The effectiveness of digital literature in distance learning "University Courses of the Faculty of Arts as a Model"

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Abstract

The world is witnessing a tremendous development in the field of distance learning ; Due to the spread of the Corona epidemic, which is reflected in all aspects of our lives. This prompted us to develop our traditional methods in various fields, especially in the field of educational technology.

The educational system is affected by technological innovations in terms of contents, methods of presentation, and the effectiveness of the role of the teacher and the learner. Digital literature is one of the most important developments in the field of distance learning. Therefore, it has become necessary to identify ways to benefit from that innovation based on identifying its components and its tremendous ability to activate the role of enjoyment and participation in the student's absorption of information, as well as reducing the teacher's burden.

Employing digital features in literary courses contributes to enhancing the skills of understanding, memorizing, enjoying and recalling anytime and anywhere due to the ease of dealing with mobile devices. Therefore, converting some academic curricula into digital curricula - especially in light of the current Corona conditions - is considered as a strategic planning to develop the education plan for the coming period.

Keywords: Literary genres - digital features - interactive texts - digital text - electronic text - interactive text.

INTRODUCTION

Reasons for choosing the research:

Given the need to provide digital educational content that helps students during the distance learning period - and beyond - it was necessary to have means to give the paper courses an enjoyable technological feature that is suitable for distance teaching and even self-study as well. Accordingly, the research problem lies in shedding light on the necessity of amending some of the Faculty of Arts' decisions in line with the technological revolution in light of distance learning on the one hand, and in line with the amazing development of digital literature on the other hand.

It has been observed that students at a young age have a strong tendency towards technology and an attraction to technology, and they absorb most of the information and lessons provided through it more than the traditional methods of teaching. Therefore, it was necessary to think about converting a number of paper university courses into digital, in line with the course on the one hand, and in line with their interests, needs, and study levels, on the other.

The research aims:

This research aims to prove the effectiveness of employing digital literature in developing university student skills at the literary and technological levels through the following:

- Converting some of the Faculty of Arts courses into digital literary courses.

- Activating the characteristics of digital literature in the curricula of the Faculty of Arts.

Previous studies:

The study of El-Erian (2015) which showed the effectiveness of digital stories in developing listening and speaking skills, the study Al-Harbi (2016), whose results showed the effectiveness of digital stories in developing critical listening skills, the study of Dahlan, (2016), whose results showed the effectiveness of using digital stories in developing solving verbal problems, the study of Ahmed, (2017), whose results highlighted the effectiveness of digital stories in developing the values of citizenship and the principles of democracy, and the study of Al-Jamhawi, (2018), which clarified the positive impact of digital stories on achievement. Previous studies emphasized the importance and effectiveness of the digital story in the skill of listening and speaking, but they did not study the effectiveness of digital literature in general from poetry, narration and novel in the educational process, and we also did not find a study trying to employ the technological characteristics of digital literature in distance learning   , especially in the Faculty of Arts that depends Its decisions are mainly based on literary content.

The research Method:

The research used the semiological method, which is concerned with the study of texts as linguistic and non-linguistic signs that lead to a sign. The use of multimedia in digital literature has led to the resort to non-linguistic signs such as sound, image, color, movement and technical details in word formation to enhance the semantics of letters in the digital worlds.

The research importance:

The importance of research appears - in light of the exceptional circumstances we are going through - in anticipating the prospects for technological development, and employing them to develop the educational process. It has become imperative for us today to implement what conferences and studies have indicated in the recent past about the importance of E-learning, including the recommendations of the first international conference of the Center for E-Learning at the University of Bahrain (2006), and the e-class symposium at the University of Bahrain (2002), which called for the transformation of curricula in Arab schools, faculties and universities to electronic curricula. The study of Al-Humaidan (2012) also emphasized the need to invest in e-learning. The rapid development of E-learning technologies has encouraged the loudness of voices calling for the integration of different media with the written text; To provide new and diverse educational forms that go beyond E-learning to digital education and in turn outperform traditional methods, and employ the student's personal skills; To integrate with new ideas.

This research is of particular importance for its application in the Kingdom for the following reasons:

1. The Kingdom of Saudi Arabia tops the list of educational technology development, as it is the first Arab country to convert paper-based university curricula into digital and not digitized.

2. Promoting the concept of self-learning.

3. Developing students' creative, critical and interactive thinking skills.

4. Developing audio-visual and technological communication skills.

The expected results:

1. Converting paper courses into digital courses - not digitized - especially literature courses, whether poetry or prose.

2. Making the most of the distance learning challenge; through this challenge, let us shape a future of self-education, technology and digital that will continue even after the global conditions of Corona improve.

3. The formation of capable teaching and technological cadres in the field of transferring paper courses that can be relied upon in the future in anticipating the prospects for every development related to what will be added in this field at the level of Arab countries.

The research Plan:

The research plan consists of an introduction, three chapters, and a conclusion.

The introduction includes the importance of the topic, the reasons for choosing it, previous studies, the research method and its topics.

1. The first topic includes identifying the characteristics of digital literature

2. The second topic includes identifying courses that are easy to convert from a paper course to a digital course and the reasons for that.

3. The third topic includes the formation of an initial design to visualize digital courses that integrate literature as a text with technological characteristics as a modern technology that contributes to the development of the future of education in the Kingdom.

The first topic: One of the most important digital features that must be available in the course

First: The educational digital text is based on an informational language as opposed to a lexical language, and the difference is clear between the two languages. The informational language depends on the screen, links and programs that are easy for university youth to deal with. This may entail the participation of a group of programmers and directors in charge of implementing the project in rehabilitating the text from its paper form to digital. As for the students, fortunately, it will not require much effort from them, as most of the young people of school age have the technological background that supports the success of the project and the transfer of courses if we, the academics, decide to unite our experiences and efforts in our various disciplines to generate that future content.

Second: That the educational digital text is based on branching and bifurcation depending on one person (or group of educational and technological persons) who (or they) control the workflows, and not be interactive or bifurcated by being open to the participation of readers in writing as we see In some digital works, as in the novel "Shadows of the Lover", for example. We are aware of the value of this feature of the digital text, which is its ability to modify, and we largely agree with the team (Fatima Briki stands at its head) who sees this feature as a distinctive feature of digital text as opposed to paper, but we appreciate it as an advantage in the case of free literary works whose authors want to Continuous modification, while this feature turns a disadvantage when it comes to a course. The course cannot always be subject to change because the work with this description will not end and will not have an actual verification. Therefore, it will not be a work done forever.

Third: The educational digital text is based on the tree interconnection system, "It does not mean that we present the student with a system that parallels the system of securitization in the printed text, in which the transition from page to page is done by clicking on the bottom of the page, or clicking on two opposite triangles, one of which points to the page Rather, it is more useful to present the information on levels that take a hierarchical dimension that starts from the origin and spreads towards the branches, and the benefit of this tree connection is that it moves the reader from the hierarchy of the material according to the path that the author has drawn for him, by switching from a higher path to a lower on or otherwise, if the reader did not want to take into account the order of the articles (Al-Dioub, 2016, p. 70).

Fourth: The digital text should be based on skills related to the tasteful sense of literature with computer skills, directing and photography. Therefore, preparing or converting these courses from their paper image to their digital image requires integration between a numbers of literature professors who have visions in this field to select texts. This is in addition to partnering with computer professors to implement these visions on the

ground, provided that the teachers of these courses have the final opinion regarding the choices of texts and the nature of their employment; Because they are able to include in these digital courses the same objectives of the paper courses, which we do not want to abandon their contents except in proportion to the new tools of the experiment.

Fifth: The educational digital text should be based on the content without introductions or ends, as it carries within it all the possibilities available to present an open experience.

The protagonist in the digital text can die and live, travel and marry, pray and enter bars as long as the text is not governed by a center from which referrals originate, and return to. And artistic pleasure is a moment that comes once, or a moment of departure from a familiar time. It is an indefinable moment. This is negated in the digital literature (Al-Dioub, 2016, p. 83).

The second topic: Courses which are easy to convert from paper to digital

All courses of ancient and modern Arabic literature, including (poetry - novel - story - play - article ....). Digital literary courses are an unusual pattern for students; therefore, it must be dealt with on conscious cognitive and critical conditions that ensure that students accept it and develop their knowledge and creativity through it.

The advantages of technology have encouraged creators to use its properties in the production of digital works; accordingly, we must ask ourselves about the possibility of encouraging these advantages to educators and those interested in the educational field to take advantage of such advantages educationally. As we have seen digital literary texts on the blue screen belonging to different literary genres (poetry, novel, story, play, and essay), we must see courses based on the most technical features and achievements that can be relied upon, such as the ease with which these courses are available with the student, open and deal with them in anytime, anywhere, and quick access to the different parts of the course through bifurcation using links, in addition to

eliminating printing, packaging and distribution expenses in favor of technology costs.

As we discuss converting university courses into digital text, we turn a blind eye to passive and non-interactive digital texts. We exclude from the field of our research those closed texts that did not benefit from the techniques of the digital revolution, the first of which stands for visual and audio effects and hyperlinks, but only acquired the name digital as a result of its electronic publication.

Rather, we mean texts that harness audio-visual techniques and are based on hypertext, animation and graphics. To clarify what is meant, this research will present in its third topic a simplified initial conception of converting literature courses taught in faculties of arts in Saudi universities from paper courses to digital courses.

Examples of those courses that are easy to transfer are "prosody and Poetry Music 1 and 2", "Modern Arabic Poetry", and "Literary Texts" at all levels of study.

The third topic: a simplified view of the transformation of literary courses

We start with the course of prosody and poetry music, which is taught on two levels, the second level and taught by "prosody and poetry music (1) 1901 Arabs", and the fourth level "prosody and poetry music (2) 2902 Arabs". The second level course is a prerequisite for the fourth level course. Accordingly, we will adopt one method to explain the conversion of courses

This course is an ideal course for digitization, given the organization of the course's lessons in the form of poetic meters, and accordingly it is possible to design any art form on the blue screen that contains fifteen meters, let it be a tree with fifteen branches, or a water body with fifteen streams, starting from Bahr al-Tawil to the present meter. Then, the components (acoustic, chromatic, kinetic, formal, and hyperlinks) are employed to create the student's imagination and feeling in advance, each branch with the name of one of the meters written on it. This is followed by an

exploration of a large number of activating links that fill the screen to express the student's interactive role. When clicking on any of those branches, the student moves to a screen containing the definition of the meter, its key, its activations, and one of the poems that are an applied model on this meter. If the student clicks on any of them, the desired appears. As for the poem link, it refers the student to the audio poem with a number of moving images according to the topic of the poem. When the cursor is hovered over the name of the meter written next to the name of the poem, which is activated of course, this refers it to a margin on the side of the screen that opens for him cross-writing and then cross-cutting of the verses of the poem on The well-known referral method in the body and the margin, and he will also find a word whose appearance changes in a way that reveals that it contains a hyperlink, and when activated, the reader will move to another meter. The matter is repeated in the same way until the number of meters reaches (15) meters, and thus the student finds himself in front of (15) meters and (15) poems written in transverse writing and in syllables and vocals, in addition to the possibility of hearing the entire poem at the beginning with what expresses its atmosphere and the atmosphere of the meter   Which it represents, whether it is a sad or cheerful atmosphere.

As for the decisions of literary texts that include poems that need analysis and not cross-cutting or intersectional weights, the matter is similar with the replacement of cross-links that take us to weights and accidental writing and cutting into links that take us to the meanings of words and the explanation of the poem and its analysis in a full literary analysis. This is, of course, after the possibility of listening to the poem according to what the student chooses of sound, color and kinetic effects according to his taste, which makes it easier for him to enter the atmosphere of the poem, interact with it and understand it well.

As for narration, whether a story or a novel, we can apply it to the content of the literary texts courses 1, 2, 3 and 4 "in addition to the modern literary prose courses. Taking into account the essential difference in application between the courses of poetry and prose, the digital novel, for example, has narrative foundations that differ from the foundations of the paper novel, this call for replacing some applied paper texts with digital texts from the ground up for the following reasons:

The digital novel is based on condensation, which means a small number of words, short sentences, and a good selection of indicative words. Rather, it is very indicative of the meanings to be communicated. There is no room for elaboration, digression, and explanation in the language of the digital text, which will present the novel based on reduction and selection.

Digital writing has its own logic in terms of hinting and declaring, in order for the recipient to resort to interaction, it invites him to participate in the production of meaning. In order for this to happen, the digital novel tends to collect nodes and scenes, in which the recipient can, with a small click, see the equivalent pages of narration and description in paper literature; To explore the mysterious and the absent.

From the relations of presence and absence, the aesthetics of the digital novel appear. Presence and absence are an opposite duality, meaning that they are parallel, they do not meet, but one disappears behind the other, in absence there is presence, but it is an intense suggestive poetic presence, and in presence there is an absence of coding and condensation. The novel is based on the logic of concealment and deletion, which is what tends to the digital novel in many places, from narration to poetry. Navigating between links is a narrative of a special kind, a narrative based on deletion and condensation, as there are links that undertake the task of explanations and comments related to a specific event in the course of the narration. (Al-Dioub, 2016, p. 78)

Despite the novelty of digital literary texts, luck is on our side in the field of novel with a number of diligent people in this field, whose work we can measure when considering the employment of digital literature academically.

The Jordanian writer Muhammad Sanajla knocked on the door of the digital literary novel - for the first time in the Arab world - with his novel "Shadows of someone" in 2001, followed by his novel "Chat" in 2005. In the same year 2005, the late Egyptian doctor Ahmed Khaled Tawfiq knocked on the door of digital literary narration with his short story "A Scary Quarter Story", followed by a short interactive story entitled "Frost" by Muhammad Sanajla in 2007. In the same year 2007, the Iraqi poet Mushtaq Abbas Maan presented his interactive digital poem "Digital Tabarih for the biography of some of them is blue." Then the story "Possibilities" was published in 2009 by Muhammad Ashweika, "The Tree of Bogaz" in 2014 by Munim al-Azraq and "handfuls of coals" in 2015 by Ismail al-Boyahawi. And "Shadows of the Lover" in 2016 for Sanajla, and "The Infinites of the Firewall" in 2017 by Mushtaq Abbas Maan, and after that, the digital literary works of the Moroccan poet Moneim Al-Azraq followed, such as "The Lady of Water", "Approaching the Ring Stone" and "White Night Wine" and others.

Whether it was the professor of the course who hired the media or supervised its use, it is certain that it would not come out with a measure of consistency with the content of the text if the professor did not have special skills. Therefore, a great deal of the responsibility for the effectiveness of that development, I see, rests with the academic teacher, as he stands here as the literary supervising the participation of a group of programmers, directors and designers in the literary work.

From the foregoing, we conclude that digital literature requires technical knowledge of interest to the professor and the student alike. Therefore, I take advantage of the opportunity of this research by submitting my request in this regard, which is to invite universities to include digital culture in the list of their curricula. Just as the Corona pandemic was an economic and social ordeal, we can turn it into a grant at the educational level.

The findings of the study:

▪ Weak digital production means weak relationship with technology

▪ stimulating the University for the Digital Experience is a protection for it from the hostility to which everything new is exposed.

▪ as literature appeared orally and turned into writing, it will turn into digital, whether we like it or not. So universities should raise awareness of this newcomer.

▪ The courses of the Faculty of Arts are a fertile environment for the Arab experience to begin with, in preparation for converting all academic courses into digital courses.

▪ The time has come - after all the efforts made by the Kingdom of Saudi Arabia in the direction of distance learning   and I am one of the faculty members and I value the efforts made in this direction - for the Kingdom to build a digital information platform, invest in modern multimedia, and reduce the cost of the paper text in favor of the text digital, and has easier updated, interactive and creative courses.

▪ It is time that we Arabs deal with the Internet and technology professionally by developing our curricula, after we treated it for a long time as a reason for the collapse of our cultural privacy on the virtual level.

Conclusion

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