quality of my Discussion?**

- Is my contribution to the knowledge gap clear?
- Have I underlined the significance of my findings?
- Have I explained what I believe to be new and important very clearly but without exaggerating?
- Have I ensured that I have not over-interpreted my results (i.e. attributed interpretations to them that cannot actually be supported)?
- Have I truly interpreted my results, rather than just reiterating them?
- Have I shown the relationship (confirmation or rejection) between my results and my original hypothesis?
- Have I generated new theory rather than simply giving descriptions?
- Is there a good balance, rather than being a one-sided version?
- Have I really offered alternative explanations?
- Have I clearly distinguished fact from speculation?
- Will the reader easily be able to understand when I am merely suggesting a possible interpretation rather than providing conclusive evidence for something?
- Have I ensured that there is no bias in my research? (i.e. I have not hidden any of my data or any unexpected results, simply because they do not confirm what I was hoping to find)
- Have I included those works in the literature that do not corroborate my findings?
- Likewise, have I avoided distorting the magnitude or direction of the data of the literature that I have selected? (i.e. I have made sure that I have not committed publication bias)
- Have I discussed my findings in the context of what I said in the Introduction?
- Have I exploited my Review of the Literature?
- Have I integrated my results with previous research (including my own) in order to explain what I observed or found?
- Have my criticisms of the literature been justified and constructive?
- Have I ensured that I have not introduced any new findings (i.e. findings not mentioned in the Results)?
- Are all the statements I have made in the text supported by the data contained in my figures and tables?
- Have I removed any trivial information?
- Have I been as concise as possible?

Practice: Read the following extracts from some research articles and evaluate them.

Results and Discussion:

Recall that we expected advertisements from male-dominated occupations to contain greater masculine than feminine words, compared with advertisements within female-dominated areas. To test for this, we conducted a 2 (occupation: male dominated vs. female dominated), 2 (wording: masculine vs. feminine) mixed model analysis of variance (ANOVA), with wording as the repeated measure. A main effect of wording emerged, $F(1, 491) = 24.51, p < .001, \eta^2 = .036$ (see Figure 1). Masculine words were more likely to emerge within advertisements for male-dominated jobs ($M = 0.97\%$, $SD = 0.81\%$) than advertisements for female-dominated jobs ($M = 0.70\%$, $SD = 0.55\%$), $t(491) = 4.35, p < .001, d = 0.40$. There was no difference in the presence of female words across male dominated ($M = 0.57\%$, $SD = 0.77\%$) and female-dominated occupations ($M = 0.67\%$, $SD = 0.73\%$), $t(491) = 1.48, p = .14, d = 0.13$. The above analysis confirmed the most straightforward prediction: Job advertisements within male-dominated areas contained greater masculine wording than advertisements from female dominated areas. A more nuanced test of the hypothesis, however, is to examine whether differences in wording also vary continuously as a function of the number of men present in the occupation. Are greater numbers of men in any given occupation associated with more masculine and fewer feminine words? Indeed, this was the case. Across all advertisements, the percentage of men in an occupation (according to the U.S. Department of Labor, 2007) was used to predict the percentages of masculine and feminine words emerging across all the advertisements. More men in an occupation was associated with a greater presence of masculine words,

Results

Following recent shifts in attitudes, a majority of the Bangladeshi population now claim to believe that girls should be equally or better educated than boys. The role of education in this change is nuanced, and leads us to ask the following questions: Who is getting an education, and what kind of education are they getting? The results from linear probability models of norms regarding gender inequality in child education indicate that among older women respondents, being educated is associated with egalitarian attitudes (Table 4). Further, the associations are strong and statistically significant at all levels of education, except the highest (possibly due to small cell sizes). The educational level of the husband is not associated with older women's attitudes toward the education of their sons and daughters. For younger women, their own education matters, too, both in substantive and statistical terms. After we added the husband's education to the model, the coefficients became considerably smaller, leaving only the respondent's own secondary-level education statistically significant at the 0.05 level (M2). Unlike among older women, younger women's attitudes toward educational equality for boys and girls were therefore shown to be determined to a large extent by their husband's education. Brewster and Padavic (2000) also found in the US that over time, the role of education in norm construction became less strong as

education became more common. It thus appears that as education becomes more common, other factors determine the attitudes of individuals.

Chapter 4

Results and Discussion

The interview protocol was intended to follow a more-or-less biographical trajectory, establishing early environments and experiences before discussing the transition to Puerto Rico and their current retrospective thoughts about their experiences. In spite of profiles that seemed similar at first, Yolanda and Adriana both recounted unique experiences that shaped their views and ideas of self. Each painted a complex picture of inclusion, exclusion, and self-awareness. They also revealed how much their individual personalities affected their perceptions and reactions.....

There were two defining themes that appear repeatedly throughout the participants' discussions of self. The first is identification through contrast. While identity can be impossibly complex, it is easy to point to simplistic classifications.....

A second theme that appears to surface represents the opposite extreme of the spectrum of identity. When not limited to identification through contrast, the participants' perceptions of self and their explanations of their identities frequently fall outside of discernible categories.....

Limitations

The greatest limitation in this study is the scope of the participants. Obviously, a case study of two individuals falls far short of accurately representing the whole of the Nuyorican experience. I interviewed two individuals who were very similar demographically, but who likely represent a minority among Nuyoricans as a whole. Neither was ever a recipient of public assistance, which differentiates them from the significant number of Puerto Ricans who are among the poorest inhabitants of places like New York and Chicago.....

Research paper: Writing conclusions

The conclusion is intended to help the reader understand why your research should matter to them after they have finished reading the paper. A conclusion is not merely a summary of the main topics covered or a re-statement of your research problem, but a synthesis of key points and, if applicable, where you recommend new areas for future research. For most essays, one well-developed paragraph is sufficient for a conclusion, although in some cases, a two or three paragraph conclusion may be required.

Importance of a Good Conclusion

A well-written conclusion provides you with important opportunities to demonstrate to the reader your understanding of the research problem. These include:

1. Presenting the last word on the issues you raised in your paper. Just as the introduction gives a first impression to your reader, the conclusion offers a chance to leave a lasting impression. Do this, for example, by highlighting key findings in your analysis or result section or by noting important or unexpected implications applied to practice.
2. Summarizing your thoughts and conveying the larger significance of your study. The conclusion is an opportunity to succinctly answer [or in some cases, to re-emphasize] the "So What?" question by placing the study within the context of how your research advances past research about the topic.
3. Identifying how a gap in the literature has been addressed. The conclusion can be where you describe how a previously identified gap in the literature [described in your literature review section] has been filled by your research.
4. Demonstrating the importance of your ideas. Don't be shy. The conclusion offers you the opportunity to elaborate on the impact and significance of your findings.
5. Introducing possible new or expanded ways of thinking about the research problem. This does not refer to introducing new information [which should be avoided], but to offer new insight and creative approaches for framing or contextualizing the research problem based on the results of your study.

I. General Rules

The function of your paper's conclusion is to restate the main argument. It reminds the reader of the strengths of your main argument(s) and reiterates the most important evidence supporting those argument(s). Do this by stating clearly the context, background, and necessity of pursuing the research problem you investigated in relation to an issue, controversy, or a gap found in the literature. Make sure, however, that your conclusion is not simply a repetitive summary of the findings. This reduces the impact of the argument(s) you have developed in your essay.

➤ When writing the conclusion to your paper, follow these general rules:

- State your conclusions in clear, simple language. Re-state the purpose of your study then state how your findings differ or support those of other studies and why [i.e., what were the unique or new contributions your study made to the overall research about your topic?].
- Do not simply reiterate your results or the discussion of your results. Provide a synthesis of the arguments presented in the paper to show how these converge do address the research problem and the overall objectives of your study.
- Indicate opportunities for future research if you haven't already done so in the discussion section of your paper. Highlighting the need for further research provides the reader with evidence that you have an in-depth awareness of the research problem.

➤ Consider the following points to help ensure your conclusion is presented well:

1. If the argument or purpose of your paper is complex, you may need to summarize the argument for your reader.
2. If, prior to your conclusion, you have not yet explained the significance of your findings or if you are proceeding inductively, use the end of your paper to describe your main points and explain their significance.
3. Move from a detailed to a general level of consideration that returns the topic to the context provided by the introduction or within a new context that emerges from the data.

- The conclusion also provides a place for you to persuasively and succinctly restate your research problem, given that the reader has now been presented with all the information about the topic. Depending on the discipline you are writing in, the concluding paragraph may contain your reflections on the evidence presented, or on the essay's central research problem. However, the nature of being introspective about the research you have done will depend on the topic and whether your professor wants you to express your observations in this way.

NOTE: If asked to think introspectively about the topics, do not delve into idle speculation. Being introspective means looking within yourself as an author to try and understand an issue more deeply, not to guess at possible outcomes or make up scenarios not supported by evidence.

Practice:

Features: Towards the end of your thesis or article you need to write a conclusion which answers questions such as these:

1. Briefly, what have been the main research findings?
2. What might these results mean for other researchers?
3. What questions are still waiting for future researchers to answer?

➤ **Read the following conclusions and evaluate them:**

Article title: The effects of Facebook on students' academic performance

The research conducted revealed many conclusions in relation to how Facebook affects academic performances of university students. Some of the important results relate to how Facebook increases the multitasking levels of students thus decreasing their attention span and their cognitive resources. It has also revealed how Facebook impacts the academic performances of students by literally decreasing the time they spend studying. The most interesting part of the research I believe was that from the tracking and the survey we observe a trend toward using Facebook as an enabler to other forms of procrastination online, this aspect of how Facebook affects students' academic performances was not addressed in any of the previous research and could be a potential point for deeper research. The added value of the research was the use of the tracking system which gave more accurate information on how users spend their time online in general and on Facebook particularly. And while the results that the research reached might be very promising it is important to acknowledge some of the limitations of the research.

The tracking system was used to track 5 people which is not a very big number in order to draw conclusions. Many students were reluctant to use a tracking system on their computer for privacy concerns. More resources in future research could help establish a wider tracking system. The second limit to this research concerns what the system can track; Desktop time might provide very accurate information on what users are doing on their browser, yet it doesn't provide us with a complete picture of what is exactly happening when someone is on a specific website, we only get the title of the page. For those previous reasons, I had to survey students and interview people I tracked to get more background and context to complete what Desktop time found. I think that in order to expand what was discussed in this paper; the second and third sections of the argument could be discussed and studied more deeply. It will be very interesting to understand what happens on the brain level when the users feel the urge to go to Facebook, or how does the brain react to successive "Facebook" breaks. Nevertheless, the paper and the research provided a first insight on how Facebook impacts students' academic performances and more accurate research using better information gathering techniques on a large scale like users tracking should be used in order to obtain better results and conclusions.

Article title: Women in Contemporary Moroccan Cinema

Overall we found that these films do not reproduce Orientalist and colonial frames, even though they represent the main female characters as victims. The types of Orientalist and colonial representations of North African and Middle Eastern women that Said (1978), Alloula (1987), Shaheen (2001), and Salhi (2004) describe – the figures of the belly dancer, the exotic seductress, or the veiled victim in need of saving are not represented in the films. On the contrary, women are constructed as in control of their destinies and able to create change in their lives. In each film, the plot starts with a portrayal of oppression but further develops to allow for women to transcend their oppressive circumstances and break free. We did not find that the films re-create Orientalist stereotypes, except for *La Source des Femmes*, which occasionally lapses into well-known clichés. One of the scenes of the film

portrays women in a Hamman, which is a public bath. The women are depicted as covered with towels and as gathering to discuss public issues in a group format. To Moroccan viewers, such a depiction is likely to seem unrealistic, as Moroccan women typically visit the Hammam simply to wash up their bodies and get on with their business. Another manifestation of the Orientalist vision of the French-Romanian man director Radu Mihăileanu appears through the repetitive use of the book *One Thousand and One Night* as the explanatory framework for Moroccan customs and culture: “this book is our origins,” says one of the main characters, Leila, in the film.

In all five selected films, the depiction of the female characters’ agency was achieved by portrayals of women as aware of their oppression and through using the technique of spectator positioning (Stam & Spence, 1985) to depict reality from the point of view of women – through repetitive close-ups, point of view shots, background music reflecting the mood of the lead female character, and an overheard monologue in the voice of the main female character. We find that these films found a creative way out of the dilemma of to speak or not to speak. In these films, the characters spoke of their oppression and found ways to transcend their circumstances and to empower themselves. Leila manages to convince the Imam of her right to protest based on arguments from the Quran and the sharia, Batoul makes the choice of keeping her illegitimate child despite the heavy burden of society’s judgment, Yamna manages to keep the love of Azouz even though he discovered that she had to work as a sex slave, Soraya succeeds in changing her husband for the best, and Imane escapes the sex work network and returns to live with her family in Taroudant. Thus, each one of these films sheds a light of hope in terms of how these female characters might inspire real women to themselves find ways of rising above oppression in whichever way it manifests itself.

How to write a book review

Step 1: Writing Tips

The following are standard procedures for writing book reviews; they are suggestions, not formulae that must be used.

Before you begin writing, read the book you intend to review with a pen and make a few notes about the points you want to get across.

- 1- While you're writing, try thinking of your reader as someone who has not read the book.
- 2- Choose a title conveying information about your thesis.
- 3- Try to mention the name of the author and the book title in the first paragraph.
- 4- If possible, use one paragraph for each point you want to make about the book. It's a good way to emphasize the importance of the point. You might want to list the main points in your notes before you begin.
- 5- Try to get the main theme of the book across in the beginning of your review. Your reader should know right away what he or she is getting into should they choose to read the book!
- 6- Think about whether the book is part of a genre. Does the book fit into a type like mystery, adventure, or romance? What aspects of the genre does it use?
- 7- What do you like or dislike about the book's writing style? Is it funny? Does it give you a sense of the place it's set? What is the author's/narrator's "voice" like?
- 8- Try using a few short quotes from the book to illustrate your points. This is a good way to give your reader a sense of the author's writing style.
- 9- Make sure your review explains how you feel about the book and why, not just what the book is about. A good review should express the reviewer's opinion and persuade the reader to share it, to read the book, or to avoid reading it.
- 10- Do research about the author and incorporate what you learn into the review. Biographical information can help you formulate your opinion about the book, and give your review a "depth." Remember, a book doesn't come directly from a printing press, it's a product of an author's mind, and therefore it may be helpful to know something about the author and how she or he came to write the book.

Step 2:

Every book review is different, but each successful review includes a couple of key elements. As you think about what you want to say in your review, complete these challenges. They're designed to help you work on telling your reader what's most important.

Describe the setting of the book. How does it compare or contrast to the world you know? A book's setting is one of its most vital components — particularly for a book like *My Name is Red*, which is set in the past. Does the author make you feel like you're a part of the setting? Can you picture the book's setting if you close your eyes? As you write, try to pass on to your reader the sense of the setting and *place* that the author has provided.

Describe the book's main characters. Does the writer make you believe in them as people? Why or why not? Think about whether you like the characters and about how liking them or disliking them makes you feel about the book. As you write about the characters, use examples of things they've said or done to give a sense of their personalities.

Give your reader a taste of the plot, but don't give the surprises away. Readers want to know enough about what happens in a book to know whether they'll find it interesting. But they never want to know the ending! Summarize the plot in a way that will answer some questions about the book, but leave other questions in the reader's mind. You may want to make a list of questions about the book before you begin.

Step 3: Read Many Book Reviews

Read the review, and try to use it as a model as you begin thinking about your own book review.

Practice: Read the following model and write a book review of a book you have read.

Murder in Miniature. A sixteenth-century detective story explores the soul of Turkey.

John Updike (The New Yorker, (September 3, 2001)

Orhan Pamuk is a fifty-year-old Turk frequently hailed as his country's foremost novelist. He is both avant-garde and best-selling. His eminence, like that of the Albanian Ismail Kadare, looms singularly; Western culture-consumers, it may be, don't expect Turkey and Albania to produce novelists at all—at least, novelists so wise in the ways of modernism and postmodernism. Pamuk, the grandson of a wealthy factory director and railroad builder, has been privileged to write without needing to make a living by it. From a family of engineers, he studied engineering, architecture, and journalism, and practiced none of them. Until the age of thirty, he lived with his parents, writing novels that did not get published. When literary success dawned, he married, and now, living in Istanbul with his wife and daughter, he composes, according to an interview he gave Publishers Weekly in 1994, from

eleven at night till four in the morning and again, after arising at noon, from two in the afternoon till eight. The results have been prodigious: six novels that recapitulate in Turkish the twentieth-century novel's major modes. His first, "Cevdet Bey and His Sons," was likened to Thomas Mann's "Buddenbrooks"; his next, "The Silent House," a multiply narrated week of family interaction, suggested to critics Virginia Woolf and William Faulkner; his third, "The White Castle," a creepy seventeenth-century tale of double identity, evoked comparison to Borges and Calvino; the fourth, "The Black Book," a missing-persons adventure saturated in details of Istanbul, was written, by Pamuk's own admission, with Joyce's "Ulysses" in mind; the fifth, "The New Life," a dreamlike first-person contemporary tale, was described by a reviewer as "Kafka with a light touch"; and the sixth, "My Name Is Red" (translated from the Turkish by Erdag Göknar; Knopf; \$25.95), a murder mystery set in sixteenth-century Istanbul, uses the art of miniature illumination, much as Mann's "Doctor Faustus" did music, to explore a nation's soul.

"My Name Is Red" weighs in, with its appended chronology, at more than four hundred big pages and belongs, in its high color and scholarly density, with other recent novels that load extensive book learning onto a detective-story plot: A. S. Byatt's "Possession" and Umberto Eco's "The Name of the Rose" and "Foucault's Pendulum." One worries, with such ambitious flights, whether they aren't a bit narrow-shouldered for the task—whether the rather ironically melodramatic story can carry its burden of pedantry and large import. Nineteenth-century novelists catered to a more generous, less nibbled attention span; they breathed with bigger lungs and naturally wrote long, deep, and wide. Although Pamuk demonstrates the patience and constructive ability of the nineteenth-century fabricators and their heirs Proust and Mann, his instinctive affinity lies with the relatively short-winded Calvino and Borges, philosophical artificers of boxes within boxes. Pamuk's boxes are bigger, but the toylike feeling persists, of craftsmanship exulting in its powers, of giant gadgets like those with which the Europeans used to woo Turkey's sultan with evidence of Western technology.

Pamuk's ingenuity is yoked to a profound sense of enigma and doubleness. The doubleness, he has said, derives from that of Turkey itself, a nation straddling Asia and Europe and divided between the progressive "Kemalist" heritage of Kemal Atatürk's radical reforms of 1924—secularism in government, public education for all, voting rights for women, the replacement of the Arabic alphabet with the Roman one—and conservative Islam, now resurgent as a repressive, potentially violent fundamentalism from Morocco to Malaysia.

The ostensible topic of "My Name Is Red" is the threatened Westernization of Ottoman pictorial art, an offshoot, protected by Sultan Murat III (r. 1574-95), of the Persian tradition of miniature painting. To honor the thousandth anniversary (measured in lunar years) of the Hegira, which occurred in 622 A.D., an illustrated book is being prepared for the Sultan in the "Frankish," or "Venetian," style of receding perspective and recognizable individual portraiture. In the first chapter of "My Name Is Red," a miniaturist named Elegant, a specialist in gilding, objects so strenuously to the blasphemy of this stylistic change that another miniaturist, unidentified, kills him and drops his body down a well. Later, the same assailant kills Enishte ("Uncle"), the organizer of this dangerous book. One of three miniaturists involved—who are named, in picturesque Ottoman style, Butterfly, Olive, and Stork—must

be the murderer. The detective, for want of another, is Enishte's nephew, Black, who has returned to Istanbul "like a sleepwalker" after twelve years spent in Persia, "carrying letters and collecting taxes" and "working as a secretary in the service of pashas." In his youth, he studied with the miniaturist apprentices but did not last the course; he exiled himself after Enishte rejected his suit for the hand of Enishte's daughter, Shekure. Now Black has been summoned back by his uncle to help him organize the book for the Sultan. When Enishte is slain, Shekure, whose first husband disappeared in battle four years earlier, hastily weds Black but will not let the marriage be consummated until he brings the murderer to justice.

This curious, sumptuous, protracted thriller consists of fifty-nine chapters told from a total of twelve viewpoints, including that of the murderer. The two slain characters address us from the afterlife, and we are even treated, at the end of the longest chapter, to the viewpoint of a severed head, whose eyes and brain continue, in morose fashion, to function for an interim. The reader participates, wincingly, in two blindings by means of the very needle (a "turquoise-and-mother-of-pearl-handled golden needle used to fasten plumes to turbans") with which the supreme master of Persian miniatures, Bihzad of Herat (c. 1460-1535), blinded himself, by one interpretation, "to make the statement that whosoever beheld the pages of this book"—the Mongol "Book of Kings"—"even once would no longer wish to see anything else in this world" or else, by another theory, to avoid being forced to paint in an uncongenial way for the new conqueror of Herat.

Black, as he rushes about Istanbul trying to win Shekure's heart with feats of detection, relates most chapters, twelve. Shekure relates eight chapters, and these speed by with the most ease and psychological interest; in her voice the novel becomes a romantic one, driven by emotion and intimate concerns. Preoccupied with her own feelings, her own survival, and the protection of her two young sons, she rarely lectures us on the nuances, stylistic and religious, of Persian-style miniatures. When other characters do, "My Name Is Red" acquires the brilliant stasis of the depictions themselves, and seems to go nearly nowhere. Esther, a Jewish clothes peddler and matchmaker who furthers Shekure's amorous affairs, is another welcome female voice in this stiflingly male world. At the men-only coffeehouse behind the slave market, an unnamed storyteller—a "curtain-caller," in Persian terminology—performs nine impertinent, irreverent monologues based on rough drawings supplied by the miniaturists. After taking on the personae of a dog, a tree, a coin, Death, the color crimson, a horse, Satan, and two dervishes, he surpasses himself with a discourse on the topic of Woman. He realizes that in his society the topic is pretty well covered up: "In the cities of the European Franks, women roam about exposing not only their faces but also their brightly shining hair (after their necks, their most attractive feature), their arms, their beautiful throats, and even, if what I've heard is true, a portion of their gorgeous legs ..."

Though celibate, the storyteller as a youth succumbed, he confesses, to his curiosity about this exotic gender and tried on the clothes of his mother and his aunt; instantly he was invaded by tinglings of feminine sensitivity, along with "an irrepressible affection toward all children" and a desire "to nurse everybody and cook for the whole world." When he stuffed his aunt's pistachio-green silk shirt with socks and cloths to simulate breasts, he enjoyed a rich range of contradictory feelings. These androgynous intuitions lead the storyteller to sing of

the doubleness that haunts the novel: “My other parts insist I be a woman when I'm a man and a man when I'm a woman. / How difficult it is to be human, even worse is living a human's life.”

Shortly after this recitation, the storyteller is killed by a mob of the followers of the cleric Nusret of Erzurum, who preaches that the woes besetting Istanbul—fires, plagues, war casualties, counterfeit coins, decadent drugged behavior of dervishes and others—should be laid “to our having strayed from the path of the Prophet, to disregard for the strictures of the Glorious Koran.” Pamuk (who, in his interview with Publishers Weekly, pointed out that he was the first person in Turkey to defend Salman Rushdie and claimed that in his childhood “religion was something that belonged to the poor and the servants”) makes us tremble for the fate of storytellers in a culture where, to quote him again, “the fundamentalist movement [is] the revenge of the poor against the educated, westernized Turks.” The Times last June gave a grim report on the condition of books and fiction in Muslim lands. “In recent years in Egypt,” the Times said, “mere questioning about a novel's content by any religious faction is usually sufficient grounds to get it banned.” One wonders how religious factions in Turkey reacted to the Islamic content of “My Name Is Red,” which treats of the Islamic afterlife in deadpan detail, including “a portrayal of Our Exalted Prophet's bewilderment and ticklishness, as angels seized him by his underarms during his ascension to Heaven from the top of a minaret,” and which investigates with what might seem blasphemous closeness the sacrilege lurking in pictorial representation. “Pictures are forbidden by our faith. Because the illustrations of the Persian masters and even the masterpieces of the greatest masters of Herat are ultimately seen as an extension of border ornamentation, no one would take issue with them, reasoning that they enhanced the beauty of writing and the magnificence of calligraphy.”

Translating from the Turkish, a non-Indo-European language with a grammar that puts the verb at the end of even the longest sentence, isn't a task for everybody; Erdag Göknar deserves praise for the cool, smooth English in which he has rendered Pamuk's finespun sentences, passionate art appreciations, slyly pedantic debates, eerie urban scenes (it keeps snowing, which one doesn't think of as Istanbul weather), and exhaustive inventories. The inventory, Borges showed in his short story “The Aleph,” evokes the terror of infinity; Pamuk gives us two pages describing miniatures through the ages, a paragraph crammed with the contents of the Sultan's Treasury, and a brisk list of Ottoman tortures. Göknar's English has such an air of classical timelessness that I was startled by the use, twice, of the word “ornery,” with its flavor of American country dialect, and by the phrase “could care less” when the opposite was meant. And I was unable to detect what the title referred to. Murat III, my independent researches discovered, had “a long red beard,” but the most likely source within the novel is the coffeehouse monologue supposedly delivered by the color crimson, a large pot of which is used to commit the second murder. The color of blood, it boasts, “As I bring my color to the page, it's as if I command the world to 'Be!' Yes, those who cannot see would deny it, but the truth is that I can be found everywhere.” The world's name, in other words, is Red.

Examples of research paper exams

Read the following research section and evaluate it based on what you have studied in research methods? Consider these questions in your evaluation:

- a. What is this section called? Where is it situated in the research paper?
 - b. What does it involve? What is its purpose?
 - c. Predict the thesis or problematic to be raised by this research article?
 - d. Discuss the strengths and weaknesses of the following section?
 - e. How can it be improved?
-

Human being seems to be eager to read. Reading in second/foreign language can be more challenging compared to mother tongue. Over the past decades several studies have been done in reading ability. For instance Rivers, (1981), states that reading is a most significant activity in every language class, not only as a source of information and a pleasurable activity, but as a means of strengthening and developing one's language knowledge.

Having been concerned with the importance of intrinsic motivation in enhancing reading, Tercanlioglu (2001) states that increased intrinsic motivation has been shown to have links to greater interest in the reading material, higher reading performance, greater amount of reading, higher frequency of reading, higher achievement in text-comprehension tasks and higher sense of competence.

In another study Piaw (2012) studied the effects of using content-based humorous cartoons in learning materials to improve students' reading rate, comprehension and motivation and concluded that the content-based humorous cartoons in the course material had improved reading rate, comprehension and reading motivation among student teachers. The findings reveal that the pictures used increased the student teachers' contentment from mastering complicated ideas provided for them in the reading material and increased their challenge; strengthened their efficacy; increased curiosity; increased their involvement.

The employment of humor by a teacher can set people at ease especially in anxiety-provoking environments and helps reduce the power differential between students and staff (Baid, & Lambert, 2010).

Regarding the effects of teacher's sense of humor on students' intrinsic motivation, Punyanunt (1997) states that if the students like their teacher's sense of humor in the class, they are more intrinsically motivated to do what s/he asks them, and they perceive the teacher powerful. Thus it can be said that such perception is the result of close relationship between teacher and student. Such relationships in classes where students need to be free and relaxed to express their ideas and discuss over the subject may be found more important. For example in a reading class where students are provided with some texts to be read, analyzed, and comprehended, students' engagement in class discussions and activities may lead to better outcomes.

Blyth and Ohyama (2011) explored the effects of using humor in EFL classroom. Data from first-year students in two universities were collected, and it was indicated that students' achievement in vocabulary and language awareness was measurable.

Ketabi and Simin (2009) investigated Persian EFL teachers' and learners' attitudes towards humor in class. Results of their investigation strongly confirmed a perceived effectiveness for

humor as an effective teaching and learning tool in EFL contexts. Also, the authors recommend the necessity of a careful balance to avoid creating a ridiculous environment.

In contrast with the previous research, the present study employed an individualized approach in which the focus was on the effects of EFL teachers' sense of humor on improvement of intermediate EFL learners' reading comprehension as well as their intrinsic motivation towards reading.

Much of the research on social media focused on the effects of social media on identity. Scholars argued that people are getting addicted to social media networks. Marche “Is Facebook making us Lonely?” (2012), argues that social media provide us with a platform where we can control how we want our social life. This control is what makes the users addictive. On the same line, Turkle “Alone together: why we expect more from technology and less from each other” (2011), argues that the new generation is always connected to their social media networks; constantly looking for the safety that their online social network makes them feel. The feeling of safety the new generation feels when they are connected to their social network is an aspect of addiction to social media. But the most prominent discussion to addiction to social media comes from Rosen “iDisorder: understanding our obsession with technology and overcoming its hold on us” (2012), who argues that social media provide an easy and fast way to get positive feedback from peers. Rosen claims that “People need to choose the particular form of media that meets their personal needs and provides internal gratification” (p. 35). In other words, people use media that can provide them with feedbacks that could make them feel good and social media provide users exactly with those feedbacks. While scholars on social media effects on identity extensively discussed addiction to social media, most of them overlooked how this addiction could have an impact on the users in other aspects of their life; productivity and performances for example. While addiction by itself is an important issue, extensive discussion of its nature might not be as helpful and urgent as the discussion of its impact on university students’ performances for example.

The literature on the topic of students’ performances and its relation to social media use compromises two groups. On one hand the modern optimists argue that social media doesn’t impact students performances. Syarif Husin Lubis and all argue that the “time spent on Facebook did not have correlation with CGPA”(p.2). In other words, Facebook use doesn’t impact students’ performances. Syarif’s research group findings imply that addiction to Facebook has no impact on students’ productivity and academic performances. On the other hand, the conservative skeptics think that social media networks like Facebook negatively impact students’ academic performances. Reynol Junco claims that “time spent on Facebook was strongly and significantly negatively related to overall GPA” (p.1). For Junco, the time spent on social media networks like Facebook has a negative impact on students’ performances. Thus, the addiction to social media networks like Facebook negatively impacts the productivity of students. On the same line, Kirschner and Karpinski claim that “Results show that Facebook users reported having lower GPAs and spend fewer hours per week studying than nonusers”(p.1), this means that Facebook is indeed responsible for the decrease of students performances. Junco, Kirschner and Karpinski’s findings all tend to imply that social media addiction is negatively impacting students’ productivity.

Findings and much of the previous research relied solely on surveys. While surveys can provide accurate measures and results, they might not give an accurate picture in the case of the impact of social media on students' performance since the data is self-reported and not tracked. In fact, all the previous researchers said that those research have limitations due to their inability to accurately track Facebook users. My methodology in dealing with the issue, is to use a time tracking system in combination with a survey and interviews, in order to see how the results correlates and contrast with the previous literature, my argument being that social media networks and especially Facebook negatively impact students' academic performances.

Much ink has been spilled on the topic of social media networks and identity. While this is a topic of much importance, how identity could be affected by social media is still a difficult thing to quantify. Urgency today is for the aspects of the impact of Facebook on our productivity levels and performances. Managers, university professors and advisors today observe that social media networks are affecting the workers and the students' productivity. The literature of the topic, though still in its beginnings, articulates many arguments concerning why social media are negatively affecting users' performances. The research through traditional empirical research methods provide the social media scholars with findings that support both the idea that Facebook decreases productivity and that it doesn't have any consequence on performances and productivity. While we cannot clearly judge if Facebook decreases productivity or not, we still need to see how Facebook could represent a distraction from potentially productive tasks? This paper argues that Facebook creates distraction from potentially productive tasks and decreases user's attention span for their academic work. It claims that by using Facebook for long periods of times and with a high frequency, users develop a trend to use it as an enabler for procrastination. We still cannot see to which extent Facebook is compromising our social interactions, but when it becomes a threat to our performances and our productivity then this becomes very important due to the consequences this could have on the academic level of our graduates and the economy and production of our economies.

In order to analyze the representation of women in contemporary Moroccan films, we adopt a textual analysis to examine the use of language and imagery deployed in the selected films. The textual analysis is informed by the previously mentioned literature on the representation of Arab and Muslim women's identity in the media. Keeping the dominant tropes in mind and the suggestions to subvert these portrayals, we sought to identify the main themes/categories that emerge in the films.

In addition, the analysis deploys Stam and Spence's (1985) notion of spectator positioning, which they outlined in their study of third world cinema, in order to discover the point of view from which the stories are told. Some scholars prefer to use the phrase "third cinema," instead of "third world cinema," because the former accounts for productions which are not only created in the third world but which also carry within them an aesthetic of contestation. However, Stam and Spence posit "third world cinema" as a cinema that is in fact rooted in the contexts and circumstances of "third world" countries.

We find Stam and Spence's concept of spectator positioning useful to address our research inquiry. In order to investigate the point of view from which each story is told, we ask: through whose character's eyes does the spectator see and experience the film? On behalf of which character are the identificatory mechanisms of cinema favored; meaning, with which

character does the spectator identify, and show support? With which character does the film foster the spectator's complicity and admiration? According to Stam and Spence, one new model that third world filmmakers have been applying is the inversion of traditional patterns of identification through a "mode of address" that includes scale (how close the shots are), off-screen sound, point-of-view editing, and the mise-en-scène.

We selected the films for this analysis based on the following criteria: one film for each year during the period of 2008-2012, and the film had to be Moroccan. By "Moroccan," we mean a film made by a Moroccan director or supported by a Moroccan film production company and featuring Moroccan actors within a Moroccan context. Moreover, the protagonist had to be a Moroccan female. In addition, the film had to be ranked amongst the twentieth most successful films in the Moroccan Box-Office according to the Centre Cinématographique Marocain (CCM). Finally, the film had to have participated in international festivals and won national and international recognition. Amongst the five directors, two are Moroccan men (Aziz Salmi and Hassan Benjelloun), two are French Moroccan women (Zakia Tahiri and Myriam Bakhir), and one is a French-Romanian man (Radu Mihaileanu). The films represent a variety of genres, ranging from comedy (Number One), to dramedy (La Source des Femmes and Agadir Bombay), to drama (Les Oubliés de l'histoire and Amours Voilées).
