

USING LITERATURE TO ENHANCE LANGUAGE/CULTURAL AWARENESS

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ABSTRACT

USING LITERATURE TO ENHANCE FOREIGN LANGUAGE LEARNERS' LANGUAGE AND CULTURAL AWARENESS

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Language teachers, including educators from all levels – from primary to college level – and teacher trainers have all agreed with the idea that it is impossible to consider language skills as independent from each other since each of them has a great contribution to the language itself as a whole system. However; it cannot be ignored that all language teachers have also agreed with the idea that reading is a skill that has its own significance, especially in foreign language education. What makes reading so unique is that it can be considered to be the door that is about to be opening to a new world in which the target language is spoken. In that sense, as an essential skill, reading, throughout the centuries, has also had its own keys that have been difficult to be unlocked even by the native speakers of English. This matter of fact brings the question to the light that what guardians are waiting in front of this castle door especially for foreign language students. Although many scholars claim that formal aspect of language, including

syntactical and lexical features, stand as great challenge, they ignore the cultural significance of a language. The relationship between language, thought and culture shows that even formal aspects are affected by culture. This fact brings the importance of 'content schema' as well as 'formal schema' in reading to surface. However, now the question is that how it is possible to provide students with sufficient cultural background. As foreign language students are less likely to experience exposure to foreign culture when compared to second language learners, there is an urgent need to create a 'social context' or 'second hand reality' in Kovalik's terms in classroom settings. At this point, literature is believed to give her helping hand to FL students with her wide range of texts carrying a variety of formal aspect of language, but at the same time, a range of cultural components, and thus, constructing 'schema' for them. Apart from this, what literature offers is examined in detail within the framework of brain-based learning principles.

This paper tends to contribute to this controversial issue with a case study, which aims to illustrate that the use of literature in FL settings enhance language/cultural awareness. The result of the study showed that 1) literature is a useful source to teach the formal aspects of language such as grammar and vocabulary (language awareness) 2) literature contributes to students' cultural awareness which is essential to have language awareness 3) literature is a brain-compatible source with various advantages over the other written materials. In accordance with what is mentioned above, this study has a direct aim to show how ELT and Literature can intrude the ancient walls of this castle when work interdisciplinary.

Keywords: literature, brain-based learning, schema, language awareness, cultural awareness

ÖZ

YABANCI DİL ÖĞRENCİLERİNİN KÜLTÜR VE DİL BİLİNCİNİ GELİŞTİRMEK AMACIYLA EDEBİYAT KULLANIMI

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İlköğretimden üniversite yıllarına kadar tüm dil eğitmenleri ve öğretmen eğitmenleri, dilin tüm becerileriyle bir bütün olduğunu savunduklarından, dil becerilerini de birbirlerinden bağımsız olmadığı konusunda hem fikirlidir. Ancak, dil eğitmenlerinin, özellikle yabancı dil öğrencileri için, okuma becerisinin kendi içinde değerli bir beceri olduğunu kabul ettiklerini de göz ardı etmemek gerekir. Okuma becerisini bu denli önemli kılan şey, onun amaç dilin konuşulduğu dış dünyaya açılan bir kapı niteliğinde olmasıdır. Bu bağlamda, bu değerli beceri, okuma becerisi, ana dil kullanıcılarına bile zorluk teşkil eden güçlü anahtarlar sahiptir. Bu fikir, okuma becerisinin kale kapısının önünde ne tip gardiyanların beklediği sorusuna ışık tutmuştur. Bilim adamları, dilbilgisel ve sözcüksel zorluklardan bahsetmiş, fakat dilin kültürel değerini göz ardı etmişlerdir. Dil, düşünce ve kültür arasındaki ilişki düşünülecek olursa, kültürel öğelerin dilin 'formal' denilen dilbilgisel ve sözcüksel yapısını bile etkilemiş olması şaşırtıcı bir

sonuç değildir. Bu gerçek, okuma becerisinde, formal altyapı kadar kültürel altyapının da önemini ortaya çıkarmaktadır. Sorun ise, öğrencilerin bu kültürel altyapıyla nasıl donatılacağıdır. Yabancı dil öğrencilerinin, ikinci dil öğrencilerine kıyasla amaç kültüre maruz bırakılmada daha şanssız sayılmaları dolayısıyla, sınıf ortamlarında 'sosyal bir durum' veya Kovalik'in de dediği gibi 'ikinci el bir gerçeklik' yaratma ihtiyacı çoktan gelmiştir. İşte bu noktada, edebiyat, dilin çok çeşitli formal yapılarının yanında kültürel öğeleri de barındırması yönünden yabancı dil öğrencilerine yardım elini uzatır ve onların hem formal hem kültürel altyapı edinmelerine olanak verir. Bunun yanı sıra, edebiyatın diğer getirileri beyin temelli öğrenmeye de uyumu açısından detaylı bir biçimde tartışılmıştır.

Bu çalışma, konuyu, edebiyatın yabancı dil ortamlarında gerekli dil ve kültür bilincini sağladığı tezini destekler nitelikte bir durum çalışması ile bu konuya katkıda bulunur niteliktedir. Araştırma sonuçları, 1) edebiyatın, dilin dilbilgisi ve kelime bilgisi gibi formal unsurlarını öğretmek için iyi bir kaynak olduğunu (dil farkındalığı) 2) edebiyatın öğrencilere dil farkındalığı için gerekli olan kültürel farkındalık edindirdiğini 3) edebiyatın, diğer metin türlerine üstün gelen birçok özellik taşımasının yanında beyin temelli öğretim ve öğrenmeye de uygunluk taşıdığını göstermiştir. Tüm bunlarla doğru orantılı olarak, bu çalışma İngiliz dili öğretimi ve edebiyatın birbiriyle ilişkili disiplinler olarak çalıştığı takdirde bu eski kale duvarlarını yıkabileceğini göstermek amacındadır.

Anahtar kelimeler: edebiyat, beyin temelli öğrenme, ön bilgi, dil farkındalığı, kültürel farkındalık

To the 'whole' who makes me a 'whole'.

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ABBREVIATIONS

ESP	English for Specific Purposes
EFL	English as Foreign Language
ESL	English as Second Language
FL	Foreign Language
CMT	Conceptual Metaphor Theory
BBL	Brain-based Learning
EQ	Emotional Intelligence
IQ	Intelligent Quality (Academic Intelligence)

CHAPTER I

INTRODUCTION

1.0 Presentation

This chapter entails the background to the study in which there will be introduced two principles, carrying significance for this research paper, statement of purpose which is to determine main problems, and to set particular aim(s) of the paper. This section also includes research questions in the hope of finding answers throughout the paper, which will be followed by overview methodology which summarises the outline of the procedure of the study of which significance will also be mentioned. Finally, definitions of the terms part will introduce some key concepts prevailing throughout the paper.

1.1 Background to the Study

The First Underlying Theory: Brain-based Learning

Long ago, Immanuel Kant claimed that human beings can only give meaning to new concepts, ideas; in other words, new information on the condition that they are associated to what they have already had in their minds. This perspective has given a basis for research on human brain and how it works during the process of learning and comprehension. Neisser (1982) arrived at the conclusion, after long years of research, that people have knowledge through their personal experiences. In that sense, memory is important since it is difficult to consider learning and memory independent from each other. Robert Slywester (1995) agrees on the idea by emphasizing how it is important to learn about the collaborative work of the learning and remembering processes. Based on the research carried by Posner and Raichle (1994) in which they use brain-imaging

techniques to identify which area of the brain is activated when a person happens to remember something, in other words, through a series of empirical studies, he tries to find an answer to which part of the brain is at work during the recalling process. He has come up with a conclusion that recalling of the brain works like a system in which something causes another thing related to it remembered. For instance, when the noun 'cup' is remembered, it creates many associations in the brain by causing other related items recalled such as the verb 'drink'. Sylwester (1995) states that when human beings (the situation is the same for animals) learn something, "some physical changes occur in the synapses of the network of neurons that process the memory, in effect strengthening the neural connections that constitute a memory network." (1995: 88) This argument leads him to claim that "everything is connected to everything else" (1995: 140), which shows that every little neuron in human brain is connected to the other neurons in a way which causes them to activate each other. Therefore, the new information is expected to connect to the existing knowledge in the brain.

Having taken this base for his ideas on language teaching, Eric Jensen (1998) explains the situation with the 'relevance theory'. He claims that "an already existing neuron simply connects with a nearby neuron", which shows that "if the content is irrelevant, it is unlikely a connection will be made." (1998: 92) Through these relevant connections, the meaning is strengthened, which means that there is a direct correlation between the links or associations made in the brain and the neural system involved in learning. Another element comes into stage, which is the amount of information "woven neurologically" in the brain, that is, the amount of neural system involved in the learning process directly affects the amount of information as well. (1998: 92)

As Kosslyn (1992) states, there are two types of meaning, one of which is "reference", the other of which is "sense" meaning. (1992: 228) These groups are what Caine and Caine (1994) call as "surface" and "deeply felt" meanings. Having explained the difference between them, Jensen indicates that the first one "refers to

the lexical territory of the word", however, the second one is totally different as it expresses what kind of associations and feelings the word creates in the brain through experiences (1998: 91).

For example raincoat is an oversized waterproof cloth or plastic garment... While I know what a raincoat is, it means little to me personally. I live in a climate where it rarely rains (San Diego). The raincoat I own is used only rarely (when I travel) and seems like a waste of closet space most of the time... Let's say you wear your raincoat 50-60 days a year because you live in an area where it rains often. Your raincoat may protect you from rain... Your raincoat has "meaning sense" to you, with years of memories. It's more than a garment. It's both a necessity and a "friend".

The same perspective is claimed by Lynn Freeman Dhority's book, *Joyful Fluency: Brain Compatible Second Language Acquisition*, in which she also claims that new information which includes "personal relevance, the engagement of emotion and the elicitation and formation of complex pattern meaning in context" is compatible to learning of the brain that is a "natural meaning maker." (1998: 9) That idea, in fact, shows the importance of meaningful, relevant and coherent learning as it is believed to maximize the process of learning. Dhority (1998) concludes that "learning without meaning is unlikely to be recalled, used, or enjoyed." (1998: 9)

Pat Wolfe (2006) shares the same ideas with the researchers mentioned below. He states that the brain is a mechanism which works as a whole, and therefore, any kind of new information activates the whole brain. As the neurons are constructions "fire together, wire together", they form networks (and synapses) which connect information. (2006: 36) Such an organisation of working of the brain shows that these connections are constructed via experiences and emotions, in other words, existing knowledge in the brain as Wolfe states (2006: 36):

All brains contain the same basic structures, but the networks in each brain are as unique as that person's fingerprints. Though genes likely play some (as yet uncertain) role in brain actively, each brain is sculpted by the individual experiences.

In order to understand more about how brain works when it is learning, Wolfe's ideas make us visualise the process. He claims that the brain scans the environment first in order to determine what is meaningful and what is 'relevant' to what it has experienced before. The brain decides on what is meaningful or not through "searching its existing networks to find a place where the new information fits" (2006: 37) as the brain is different from computers which store data in a static fashion. It is a "dynamic organ that constantly arranges and rearranges its networks to accommodate incoming information." (2006: 36) And in this process, "it makes a decision to drop any information that does not fit easily into an existing network." (2006: 36) It means that it fails to learn since there occur problems in the recalling process.

All these findings show that the learning occurs if there is a match between the bombarded information to the brain and the old information. Based on the above-mentioned ideas, not having ignored the fact that memory and learning show resemblances in many ways with respect to the process of information, it is possible that we can come up with a conclusion that the brain does not only search for its existing network when confronted with new information, but also when recalling the old one. Many researches, especially including behaviourists, fall their backs on the idea that learning is also a kind of behaviour, which means that it can be evaluated according to how much the brain recalls of what has been learned. In other words, the brain will certainly find it easy to remember providing the learning is 'relevant' and meaningful. That is, in fact, the reason why the link between memory and learning is found necessary to be mentioned.

The Second Underlying Theory: Schema Theory

"Every act of comprehension involves one's knowledge of the world as well."

(Anderson, Reynolds, Schallert, and Goetz 1977: 369)

These ideas that have been claimed by the brain-based principles, shed lights to our understanding of another theory, schema theory.

Empirical researches which have taken their roots from this theory can also serve as an evidence for the rightfulness of Kant philosophy, and the brain-based principles in accordance with. Although the idea is not new, it is worth mentioning in order to understand more about the framework of the study.

As Goodman describes, reading is a "psycholinguistic guessing game" in which the player (the reader) "reconstructs, as best as he can, a message which has been encoded by a writer as graphic display." (1971:135) The situation of being a "psycholinguistic game" can also be attributed to all language areas, not only to reading skill, since language, itself, requires that both the producer of that language in written or spoken form and the receiver of that language when he/she reads or listens reconstruct and decipher the message conveyed in that language through many "cyclical processes of sampling from the input" such as "predicting, testing, and confirming or revising those predictions, and sampling further" as Carrell and Eisterhold claims. (1983: 554)

Coady (1979) improves this psycholinguistic model of language by suggesting a more detailed process in which the background of language learners has a dynamic relationship with conceptual abilities and process strategies to comprehend (see Figure 1).

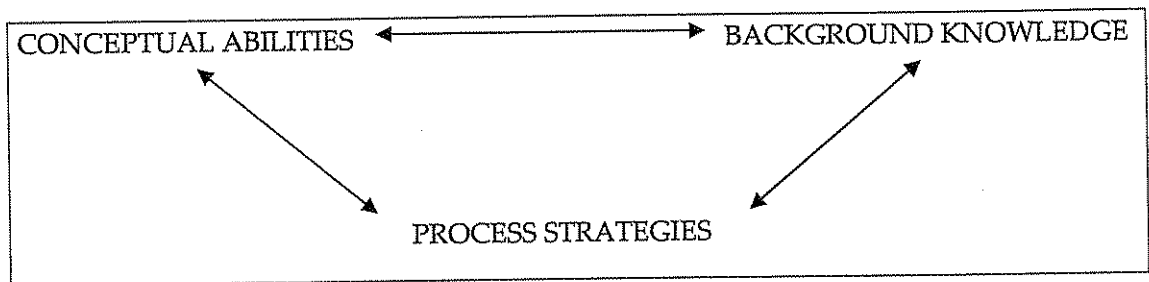


Figure 1 Model of the ESL Reader

Source: Coady (1979) (cited in Carrell and Eisterhold, 1983: 555)

What Coady means by “conceptual ability” is the intellectual capacity, which requires comprehension and interpretation to a deeper extent. Processing strategies include many language processing skills with its subcomponents such as grapheme – morpho-phoneme correspondences, syllable – morpheme information, deep or surface syntactic information, meaning at the lexical level, and meaning at a contextual base.

Based on the ideas presupposed by Coady, it is clearly understood that these components follow one another at hierarchical level, which shows that each component has a certain value for comprehension. It is widely known that from a set of grammatically-appropriate sentences which are supported by meaningful lexical items, language learners arrive at meaning conveyed by that set of sentences. In other words, the first step to construct meaning is to decipher grapheme – morpho-phoneme equivalents, syllable – morpheme information, lexical and syntactic information, which will, then, leads us to the contextual meaning as Coady (1979) suggests when he says “...background knowledge becomes an important variable when we notice, as many have, the students with a Western background of some kind learn English faster, on the average, than those without such a background...” (1979: 7)

As the above quotation illustrates, learners with a certain ‘background’ information on the construction of a language such as word order and other

grammatical areas of a language are more likely to transfer their existing grammatical competence in their native language to the target language.

As it is clearly understood, easy transfer can be possible provided that there are 'relevancies' in the brain with respect to the syntactic figures of the target language. However, it does not mean that language is acquired when there are certain synapses constructed in the brain which are believed to connect our existing knowledge on form structuralising our native language system. Assuming language is a multi-dimensional phenomenon, it is believed that there are more components and subcomponents of language than grammatical ones. This, of course, should not be considered as a total rejection of the importance of linguistic clues with respect to syntactic figures, since it can be considered to be a light that guide us to the meaning and comprehension. However, the recent researches have shown that there are still problems in comprehension even though the grammatical competence is thought to be totally achieved by a language learner. And here comes the question 'why'.

In seeking to understand why such problems in comprehension occur, it would be useful to mention about the distinctions between schema types proposed by Carrell. (1983b) He divides the notion of schema into two basic parts, one of which is "formal schemata" and the other of which is "content schemata". While formal schemata includes background knowledge in formal organisational patterns and rhetorical structures in different text types, including both the genre (fables, stories, newspaper or magazine articles, poetry and so on) and the unique ways through which writers organise their ideas (narration, causation, response, comparison, description and so on), the content schemata can be considered to be background knowledge about the content. (Halloween, historical events, religion, traditions and so on) If a language learner fails to activate one of them, which means if the brain fails to fit this new piece of information into its existing network(s), comprehension at a deeper level does not occur. Considering the relationship between comprehension and recalling as it has been mentioned

before, we can conclude that if the upcoming information cannot find its place in existing neural networks, recalling the information becomes impossible as Carrell (1983b) also indicates.

In Carrell's study (1981b), in which two groups of university students at intermediate levels were given different types of a story one of which is structured within the framework of simple story schema structure and the other of which violates this common organisation, shows that the variety in rhetorical structures also affect comprehension. This study illustrates how "formal schema" can also contribute to our understanding of a text.

Nevertheless, it seems that one of the important reasons of why language learners fail to comprehend the deeper meaning or the underlying message conveyed by the writer or the speaker is that content schema generally consists of issues which are "culture specific and is not part of a particular reader's cultural background." (Carrell and Eisterhold, 1983: 560) That is, "content schema" seems to be a greater challenge when compared to "formal schemata", especially for the non-native environments in which learners are doomed to 'acquire' a language with little contact with the culture in which the target language is spoken.

As Kintsch and van Dijk also claims, if new information is to be related to the old information which has been acquired from the language learners' previous world knowledge in order to provide comprehension, it can be concluded that if the cultural background of the learner shows certain distinctions, it becomes relatively harder for him/her to instantiate schemata appropriately. (Adams and Bruce, 1982)

1.2 Statement of Purpose

Throughout the proliferation of language teaching methods in which the history has witnessed the rise and fall of approaches, methods and techniques, there have always been some language skills ignored. One of the long-forgotten skills is reading as communication in a language has gained much more

importance. No one denies the fact that all language skills should be approached equally as language is a whole system; however, it should be kept in mind that reading becomes a very important skill, especially in foreign language settings as it can be considered to be the only way to reach outside information and knowledge. In other words, the limitation is that the history of language education mainly posed its head towards second language learning when it comes to teaching culture. It is quite normal that learning the target culture is a must for L2 students since they are likely to have opportunities to communicate with natives of that language. They are expected to put into practice what they have learned in classroom environment as there will always be a quick contact outside the classroom. However, within the framework of what has been discussed throughout this study, especially of the relationship between culture and language and thought, it is clear that it would be a wrong approach to make foreign language students deprived of the cultural components of a language. Considering the fact that second language learners generally open their doors through communicating or face to face contact with the natives of that culture, it is clear that foreign language learners can achieve this experience through reading in which cultural elements also carry great significance.

Apart from, this pragmatic perspective which claims that reading is essential especially for further academic studies; it also serves as a language model for the ones who cannot experience the foreign setting due to the mono-lingual environment. Stepping forward from this fact, it is known that reading can be a great challenge for non-native speakers of the target language. Although many scholars have thought that syntactic and lexical challenge, thus the lack of 'formal schema' play greater part in reading, there are many other ideas on that reading requires some cultural knowledge, along with 'content' schema as well. As Genç and Erdoğan (2005) indicate, there was a shift from approaches depend largely on form and structure to a series of approaches that do not neglect culture in language teaching along with the debate on the importance of including cultural elements

into second language teaching curriculum. (Genç & Erdoğan, 2005, p. 73) Bada (2000), emphasizing "the need for cultural literacy in ELT..." also supports the idea that cultural components are important especially for those "not exposed to cultural elements of the society in question..." (Bada, 2000, p. 101).

Within the framework of what has been said above, in order to underline the cultural challenge in reading, this paper has dealt with the dynamic relationship between language and culture and the importance of culture teaching in general.

Turning back to its effect on reading, another aim is to show the importance of dealing with cultural components that can create a 'cultural schema' which is essential in learning process according to the 'brain-based learning and teaching theory' which is required to be evaluated within the framework of 'schema theory'. The limitation of literature on that field is that 'how to teach' something has been dealt with so much that 'what to teach' has been unfortunately neglected to a great extent. In other words, although there has been a compromise on the significance of teaching culture along with the teaching a language, there are "still problems about what should be taught and how culture could be taught most beneficially." (Genç & Erdoğan, 2005, p. 74)

As foreign language learners lack much less opportunity to be exposed in the target culture since their language practice is limited to classroom environment, there is an urgent need to change our classrooms to a 'social reality'. There lies another purpose of the study which is to show the importance of creating a social context especially in mono-lingual language classrooms. Considering the main problem 'what to do' within the framework of reading skill, what literature offers seems to be a good solution to the existing problems stated above. Finally, the main purpose of this paper is to show the importance of literature to create 'language awareness' which cannot only be evaluated as linguistic competence requiring the formal aspects of language such as syntactic or lexical knowledge, but also which entails the cultural competence, playing an

important part in linguistic competence as well. This paper is also to suggest a holistic view to language awareness since it is believed that even formal schema can be created by cultural schema as even the use of formal aspect like adjectives, phrasal verbs or idioms have taken their basis from the cultural concepts framed by the social realities of the target culture, which is no doubt reflected in literary works.

1.2 Research questions

The study aims at showing the importance of using literature in order to enhance their language awareness which is thought as two-dimensional, one of which is in formal aspects such as grammatical and lexical, and the other of which is in cultural aspect.

The questions that will guide the study are as follows:

1. How do literary texts enhance students' language awareness?
 - on a structural level ?
 - on a lexical level ?
2. How do literary texts enhance students' cultural awareness?
3. What are the other benefits of using literature in reading classes?

1.4 Overview of Methodology

Although the research questions stated above are believed to find answers in Chapter 2 of this paper, a case study research was employed in this study in order to find answers to the research questions as well. Such an investigation is hypothesized to support what has discussed throughout the paper. In order to get rich and detailed explanation, qualitative method was used in which a considerable way of data collection tools were employed such as structured interview with teachers, a sample lesson designed and taught by the researcher (by using a literary text and teaching according to BBL principles), a test prepared on

the content of the demo lesson, and focused group interview with students (after the sample lesson).

1.5 Significance of the Study

The necessity of teaching culture has reminded us of what Chomsky has defined as linguistic competence and linguistic performance which are different from each other although they are used synonymously as the first one refers to what a person know about the language and the other is his/her actual use of language. It was Hymes who introduced the term "communicative competence", which is two-sided one of which is linguistic and the other of which is pragmatic. Cultural knowledge falls into the category of pragmatic competence through which one can understand the "behavior from the perspective of the members of a culture, and thus behave in a way that would be understood by members of the culture in the intended way." (Genç & Erdoğan, 2005, p. 79-80) Within that perspective one can conclude that the learner can understand all aspects of culture including multi-dimensional social structures through pragmatic competence, or else, the learner is more likely to produce inappropriate utterances despite the grammatically correct and appropriate structures. The situation is the same in reading skill. Without this pragmatic competence, the non-native reader may not be able to understand or perceive what he/she has read due to the lack of cultural background knowledge, which may result in negative interpretation caused by the frames shaped by native culture. As Zhang, X. and Yan, Y. (2006) claim:

...knowledge of language itself cannot solve all the problems in reading. People's works is always related with the culture of their nations, especially related allusions or usage, which we are not familiar with. That reminds us that we should pay attention to the cultural influence in reading. (Zhang, X., Yan, Y., 2006, p. 75)

Many studies and empirical results have shown that (among them, Carrell , 1982, p. 479 – 488. Johnson, 1981, p. 169 – 181, and others which will be mentioned in detail.) although difficulties at a syntactic and lexical level hinder reading and recalling, the comprehensibility of a text largely based on 'content schema' which can be regarded as cultural background knowledge and the familiarity with the subject. In other words, these researches underline that reading skill does not only require the meaning in the text itself, but rather the meaning caused by the relationship between the symbols on the page and the schema in readers' mind which can be considered to be past personal experiences and emotions which are generally culture-specific and thus, mostly shaped by the frames in the mind.

Under the light of what has been discussed so far, the main problem is the neglect of cultural components in reading. As Povey claims, "we learn grammar until some ill-defined point of competence is reached." (Povey, 1967, p. 40). He states that "...we have exaggerated the significance of the element of syntactic difficulty in ESL reading..." (Povey, 1967, p. 43) and he has experienced that "the whole area of cultural comprehension is more likely than language problems to cause difficulty." (Povey, 1967, p. 44).

Although there has been a compromise on the significance of cultural background, some scholars have fell apart on the point that the students can be taught 'culture' directly through culture notes or summaries. Widdowson (1975) argues that although such aid can help them 'understand' the text they are reading, they, in fact, reduce the opportunity for students to interact with the text and negotiate their own 'perception' of twwhat is being read since "the full impact of the work can only be recognised by the individual's direct experience of it" (Widdowson, 1975 , p.75) as such an approach makes students spoon-fed due to the fact that it allows interpretation of what they have read with the help of culture notes and summaries which may hinder the readers' opportunity to create schema for further readings. Moreover, such an attitude towards culture teaching has shaken the place of literature in foreign language curriculum.

Based on the general look on the problems and arguments made by the above-mentioned scholars, this study serves as a reminder since it brings the importance of teaching of literature into surface again. The study is not only important to emphasise the value of using literature to equip language learners with cultural competence and linguistic competence through helping them to construct 'schema' both in 'formal' and 'content/cultural' aspects but also because of underlying the great support of literature in pedagogical terms with respect to brain-based principles.

Learning a language is not just a biological process unlike it has been understood. It has also its emotional aspect. The study is also important to show this emotional aspect of learning a language since through literature, the students are given the opportunity to directly experience some of the emotions and situations in the texts they are reading, which will no doubt allow them to understand the texts more easily. Moreover, the study underlines that literature is now believed to provide comprehensible language input that is more likely to contribute to language acquisition. Through this increased acquisition, reading will be easier and more enjoyable as it will turn into 'read to learn' process which emphasises the importance of life-long learning. Apart from bringing light to this cultural issue, the study also shows that the language of literature provides students with clues about language use in "discourse in which the parameters of the setting and role relationship are defined." (McKay, 1982, p. 530) To sum up, through the holistic view towards competence and awareness, as this paper claims that language competence and awareness cannot be considered from a mono-perspective as it is not totally formal or totally cultural, the study is of value as it emphasizes the necessity of using literary texts to create cultural awareness and thus, language awareness.

Another important point worth mentioning is that this paper shows the limitations of publications. Though being numerous in number, it is recognised that they have generally dealt with 'teaching culture' or 'teaching literature'

separately. Another limitation is that the scholars have mainly focused on teaching culture or literature to 'second language learners.' The study is of importance as it combines these two aspects, and offers a guide for foreign language learners for which it is required to generate a 'social context or reality' in the classroom environment since they generally lack the opportunity to experience the language outside the classroom environment. In that sense, the study is hoped to be significant as it tries to go beyond the limited opportunities of artificial classroom setting through exposing to the intellectual use of language, literature.

1.6 Definitions of the Terms

Schema: Schema can be considered to be pre-knowledge or background information existing in human brain. It shows the mental representation of the world and organisation of concepts.

Formal schema: It includes background knowledge in formal organisational patterns and rhetorical structures in different text types, including both the genre (fables, stories, newspaper or magazine articles, poetry and so on) and the unique ways through which writers organise their ideas (narration, causation, response, comparison, description and so on). (Carrell, 1983b, cited in Carrell, Devine, Eskey (eds), 1998, p. 104)

Content schema: The background or pre-knowledge with respect to the content.

Culture-specific schema (Cultural schema): The background knowledge on the target culture. Cultural schema is generally created through cultural experiences.

Language competence: Language competence is a linguistic term which refers to the knowledge on how to produce and comprehend a language.

Language performance: Language performance is the ability to use all language skills efficiently.

Language awareness: Language awareness is the explicit knowledge about language, the perception of language use.

Cultural awareness: Cultural awareness is to become aware of the values, customs beliefs, perceptions in the target culture. In short, it can be defined as the knowledge of the target society and everything related to it.

Receptive skills: The receptive skills are listening and reading which are regarded as passive skills by many people.

Productive skills: The productive skills are speaking and writing which are considered as active skills. These skills are believed to follow after the reception of other skills such as reading and listening.

Emotional Intelligence: Emotional Intelligence (EQ) is a self-gained ability to understand, evaluate and manage the emotions of one's own or of a group. Some of the important components in EQ are empathy and problem solving abilities.

Conceptual Metaphor Theory: Conceptual Metaphor Theory, as the first product of Cognitive Semantics proposed by Lakoff and Johnson claims that language is affected by thought or thought frames (abstractions in mind). Therefore, each expression in a language has taken its roots from these metaphorical concepts which are generally culture specific.

Brain-compatible classroom: The learning environment which is designed within the framework of Brain-based Learning and Teaching Theory.

Psycholinguistic: Psycholinguistics, as a study of language, deals with “the psychological and neurobiological factors that enable humans to acquire, use, comprehend and produce language” (See Wikipedia).

Literature: What is meant by ‘literature’ in this paper is the written materials with a certain artistic and aesthetic value such short stories, extracts from novels, poetry, drama and so on.

1.7 Summary

Brain-based theory, which bases its ground on how human brain works biologically, is the grounded theory of this paper as the theory deals with learning and recalling processes in education. One of the most important hypothesis of the theory which claims that ‘relevance to past experiences and emotions create a meaningful learning and easy recalling’ reminds us of the rooted theory, ‘schema theory’, which is also based on Kant’s philosophy that believes new information find its meaning as long as it has associations in the mind. Having given a detailed explanation of these theories in relation with one another, the paper included support for these theories within the framework of a study carried by Carrell (1983a), who showed that as well as formal schema, content schema which requires cultural background and world knowledge is also essential to understand and learn a language.

In the ‘Statement of Purpose’ part, it was mentioned that although all skills have crucial and unique contributions in a language, reading has its own value for its educational purposes such as its having pragmatic values as well for the students wishing for further studies, and also for those who are deprived of the authentic cultural setting since reading can be considered as a door to that culture. As mentioned in this chapter, in reading, all formal aspects of a language such as grammar and vocabulary is essential to comprehend the written text, however,

grammar and vocabulary is essential to comprehend the written text, however, without cultural background, the comprehension remains at the surface level as lack of 'cultural schema' hinder language learners from decoding the written text through analyzing and understanding the writer's point of view which has been affected by the culture he/she lives in. To take one step further, even grammar and vocabulary items are believed to have been shaped according to that culture. For these reasons, staying away from the target culture is the greatest problem that EFL students are faced with. For this reason, it was mentioned that this cultural environment can be created through literature.

After stating research questions and giving an introduction to the methodology which will be mentioned in detail in Chapter III, the paper stated the significance of the study as it underlined the fact that language is multi-dimensional with its formal, cultural and pragmatic units, so is language awareness. Within the framework of that belief, it brought the educational value of literary texts into the surface again for providing language learners with this awareness. It also mentioned that language learning is not just a biological behaviour, and literature gives learners the opportunity to experience the emotional aspect of learning through making them involved in this emotional world. This idea serves as a holistic approach to learning process as well. Another significance of the paper is that it aimed at making contributions to the numerous relevant literatures which have dealt with the importance of culture and of literature separately, or which has mainly limited the importance of teaching these two to second language learners. Through bringing the problem of 'EFL learners' into the light, this paper and the study embedded in this paper is believed to find answers and solutions to the problem.

CHAPTER II

LITERATURE REVIEW

2.0 Presentation

This part serves as an overlook to the relevant literature which is dealing with a wide range of sub-issues of the main concern. The first part of this chapter focuses on finding evidence for the relationship between comprehension and schema, and between the level of comprehension and recalling, supported by researches from the literature. Under the light of these researches, the second part sheds light to the issue of culture teaching which should be the role of language teachers of the day. Within the framework of the previous idea that language and culture are not independent from each other, and therefore; language teaching should include culture teaching, the third part turns the concern to a more specific one, which is the relationship between culture and reading, supported by a research from relevant literature. The next part opens the perspective towards reading for a different view, which is the syntactic approach to reading. This part is again discussed based on the studies from literature, which is ended with another study by Johnson (1981), which carries significance since the study serves as a 'bridge' to syntactic approach and cultural approach towards reading, and thus as a 'central' concern. The last part of this chapter turns to the issue of 'what to do', which has been shortly-mentioned at the beginning of the chapter, and drives to the conclusion of using literature in FL reading settings along with the opposing argument against literature, and tries to serve as an answer to these arguments. The discussion is, then, supported by the benefits of literature argued by many scholars.

2.1 A Study by Aron for the Relationship between Comprehension and Schema

Under the light of these theories – brain-based principles and the theory of schemata – Helen Aron (1986) concludes that it is not surprising to find out that

language learners "recall greater amount of information from native reading and listening passages, produce culturally more appropriate elaborations of the native passages, and generate more culturally biased distortions of the foreign passages" (Aron, 1986, p. 136), which means that "when portions of a foreign passage are familiar, there is significantly greater recall of the familiar portions than of the unfamiliar parts" (Aron, 1986, p. 136).

In the study, in which there are sixty-two subjects in total, thirty-one of whom are native speakers of English, born in America and enrolled in English 101 which is "Freshman Composition" course; and thirty-one of whom, on the contrary, are non-natives, not of American origin but enrolled in English 111 which is "a 3-credit freshman composition course taken in lieu of English 101 by ESL students." (Aron, 1986, p. 137) As Aron states, because the second group enrolled in English 111 and they have been completed the ESL programme, they can be considered to be "comparable" (Aron, 1986, p. 137) with respect to their language proficiency to the first group who are natives. The non-native group, which consists of fourteen male and seventeen female subjects come from seventeen different national origins but have been living in America for a period of time changing from one to fourteen years.

In the study, all subjects in both groups, each of which are at college-level, are asked to read two passages taken from "Reading Comprehension subtest of the New Jersey College Basic Skills Placement Test, 1982 - 3 Academic Year Form 3EJP7 (1982)" (Aron, 1986, p. 137). The first passage, which is in expository style, is claimed to be chosen due to its being universal with respect to its theme, it is not specific to American culture. It tells about the anthropologists' claim that the time when human beings became toolmakers coincides with the time when they began developing language through which they found the opportunity to instruct others on how to use those tools, and it is believed that the ability for language provided them with lots of other survival chances. The second passage, in the narrative form, on the contrary, is specific to American culture as it tells about the historical background for the free tribes' fight against Western expansion, which makes the

pioneers of these tribes among the most important heroic symbols of all Americans in the history. As Aron also states, the names of the leaders are familiar to the American subjects as they are assumed to have taken history classes, whereas it is not surprising that such names are unfamiliar to the non-natives. Although the non-natives can understand what the passage means by "civil war", "white people", "pioneers", "Indian tribes", "Indian Territory", "Indian freedom" and "Western expansion" (Aron, 1986, p. 138) but at the *literal* level, it is not unusual to find out that the non-natives are less likely to comprehend the text at the *interpretive* level without the sufficient knowledge in that specific culture, as the passage is about "historical problem of Indians versus whites" (Aron, 1986, p. 138).

After having read both passages, each subject is tested with respect to their individual performances without time concern. The assessment includes an oral summary of what they have understood and recalled from both passages. Their oral assessments are tape-recorded. Each subject is to give specific details about what they can remember from the passages. The two teams of raters assessed each subject according to "a procedure developed by the Educational Testing Service (Cooper, 1977; Odell, 1981), was used" (Aron, 1986, p. 138).

The results show that the subjects after reading the first expository passage indicated no significant distinction in comprehending and recalling of the text. However, the situation is not the same for the second narrative text which is culturally-bounded. Native Americans significantly outperformed the non-native group in both understanding and recalling process as expected.

As the study illustrates, both native and non-native speakers of English are likely to bring similar background knowledge to a passage which has a universal theme. However, the knowledge they may bring to a text which is culturally-specific to one culture carries great importance both in comprehension and recalling process, and it is different from the knowledge brought to the expository text with a universal theme as it requires content/cultural schema. Therefore, it is concluded that the success seems to be depending on "how closely their

background knowledge matches that presupposed by the test" (Aron, 1986, p. 140), not on their linguistic competence.

2.1.1 Other Studies

The findings in Steffensen, Joag-dev, and Anderson (1979) and Carrell (1983a) are not different from the above-mentioned research, as they also have come to the conclusion that the cultural content knowledge which is given implicitly by the input is in an interaction with the receiver's cultural background knowledge of his/her own, which affects understanding and recalling new information, that is, the texts of which cultural content is familiar to the receiver's background are understood and recalled more easily when compared to the others of which formal structure, including syntax and rhetoric styles is familiar but more distant culturally in content. This conclusion, arrived at thanks to the researches mentioned above, supports the previous idea that 'content schemata' has always been a bigger challenge that is difficult to overcome in comparison to the challenge caused by 'formal schemata'.

In relation to the significance of content schemata proved by the above-mentioned researches, it is now easier to understand the question 'why non-native readers of English who are with sufficient formal background of a language find it difficult to comprehend the written pages in that language'.

In accordance with Carrell's and Eisterhold's claim, the role of cultural background knowledge on language learning and comprehension has been of great value for a long time. (1983a: 562) Fries (1945, 1963) also gives importance to the role of cultural knowledge as he claims that the meaning at socio-cultural level is beyond the role of syntactic figures or 'formal schemata' since there is a direct relationship between the language code and the background knowledge of the readers of that code. This brings the issue to the light that comprehension occurs provided that the meaning of the input is fitted into the existing networks of information which is also organised in a way that is meaningful and 'relevant' to

that society, as Fries (1945, 1963) claims. To illustrate Fries's point of view, Carrell and Eisterhold (1983a) give a sample text:

By voting against mass transportation, voters have chosen to continue on a road to ruin. Our interstate highways, those much praised golden aveues built to whisk suburban travellers in and out of downtown have turned into the world's most expensive parking lots. That expense is not only economic – it is social. These highways have created walls separating neighbourhood from neighbourhood, disrupting the complex social connections that help make a city liveable. (Baudoin et al. 1977: 159)

They claim that after having read this passage, language learners are likely to fail to reach a native-like comprehension since the non-native learners of a language have generally brought their cultural backgrounds to their learning process, which makes it difficult for the non-natives to perceive the situation that "individual ownership of cars results in an overabundance of highways and reduced the need for mass transportation, in the United States. (Carrell and Eisterhold, 1983a: 563) For comprehension, students are also expected to perceive that highways are for mass transportation. Another challenge for comprehension is that this passage is not only complex for non-natives, but also for natives who live in rural areas as they may not be able to activate their semantic schema including the necessary components as "crowding, congestion and rush-hour traffic." (Carrell and Eisterhold, 1983a: 563) The reason why even the rural natives may not be able to comprehend the message conveyed by the writer may be resulted from the fact that although they are natives they can be regarded as 'non-natives for the urban environment' as it is a different society of its own. As a result, this notion conveyed in the passage can only be understood "with reference to this specific urban highway subschema" as Carrell and Eisterhold concludes. (Carrell and Eisterhold, 1983a: 563)

Rivers (1968) also claims that as cultural aspect is the greatest component of a language spoken in that culture, it is recommended that the tie between the culture and language not be broken to get the underlying message. She believes

that one of the greatest problems in comprehension is that values shaped by culture show distinctions for the non-natives, which results in lack of comprehension because values expressed in the input are not 'relevant' to those which are held by the non-native community of language learners. Although such an idea claimed by her can be regarded to be reasonable within the framework of the theories mentioned in the first chapter, this idea, at the same time, opposes with the belief that neural connections can also be constructed by short cut distinctions as they can create associations, though negatively, in the brain. That is, it should be kept in mind that sometimes differences can make comprehension and recalling easier than the neutral ideas, which means a strong opposing view can also create basis for neural connections in the brain on the condition that it is strong and totally opposing. The point in her claim should be emphasising the necessity of giving cultural background information for these opposing perspectives conveyed by the writer, as it will be mentioned later.

The similar perspective on the importance of cultural background is reflected in the passage in Carrell and Eisterhold's article (Carrell and Eisterhold, 1983a: 564) to illustrate that cultural information cannot be reduced into lexical level when they claim "although housewives still make up the majority of volunteer groups, male participation is reported on the rise nationwide as traditional distinctions between men's work and women's work begin to fade" (Baudoin et al. 1977: 184).

As they claim, although the lexical knowledge is available since learners have an idea about what "volunteer" and "groups" mean, "volunteer groups" as a culturally specific term may not be easy to understand for those who have lack of cultural knowledge about the idea that the term refers to a group of unpaid and female social workers. (Carrell and Eisterhold, 1983a: 564)

Within the framework of all these researchers' point of view, whether it is socio-cultural meaning or culture specific values, all the arguments have agreed on the idea that lack of cultural background affects learning, understanding and recalling processes in a negative way. As it has been mentioned above, no one can

deny the role of "formal schemata" on comprehension such as rhetorical organisation and syntactic features as Morris (1968) claims that "contributions from linguists have impressed on us that learning a language is not just learning words, but that pitch, structure, intonation, and the cultural setting are all a part of language learning." (Morris, 1968, p.161) Coady (1979) holds the very same perspective when he states that culture plays an important role in language learning, and claims that it is also vital even in managing with difficulties displayed in formal schema:

The subject of reading materials should be of high interest and relate well to the background of the reader, since strong semantic input can also help compensate when syntactic control is weak. The interest and background knowledge will enable the student to comprehend at a reasonable rate and keep him involved in the material in spite of its syntactic difficulty. (Coady, 1979: 12)

More information is contributed by the reader than by the print on the page. That is, readers understand what they read because they are able to take the stimulus beyond its graphic representation and assign it membership to an appropriate group of concepts already stored in their memories... The reader brings to the task a formidable amount of information and ideas, attitudes and beliefs. This knowledge, coupled with the ability to make linguistic predictions, determines the expectations the reader will develop as he reads. Skill in reading depends on the efficient interaction between linguistic knowledge and knowledge of the world. (Clarke and Silberstein, 1977: 136-137)

Based on the above quotation by Clarke and Silberstein, we can conclude that the remaining problem is as what Hudson (1982) believes when he states that "...the reading problems of the L2 reader are not due to an absence of attempts at fitting and providing specific schemata... Rather, the problem lies in projecting appropriate schemata. (Hudson, 1982: 9)

It has been mentioned in the first chapter that schemata can be divided into two groups: 'formal' and 'content schema'. Although each of them has been proved to have certain contributions to language comprehension – as it has been

also mentioned earlier through the examples of empirical researches – it seems that the problem in comprehension generally occur when language learners fail to access the appropriate schema type.

Carrell and Eisterhold (1983a) state that expanding vocabulary knowledge and having control over complex syntactic structures have been widely recommended for poor readers as a solution to improve their comprehension level. (Carrell and Eisterhold, 1983a: 562) As no one denies, such language skills, including grammatical competence, are essential for understanding the conveyed message. However, “comprehension depends crucially on the readers’ being able to relate information ... to already existing background knowledge” (Carrell and Eisterhold, 1983a: 562) Therefore, one can easily arrive at the conclusion that the problem takes its roots from the inability of language learners to activate their ‘world knowledge’.

Culture teaching using literature is no doubt a valuable approach to enhance this blank in cultural competence, and thus world knowledge. Literature offers an essential background for ‘content schemata’, as Marquardt, who can be regarded as one of the representatives of the pedagogical approach according to which reading skill can be enhanced through literature as it equips learners with an exposure to the target culture, claim in his work (1967, 1969).

Carrell and Eisterhold (1983a) indicate that as it is impossible for the writers to arrange their style according to the possible capacities of the readers, it is one of the most important roles of the language teacher to provide cultural background for the non-native language learners so as to make learning, understanding and recalling much easier, as Goodman (1979) also indicates:

... even highly effective readers are severely limited in comprehension of texts by what they already know before they read. The author may influence the comprehensibility of a text particularly for specific targeted audiences. But no author can completely compensate in writing for the range of differences among all potential readers of a given text. (Goodman, 1979: 658)

Then here comes the next question, ‘what is the role of the teacher?’, which will find its answer in the following part. (see Culture Teaching.)

2.2 Culture Teaching

"Modern man is educated to learn foreign languages but to misunderstand foreigners."

(Chesterton)

2.2.1 A General Look on Culture Teaching

The perspective of language learning, based on "behaviouristic mould", which was the belief that language was the product of "imitations" and "language drills", thus it consisted of rules and strings of words and sentences used to convey the meaning, has witnessed a great change towards behaviourism and positivism to constructivism to critical theory (Benson & Voller, 1997: 19 - 25), and a shift of focus has been on the interest in the study of language in relation to society.

The turn of the era has become face to face with a wide range of pioneering work about 'culture teaching', such as Nostrand (1966, 1974), Seelye (1968, 1974) and Brooks (1968, 1975), each of which has signified culture teaching. However; the problems have still existed due to the long-lasting delay and the ignorance of cultural background, which has certainly resulted in lack of ideas on 'what to do' rather than 'how to do' as Jenks (1975) states:

We are not experiencing a shortage of techniques and rationales for teaching culture. We have plenty of "why's", "how's", "where's", and "when's". We lack "what's". The actual information, the findings of current sociological research, and the information concerning the various cultures is and will continue to be a soft spot in the teaching of culture. This places the foreign language teacher in an inenviable position – the delivery systems are here but we have not located much that we need to deliver. (Jenks, 1975:106)

Why these works are considered to be carrying a pioneering role is that they have all determined their common goal, which is to make cultural knowledge participate and have its place in EFL settings. Seelye (1974), for instance, defines his main goal as to "develop the cultural understandings, attitudes and

performance skills needed to function appropriately within a society of the target language and to communicate with the culture bearer" (Seelye, 1974, p.39).

Nostrand (1974) has come up with a series of devices to improve students' cultural understanding, which enables language teachers to make a harmony with the combination of their own teaching devices and the devices suggested by Nostrand. There have also been a wide range of studies in cross-cultural understanding by Morain (1978), Smith and Luce (1979), and Condon and Yousef (1975), whose works have also contributed much to our understanding of the importance of culture teaching.

2.2.2 The Importance of Culture Teaching

"By teaching a language... one is inevitably already teaching culture implicitly."

(McLeod, 1976: 212)

In the evolutionary process of language teaching, many perspectives have emerged and faded away. In the past, as Lessard-Clouston (1997) notes, learning a foreign language was to be able to study its literature. It is presumed that it was because the old days had been so stingy that it left no room for people to step further towards different worlds except for reading, as Flewelling indicates: "It was through reading that students learned of the civilisation associated with the target culture" (Flewelling, 1993: 339, cited in Lessard-Clouston, 1997). Later in the 1960s and 1970s, with such scholars as Hall (1959), Nostrand (1974), Seelye (1974, 1984), and Brooks (1975), there arose a new perspective, which attempts to combine the elements of language teaching with emotional and physical needs, thus, "the foreign culture would appear less threatening and more accessible to the language learner" (Kramsch, 1993: 224). After a period, which coincides with the rise of the audiolingual era, Brooks (1968) "emphasised the importance of culture not for the study of literature but for language learning" as Seelye observes (Seelye, 1989: 155).

In fact, cultural knowledge is not the only requirement for language proficiency, that is, it will be more reasonable to see it as "the community's store of established knowledge" (Fowler, 1986: 19), which entails "structures of expectation" (Tannen, 1979: 144), which means that each person belonging to a particular group is expected to fulfil this requirement unconsciously. Another perspective considers the teaching of culture as "developing an awareness of, and sensitivity towards, the values and traditions of the people whose language is being studied" (Tucker & Lambert, 1972: 26), and this 'awareness' is a part of 'language awareness'. As Humphrey, (1997) states, culture teaching foster cultural awareness, and this in turn, broaden language learners' consciousness towards the hidden meanings which have been underlined by their belief and value systems which are manifesting contrasting features with the native perspective shaped by a "cognitive framework... which is made up of a number of unquantifiables... embracing... assumptions about how the world is constructed" (Humphrey, 1997: 242)

In other words, the main purpose of culture teaching is to provide learners with enough capacity to increase their knowledge of the foreign culture and make people's way of life, values, attitudes, and beliefs familiar for them. Then the learners will understand how this knowledge contribute to their learning process since no one denies the fact that not only the social life in the target culture, but also the inner life, which entails the lifestyle of foreigners, their experiences and emotions, will be disguised in linguistic and conceptual forms of that language.

Within the framework of what has been said above, language learning requires a certain degree of empathy, which means it can only be possible through putting one's self into the shoes of the foreigner. Moreover, when this sense of empathy combines with constructing relationships between the foreign culture and the native one, as Kramsch (1993) also suggests, when he says "putting the target language in relation with one's own", (Kramsch, 1993: 205), the schema will no doubt be ready for learning and putting what have been learned into the practice. Ignoring this fact will bring out such a situation as stated in Politzer's words which

claim "if we teach language without teaching at the same time the culture in which it operates, we are teaching meaningless symbols or symbols to which the student attaches the wrong meaning..." (Politzer, 1959: 100 – 101).

To sum up, as Byram (1988) argues: "Not only is culture part and parcel of the process, but the educational value of it within L2/FL education is great." (Byram, 1988, p. 229)

2.2.3 The Relationship between Culture and Language

Although many scholars think that it is not necessary for language learners to understand or internalize the target culture especially when learning an international language such as English language, as an international language is believed to be "de-nationalised" in Smith's terms (1976) (qtd. In McKay, 2003), it is impossible to consider a language form as independent from its culture.

As indicated before, it is for sure that there is a dynamic harmony between language and culture. Amongst those who have come up with that idea, Duranti (1997) is one of them who encapsulates how these two interrelated with each other:

...to be part of a culture means to share the propositional knowledge and the rules of inference necessary to understand whether certain propositions are true (given certain premises). To the propositional knowledge, one might add the procedural knowledge to carry out tasks such as cooking, weaving, farming, fishing, giving a formal speech, answering the phone, asking for a favour, writing a letter for a job application. (Duranti, 1997: 28 – 29)

In a similar vein, it is believed that "language does not exist apart from culture, that is, from the socially inherited assemblage of practices and beliefs that determines the texture of our lives" (Sapir, 1970:207). In a sense, it is "a key to the cultural past of a society" (Salzmann, 1998: 41), "a guide to 'social reality'" (Sapir, 1929: 209, cited in Salzmann, 1998: 41).

In an attempt to prove enough basis for the relationship between language and culture, Duranti also remarks that "...words carry in them a myriad

possibilities for connecting us to other human beings, other situations, events, acts, beliefs, feelings... The indexicality of language is thus part of the constitution of any act of speaking as an act of participation in a community of language users." (Duranti, 1997: 46)

Hall (1981) shares the same idea with Duranti and tries to define culture as "muddied concept" (Hall, 1981: 20), which emphasises the fact that they are implicitly or explicitly in a certain relation with each other.

Although Eleanor Armour-Thomas and Sharon-ann Gopaul-McNicol (1998) have put it in a different way, they have a common perspective on the impenetration of language and culture when they state: "culture defines not only what its members should think or learn but also what they should ignore or treat as irrelevant" (Eleanor Armour-Thomas and Sharon-ann Gopaul-McNicol, 1998, p. 56). Landar (1965) gives an example as an illustration for the strong tie between language and culture. When a child sees a canary, he/she unconsciously – because the child is culturally conditioned – associate some features of the bird with the word "canary". As Landar indicates, the child's way to internalise the relationship between the word "canary" and its referent in the real world is "social adulation" (Landar, 1965: 225). Landar goes on claiming that it is interesting to find out him/her saying "canary" although he/she sees a sparrow, and that he will be corrected, and learned that "competence counts" in Landar's term (Landar, 1965: 225). After this illustration, Landar concludes that "socioculturally structured associations have to be internalised" (Landar, 1965: 225), and almost all of these culturally-determined associations show great variations from one culture to another.

Another example for how culture affects language is described in Hall (1981), who shares the similar ideas with others in considering language as "one of the dominant threads in all cultures". (Hall, 1981, p. 36) Similarly, Bruner (1996) says that "although meanings are in the mind, they have their origins and their significance in the culture in which they are created". (Bruner, 1996, p. 3) adding, "humanbeings do not terminate at their own skins; they are expressions of a

culture" (Bruner, 1990, p.12). Through understanding the interrelationship of culture and language, one can perceive the meaning which is "more prevalent or more probable" (Henle, 1970, p. 18). It is understood that lexical and grammatical features of a language are regarded as a determinant on its speakers about how they perceive or conceptualise the world they live in.

A good example to support the above-mentioned point of view is Kövecses's observation on how culture affects language systems. Through a quick look at Spanish and German both of which are "noun-classifying languages" (Kövecses, 2006, p. 85), she concludes that even the use of adjectives can gain its shape according to cultural-affected languages. While Spanish language considers the English word 'bridge' (el puente) as a masculine word, it is feminine in German language (die Brücke). Why this is important is that the adjectives used by Spanish natives to describe the bridge can be shaped according to this cultural perspective. As an illustration, "*big, dangerous, long, strong, sturdy, and towering*" is used by the Spanish, whereas "*beautiful, elegant, fragile, peaceful, pretty, and slender*" (italics added) by the German (Kövecses, 2006, p. 85). The situation is the same for the English word 'key', which is described by the Spanish as "*golden, intricate, little, lovely, shiny, and tiny*", as the word key has feminine associations whereas it is described as "*hard, heavy, jagged, metal, serrated, and useful*" (italics added) as it has masculine associations in German (Kövecses, 2006, p. 85). These examples show that "language has an effect on how we think about things in the world" (Kövecses, 2006, p. 85). If the issue is considered within the framework of 'language awareness' – as understanding the perspective of the target culture is a part of it – it is again not surprising to find out that cultural competence has a great contribution to our 'language awareness', and literature – with lots of examples as illustrated above – is a great source to enhance students' cultural, and directly language awareness, even with respect to formal language use including 'word choice' or 'the use of adjectives', which shows that formal structures of a language are also framed by its culture.

To hark to the relationship between language and culture; Samovar, Porter and Jain (1981) state:

Culture and communication are inseparable because culture not only dictates who talks to whom, about what, and how the communication proceeds, it also helps to determine how people encode messages, the meanings they have for messages, and the conditions and circumstances under which various messages may or may not be sent, noticed, or interpreted...Culture...is the foundation of communication. (Samovar, Porter and Jain, 1981:24)

This communication, of course, entails the communication between the writer and the reader.

Humboldt (1907) claims that each language has a spirit since the structural patterns of a language is somehow blended with the spirituality of its people, which means that through a deep look at either of them, it is possible to see the other. In other words, "language is the outward manifestation of the spirit of people: their language is their spirit, and their spirit is their language; it is difficult to imagine any two things more identical" (Humboldt, 1907, cited in Salzmann, 1998: 39).

Although Sapir (1921: 215) asserts that "language, race, and culture are not necessarily correlated", he later admits that "language and our thought-grooves are inextricably interrelated, are in a sense, one and the same" (Sapir, 1921: 217 – 218).

With a quick look at Sapir (1962) and Whorf (1956), "whose names are often used synonymously with the term 'Linguistic Relativity' " (Genç & Erdoğan, 2005, p. 74), of which core is the idea that human beings' perception of the world largely depends on the categories shaped in their native language, and for that reason, it may be impossible to find an equivalent of a specific term in the native language in another language, one can conclude that how culture shapes our thought and relatively our language.

Based on this fact, many scholars have become focused on the idea that learning a new language requires learning a new set of pragmatic norms and new cultural values that find shape in the target language, as Brooks (1964) states:

Turning to culture, we deliberately shift focus away from language as such towards the people who use the language: where and how they live, what they think, feel and do. It is nowadays a commonplace in a language pedagogy that language and culture are intertwined, that it is not possible to teach a language without culture, and that culture is the necessary context for language use. (Brooks, 1964:45)

Brown (1990) also supports the idea that every language has its own social value in order to show the strong link between them: "There are values, presuppositions, about the nature of life and what is good and bad in it, to be found in any normal use of language" (Brown, 1990, p. 13).

It has been widely believed that learning a second or foreign language can be considered to open new doors to the foreign cultures, and on the whole, new doors to the world. It enables us to see the world from different perspectives, from the eyes of a different person whose mental structure has been shaped by different frames, and which will enable language learners to evaluate both home and target culture. In a sense, learners will be aware of the fact that they are on their way to reach a 'global platform' rather than being stuck in "monocultural global village" (Kramsch, 1987c). Thus through this way, they do not only become observers but also participants, trying to discover "third places" (Kramsch, 1993) to bridge cultural gaps. Due to that fact, "we cannot teach an understanding of the foreign as long as the familiar has not become foreign to us in many respects" (Hunfeld, 1990: 16, translated by, and cited in, Kramsch, 1993: 234).

To sum up, as Buttjes (1990) notes, it is impossible to teach the codes of a language in isolation since socio-cultural transmission includes many processes in many levels such as the content and the cultural discourse dominant in textbooks, and the language teachers' attitude towards the target culture. Therefore, "language teachers need to go beyond monitoring linguistic production in the

classroom and become aware of the complex and numerous processes of intercultural mediation that any foreign language learner undergoes..." (Buttjes, 1990, p. 55 – 56).

Based on the interrelation of language and culture, one can arrive at the conclusion that this parallelism again leads us to think that the relationship between language teaching and culture teaching. Though given before, McLeod's quotation is worth mentioning: "...by teaching a language...one is inevitably already teaching culture implicitly". (McLeod, 1976: 212)

2.2.4 Challenges in Teaching Culture

Even though teaching culture is believed to equip students with a great potential to create basis for language learning as mentioned above, there is a fragile point in teaching the target culture as there may be many problems waiting to encounter with language teachers and learners while trying to have an understanding of other cultures since even the presentations of the cultural way of the native speakers may show digressions as Croft (1980) states in her article:

For cultural information to have genuine value, a careful distinction must be made between ideology and reality. Most of us think of ourselves as typically American, but when we say about ourselves does not necessarily match what we actually do. This is probably a universal characteristic, and it leads to a certain amount of confusion. Also a discrepancy may often exist between our self image and the way we present ourselves to others. (Croft, 1980:533)

In the article, Croft (1980) also states that language teachers generally make direct correlations between teaching a foreign language to Americans and teaching English to foreign students from other cultures. It is easily understood that the native teachers of English language can create models for the non-native teachers of that target language. The situation is, in fact, the same for the teachers of other languages or other cultures. In other words; it would be a great idea to work cooperatively.

However, there may be some challenges while teaching about the culture or 'learning about the culture together'. The first and the most important one may be regarded as problems caused by 'ethnocentrism'. This is one of the great challenges in teaching reading extracts with culture-specific terms. It would be a modest start to begin with Trifonovitch's definition of the term. He states that "ethnocentrism is the belief that one's own culture is the best and that his interpretation of the world of reality is the most reliable and truthful. It goes beyond the acceptable limits of ethnic pride" (Trifonovitch, 1980 p.551).

As McLeod (1980) also states in his article, *the Relevance of Anthropology to Language Teaching*, it is possible that language learners feel that their own culture and even identity is under threat, which may be caused by the fact that the target culture in which the target language is spoken is presented in a way that it is superior to their own native culture and language. (McLeod, 1980, p. 542) Moreover, the language learners are likely to be afraid of the idea that learning a new language and its unique culture may result in the loss of their own. It is stated in the article that these problems rear their heads, especially when students are learning a foreign language in heterogeneous settings, which can cause some national competitions to an unexpected degree and to the teacher's surprise, which "goes beyond the acceptable limits of ethnic pride". (Trifonovitch, 1980, p.551) In his article, Trifonovitch illustrates the issue by presenting a kind of exaggerated parody of the possible dangers of that "ethnic pride".

...I had the opportunity to give a lecture on ethnocentrism to a group of participants at the East-West Centre. At the end of the lecture, as I was walking with one of the participants outside the building, she noticed that the tree we were standing under was an avocado tree. Her discovery was immediately followed by the remark, "Oh, your avocados here in Hawaii are so small! Our avocados in my country are much bigger." I reacted to her comment by saying, "But you see this tree is in a public place. It's not cared for, not watered, not fertilized, and that's the reason for the small size of avocados." She brushed aside my remark very lightly and said, "We have many varieties of avocados in my country". I followed by

defending our avocados further with, "We've got different varieties of avocados in Hawaii, too. We have all sizes, all shapes and many different colours; and not only that, but they also grow wild in the mountains and are available to the public." And then we simultaneously realized what was happening and began to laugh at our ethnocentric behaviour. One was the lecturer on the subject and the other the listener who accepted the lecture and agreed to it. However, as soon as we left the harmonious academic scene, we found ourselves tangling in our world of ethnocentric reality – defending our own avocados! (Trifonovitch, 1980:552)

In fact, the situation is the same for foreign language classrooms in which both the teacher and the learners are sharing the same culture. While discussing on the passage *Who Owns English?* (Redston & Cunningham, 2007, *face2face*, p. 6) that we had read in reading and speaking course at the faculty of law, I also realised that many of the students had been very angry at the idea that English is a world-wide language. Although they seem to know that English is a common language that everyone has to master in order to get better job opportunities or for their further academic studies as they will have to read articles in their field many of which have been published in that language, they showed reactions in the discussion part of the course, perhaps because they feel like they have no time to learn English since they are expected to burry their heads into the thick law books, or perhaps because their 'ethnocentric' half brought all of its appearance to the surface during discussion. The similar experience had been a year ago while I was teaching the graded version of Hamlet by W. Shakespeare to the preparatory students in their reading class. Giving background information about Shakespeare and his place in the world literature was about to lead the classroom to a kind of argument about whether Shakespeare is superior to the Turkish poets. These are all ethnocentric attitudes towards the culture of the target language as they can "go beyond the acceptable limits of ethnic pride" as Trifonovitch states.

The above-mentioned barriers bring some prejudiced attitudes or prejudgemental perspectives towards the foreign culture, which may cause language learners to make generalisations caused by the "limited contact with

other cultural groups, and also from the limited information which we acquire about other cultures." (Trifonovitch, 1980, p.552) This unfamiliarity with the target culture may discourage language learners in their "cultural adjustments" (Trifonovitch, 1980, p.555), which will also cause language learners to have a negative attitude towards the target language. It is widely known that if the learner has a positive attitude towards something, he/she is much better and faster in perceiving it.

The challenge is not only for the students. The responsibility of language learners as culture bearers leaves language teachers with lots of responsibilities alone. As Trifonovitch (1980) states, one of the most challenging responsibilities of language teachers, especially the ones who are teaching English in multi-cultural settings, is the strong necessity to be aware of the multi-cultural backgrounds of the students as the first step, which will then help language teachers aware of and beware the stereotypes. Although there is a certain point in Trifonovitch's claims, his claim that shows culture teaching becomes a great problem especially in multi-cultural settings seems to be inconsistent with what he says in the same article when he states that "unfortunately, since we ourselves are stereotyped, it is extremely difficult for us to notice generalisations, made by others, especially those from our own culture" (Trifonovitch, 1980, p.533).

As it is understood from the quotation, the situation is not challenging only for those who are teaching in multi-cultural settings or heterogeneous classes, but also for those who are teaching to the students sharing common values. I can even go one step further to claim that teaching a foreign culture to homogeneous classrooms are more difficult because in heterogeneous classes, the teacher can easily manage the possible situation through creating discussion atmospheres for the representatives of foreign cultures, which may result in a pluralistic perspective in the classroom atmosphere more quickly. It seems to be rather hard to manage the situation in which a whole-class perspective insists to see you as the representative of the foreign culture even though a language teacher shares the

same values of the same society with the students, perhaps due to some political issues prevailing in the country.

2.2.4.1 Solutions

These are some of the basic challenges that the authors state. It means that there are lots of responsibilities, some of which are suggested by these authors, that a language teacher must shoulder. One of the responsibilities waiting for language teachers is providing students with opportunities to “develop cultural awareness” (Trifonovitch, 1980, p.554). As he claims in his article, only through this way, it is possible for a language teacher and learner to be “conscious of the different patterns of his own culture” (Trifonovitch, 1980, p. 554), through which they can be “guided in their own adventure into discovering, perceiving and providing their unique values and patterns of behaviour. (Trifonovitch, 1980, p.554)

Rathmell (1971) also states that it is possible to turn this ethnocentric problem into advantage, in which they can discuss on the differences. In fact, one of the important goals tried to be achieved through culture teaching is “to increase students’ awareness and to develop their curiosity towards the target culture and their own, helping them to make comparisons among cultures” (Tavares & Cavalcanti, 1996: 19). What is meant by comparisons is not underestimating foreign cultures but to enrich this learning experience and make them tolerant to cultural diversity. Once they have become tolerant, it is believed that the foreign cultures or the target culture can be “understood” and “respected” (Tavares & Cavalcanti, 1996: 20). As Povey (1967) claims, “it is a common enough truism of linguistic studies that an accurate contrastive analysis between the language of the learner and the target language can facilitate the recognition of likely areas of difficulty.” (Povey, 1967 p. 45) The situation is the same when it comes to the culture. “An accurate contrastive analysis” (Povey, 1967 p. 45) between the native culture and the target one can make us understand not only the target culture but also our own culture better through scrutinizing similarities and differences.

Povey (1967) claims that once the similarities and differences are set, for instance while students are reading a narrative in the target culture, a question "If this story were told in your country, would it come out roughly the same in its characters and motivation?" (Povey, 1967 p. 44) can be useful to make students internalize the narrative style and respect to the target culture dominating the narrative.

As it has been mentioned before, contrasting ideas, too, help us create connections among neural networks. Another advantage of discussing about the differences between cultures is that it will certainly create them opportunities to make natural conversations in the classroom environment, which will be the natural outcome of appreciating the works of literature. Rathmell underlines the importance of such discussions in class when he states: "...real, emotionally motivated communication practice is obviously more valid than artificial communication in promoting automatic responses in English." (Rathmell, 1971, p.52) This quotation is of certain value as it also underlines the fact that reading literature in language classrooms is essential as it gives birth to other skills, especially speaking and writing as it will be mentioned in detail. And it has already known how integrated skills are important in language learning.

Fostering "emotionally-motivated communication practice" in Rathmell's terms, in fact, takes its roots from the 'brain-based principles in language teaching and learning', which has been discussed before. It is widely known that when learners are emotionally involved in learning, the brain accepts to be an active participant of the learning process, which allows it to store the new information more easily in the long-term memory. This idea, again, takes us to the 'Schemata Theory', which has been explained in the previous chapter, since experiences give birth to emotions that have been felt through those experiences. That is, emotions are of equal value as experiences not only in learning but also in recalling process.

Beverly McLeod (1980) agrees on the idea when she states that cultural topics have always been a great issue of concern as it makes students realistically-involved in language learning settings. She also seems to be in favour of the idea that it is 'meaningful' for the brain as the brain is 'meaning-maker', so as to say in

Wolfe's (2006) terms (see *The Neuroscience of Adult Learning*, edited by Johnson and Taylor). She also claims in her article that the language learners feel themselves more confident in the learning environment where the teacher is not the authority on culture. As they have something to discuss either in a spoken or in a written form, especially on an issue in which they have a certain degree of expertise, he/she "does not have to worry about it and can concentrate on using the correct form. An Indonesian student who is attempting to discuss building a snowman has to worry about both the content and the form. Also the position of "resident expert inevitably gives one self-confidence." (McLeod, 1980, p. 543) The quotation also underlines the contribution of culture teaching to language learning, and thus, content schema to formal schema, which seems to be sharing the same results of the contribution of literature in language classrooms as will be discussed later.

She goes on claiming that it can be possible only through the teacher's role in "preparing the students for the reality of prejudice that they will inevitably face." (McLeod, 1980, p.547) Through this way, language learners learn to be tolerant to other cultures since teaching foreign culture does not mean imposing the target culture, which can cause students to think that the target language is also superior to their mother tongue, as well as the target culture is to their native culture as indicated before. Through being aware of that fact, the teacher can also provide students with a certain degree of awareness of "the dignity of their own heritage..." (McLeod, 1980, p.547) Paulston (1974) agrees on the idea that the reason why understanding a foreign culture is a challenge is that our own lack of knowledge about our culture when compared to the foreign culture, adding that "*This is where the teacher becomes an anthropologist*" (Paulston, 1974, p. 356). (italics added). Byram (1994) shares the same idea with Paulston when he states that foreign language teachers should be foreign culture teachers, who have the ability to experience and analyse both the home and target culture (Byram, Morgan et al., 1994: 73). That is another advantage as it enables language learners to build the bridge between their own and the foreign culture through learning one's own culture as the first step.

As Nostrand (1966) also supports the idea that "inoculating students with the cultural background of the target language" (Nostrand, 1966, p.1 - 25) may lead language learners in a way in which they find themselves respectful to and to feel empathy to other cultures, which is also one of the most important targets planned to be achieved with the help of culture teaching and literature as "to perceive on a multi-cultural level" carries great significance in today's world (Trifonovitch, 1980, p.555). Language learners are, in fact, not expected to relinquish their "cultural baggage" (Byram, Morgan et al., 1994: 43) but once they attempt to see the world "in the French, English, or Japanese way", they are more likely to create empathy towards the target culture since fostering "emphathy with the cultural norms of the target language community" and "an increased awareness of one's own "cultural logic" in relation to others" (Willems, 1992, cited in Byram, Morgan et al., 1994: 67) carries great significance in learning - as also supported by Straub (1999) when he claims "to foster...understanding of the target culture from an insider's perspective - an emphathetic view that permits the students to accurately interpret foreign cultural behaviours" (Straub, 1999: 5).

In other words; since fostering real-learning is one of the necessities of educators, they are also expected to prepare the youth for the upcoming pluralistic view of the world and to draw students from their "national schooling" experience to a more universal education which will open the doors of a "multi-cultural type of a world." (Trifonovitch, 1980, p.555) Therefore, literature serves as a door to make language learners open to this "multi-cultural type of a world".

As teaching of a culture is a part of teaching a language, there have been lots of suggestions on how to teach the culture in which the target language is spoken. McLeod (1980), for instance, by giving emphasis to the importance of cultural studies in language classrooms, suggests it is essential that the language teachers and learners be partners while carrying out their research on culture, through working cooperatively.

...the language student should be trained to be an amateur anthropological investigator, with the new culture as his field of research, as well as an informant about his own culture...The classroom should be a haven from society, where one is allowed to ask questions about "sensitive" topics and try out new hypotheses about the culture. (McLeod, 1980:534)

As the above quotation illustrates, language classes are the right place "to engage in mutual exploration of cultural matters." (Croft, 1980: 534), which means if the teacher is native, he/she should take part in associating his/her own culture with the foreign culture of the students, and the language learners are expected to wear the disguise of the teacher, this time by associating the target culture with their own. The situation is the very same with the homogeneous groups in which both the teacher and the learners are non-native. Here, what is meant by communication may be the communication between the author's written messages and the language learners, among the learners as it is inevitable to have different cultural backgrounds even in the same society and between the teacher and learners as 'partners' in their research and exploration of the foreign culture. In this mutual communication between the teacher and the learners, they will all learn together from the anthropological perspective of language. The contribution that has been made for culture and language learning leads us to think about another advantage, which is working cooperatively and collaboratively in language classes. As McLeod indicates, "there is no reason to assume that the teacher is any more skilful in learning the culture..." than the students are. (McLeod, 1980, p.541) In her article, she also states that such an attitude does not only provide students with a greater potential and motivation towards language learning, "it also removes the responsibility on the teacher of being omniscient". (McLeod, 1980, p.541) Such an approach rejects the role of a language teacher as being the source of information and the role of language learners as 'spoon-fed' or 'being the recipient only, not participant in learning, which will prevent their language production and self-confidence both in learning environment and in real life settings.

The idea does not only enable students to work with other peers, but also to work with their teacher, which also underlines the importance of cooperation and collaboration in learning environment as the learning brain is 'social' in Cozolino's and Sprokay's (2006) terms. (see *The Neuroscience of Adult Learning*, edited by Johnson and Taylor).

It has just been mentioned above that it is now time for language teachers to be learners of other cultures, and for the students to be culture teachers who will be presenting their own culture. The idea of the pedagogical and psychological contributions of this approach – as mentioned earlier – is believed to bring another advantage into the stage: decreasing the amount of stress which is one of the greatest handicaps affecting learning and recalling.

Trifonovitch (1980) claims that it is not surprising to find out that human beings generally go through some stages – as he introduces with the term, "cultural adjustments" – (see Trifonovitch, 1980, p.555 - 556) when faced with a new culture or when learning a new language. However, again culture teaching through literature gives her hand to the field of anthropological perspective of language, and acts as a problem solver. Putting a piece of modern drama into stage enables language students to wear a social-linguistic role, in which they are, this time, the representative figures of the foreign culture, not of their own. This will surely create empathy for the representative characters in a literary work by personalising them, and will make peace between the language learners and the characters in the play.

... a play demands that the actors participate in new cultural roles and behave in a culturally acceptable way. Playing a role demands that the actors develop a sensitivity to how English speakers interact with each other – for example, how they hold their bodies, how far they stand apart, where they look when they talk, how men shake hands with each other, how children talk to their parents, and so on. It also demands a great awareness of the ordinary mechanics of daily life in English-speaking countries – for example, what time people have their meals, what they eat, the kind of clothing they wear at home, how much furniture a room would have, and so on. ... A

classroom that uses drama is not only concerned with the words and expressions English speakers use, but with the situations in which the words and expressions should and should not be used. (Schumann's foreword to *Via's English in Three Acts*, 1976:xiv)

As Lezberg and Hilferty (1978) claim, modern drama can help students develop certain communicative skills as it represents the natural flow of conversation and it can be regarded as a great example for natural discourse (Lezberg and Hilferty, 1978, p. 50). This idea underlines the role of literature to create a model for foreign language learners to produce language orally. What drama offers, is much more than developing communicative skills. Acting a play in the classroom does not only make the characters in the play familiar to the students, it will also serve as another 'schemata' as the students are likely to record their experiences in their minds. And when emotions become involved in that experience, the brain is, no doubt, creates strong networks that make relevant information learned and recalled easily for the next time. This will, certainly, cause the students to develop positive attitudes towards learning. Another advantage is that the idea can easily be adapted to the 'brain-based principles' in the sense that brain and body works as a whole. In order to understand the reason why this idea can be considered as an advantage, the underlying theory is worth mentioning.

In the past, many people failed to understand the dynamic relationship between the brain and body as they considered these parts as independent from each other. However, the point of view has changed after having discovered that the "cerebellum", which is most commonly linked to movement, is a key for cognition. According to the Leiners whose research was centred on the cerebellum this subsection – long known for its role in postures, balance, coordination and movement – may be our brain's sleeping giant. The cerebellum does not merely take signals from the cerebrum or send them to the cortex as it was believed before. Before sending them to the cortex, it processes messages to the "dentate nucleus", which is only present in humans, providing us with a great thinking capacity. Neurologist Robert Dow suggested that the patients with an impaired cognitive

function have cerebellar damage, surprisingly. The situation is the same for autistics, who have smaller cerebellum and insufficient cerebellar neurons, which activate the ability to shift attention quickly from one task to another and decision making. Researcher Peter Strick found out that there is a connection between the cerebellum and other parts of the brain involved in memory, attention and spatial perception, which also serve as an evidence for the integration of the brain and body. In other words; cerebellum, as a part of the brain which processes movement is also the part of the brain which processes learning (see Jensen, 1998, p. 82 – 89; Dennison & Dennison's *Brain Gym*). Dhority (1998) states that "the mind / body connection is a critical pathway for memory formation and retrieval. 98% of all the body's information is communicated through peptide molecules that travel throughout the body. Each peptide molecule carries information with it and locks into receptor sites located in individual cell bodies" (Dhority, 1998, p. 14), which also underlines the brain and body interrelation. In order to create an efficient atmosphere with respect to learning, it is essential that the classroom be enriched with physical education and movement. For instance; the learners may be involved in "role plays" or "dramas" which include activities related to the previous content as a revision or the present content as an attention grabbing.

Despite all these above-mentioned controversial issues in teaching the anthropological perspective of the target language (as mentioned in *Challenges in Teaching Culture*), it can be easily recognised that all of these advantages are superior to the disadvantages, and the solutions suggested to solve this problem have brought a new light to the significance of teaching culture in language classrooms. The challenges mentioned above may hinder the motivation for learning that language of that culture, however; it is assumed that once the learners have learnt to become tolerant and be 'multi-cultural', it is inevitable that they will become much more motivated to the same extent as their view of world will be gradually extending to one more step further, resulting in 'open-mindedness', which should be the mission of language learners as they should be considered to be a link between cultures.

Based on what has been said above, it would be a great idea to transfer these pieces of suggestions into a practical use and application in EFL settings, as well. It can be concluded within the framework of what has been said above that culture teaching does not only carry a significance function in heterogeneous language classrooms but also in homogeneous ones. It would be a good idea to remind that what has been meant by 'communication' above is not only the communication among students or between the language teacher and learners, but also it refers to a communication between the language learners and the writer which can also be considered as a step for the familiarity of the foreign culture.

2.3 Reading and Culture

As Saville – Troike (1973) states, the history has witnessed a large proliferation of methods and techniques in English Language Teaching, and accordingly, the importance given on language skills has changed. In the past, there was a reaction to the emphasis given to written forms as Saville – Troike indicates when he states "older teaching methods emphasized the written forms of language, largely ignoring speech, and the audio-lingual approach was a reaction to this book-centred orientation" (Saville-Troike, 1973 p. 395).

As Saville – Troike also states, this time that change resulted in the neglect of the written forms.

In the resulting shift of emphasis in foreign language teaching to the acquisition of oral skills (listening and speaking), reading and writing have been sadly neglected or even ignored. This may be caused by the wrong perspective that considers reading as a passive skill. (Saville-Troike, 1973:395 – 396)

One of the reasons of the neglect of reading may be caused by the fact that it was regarded as a 'passive skill' as the above quotation illustrates. Although reading is considered as a 'non-social activity' which some one can do by himself in a corner unlike speech, it has always had its own value with its unique communicative style. In other words, communication is inevitable

in reading as well – ‘communication’ between the writer and the reader, as in the oral language.

... written as well as spoken language has socio-cultural content often unrecognized by native speakers of the language because it operates at an unconscious level. This content is essential for foreign students to understand if they are to interpret the meaning of an English sentence (or longer construction) as intended by the English-speaking writer. (Saville – Troike, 1973:399)

Through having a quick look at the differences between the written and oral forms of a language, one can conclude that why reading should or should not be a ‘passive skill’.

It is widely known that written and oral languages show some certain distinctive features. For this reason, one cannot expect a fluent reader to be fluent speakers, and similiarly; it is not surprising to find out that fluent speakers, even native speakers of English, may not be able to be ‘perfect readers’. This is, in fact, what makes reading a challenge, especially for non-native speakers of English as Morris (1968) states that “we know that it’s possible for the upper-class Anglo child who has an above average command of the oral language to have serious reading problems at the high school and college levels” (Morris, 1968, p.161).

As the main concern of the study is not determining the distinction between the oral and written forms of a language, it will not necessarily set the differences in detail. However, it would be a good idea to mention about some in the hope that it will serve as an evidence for that reading should not be regarded as an inactive skill as the below quotation refers:

While oral language is necessarily decoded in the same order as the sequence of speech, however, a good reader is by no means limited to a string of words as they pass in front of his nose. His eyes will jump back and forth, taking in just enough cues to anticipate what is coming next, skipping back for more if a tentative decision on meaning has to be rejected or refined. The span of his glance increases with the predictability of the

grammatical form, becoming quite large in such constrained contexts as the end of a passive sentence where 'by the (agent)' almost *has* to occur. His eyes will check back frequently in a complex sentence in which much has been inserted between the beginning of the subject and the verb, what linguists call 'left embedding'. (Saville – Troike, 1973:398)

Another difference between oral language and reading is that the structures used in oral use show a great distinction in the written text, which means that reading requires a special analytic skill that shows that its activeness as a language skill.

Such complex sentences are quite common in college texts and technical manuals, but ordinary oral drills can never prepare readers for them, since they are practically non-existent in colloquial speech. Structures unique to written English should be introduced and analysed in written contexts, as such technical or literary terms students will only need to recognise and never have to produce. (Saville – Troike, 1973:398)

Within the framework of what has been said above, reading, as well as speaking requires some certain skills, that is, one cannot ignore its being active. Especially, when 'culture' interferes with the reading skill – as it will be mentioned in detail (see Culture-bounded Meaning: Concepts) – reading transforms into a whole 'activity' since it leaves room for interpretation and other cognitive abilities such as critical thinking, analysing and synthesising which require a 'mental activity'.

As we have mentioned earlier, there has been a change of focus in terms of teaching language skills but none of them was sufficient alone. It is accepted that changes mean improvements but the reason why those changes did not disguise themselves in the shape of improvement is perhaps because they have been misinterpreted or because of the wrong implementations. In fact, to know a language means to be able to both receptive and productive skills since language is a whole each of which components should work interrelatedly. However, for students who attempt to learn a language in foreign settings, the situation is not

the same. It does not mean that EFL students are not necessarily supposed to communicate in the target language – all language skills carry equal significance as mentioned before – but rather it means that it is less likely for them to create an environment in which they can communicate when compared to second language learners. Therefore, reading becomes almost the most important skill for them since they are exposed to foreign language materials for different purposes in every walk of their lives. In other words, EFL students are expected to learn how to read rather than how to speak as Saville – Troike also supports:

Except for the restricted purpose of person-to-person communication, training in oral production to the exclusion of other modes is of limited value. For the person outside an English-speaking environment who wishes to use the language as a tool for acquiring information, fluent reading ability is probably the most important single skill he can acquire. (Saville – Troike, 1973:405)

Morris (1968) agrees on the idea when he states:

Most of our knowledge is gained through reading. Without reading skill the best and most profitable path to knowledge is blocked, as is the path to what we call "the mainstream of American life." By accepting a limited version of reading we are limiting the child's educational career and his later life. (Morris, 1968:163)

With the realisation of the importance of reading, especially for EFL students, last decades have come up with a series of ideas on the teaching of reading. A wide range of approaches and techniques have been developed by language educators and philosophers all of which were supported by a large spectrum of reading strategies. This attitude went beyond 'determining strategies' since it extended its wings to the area of 'how to teach them'.

Many scholars thought that "...reading involves the use of syntactic information in determining meaning, and ... readers should process words in groups rather than as single lexical items" (Saville – Troike, 1973, p. 398), which

means that the greatest emphasis was only on syntax and structure. As it can be seen in the changing focus on language skills, there has been again a change of emphasis on the best component that helps students to read effectively. And vocabulary and lexical items was now under examination.

We have been focusing first on the structure or grammar of written language, the order of words and their inter-relationship, but of course they do carry meaning which must be decoded during the reading process. We have all seen nonsense sentences such as "The wiltish toffs slocked rumbly" used to illustrate structural meaning, but no one suggests that this is all there is to language. The semantic context of individual words and expressions remain essential building blocks in our structures, and studies show us there is a higher correlation between reading achievement and recognition of individual lexical items than between reading achievement and knowledge of grammar... (Saville - Troike, 1973:398)

As the developments went further, and brought other series of developments, it was recognised that something still remained vague. This architecture of reading was woven or built on the strong concrete grounds, nevertheless; it still seemed to be falling. In the same way, structuralist or transformational linguists have dealt with the importance of syntax and vocabulary on reading, and this time, the cultural aspect of it has been out of concern. Before the architecture was buried alive and found its place among the ancient ruins, educators and philosophers finally had arrived at a conclusion, thanks to the results of all these developments. Then, 'culture' becomes the turning point in developing reading skills.

However, dealing with the meanings of individual lexical items cannot carry us to the platform of deeper understanding. Another level of meaning in reading - essential for teaching English as a foreign language, but seldom (if ever) given adequate consideration is needed, which is "socio-cultural meaning". (Saville - Troike, 1973:398 - 399)

After the researchers have found out that language cannot be thought independent from culture, language teachers of the days have now frown at such a mono-dimensional emphasis on transformational value of the written text. However, there have been arguments about the significance of cultural elements in reading as it is believed that culture has nothing to do in understanding scientific articles. As Saville – Troike claims even if the text that is being read is not a culture-specific text, cultural background will surely contribute to enhance interpretive skills which are essential in any types of written text. In other words, although it seems that such “socio-cultural information” (Saville – Troike, 1973, p. 399) cannot be regarded as vital in technical and scientific writing; it can help readers when “allusive intrusions may occasionally interfere with comprehension, particularly in a less formal prose.” (Saville – Troike, 1973, p. 399)

Saville – Troike (1973) claims that each has its unique value and contribution to reading. He states that fluent readers must “understand the vocabulary and structures unique to the milieu of college texts, teaching manuals, and other written material required in their professional training and its realization.” (Saville – Troike , 1973, p. 396) However, it has been understood that the other aspect of reading should not be left apart when he says that a good reader should also “process deeper levels of interpretive meaning within English-speaking cultural contexts.” (Saville-Troike, 1973 p. 396)

Considering many scholars’ claim on the idea that cultural knowledge is not the prerequisite for understanding scientific texts, it is understood that cultural background is still important as one can conclude from Lezberg’s and Hilferty’s lines below:

Students begin to develop new cultural expectancies in their reading, based on familiarity with stereotypes, skill in inferring unwritten values as they are evidenced in elliptical passages, and recognition of the logical, heuristic and other conventions of the written language. They become increasingly confident about bringing personal knowledge of subject matter to bear on their readings. They make decisions about different reading styles for different kinds of reading,

and when appropriate they omit rearing or reading carefully those parts of a book or article which are repetitive, irrelevant, or otherwise not deserving of their time. (Lezberg and Hilferty, 1978:55)

2.3.1 Culture-bounded Meaning: Words, Concepts, Figurative Language

2.3.1.1 Words

Szalay, Noon and Bryson (1971) have made a research on "communication lexicons", which are essential to understand not only the spoken discourse in social settings, but also to perceive the messages in written discourse in reading literature, as the social meanings of words depend on socio-cultural background of a society, which means that it shows distinctions that change from one culture to another. The reason for the non-universality of some lexical items is caused by the fact that the word meaning generally is shaped or categorised by 'common values' of that society which are not universal as Saville – Troike (1973) indicates that "one of the most important socio-cultural features of meaning is the "value" or connotation we attach to words, which are usually culture-specific and not easily translatable from language to language. An example is the humorous paradigm" (Saville-Troike, 1973, p.399)

He's old.

You're middle-aged.

I'm mature.

When looked up in a bilingual dictionary, it is seen that the words have different meanings in different contexts.

(Saville- Troike, 1973:399)

It is widely known that words meanings have an exposure to changes which are affected by socio-cultural reasons. While some of them have lost some aspects that generate their meaning on the whole, some others have gained new perspectives or dimensions that create a bigger picture in terms of semantics. In fact that is those 'values' that have given way to these changes. Saville – Troike (1973) gives some specific examples as an illustration:

Many of these so-called 'loaded' words have at one time quite emotionally neutral, and then taken on negative cultural connotations and been replaced by euphemisms, as *hoarding* has been replaced by *stockpiling* in recent years. Understanding the culturally different values assigned to referentially synonymous pairs *smile* and *leer*, *intercede* and *interfere*, *conciliation* and *appeasement*, *attorney* and *shyster* is essential if an advanced student of English as a foreign language is to understand the tone and intent of much of what he reads. The Spanish speaker for whom the word *propaganda* is completely neutral will be badly misled if he does not recognise its negative connotation in English.
(Saville-Troike, 1973:399)

Kövesces (2006), in *Language, Mind, and Culture*, through which she claims the direct correlation among the three, states that assuming "prototypes", which are culturally-dependent figures, are fixed – not mental representations – but can vary from one culture to another, it is not surprising to find out that human beings are "questioning, debating, challenging, modifying, and even negating one another's conceptual categories" (p.51). She names all these activities as "contestation", and "contesting one another's concepts is a prime cultural activity that people are likely to pursue in some form of every culture" (Kövesces, 2006, p.51). For instance, concepts used in political discourse such as "democracy, freedom, liberalism" and "gender sexuality" can be regarded "contested categories" (Kövesces, 2006, p.51). She also claims that "people in every culture are likely to contest many of their categories" (Kövesces, 2006, p.60), which means that these categories of the concepts are shaped by the common behaviour, namely culture. Cultural frames are "structural mental" representations of underlying knowledge shaped by the culture. (Kövesces, 2006, p.60) Frames are generated by extending categories in mind according to the principles of cognitive linguistics. Therefore, before making meaning, the mind refers to existing networks which are, in fact, categorisations shaped by the culture (as 'Schema theory' suggests). As Ronald Langacker (1987) suggested, Kövesces claims that it is difficult to understand the meaning of a word without looking at the whole category it belongs to. She illustrates what she has been discussing by an example word,

"knuckle", which is "a part of the finger, which is a part of the hand, which is a part of the arm; and if the category is to be extended, which is finally a part of the body. All these related categories contribute to our understanding of what "knuckle" is. In other words, a person will probably find it difficult to define this word without perceiving the large picture. (Kövesces, 2006, p.64)

Another example, to illustrate the idea better given by the author, is "bachelor", of which whole category includes the concepts of "adult, male, never married", which means a person who does not carry such features to be a bachelor cannot be called as bachelor. As she suggests, it is possible to find examples which show that it is not appropriate to call some one a bachelor though he matches with all the concepts, such as "the Pope", "Tarzan, homosexual males,..." (Kövesces, 2006, p.68). She comments on the possible reasons that why these figures cannot be regarded as a bachelor through basing her argument on the idea that "a larger cultural frame: namely, that of the prototypical male life circle" is required. (Kövesces, 2006, p. 68)

The most relevant aspects of this average life cycle include that there is a human society with the institution of marriage, that there is a marriageable age when males marry a woman, and that people are born male or female and the males live in relationships with only females. In other words, the definition of bachelor in terms of necessary and sufficient conditions only applies when the average life cycle also applies to the people in question. The pope is not called a bachelor because the average life cycle of the pope does not have marriage in it. Tarzan cannot appropriately be called a bachelor because he lived outside the human society. Homosexual males are not considered bachelors because they live in relationships with other males. (Kövesces, 2006:68)

Whereas "knuckle" illustrates the process at a lexical level, the example of the word "bachelor" requires frames, which are culture-bounded. Such frames or models which have a shared understanding by the same group or society is called "cultural scripts" as Hoyt Alverson claims when he says that the intentional experiences are "in a certain manner" (1991: 97), namely culture. In other words,

much our understanding is shaped by "folk theories" or "cultural/cognitive models" in Kövesces terms (Kövecse, 2006, p.72), and "One folk theory may conflict with another with respect to an aspect of the world." (Kövesces, 2006, p.78) From this perspective, it is possible to arrive at the same conclusion that the brain is a dynamic organ of which networks are gradually changing depending on the experiences and emotions felt for those experiences, and these networks are, in fact, 'social networks' wired through cultural scripts since the experiences and emotions are of certain social reality.

Considering that even the meanings of the words are culture-dependent, it is not surprising that word phrases and chunks, including 'presuppositions' are also categorised or sub-categorised according to cultural elements.

It also seems important for language students to be able to separate what is asserted by the writer from what is *presupposed*. In the sentence "King Charles of France drove a white Mercedes", the writer asserts:

- 1) King Charles drove.
- 2) He drove a Mercedes.
- 3) The Mercedes was white.

(Saville-Troike, 1973:399)

It is clear that the writer presupposes that France had a king whose name is Charles, he could drive, and Mercedes existed at the time the king lived. (Saville-Troike, 1973, p. 399) These presuppositions cannot be considered to be new information, but shared information between the writer and the reader as claimed by Saville – Troike. (p. 399) For such situations, cultural inference is not of great significance for comprehension. However, when considered the fact that there are cultural references to "King Richard", of which presupposed information is valid for only a specific culture, it is recognised that the difference between assertions and presuppositions is important as it is culture-specific. For such situations, the most misunderstandings occur at "this level of socio-cultural meaning." (Saville-Troike, 1973, p. 399)

The situation is the same for allusions which are framed by culture-specific units. Saville – Troike (1973) indicates that allusions can be the reason for misinterpretations and confusion in meaning for the non-natives. For instance, for a non-native reader of English, it would be difficult to understand the allusion in the recent headline, “wounded knee is McGovern’s Archilles’ Heel” since it includes mythological elements and is culture-bounded (Saville-Troike, 1973, p. 400). Moreover, if a student, especially the one from an Eastern culture may find some expressions such as “to kick the bucket’ or ‘to keep tabs’ on meaningless if one is limited to literal interpretation.” (Saville-Troike, 1973, p. 400)

2.3.1.2 Concepts

Within the framework of brain-based learning and teaching theory, one can conclude that the one of the main problems in reading – except for syntactic challenges, lexical items and the effects of cultural elements to these – is the culture-bounded concepts – which create the basis for meaning – that are not familiar to the non-native reader since unfamiliar concepts fail to create neural networks in the brain, cannot be experienced, and thus, cannot be learned.

Studies of concept formation and learning have shown us that concept development is facilitated when 1) the child (or adult) has had concrete experiences on which to base his concepts; 2) that the wider variety of associations the child can make with the concept, the easier it is to learn and to retain; 3) that the more meaningful the ideas to be assimilated, the easier the learning and retention; and 4) that a concept, once formed, is represented by a symbol, and that symbol is usually a word. The word then becomes sufficient in itself to trigger the release of the meanings of the concepts it represents. (Morris, 1968: 161 - 162)

It has already been introduced why concept formation carries great significance. The concepts are the thoughts or frames which are shaped by the culture and one will, no doubt, find their reflection in the language of that culture. The importance of understanding the concepts is as clear as the important

relationship between language and culture since there can be no language without a culture, and no language without a thought.

As it is clear, there are clear cut distinctions between "initial reading instruction" and "advanced reading instruction" with respect to the process of learning (Morris, 1968, p. 161). Similarly, the aim of these two change according to which language teachers shape their curriculum. In other words, while the learner is expected to learn "how to break the code" , how "symbols (graphemes) represent sounds" as writing is taught to be "talk written down" in initial reading instruction, "the ability to form and use concepts increases in importance..." in advanced reading instruction. (Morris, 1968, p.161)

... at higher levels we do not want children to equate words with sounds but with meanings. We do not want them to translate from graphemes to morphemes – we want them to be unaware of graphemes, as most of us are, and to grasp from the printed page the concepts, feelings and opinions put there by the writer. The purpose of reading at... is usually not to teach the students to decode the written symbols – that is, to produce the corresponding speech forms – but to explore, interpret and extend the concepts represented by the written symbols. (Morris, 1968:162)

It is quite clear that even in the initial reading instruction; concept formation carries significance to a certain extent as Morris also indicates:

The major weakness in the reading of ESL students... is the fact that, in all too many instances, the initial reading step is performed: the child decodes the symbols and produces the word – and stops. The word fails to trigger *anything* because the concepts it represents to us and to the author simply do not exist for the child, or they exist in a limited vague form. (Morris, 1968:162)

Morris defines the reason of this problem as a negative transfer from the thought frames shaped by our native tongue but he also claims that the problem may also be caused by the lack of "opportunity to develop conceptual basis for abstraction in English" (Morris, 1968, p. 163).

We are actually advocating a different kind of reading for the non-English speaker than that we consider suitable for the Anglo child. We have had a great help from linguists in terms of increasing our knowledge of what our language is really like, and we have had help from the foreign language teachers regarding methods and techniques of second language teaching. But now we need to move on and ask how – once the children have mastered the initial oral language and reading skills – we can proceed to the development of real thinking and concept formation ability in the new language. We cannot be satisfied with less. (Morris, 1968:163)

2.3.1.3 Metaphor and Metonymy: The Product of Culture

In the recent years, there has been an increasing interest in analysing literary language and its distinctive devices such as metonymy and metaphor from the cognitive and cultural perspective. It is widely assumed that such figures are also the products of culture as various authors claim, such as Dirven and Pörings (2002), Panther and Radden (1999), Panther and Thornburg (2003), Brdar and Brdar-Szabo (2003) and Ruiz de Mendoza Ibanez (2000).

Kövecses and Radden (1998 - 1999) defines the term, metonymy, as follows:

Metonymy is a cognitive process in which a conceptual element or entity (thing, event, property), the vehicle provides mental access to another conceptual entity (thing, event, property), the target within the same frame, domain, or idealised cognitive model (ICM). We can conceive of this as a “within-domain mapping,” where the vehicle entity is mapped onto the target entity. (Kövecses and Radden, 1998-1999:99)

As Kövecses (2006) indicates, it is assumed that “any frame element can stand for another frame element” because frames are considered to be “organised conceptual structures” which are in a dynamic relationship with “a manageable number of elements.” (Kövecses, 2006, p.99)

Based on this definition, it is easily understood that while creating metonyms, we get help from our minds in which they categorise and subcategorise prototypes. That is why one specific member of a categorised entity can stand for

the whole group. These categories and subcategories are framed by culture. Kövecses, for instance, claims that if a person has prejudices against "Christians, against straight people, against working-class people,..." it is possible that only one of them can stand for the whole, which is, namely, "cultural stereotyping." (Kövecses, 2006, p.110) Therefore; a specific member can lead us to think for the whole category in metonymic expressions. For instance, "robins" can stand for the "bird" category as it is one of the typical members, including "sparrows" and "swallows, and so on, in North America." (Kövecses, 2006, p.108) The prototypes, although they are considered to be "fixed", may differ from culture to culture as the categories and sub-categories are organised and generated by cultural frames in mind. For example, in Chaucer's *Canterbury Tales*, the nun stands for the whole corruption in the religious system, dominating the Middle Ages in Europe.

As Kövecses claims, metaphors, as well, are not only linguistic figures but also "conceptual, social-cultural phenomenon". (Kövecses, 2006, p.130) In other words, what cognitive linguistic view of metaphor drives us to think is that metaphors "belong to language, thought, social-cultural practice, brain, and body", and therefore, they may be thought to exist "on all of these different levels at the same time." (Kövecses, 2006, p.126) When it comes to 'conceptual metaphors', no one denies that they are in a direct correlation with its "socio-cultural reality" since conceptual metaphors "often define cultural models". (Kövecses, 2006, p.130) As it is impossible to deny the fact that these cultural models or concepts are reflected into the language use, conceptual metaphors play an important role in understanding and interpreting the text written in that language. For instance, as Kövecses claims, metaphors are of great significance in interpretation of proverbs that are, certainly, the products of culture. As an illustration, "Look before you leap" is a well-known proverb, which takes its roots from two conceptual metaphors, one of which is the "leap", standing for AN ACTION IS SELF-PROPELLED MOTION (a generic-level metaphor as in "That should be the next step"), and the other of which is "look", standing for THINKING IS LOOKING" (a specific-level metaphor as in "Look, we can't do it"). (Kövecses, 2006, p.130) Even

this mini-analysis shows that these metaphors, whether at a generic or specific-level, enable us to understand this proverb, which is the product of the target culture. From that perspective, it is understood that metaphors provide us with a great understanding of the culture, and indirectly, with a deeper perception of that language which is the representative figure of that culture.

Many people think that most of the metaphors which are at generic-level are universal as in "ARGUMENT IS WAR" (Kövecses, 2006, p. 117) metaphor, so that it is possible to understand the other culture and the metaphors used in the target language of that culture without any cultural study. The fact is that, despite their being universal, what features are transferred to those metaphorical uses are non-universal which are to be shaped by cultural frames or models as mentioned before. For instance, the concept of "HUMAN BODY IS A CONTAINER" is a universal metaphor; however, the features of this container are specific to cultures. (Kövecses, 2006, p.123) As contrastive analysis in cultural studies shows, Western cultures have a tendency to see this container without a stopper, while Eastern cultures are prone to consider it as a covered container. And as a result, the different features of containers lead us to think of different perspectives in culture, namely different phrases that are used in different languages. As an illustration, while Turkish culture tend to use phrases like 'sıkıntudan patlamak' so as to give the meaning of the container for emotions, namely 'heart', seems to be 'exploded' as if some pressure is applied to it, it is possible to find examples of such phrases as 'my grief was flowing' as if the emotions seem to be flowing down as the container does not have a stopper in English culture.

The research Boroditsky (2001) conducted on whether spatial metaphors have an effect on people's understanding of statements which contain metaphors, also underlines that metaphorical use of a language varies from culture to culture, which means that the understanding of such metaphors is likely to be at different levels in different cultures. She came up with two conceptual metaphors one of which is TIME IS HORIZONTAL, the other of which is TIME IS VERTICAL. It has been found that people who speak Mandarin Chinese, in which time can be

perceived both as vertical and horizontal, but with a vertical prime, are able to respond faster to true/false questions about the sentences which have a vertical prime when compared to the other sentences with horizontal perspective. On the contrary, the native speakers of English find it easier to respond the true/false questions about the sentences which have horizontal words when compared to the others with vertical ones. The finding is important since the Chinese outperformed the English in sentences with a vertical prime although the language of the experiment was English. This shows that it is "thinking for speaking" which brings the issue "Worfian effects" into light as Slobin (1996-2003) claims. Moreover, it emphasises that "different source domains in two languages for the same target lead to differences in certain cognitive tasks that involve the target." (Kövecses, 2006, p. 152) To put it another way, it is clear that the way people from cultural and so language backgrounds think about the same target domain seems to be shaped according to differences in metaphorical language. (Kövecses, 2006, p. 152)

As Kövecses (2006) claims, it is the repeated activities that an individual has experienced in that culture which generate "image-schematic knowledge" (Kövecses, 2006, p.128), and it is this image-schematic knowledge which can create metaphors. "Foundation schemas" which "are large scale conceptual metaphors that organise extensive portions of experience in a culture" represent the "ideologies" in cultures, and may involve several more specific metaphors that are more limited in their scope". (Kövecses, 2006, p.144) In fact, that is the point at which cultural study is important to analyse language and to interpret the written text.

According to Lakeoff and Turner (1989), our perception of the world - shaped by our experiences in this world - gives way to image-based metaphors that illustrate the similarities between two things. As in the example from the translation of Breton's *Free Union*, "My wife... whose waist is an hourglass" given by Lakeoff and Turner (1989), it is seen that the experience or the perception of two objects, one of which is the shape of a woman's waist, and the other of which is the

shape of an hourglass, enables us to create this metaphor, which is claimed to be employed in poetry as Lakeoff and Turner claims (1989:93).

As Kövecses indicates before, culture can be considered to be “a set of shared understanding of the world, where our understandings are mental representations structured by cultural models, or frames.” (Kövecses, 2006, p.135) Based on what has been said above, metaphors, though they can reach at universal-level of perception, are the products of that culture...” (Kövecses, 2006, p.135), which means that they carry us to an understanding of how that language works. For instance, LIFE IS A PLAY metaphor is one of the most frequently-employed metaphors which can be seen in Shakespearian plays.

All the world is a stage,
And all the men and women merely players.
They have their exits and their entrances;
And one man in his time plays many parts.
(Shakespeare, *As You like It*, 2.7)

The same perspective of life can be seen in another play, *The Merchant of Venice*, when Antonio talks to one of his friends, Gratiano, in a pessimistic way about his anxiety for the merchandise sent for many countries.

I hold the world but as the world, Gratiano:
A stage, where every man must play a part,
And mine a sad one.
(Shakespeare, *The Merchant of Venice*, 1.1)

Parallel to this point of view, we can come to the conclusion that this metaphor, which has become one of the most frequently-used metaphors in many cultures, can provide us with a series of mappings as indicated below:

Source domain: A PLAY: Target domain: LIFE
An actor: a person leading a life
Fellow actors: the people with whom he interacts
The way the actor acts: the behaviour of the person leading a life
The parts: the roles in life
The leading parts: the people who play main roles in one's life
The beginning of the play:

The end of the play: death
The script: the story of one's life as it should happen
(Kövecses, 2006:145)

As it is indicated before, although the metaphor seems to be universal, the issue that what feature of the source refers to what feature of the target may seem to be particular to each culture as mentioned earlier. Therefore, one may not be surprised to find out that its reflection to the language use may differ from one culture to another, which means the perspective derived from metaphorical uses can carry us to an understanding of how that language works as mentioned before. Below is the list of phrases (provided by Lakeoff and Turner) used in English language assumed to take their roots from LIFE IS A PLAY metaphor:

It's *curtains* for him.
She's my *leading lady*.
She always wants to be *in the spotlight*.
The kid *stole the show*.
That's not *in the script*.
What's your *part* in this?
You *missed your cue*.
He *blew his lines*.
He *saved the show*.
She *brought the house down*.
Clean up your act!
She always *plays the fool*.
That attitude is just a *mask*.
He *turned in a great performance*.
Take a bow!
You deserve a *standing ovation*.
He *plays an important role in the process*.
He only *played a bit part* in my life.
He's *waiting in the wings*.
I'm *improvising*.
It's *showtime!*
You're *on!*
(Kövecses, 2006:145)

These phrases are some of the frequently used ones in English which support LIFE IS A PLAY metaphor, which can not only be found in Shakespearian

lines, but also in "every facet of American life and popular culture..." as in Elvis Presley's songs: "Act one was when we met..." and as in Frank Sinatra's famous lines: "And now I face the *final curtain*..." (Kövecses, 2006, p.145)

Duranti (1997) claims that metaphors are the constructions "which have been analysed as providing conceptual schemata through which we understand the world." (Duranti, 1997: 64) He gives the example of UNDERSTANDING IS SEEING from which such expressions as "I see what you mean" or "To get the whole picture, I'll tell you" to illustrate the expressions in a language take their roots from these conceptual and figurative frameworks. Similarly, expressions like "It gives me food for thought" are given basis by IDEAS ARE FOOD metaphor which is constructed through the combination of two domains which are 'thinking and eating' (Duranti, 1997: 64).

Such an approach also carries a great importance as it shows how culture affects the way people think since metaphors reflect "complex network of frames", namely culture as Kövecses claims (Kövecses, 2006, p.85). Casson (1981) expresses the importance of metaphor as: For it is in metaphor...that language and culture ... come together and display their fundamental inseparability. (Casson, 1981, p.263)

The importance of metaphor and metonymy drives us to the conclusion that competence is a multi-dimensional perspective which lays one of its foot on 'culture'. "In this broadened view of competence proposed by Hymes, metaphor would no longer count as a linguistic blunder; ..." (Casson, 1981, p. 261) rather a cultural component.

What perception at figurative level contributes to enhance 'language awareness', and thus to reading skill is that it suggests a new way of reading. We have indicated before that, instead of reading word-by word, recognising the words in chunk, that is, "the ability to process meaningful groups of words at a glance instead of word-by-word decipherment" (Saville-Troike, 1973, p. 401) is a key for reading comprehension. This heuristic approach to meaning leads us to recognise the figurative meanings of the words as well. Recognising "meaningful grammar units", predicting "what will follow from incomplete linguistic input",

and being selective “of what elements are most important to meaning” (Saville-Troike, 1973, p. 402) are also important steps in a successful reading comprehension.

2.3.2 Narrative Style and Culture

It is widely believed that culture also contributes much to our understanding of the narrative style of the written product of that culture.

Agreeing on the idea that cultural frames, which are, to a great extent, framed by people’s shared understanding of their worlds, it is reasonable to think that culture can be studied to analyse the frames which “underline people’s behaviour” or emotions. (Kövesces, p.93)

Parallel to what has been discussed above; frames or schematisations of conceptual categories help us understand concepts which are culture-bounded. As it is of great value to understand characters’ feelings - and the emotional journey they involve in – in narratives, this argument, in fact, shows the importance of understanding of cultural elements and emotions in comprehending written works that are being read as they have been given birth in that culture.

Hogan (2003) claims that these schematisation or conceptualisation helps readers to understand “prototype-eliciting emotions” dominating the narrative style in that culture, which makes us reach to the perception of the deeper meaning conveyed by the author. In order to illustrate the fact that even narratives are based on prototypes of emotional concepts which are shaped by culture, Hogan claims that the emotional concepts have taken their roots from the ‘conceptual metaphor theory’ which is culture-bounded. For instance, romantic union is one of the predominant prototypes for eliciting condition of happiness, which means that the theory suggests romantic union is the paradigm of happiness. Kövesces claims that being united with some one (romantic union) is a metaphor, itself which takes its roots from the dominant metaphor for love: LOVE IS PHYSICAL UNITY (OF TWO COMPLEMENTARY PARTS). She also claims that the idea of happiness is mostly based on the ‘transcendental union of God and people’ (as in Suphi philosophy

and in Donne's divine poetry). In that sense, romantic union, as a more concrete form of happiness, may be derived from 'transcendental happiness', which will, at the end, arrive at 'physical unity'. Within the framework of that idea, Hogan (2003) suggests a hierarchy of happiness as follows:

"Transcendental happiness derives from romantic union, which derives from PHYSICAL UNITY (OF TWO COMPLEMENTARY PARTS). (Kövecses, 2006, p. 148) Based on this hierarchical sequence of love, it is possible to conclude that both transcendental and romantic happiness take us to the conceptual metaphor, LOVE IS THE PHYSICAL UNITY (OF TWO COMPLEMENTARY PARTS) which creates the basis for certain narrative types. However, Kövecses claims that narratives do not include such a vertical hierarchy (transcendental unity, romantic unity, and physical unity), but includes a generic-level (generalised) conceptual metaphor, which is ABSTRACT UNITY (transcendental, romantic) IS PHYSICAL UNITY. She indicates that both "the conceptual system and certain narratives" are shaped according to this "structuring principle" (Kövecses, 2006, p.148)

Hogan (2003) suggests that the prototypical narrative style also includes time and space notions. Although the concept of *home* shows some variations in different types of narratives, the common concept "home" versus "away from home" can easily be recognised in narratives. (Kövecses, 2006, p.149) For instance, in romantic plots, home is depicted as the place where one lives with his/her beloved, in heroic plots, it is depicted as the nation, in sacrificial plots, it is seen as "a paradise of natural comfort and plenty". (Kövecses, 2006, p.149) These ideas carry us to the platform of two conceptual metaphors: A NATION IS HOME and PARADISE IS HOME. Through this argument, Kövecses wants to illustrate how comprehension is impossible to be achieved without the knowledge about metaphorical conceptualisation born out of the culture. (Kövecses, 2006, p. 148)

As indicated before, narrative structures are the representatives of the conceptual system and emotional prototypes, which contributes to our interpretation of language and reading narratives.

All these arguments, in fact, illustrate what kind of "mind" is "involved in" when producing "narratives" in Kövecses' terms. (Kövecses, 2006, p.149)

The above-mentioned ideas again drive us to the conclusion that "cultures differ in and can be characterised by the conceptual metaphors that they make real on a large scale." (Kövecses, 2006, p.152) She also claims that "the metaphors may lead to ideologies that may become cultural practice" (Kövecses, 2006, p.152). The reason why metaphors are important in a culture is that "metaphors can turn into social reality." (Kövecses, 2006, p.152)

These examples above illustrate how metaphors carry us to an understanding of cultural concepts, and how understanding cultural concepts contributes to our comprehension in reading texts created in that culture, which is believed to provide bases for the content schema in mind. In other words, metaphors lead us to understand 'narrative mind'.

Within that framework, culture teaching opens a new perspective in teaching the target language, especially in written language, as it enables language learners to decode the written messages with respect to the figurative level as well.

Therefore; while teaching literature allows language classrooms to see the differences and similarities among cultures, it carries us to a multi-cultural level and an open-minded platform, which will soon unite us in the universal understanding of the world, which should be the mission of real education, as art, itself, is universal although it carries the tracks of the dominant culture in which it has been produced or created.

Parallel to what has been argued above; a new era has frowned at the idea of teaching language skills disregarding the culture and literature at a narrow-minded level, and turned its smiling face towards the teaching of culture and to the teaching of literature. As one cannot think language as a separate system from culture, literature can be regarded as the best and richest authentic representative of the culture in which the target language is dominant and the target literature has been produced as mentioned before.

As Trifonovitch (1980) also claims, English language has become and is still becoming more and more universal, extending the linguistic boundaries, which leaves no choice for us to be mono-cultural.

We are gradually becoming aware of the need of cross-cultural teaching and learning. It is a necessity for the future if we are to prepare world-citizens – “cosmopolitan nationals”. We are all beginners in this field, but let us accept the challenge, build our knowledge and learn from each other in our pursuit. (Trifonovitch, 1980:558)

As a result, understanding culture helps a lot to understand the language produced in that culture, and similarly analysing and understanding a language contributes to our understanding of that culture. What is important is that this collision makes us understand the written form and use the target language efficiently and effectively.

2.3.3 An Empirical Study: A Proof for the Importance of Teaching Culture through Literature

The research conducted by Gatbanton also illustrates the significance of culture teaching through literature. Moreover, the study is of great importance as it brings a new dimension to the above-mentioned argument.

This study conducted in Philippines, in which “English was the medium of instruction at all grade levels.” (Elizabeth Gatbanton, 1971: 137), shows that Filipino high school students seem to rarely enjoy the stories they are given although they have a certain level of familiarity with “North American anthologies to read stories... such as “To Build A Fire” by Jack London, “My Financial Career” by Stephen Leacock, and “The Hero” by Margaret Weymouth Jackson” (1971: 137) The conductor of the study, Gatbanton, who was a graduate student in the Department of Psychology at McGill university in Montreal, recognizes that the Filipino students show great distinctions when compared to North American pupils in reading and literature classes. In the study, which is to search for empirical evidence for the reasons of why Filipinos differ from natives (Americans)

in reading stories in English, two groups are formed as a first step one of which is Filipino high school students, and the other of which is American high school students; and each group is given two short stories and are expected to answer comprehension questions (pretest and posttest questions). The comprehension questions, as claimed by Gatbonton, are designed to test whether the way Filipinos comprehend the stories is different from the way of Americans. The questions, after reading the selection of stories which are in a large spectrum from "The Car" by Dorothy Thomas, "The Hero" by Margaret Weymouth Jackson to "My Financial Career" by Stephen Leacock and "Ah Love, Ah Me!" by Max Steele, include three sections. The first part is to test the students' familiarity with cultural concepts and decide on "their attitudes toward the characters and the events" (1971: 139). In this part of questions through which they were tested not only for content but also for clarity, the groups are asked whether they agree or disagree with the sentences. For instance, they are asked whether Sara is "wrong in accepting the boy's invitation to the movie so quickly". (1971: 139) This question is asked after reading "Ah Love, Ah Me!", in which a teenage boy, who is the narrator of the story, liked Sara, one of his classmates, and asked her for a date to a movie. Although he is shy, he was able to invite her, and Sara accepted the invitation without hesitation. The conductor says that it is not surprising to find out that the answer of Americans will probably be "no", whereas the Filipinos' answer is "yes". The reason for the difference in answers is the difference between American attitude towards dating as the usual activity for high school students and Filipinos' attitude as they are not usually allowed to date alone.

In the second part of the questions, the groups are asked to choose the best option that is the answer to the given statement. For instance, both groups are to make choice between a) they were sleeping together in one bed" b) not sleeping together in one bed. To the statement, "They were both sleeping so soundly that they didn't hear her". The conductor claims that Filipino perspective choose "a" because it is common for them to share the same bed. However; the second choice emphasises "an American bias where privacy is valued." (1971: 139).

In the third part, the groups are given two summaries of one of the story that they have been reading, one of which is summarized according to Filipino's perspective, the other of which according to American view. When they are expected to choose the best option to summarise the story, it is more likely to find that each group has chosen the summary expressing their own point of view. Then students are formed as three groups, one of which is Filipino Control Group (FC), and the others are Filipino Experimental Group (FE) and American Control Group (AC).

All groups receive three-week-long education of reading stories. In the first week, they all read stories, "The Car" and "Ah Love, Ah Me!", and take tests including such series of questions as mentioned earlier. The teachers of all groups provide students with a brief introduction before silent reading and brief explanation after reading, which is limited to who the characters are, what they do and say. The explanations even excluded the relationship among the characters, which is important in appreciating short stories.

In the second week, while FC and AC groups continue to read stories and take tests in the same way as the first week, the FE group is taught to read the stories through cultural contrastive analysis, that is, they are given opportunity to discuss on the cultural concerns and the "contrasting aspects of American culture revealed by the cultural analysis." (1971: 140) In other words, they are provided with cultural orientation which is important for analyzing and understanding stories.

In the last week, all groups are given two new stories, "The Hero", and "My Financial Career" to test if FE group shows distinct way of comprehension from FC group, and if they show certain similarities in the way of comprehension with AC. The pretest results show that both FC and FE groups "responded similarly before they had received any training, and that both groups performed significantly different from the American group" (1971: 141) when studying "The Car" and Ah Love, Ah Me!" as FE group has not been provided with culture teaching yet.

Interestingly, in the third part of the assessment in which two summaries of one of the stories they have been reading shows no significant difference even before having received cultural analysis since both FC and FE groups has chosen the summary according to American point of view, which is also preferred by American pupils. Therefore, it is stated that the third part "may not have been sensitive enough to elicit responses indicating cultural bias". (1971: 141)

However; the important finding is that the attitude of FE group towards the story "The Car" has shown "a significant shift" (1971: 141) even "after brief cultural orientation". (1971: 140) The similar results can also be seen in the appreciation of the story, "Ah Love, Ah Me!". In other words, "those Filipinos who then received cultural orientation as part of their literature course performed more like the American students, and "significantly differently from those Filipinos who did not receive this orientation." (1971: 141)

The data analysis is not only hoped to show the effect of equipping students from "non Western backgrounds" (1971: 137) with sufficient cultural background through comparing the results between when they are reading two stories, "The Car" and "Ah Love, Ah Me!", before getting cultural background and after receiving such education, but also illustrates the significant role of culture teaching when non-native students are faced with new stories, "The Hero" and "My Financial Career" since such a brief cultural background changes their attitude towards new stories.

It is widely known that "cultural filtering" (1971: 137) affects reading skills of non-native students "who may bring inappropriate attitudinal and judgmental expectations with them to the classroom." (1971: 137) This will certainly affect non-native students' attitude towards reading in English; and therefore, learning English, as the cultural challenge becomes a great barrier in learning the target language. In this term, these data provide us with empirical evidence of the importance of culture teaching. As the conductor of the study claims, "these observations, if correct, suggest the desirability of teaching language and literature

in its socio-cultural setting" as Allen (1964), Murdock (1961) and Nostrand (1966) also state.

This study is of another value for this paper since it gives evidence for the idea that literature teaching is not the only solution to provide cultural background. That is why 'culture teaching' has gained greater importance along with 'teaching literature'. That is, literature will certainly serve as a great source for culture teaching as it makes non-natives familiar not only with the cultural concepts, but also with language use that has taken its roots from those concepts as mentioned earlier in Kövecses's terms.

The other important contribution of this study to language teaching is that the belief that teaching language should be in the "socio-cultural setting" as claimed by Allen (1964), Murdock (1961) and Nostrand (1966), and another claim – relatively to the above mentioned idea – made by Gatbonton, when she says, "we believe that the result of the research programs of this type will be of interest to teachers working in foreign settings as well as to the many teachers here in North America who are now becoming involved in bilingual education programs." (1971: 142)

It has just been mentioned that it would be a wrong attitude to limit the concern to the teachers and students in bilingual settings. Monolingual settings or homogeneous classes as well, are faced with such a treat. *How can teachers of English provide non-native students with this "socio-cultural setting" in a country where English is spoken as a foreign language?* That is, in fact, why it has been indicated before that there is a point in going one step further to claim that providing students with language awareness through 'cultural awareness' is much more difficult than providing such a conditions for heterogeneous classrooms.

Within the framework of this claim, literature gain more importance in homogeneous classrooms in foreign settings when compared to heterogeneous classrooms in native settings since the second group is more likely to experience the smell of the cultural atmosphere with an exposure to the native culture outside the classroom. They have the opportunity to communicate with the people living

in English-oriented cultures such as the Americans or the British. No one denies the idea that they have also challenges, as it mentioned before, however; they have also the opportunity to overcome these barriers through the touch to the natural native real life. On the contrary, equipping students with cultural background through literature seems to be one of the restricted solutions for enhancing cultural awareness in monolingual environments. This idea underlines the importance of 'literature' once more through reminding us all of the great opportunities that she can offer. We can create a 'society' in language classrooms in foreign countries. What can create this 'schema' for foreign learners of English apart from 'literature'? These ideas within the framework of Kovalik's (1997) perspective will be mentioned in detail later (see What to do).

2.3.4 Another Perspective: Syntactic Approach to Reading

2.3.4.1 A General Look on 'Syntactic Approach'

Nonetheless, it would be fair to evaluate the argument from another perspective in order to base a stronger, clearer and more concrete ground for the issue – the syntactic perspective on reading, namely the 'formal schema', generally dealing with linguistic competence.

Teaching reading has been one of the most problematic issues discussed throughout the centuries. There have been lots of publications which has aimed to give practical suggestions on how to teach reading, which give a special emphasis on enhancing vocabulary knowledge, building background knowledge and even a wide range of strategies, including fast reading; however, only a few of them have worn different glasses which have claimed the structural difficulties of the text may also be considered as a great obstacle in reading which should be overcome, and have dealt with this issue which Ruth Berman (1975) identifies as "structural paraphrase: a syntactic reformulation of phrases and sentences..." (p.243), which carries great significance for the complicated and complex structures seen in "unsimplified university-level prose" in Eskey's (1970) terms (p. 315) Accordingly what has been said above, it has been discussed that one of the major challenges

that the non-native speakers of English are faced with in reading classes, especially at advanced-level reading classes – is the syntactic features of the written language. Therefore, it is widely believed that grammatical or rhetorical structure of a text – categorised as ‘formal schema’ as mentioned before – can be regarded as a key for understanding the passage that is being read, especially in appreciating “unadapted, expository texts in English as Berman (1975) states in her article, *Analytic Syntax: A Technique for Advanced Level Reading*. (p.243)

The issue has been mostly dealt within the framework of advanced-level prose since the unabridged version of texts which are taken from authentic sources carrying great significance in language teaching and learning process such as magazine or newspaper articles and other authentic sources which are of certain literary value are not only rich in context but also rich in syntactic forms. Moreover, as the differences between written and spoken form of any language show its own unique clear-cut distinctions, the advanced-level foreign language learners are assumed to find the structures in the text new or unfamiliar. The problem remains the same when proficient readers in English may not be as fluent in using their language skills while speaking as in reading, which is believed to be resulting from the natural distinction between the written and spoken discourse. In other words, although the language areas are interdependent with each other as the language is a whole system of which components work independently, it is not surprising to find out that advanced-level fluent readers of English are not expected to be fluent and accurate spoken language producers as it would be absurd to be in an expectation from the proficient-level producers of spoken English to be perfect receivers of the written messages. The point is that it is required the written prose be analysed within its own unique systems and own way of conveying the message. Only through this way, it is possible for the foreign readers of English to enhance their ability to systematically overcome reading challenges that they are being faced with. (Eskey, 1970, p.315)

As A. Cohen, H. Glasman, P. Rosenbaum-Cohen, J. Ferrara and J. Fine (1979) have stated in their article, *Reading English for Specialized Purposes: Discourse*

Analysis and the Use of Student Informants, non-native English speakers, due to fulfill their academic responsibilities, are expected to appreciate the written form, including specialized language materials. In other words; they are expected to decipher a series of written codes for their university studies. Because the reading skill is regarded as vital, the significance of analyzing syntactic figures in leading students to success in their academic field has again been discussed in the above-mentioned article. It is also claimed that the traditional approaches to reading, including 'audio-lingual' approach especially in scientific texts, cannot establish a sufficient background for efficient reading skills as they are generally focused on memorizing glossary items that are thought to be necessary for the non-native readers dealing with that particular scientific context. However, it has also been found that even students with a certain level of mastery over the vocabulary knowledge in their field have found technical English so problematic that they are always in need of paraphrasing, summary, lecture notes and even translations from the target language to their native tongue. For instance, the law students in their third or fourth year in universities are taken a business-English course which aims to provide them with a series of vocabulary items in their field. However, they believe that they are not able to use the language efficiently and unable to comprehend texts. As the article claims, the situation that has been born out of these challenges makes students nothing but 'passive readers' as indicated in Saville-Troike's (1973) quotation. All that has been mentioned before illustrate that the assumed difficulties are much more than lack of vocabulary knowledge, therefore; a technical approach seems to be urgent in need to enhance real reading, not the artificial one, which is reading and learning from second-hand sources such as native language use, translations, summaries and lecture notes. The situation is not only seen in schools which aim to provide students with a certain level of reading skill in scientific field. Unfortunately, in many language schools today of which purposes are to enhance literature students' capacity to appreciate literary works and to make them specialised in that field, there has been determined a certain tendency to avoid authentic reading, but making use of lecture notes or

language summaries of the works which cannot be thought as an acceptable behaviour since such an approach to reading in a foreign language is assumed to result in breaking the essential communication between the author and the reader, which is, in fact, 'beyond essential' but of vitality especially for the ones who are expected to be the authority in the field of literature since understanding the mood, the tone of voice of the author help much with the literary appreciation. Such an approach to reading breaks the personal experience of touching at the depths of the text as will be mentioned later. Even though, many language learners have a tendency to think that reading from second and even third-hand resources can be considered to be the best way to understand the context deeply, it is clear that it does not only cut the line between the reader and syntactic features of the text, but also between the rhetorical purposes and the content of the text itself. It is an important issue as authentic written texts, including both scientific and literary ones provide advanced readers with great opportunity to deepen their understanding of the passage that is being read through the collaboration achieved by the harmony in form and content. For instance, a student who tends to read the play, *Zoo Story* by E. Albee, from second-hand sources such as native language sources or translations and so on, which makes them passive readers in that active process, are not likely to understand the important contributions of the syntactic figures to the intended meaning since Jerry, in the play, who is believed to be an *experienced* man, who tries to awaken Peter, who is ignorant, throughout the play, uses *present perfect simple tense* at the opening of the play, " *I have been to the zoo.*", which carries great significance for the deeper analysis and appreciation of the play.

As it is understood from Selinker's and Trimble's (1974) article (p. 81 – 82), it is not surprising that the non-natives of English reflect their lack of knowledge in reading English on writing in English as they cannot make use of the accurate written language systems and syntactic figures appropriately in their writing style, which will be the inevitable expectation of article reading on a particular subject. In A. Cohen, H. Glasman, P. Rosenbaum-Cohen, J. Ferrara and J. Fine's article, it is

claimed that non-native readers with mono or multi language backgrounds have great difficulties in the research reported in Selinker's and Trimble's (1974) article (p. 81-82), which were not stated as the result of lack of technical vocabulary knowledge or lost terminology which had once existed, since the article claims that problems in solving the message in the written language remained although the passages included none-technical ones, such as adverbial phrases, conjunctions and anaphoric references, which shows that although vocabulary knowledge carries a certain amount of significance in reading, the problems extend to an area which has nothing to do with glossary knowledge: 'Linguistic awareness' which includes 'syntactic features of a text' It is stated that research also showed that some features such as articles and verb tenses in "English for Specialised Purposes (ESP)" illustrated the author's decisions about the text (prose), which means even the use of definite or indefinite articles might give an idea about the author's presupposes, and the choice of tense aspect might inform the reader about "rhetorical discourse rules". (A. Cohen, H. Glasman, P. Rosenbaum-Cohen, J. Ferrara and J. Fine p. 552) Such important discourse devices which are crucial to enhance readers' understanding of the text are not generally clear for non-native readers from different syntactic backgrounds, which underlines the vitality of 'analytic approach to syntax' in teaching how to build effective background capacity in reading.

The seminar, conducted by Larry Selinker at Hebrew University in 1975 - 76, will base its roots to the empirical ground through aiming to arrive at empirical answers to the question of problematic areas, which is lack of syntactic knowledge, for non-native readers when dealing with the material in the specialized field written in English.

In the article *Reading in the ESOL Classroom: A Technique for Teaching Syntactic Meaning*, Wilson (1973) bases his/her argument on some assumptions one of which says that the decoding processes in reading and listening in a foreign language show a great distinction from encoding processes in speaking and writing in that language, which, in fact, means that general principles and case

verbalisations of them can be considered to be an efficient guide since reading is a kind of problem solving as Ausubel (1968) indicates. Based on this assumption, it can be concluded that different techniques that advanced learners of English might not know as they have not learnt them for production in spoken language are urgently needed. Another assumption that the author mentions is that syntactic features of a text contribute much to the understanding of it, therefore; enabling advanced-level readers to be familiar with some certain structures is thought to be useful for building essential reading skills.

Having based his model of reading on the decoding model claimed by Noam Chomsky, Kenneth Goodman (1967) draws a certain resemblance between decoding the written form and playing a psycholinguistics game in which the reader should make guesses about the hidden meaning through using lexical and structural clues as much as possible. Goodman (1967) interprets Chomsky's model as encoding speaking brings out a kind of formed signal. "But in decoding, a sampling process aims at approximating the message and any matching or coded signal which results in a kind of by-product." (Goodman, 1967, p.130) Parallel to what has been claimed above, I. M. Schlesinger (1968) conducted researches to emphasize the dynamic relationship between the familiarity with syntactic figures and the readers' performances. The studies reveal that the subjects' performance while they were reading more complex structures has a certain equation with the performance shown while reading less complex structures, which means the subjects were using syntactic clues as well as lexical clues. Below are the statements one of which is more complex than the other:

(1) The defendant's solicitor demanded, since he knew that the court would not, in view of the attempts revealed subsequently under cross examination to mislead the police officers in the first stages of the inquiry, accept the defendant's statement, that the fact that his client was the head of a large family should be taken into account in giving the verdict.

(2) The defendant's solicitor demanded, since he knew that the court would not accept the defendant's statement in view of

the attempts to mislead the police officers in the first stages of the inquiry, revealed subsequently under cross-examination, that the fact that his client was the head of a large family should be taken into account in giving the verdict.
(Schlesinger, 1968:101)

After the discussions with the subjects, Schlesinger (1968) arrived at the same conclusion as Goodman, which points to the readers' making use of both lexical and syntactic clues to win this game. However, what Schlesinger adds to Goodman's point of view is that the readers rely on lexical clues more frequently than the structural ones. In fact, the question is not whether the syntactic clues carry much significance over the lexical clues, that is, no one denies the importance of lexis while reading in a foreign language. Nevertheless, it is assumed that relying on lexical clues only; ignoring the structural systems may result in confusion in getting the real meaning the passage wants to convey. As it is indicated in Eskey's article, foreign students are generally word-by-word readers, "whereas good comprehension entails reading by structures." (Eskey, 1970, p. 316) For instance, the sentence, "This is the hole that the rat, which our cat, whom the dog bit, made, caught" (Schlesinger, 1968:130) illustrates this possible confusion in meaning which is shaped according to what clues it is mostly relied on.

Considering the answer is 'yes' to the question 'did the rat make the hole', it is not surprising to find out that the reader ignores the syntactic features since "that is the rat which caught the hole and the cat that made the rat." (Wilson, 1973, p. 263)

According to what has been claimed above, it is concluded that even readers at advanced-level are likely to make the very same mistakes when dealing with even simpler structures. Wilson (1973) states that if the reader falls back on lexical clues when analysing "The men who were appointed by the chairman will go to Washington", will come to conclusion that "The chairman will go to Washington". (Wilson, 1973, p. 263) However, with sufficient knowledge of the unique syntactic features of the target language, one can easily understand that

"the oranges and the grapefruit come from California", considering that he/she does not even have the slightest idea about the meanings of these words in a sentence as follows: Most people like the oranges and grapefruit which come from California. (Wilson, 1973, p. 263) Thus, Wilson underlines how syntactic features guide readers for better understanding of what is being read.

It has just been mentioned that the aim is not to show whether using lexical or structural clues contribute to understanding the most. However, as the author of the article bases his/her perspective on the belief that the readers have often limited lexical knowledge, the importance of teaching syntactic features has come into the daylight once again. Moreover, it is believed that teaching how to make use of structures has another practical importance, that is, studying syntax in context will also help foreign language learners enhance their vocabulary knowledge as in "The man who serves food in a restaurant is called a waiter." (Wilson, 1973, p. 263)

According to the author's point of view, understanding of a specific term may sometimes result from the syntactic knowledge as the example statement above signifies.

Another assumption that the author bases her point of view on is the "transformational model" (Wilson, 1973, p. 261) which helps readers melt complex and long sentences with unfamiliar structures into less complicated, short sentences with familiar ones, for instance, through transforming passive structures into active voice with the least loss or the least change in meaning, in other words, through "structural paraphrase" in Berman's (1975) term (Berman, 1975, p. 243). Based on what is claimed by the assumption on 'transformational model', the readers are claimed to find out the reasons why some structures with slight vocabulary differences cannot be tied with the same idea with respect to deeper meaning as in these two sentences: "John is easy to please" and "John is eager to please." (Wilson, 1973, p. 263)

The situation is claimed to be the very same when identical vocabulary items within distinctive syntactic figures or forms convey different meanings.

To sum up, the author claims that being familiar with the sentence structures are as important as familiarity with the lexis which has been believed to be the most important key for reading challenge throughout the decades. Syntax and structural analysis carries equal vitality for building reading skills for the foreign language readers also because it approaches to the reading challenge systematically through helping non-native readers of the target language decode the written message. Debates on that issue seem to last longer as this approach to reading has been misunderstood as merely teaching grammar. However; making non-natives familiar with some certain syntactic structures of the written forms, and giving them the great opportunity to understand the hidden meanings through helping them analyse and understand the systematic process of the written language – even though they are not or probably will not be asked to make use of these patterns in ESP – has no common point with teaching grammar. And when it comes to the students who are dealing with literature, language teaching, linguistics or translation, this approach has once again proved its unique significance as it is inevitable that certain knowledge in syntax or structure in reading skills is the very first step which contributes much to writing skills as well, which will be the natural outcome of reading appropriately.

Eskey (1970) poses the question “why can’t many of our advanced foreign students understand university-level readings in English?” (Eskey, 1970, p. 316) He claims that vocabulary can be considered to constitute only a part of the answer to the previous question. Another part of the answer is the knowledge in syntax, namely linguistic awareness, as Plaister (1968) underlines when he states most foreign students are word-by-word readers, whereas good comprehension entails reading by structures. (Eskey, 1970, p. 316) Eskey shares the same idea since he also considers syntactic knowledge, in other words, grammatical competence as a solution to the existing problem as indicated above. He claims that there are sharp distinctions between spoken and written form, and one of the important differences is that written form does not only show differences with respect to vocabulary but also with respect to the complex structures employed in written

language. He gives an example of two sentences which are "exactly the same" but which, at the same time, mean different things when assumed with "a basic understanding of the vocabulary, any native speaker will see what the sentences mean at one reading . (Eskey, 1970, p. 317)

1. The Mongol horde destroyed the armies of Islam.
 2. The armies of Islam destroyed the Mongol horde.
- (Eskey, 1970:317)

He gives another set of sentences, five of which are the synonym of the former sentence, and only one of which is synonymous with the second one.

3. The armies of Islam were destroyed by the Mongol horde.
 4. It was the armies of Islam that the Mongol horde destroyed.
 5. It was the Mongol horde that destroyed the armies of Islam
 6. What the Mongol horde destroyed was the armies of Islam.
 7. What destroyed the armies of Islam was the Mongol horde.
 8. The mongol horde was destroyed by the armies of Islam.
- (Eskey, 1970:317)

As he also expresses, the last statement (8) carries the same meaning with (2), whereas the other five of the statements are synonymous for (1). He goes on giving ten noun phrases, eight of which "are nominalizations of sentence (1), and two of which (sentence 14 and 18) Of sentence (2).

9. that the Mongol horde destroyed the armies of Islam.
10. that the armies of Islam were destroyed by the Mongol horde.
11. for the Mongol horde to have destroyed the armies of Islam.
12. the Mongol horde's having destroyed the armies of Islam.
13. the Mongol horde that destroyed the armies of Islam.
14. the armies of Islam that destroyed the Mongol horde.
15. the armies of Islam that the Mongol horde destroyed.
16. the Mongol horde's destruction of the armies of Islam.
17. the destruction of the armies of Islam by the Mongol horde.
18. the destruction of the Mongol horde by the armies of Islam.

(Eskey, 1970:317)

He states that "... when we note that all would in fact occur as the embedded subjects, objects or complements of still other sentences, we begin to get an idea of the structural complexity that readers of unsimplified English must deal with" (Eskey, 1970, p.317). As he also notes in his article, and as we can conclude after having a quick look at the structures above, many structures that have similar meanings seem different whereas many structures that seem to be similar are different in meaning as in the example below:

19. the murmuring of innumerable bees (taken from Tennyson)
20. the murdering of innumerable beeves (taken from John Crowe Ransom)
(Eskey, 1970:317)

Whereas the above statements seem to be alike not only with respect to the phonological features, but also in terms of grammatical structure, they carry differences in meaning as the first one is "synonymous with innumerable bees murmur (that "bees" is the logical *subject* of murmur), whereas the second one "is synonymous with (someone) murders innumerable beeves (that "beeves" is the logical *object* of murder)." (Eskey, 1970, p.318)

Within the framework of these examples illustrated by Eskey, one can easily conclude that the written language's being full of "inversion", "troublesome subordinators (like *unless*)", "complex noun phrases", "free-modifiers like participles", and "non-restrictive clauses" (Eskey, 1970, p. 318 - 319) may be considered as a great challenge even in advanced reading classes.

Eskey concludes that especially advanced-level students should be provided with a series of questions "about the similarities and differences in form, function, and meaning among the members of a set of English structures arranged in ascending order of complexity." (Eskey, 1970, p. 320) According to him, they should be able to answer like the questions illustrated below:

1. What's the difference in *form* between this structure and the last one?
2. What difference, if any, does this make in *meaning*?
(Eskey, 1970:320)

The students arrive at 'linguistic awareness' necessary for university-level reading as they become 'aware' of "the change in form make no difference in either function or meaning" (p.320) as in structural synonymy can be recognised as in example statements (3) to (4), or (6) to (7), or although many parts "remain the same", "the function of the construction as a whole change in functional meaning as in the sample statements (2) to (3), or (11) to (12)", or "real expansion of both form and meaning as in (7) to (8)". (Eskey, 1970, p.320)

As mentioned earlier, after the shift from the written language to oral language throughout the historical developments in language teaching methods, the attention is now on "reading component" – particularly at more advanced stages of the course of the study" (Berman, 1975, p.243). Berman (1975), as Eskey, offers syntactic approach as the solution to the problem in order to help language learners enhance 'language awareness' in teaching reading since the knowledge in grammatical structures of a language can be considered as a key for deeper understanding of the material being read. (Berman, 1975, p.243)

In the article, through giving a sample passage to be analysed within the framework of the following steps determined as "title", "nominalization", "reduced relative clauses", "pronominal reference", "sentence connectors", "negation", "punctuation", "dialect" and so on, and each of which is divided into sections as "rationale" and "technique" (Berman, 1975, p.240-250), Berman (1975) concludes that "analytic syntax" (Berman, 1975, p.244) the crux of which is proposed as "structural paraphrase" (Berman, 1975, p.245), which means that "phrases and whole sentences are reworded and juggled about with a minimum change in lexical content and hence in lexical load" (Berman, 1975, p.245) can provide students with sufficient 'awareness' in reading classes.

2.3.4.2 An Empirical Study as an Evidence for the Effect of Syntax on Reading

As Blau (1982) claims, readability standards are generally determined within the framework of two characteristics, one of which is "sentence length", the other of which is "word difficulty". (Blau, 1982, p.517) However, little attention is paid for "syntax" as a factor which can affect readability, and it is assumed that "shorter sentences are easier to comprehend." (Blau, 1982, p.517) According to Blau, the belief has some truth for young children who are at the very first step in learning to read their native language, however, the situation may be different for those who have already gained competence in reading their own language. In order to find an answer whether syntactic features can affect readability or not, he made a research with the following hypothesis in mind: "oversimplified syntax is inappropriate for mature ESL students are thus tested, and the effect of one aspect of syntax on the reading comprehension of these groups of ESL students is examined." (Blau, 1982, p.518)

Eighteen short paragraphs were written in three different versions, and none of these versions show sharp distinctions in terms of content and vocabulary, but each of the versions carries unique features with respect to syntactic difficulty ("sentence structure, or more specifically of sentence combining or *chunking*, was varied.") (Blau, 1982, p.518)

Version 1 passages contain simple syntactic figures. However, when looked at the conditional sentences, it is seen that *if clause* is used in the form of *suppose* at the beginning of the sentence and "the result clause constitutes a separate sentence." (Blau, 1982, p.518) The sentence beginning with *suppose* is considered to be complex as Blau states.

- (i) Manufacturers must get goods to market. Suppose the manufacturer and the market are a long distance apart. This can be a big expense. (Blau, 1982:518)

Moreover, sentences with infinitives representing "underlying sentences themselves in terms of transformational generative grammar" can be recognised as a complex structure. (Blau, 1982, p.518)

Version 2 passages, on the contrary, contain more complex sentences when compared to their first version counterparts. However, they also include "surface clues to underlying relationships" (Blau, 1982, p.518) For instance, "relative pronouns are not deleted even though they may be optional. Subjects and finite verbs are retained in subordinate clauses wherever possible." (Blau, 1982, p.518)

(ii) They leave again in the fall when the days are the same length as when they arrived. (Blau, 1982:518)

Blau states that if a finite verb is not possible, infinitives are used rather than -ing forms or derived nouns, adding that conditional sentences are expressed explicitly.

(iii) If the manufacturers and the market are a long distance apart, then it can be a big expense for the manufacturer to get goods to market. (Blau, 1982:518-519)

Although Version 3 passages have also complex structures as in Version 2, "they reflect higher degree of chunking than their Version 2 counterparts." (Blau, 1982, p.519) In the Version 3 passages, optional relative pronouns, the verb *to be* are deleted, and "subordinate clauses often do not contain surface subjects or finite verbs." (Blau, 1982, p.519)

(iv) Therefore, cooking it thoroughly is one way of combating possible uncleanliness of food. (Version 2)

(v) Migrating birds arriving in the north in early spring leave again in the fall when the days are the same length as upon their spring arrival. (Version 3) (Blau, 1982:519)

They leave again in the fall when the days are the same length as when they arrived. (Version 2) (Blau, 1982, p. 518) Unlike Version 2 passages, the passages in Version 3 do not have explicit conditional sentences:

- (vi) Cooking food for a long enough time will kill any disease germs possibly present. (Version 3) (Blau, 1982:519)
- (vii) If you cook food for a long enough time, you will kill germs that may be present. (Version 2) Some conditionals in Version 3 are introduced by an auxiliary rather than *if*.
- (viii) Should the puppeteer come out after show, people are often surprised because he looks like a giant.
- (ix) Surely the animal would not have walked along so causally had it sensed it was about to be captured. (Blau, 1982:519)

After having summarised the illustrations given by Blau, it would be appropriate to have a look at the findings Blau has come up with. In the study, it is found that the subjects comprehend Version 2 better and easier than Version 1, and they have the most difficulty in comprehending Version 3 passages. Although the null hypothesis claims that there is no significant difference between Version 1 comprehension and Version 2 comprehension unlike the difference between the Version 2 and Version 3 comprehension, the difference between Version 1 and Version 2 comprehension is much clearer when compared to the difference between Version 2 and Version 3 comprehension. When the subjects are interviewed on which version is the most difficult, which one is the easiest, Version 2 is chosen significantly easier than Version 1, and Version 3 is considered as the most difficult one by the subjects with respect to comprehension. It is worth mentioning that even though the pre-service experienced teachers have claimed Version 1 as the easiest, Version 3 as the most difficult one, and Version 2 as in between, the students have found Version 2 easier than Version 1. However, as Blau claims, there is a compromise on the idea that Version 3 is the most difficult one among all.

When the same study applied to younger students, it has been found out that among the three groups constituted from the same younger population, the lower group have had the highest comprehension in Version 1, the more advanced group have had the highest comprehension in Version 2, and the most advanced eighth graders have the highest comprehension in Version 3, interestingly.

Although the study conducted for Puerto Rican undergraduate students, most of whom are freshmen at Mayaguez Campus of the university of Puerto Rico, (Blau, 1982, p.520) fails to provide the expected empirical answer (expect for all of the subjects have found Version 3 passages as the most difficult to comprehend), the second part of the study that was conducted for younger students, who are studying at a private school in Mayaguez (Blau, 1982, p.524) shows that "inadequate vocabulary and inadequate knowledge of the language in general may be the principle obstacles to reading comprehension" except for sentence structure. (Blau, 1982, p.525) It is also important that seventeen adult native speakers of English have also supported the readability of Version 2 passages and thus, have shown the highest comprehension in Version 2. Having achieved the least success in comprehension questions after reading Version 3 passages which have been designed as the most difficult version in structural sense, all three groups, eighty-five non-native undergraduate students, one hundred and one eighth grade younger students, seventeen adult native speakers of English have provided evidence for the idea that syntactic difficulty is an obstacle in reading comprehension according to the study conducted by Blau.

The reason why Puerto Rican subjects have found Version 2 passages as the most readable, not Version 1 as expected – since Version 1 has been designed as the easiest one with respect to the syntactic features that the passages in that version carry may be caused by special conditions such as their exposure to American English outside the class, their studying English as the language in the school, and English's being the medium of instruction in their Math and science textbooks, their consuming products from the United States with labels in English, thus for all of these reasons, their being accustomed to "extracting meaning from English with any type of syntax." (Blau, 1982, p. 526)

The 'unnatural nature' of Version 1 may be another reason, that is, "the least likely type of syntax to be encountered in this real life setting is the simple sentences of Version 1." (Blau, 1982, p. 526) The syntactic background that Puerto Ricans bring with them to the research may be another important point that is

worth considering since "the preference in Spanish for complex sentences is more akin to Version 2 and Version 3 than to Version 1", which "may have had a bearing on the results of the study." (Blau, 1982, p.526)

Blau concludes that "there are of course other factors to consider that may be stronger determinants of readability than either syntax or vocabulary, or there may be factors that work strongly in conjunction with syntax and vocabulary" (Blau, 1982, p.526). Blau claims that "discourse analysis or text grammar including text organization, coherence, restatement, density of ideas, conceptual difficulty and the like are extremely important though perhaps more difficult to subject of the experimental research" (Blau, 1982, p. 526). "Interest level and the ability to relate content to one's own experience are certainly important factors in readability" (Blau, 1982, p. 526).

As Blau concludes, decoding syntactical constructions in a reading passage has certainly a great role in affecting readability. However, it is clear that there are more elements affecting the readability of a written text. Turning back to the very beginning of this paper, it has already been mentioned that even though 'formal schema' which means the knowledge on grammatical features of a language, organisation of the text (text structure) has great contributions on reading a foreign language, it is not sufficient alone. 'Content schema' also has its own significance as it includes "density of ideas" and "conceptual difficulty", (Blau, 1982, p. 526) that are not independent from that culture in which the written form has been produced, which underlines the important effect of 'cultural background' on reading. Blau also states the importance of the idea of 'schema' itself by basing his ground to 'Brain-based theory' as it has been mentioned at the beginning of this paper, adding that it is important for a reader, especially for a non-native reader to associate what is being read with his/her experiences in order to internalise the written text (... "the ability to relate content to one's own experience are certainly important factors in readability", Blau, 1982, p. 526). To relate the effect of 'schema' and 'cultural background' on reading, one can conclude that cultural background

knowledge has an important role in creating schema, and such an approach to reading is totally brain-compatible.

2.3.5 Another Study: The Effect of Cultural Background on Reading

In the study, which aims to find empirical answer to the question, "whether the level of language complexity of the text had a greater effect on reading comprehension than the cultural origin of the text" (Johnson, 1981, p. 170), two groups of subjects are constructed one of which consists of 46 Iranian ESL students whose language level is varied between intermediate and advanced, and the other of which consists of 19 American native speakers. Both groups are consisted of students, studying at university. (Johnson, 1981, p.170) As Johnson (1981), the conductor of the study, indicates, for native speakers "the amount of language complexity has less effect on reading comprehension than the organisation of the ideas in the passage". (Johnson, 1981, p. 169) Meyer's work (1975) also supports the idea that reading and recalling by native readers is more affected by the organisation of the ideas in English prose, while there is no significant difference determined when looked at the reading comprehension and recalling processes of the natives between their comprehension and recalling level with and without linguistic cues. Within the framework of the ideas supported by Meyer and Johnson, when the selection of materials is made, their being "equivalent in plot construction" (Johnson, 1981, p.170) grabs attention in order to prevent the effect of the text structure on reading comprehension to obscure the results of the study. However, the materials carry distinctive features with respect to cultural concepts so as to find answers if culture plays an important role in reading comprehension as suggested by Yousefi (1968), Gathbonton and Tucker (1971), Kujoori (1978), Trivedi (1978), Bartlett (1932) and Steffensen, Jogdeo, and Anderson (1978).

It is indicated that while "half of the subjects read the unadapted English texts of two stories, one from Iranian folklore and one from American folklore; the other half read the same stories in adapted or simplified English" (Johnson, 1981, p.169).

The adaptation of each text which is simplified and paraphrased was based on a contrastive analysis of Farsi and English" (p.170) as it is presupposed that relative clauses may lead to difficulties for Iranian students. Unadapted texts are claimed to have no significant difference with respect to "number of sentential complements, relative clauses, compound and complex sentences, and low - frequency vocabulary and figurative language. (Johnson, 1981:170)

As a next step, the subjects (Iranian and American subjects) are divided into two groups randomly. The subjects in Group 1 read the adapted texts both from their native and foreign culture, while the students in Group 2 read the unadapted versions of the two texts. After having read the materials, the subjects are asked to write what they can recall from the text without any reference to the text and then to answer a series of multiple-choice questions about both the explicit and implicit information in the text. (Johnson, 1981, p.170)

The results are determined according to two variables: "physical/social context of the story", which means foreign versus native, and "the language complexity, which means adapted versus unadapted. (Johnson, 1981, p.171)

The results of the study have shown that Iranian subjects find it more difficult to recall the events and characters in the unadapted version of the American story, Buffalo Bill. There were no significant difference between the adapted and unadapted version of the Iranian story, which means that they were better in recalling native cultural origin no matter it is adapted and unadapted, and "more errors were made in the recall of the story of foreign cultural origin" (Johnson, 1981, p.171), however, when the adapted and unadapted version of the foreign culture-bounded text are compared, it is not surprising to find out that they achieved more in adapted (simplified) version.

It is also recognised that when the reading comprehension and recall of the native speaker is analysed, it is found that the American subjects were "affected by both the language complexity and the cultural origin of the text." (Johnson, 1981, p.171) They tend to make more mistakes in recalling the adapted texts, especially

when recalling the sequence of events, and they were better in recalling the unadapted version of the native-culture text.

With respect to the rhetorical relations between propositions in the text, the ESL students recalled more from the story of the native cultural origin than from the story of foreign cultural origin... with no effect due to language complexity. The native language readers recalled more relations between propositions from the unadapted texts than from the adapted ones with no effect due to cultural origin of the stories. (Johnson, 1981:172)

No significant differences were determined "in the number of implicit textual propositions recalled by either group of subjects regardless of language complexity of the texts and cultural origins of the stories." (Johnson, 1981, p.172) However, it is seen that the cultural aspect of the text affected the comprehension of both groups, that is, "Iranian subjects used more cultural inferences in recall of the Iranian story... American subjects used more cultural inferences in recall of the American story." (Johnson, 1981, p.172)

The statistical analysis of the multiple-choice questions shows that while Iranian subjects did well in answering explicit questions in their native-culture text, they did not do better in answering explicit questions in the foreign culture story than in the native-culture one. It can be easily recognised that American subjects showed no significant difference between culture-specific stories and between adapted and unadapted text in multiple questions.

Therefore, it would be helpful to analyse the findings in accordance with the items below:

- a) the syntactic and semantic difficulty of an English language text have less effect than the cultural origin of the text on reading comprehension of the Iranian group.
- b) Both the syntactic difficulty and the cultural origin of the story affect the comprehension of the American group.
- c) The effect of the syntactic difficulty of the American story for Iranian subjects is different from the comprehension of the Iranian story for the American group.

The above-mentioned findings illustrate that although no significant differences in comprehension between the adapted and unadapted texts were seen in the case of Iranian subjects as they are assumed to have the knowledge about "how the information is distributed and organised in English for particular communicative purposes" (Johnson, 1981, p.173), they are assumed to be depended on "not their knowledge of the language but on their culturally determined background knowledge for conceptual analysis of the Iranian text" (Johnson, 1981, p. 173) since their vocabulary and structural knowledge in English is lower when compared to American subjects. That is, "the Iranian subjects' familiarity with the type of the plot and character used in the Iranian story, Mullah story, seemed to provide "1) *an ideational scaffolding* for selected categories in the stories during the reading and 2) a structure for searching the memory during recall." (Johnson, 1981, p. 173)

Johnson concludes that Iranians' schema for the American story does not exist or "culturally-biased" (Johnson, 1981, p.173), and that is why there is "little effect on encoding or directing attention to elements significant to the comprehension of the story, and thus could not provide a plan for searching the memory in recall." (Johnson, 1981, p.173) Although American subjects were more affected by language complexity of the texts when compared to Iranian subjects and "seemed to understand the linguistic cues in the unadapted texts well enough to notice the more important elements of the story and thus to recall them" (Johnson, 1981, p. 174), they understood the story of their cultural schema better than the one from foreign cultural origin, which shows the importance of cultural background both in reading comprehension and recalling as Johnson states when he states:

That elements of culture are crucial to understanding a text is demonstrated by the linguistic and statistical analysis of performance of both the Iranian and American subjects who participated in this research test. This fact is illustrated by the use of cultural inferences in the recall question and in the multiple-choice questions. (Johnson, 1981:174)

There are two categories in the use of cultural inferences in recall of the stories: "elaborations and distortions." (Johnson, 1981, p.174) Johnson claims that the subject may elaborate the story in a foreign culture depending on his/her native culture. For instance, an Iranian subject can give additional information for the foreign story. (Johnson, 1981, p.174) The other possibility is that the subject may distort the foreign story since he / she does not have the knowledge of the foreign culture. As an illustration, an Iranian subject can "give excessive praise of Buffalo Bill as an admirable character. (Johnson, 1981, p.174) Below are some elaboration and distortion examples:

The Mullah Nasr-el- Din knew that his favourite donkey was growing very old. Her voice was quavering and her step was stumbling. She dozed when she had a chance. She refused to budge if a heavy load was placed on her back. The Mullah loved the old donkey very much. He continued to feed her but he gave more and more of her work to the young donkey in her stable. It was no surprise to the Mullah to find one morning that the little animal had gone to sleep, forever. (unadapted text of the Iranian story, Kelsey, 1954, Johnson, 1981:175)

The textual inference about the donkey's weakness is interpreted by Iranian subject depending on their cultural schema. In their culture, the stereotype of the donkey is seen "as a lazy creature" (Johnson, 1981, p. 175) as the elaboration examples, "Sometimes his donkey was lazy because he did not want to work more. The donkey was growing old and logically lazy." Illustrate. (Johnson, 1981, p.175)

As the statement, "He used his donkey for everything and his donkey is very friendly (like a friend)" illustrates, the role of the donkey as an important helper in a peasant's life is elaborated (Johnson, 1981, p. 175).

When the Iranian subjects were asked why Mullah loves his donkey, the elaborations are as follows:

"Because his donkey had done for him all his work."

"Because the donkey was a good helper for him in everything."

"Because the donkey fed Mullah and Mullah's family (donkey worked for Mullah)." (Johnson, 1981:175)

The American subjects, on the contrary, considered the reason for donkey's weakness as its role "as a beast of burden" (Johnson, 1981, p. 175) in its relationship with the Mullah. Below are some distortions taken from the recall protocols by Americans:

"Mullah had a small donkey who carried too much of a load and died."

"He loaded the animal constantly with very hard and tedious work."

"Eventually the poor creature fell asleep and did not awaken."

"One day Mullah put a heavy load on the donkey and it made a noise and did not move. That night the Mullah knew what the noise meant because the donkey died in its sleep."

"Mullah worked the donkey hard despite its old age."

"Mullah put a heavy load on the donkey. The donkey could not move." (Johnson, 1981:175)

It is easily understood that cultural attributions to donkey are inevitable "in the interpretation of the donkey's weakness, of the role of the donkey, and of the Mullah's relationship with the donkey." (Johnson, 1981, p. 175)

As for another perspective, below is an excerpt from the text, which the Iranian subjects distort and which the American subjects elaborate:

The mule suddenly pulled away from Cody and it headed straight for the open road...The only choice for Cody was to follow his mule on the open road...Cody trudged after the old mule, mile after mile...In the morning it was a great surprise to the men at Fort Larned to see the arrival of the mule that was saddled and Cody who was dust-covered, footsore, and cursing...The men watched Cody raise his gun to his shoulder...And he blasted that mule to kingdom come. Cody delivered the message inside the fort and he drank a lot from a bottle of whiskey. When he returned outside among the men, nobody smiled. (unadapted text of the American story, Ives, 1954, Johnson, 1981:176)

Below are some distortion examples by the Iranian subjects:

"He went to the bar and drank a bottle of whiskey."

"He went to the bar and got drunk."

"He went to drink and have fun at bars."

"He drank whiskey and his leg was hurting."

(Johnson, 1981: 176)

The distortions above may be caused by "the cultural connotation of drinking whiskey" in different cultures (Johnson, 1981, p. 176). In America, while drinking whiskey is a custom ("a shot from thirst" as implied in the text), according to the Iranian subject, it is both "morally and physically harmful" (Johnson, 1981, p. 176).

Johnson states that as the last sentence indicates, there is a "common joke in Iran about drunks who cannot walk" or it is "an indirect way of saying that he was drunk." (Johnson, 1981, p. 176) The cause of the hurt in his leg is caused by drinking according to Iranian subjects since drinking is the cause of bad actions according to Iranian culture. This belief may be the cause of the following statements which are distortions taken from the recall protocols of Iranian subjects:

"Coady went and drank a bottle of whiskey and then he went to the mule and pointed to the mule by the gun and shot it."

"He drank a lot of champagne and after that he shot the mule." (Johnson, 1981:176)

Johnson also claims that the use of champagne and wine instead of whiskey may be caused by Iranians' "unfamiliarity with alcoholic drinks." (Johnson, 1981, p. 176)

American subjects record more accurate recalling from the native culture story, although slight elaborations can be recognised, which shows that the elaborations are caused by "implicit cultural connotations of drinking whiskey." (Johnson, 1981, p. 176)

"He drank a whiskey."
"He took a large sip from a bottle of whiskey."
"After guzzling a shot of whiskey,"
(Johnson, 1981:176)

As for the explicit and implicit questions, Johnson indicates that since the Iranian subjects lack "an appropriate schema for a conceptual analysis of the text" (Johnson, 1981, p. 177), they tend to rely on linguistic analysis. However, for explicit question on the text, the situation is the contrary due to their being prone to cultural inferences which makes it easy to read a text from native cultural origin.

Iranian subjects' errors were mainly language-based errors which are greater in amount in the adapted text (76%) than the unadapted text (39%). (Johnson, 1981, p. 177) Although they found the unadapted text more difficult, they are believed to guess answers based on their cultural background knowledge. However, for the American story, as they rely on linguistic cues only, they find unadapted text more difficult than the adapted text and thus made more language-based errors in unadapted one (88%) when compared to the adapted version of the foreign-cultural origin text. (85%)

Below are some examples indicating both language-based and culture-based errors in answers to the explicit questions in the Iranian story:

There were in that village some rough boys who liked to make mischief, especially in the evening. The boys liked to make loud noises when they had a chance. They played tricks on everyone. "The Mullah always treated his monkey like one of the family", one boy said. "Let's be mourners at a funeral for the donkey! (unadapted text of the Iranian story, Johnson, 1981:177)

Some bad boys often played tricks on everyone in the village, especially in the evenings. The boys often made loud noises. They enjoyed this fun. "The Mullah always treated his donkey very well", one boy said. "Let's have a funeral for the donkey! (adapted text of the Iranian story, Johnson, 1981:177)

When the subjects were asked what kind of noises the boys made, a large percentage of the Iranian subjects chose "loud" as the most appropriate adjective for the "noise". When they were asked why they had chosen "b" and "c", the subjects who had chosen them as the best answer claimed that "mourning noises are *sad* as well as *special* sounds, as they are made only on a certain occasion" (Johnson, 1981, p. 177) While this one is an example of culture-based error, subjects who had chosen "rough" as the best option "confused *rough boys* in the unadapted text with "*rough sounds*", which is a language-based error. (Johnson, 1981, p. 178)

While answering the implicit questions on the American story, the students made both language-based and culture-based errors in both the adapted and the unadapted versions equally.

In the morning, it was a great surprise to the men a Fort Larned to see the arrival of the mule that was saddled and Coady who was dust-covered, footsore, and cursing. Coady looked like a rabbit chasing a carrot at the end of a stick. (unadapted text of the American story, Johnson, 1981:178)

In the morning, the men at Fort Larned were very surprised. They saw the arrival of Coady and the mule. The mule was saddled. Coady was dirty. His feet hurt. He was cursing. Coady looked funny. (adapted text for the American story, Johnson, 1981: 178)

When the subjects were asked why the men at the Fort were surprised, 55% of the subjects' answer was "d", however, although American subjects answered as "d" as they thought that it was a strange sight since Coady and the mule arrived separately, the Iranian subjects thought that it was strange since *they arrived at the Fort* as Johnson states. (Johnson, 1981, p. 178) The Iranians also did not seem to understand "the simile comparing Coady to a rabbit, although there seemed to be no problem in understanding the literal meaning of these words." (Johnson, 1981, p. 178)

While answering implicit questions about the same story, "the percentages of culture-based errors (adapted: 69%; unadapted: 75%) are much bigger than the

percentages of language-based errors (adapted: 31%; unadapted: 25%)” (Johnson, 1981, p. 178). As Johnson claims, “the high percentages of culture-based errors indicate how culturally determined background knowledge often interfered with reading comprehension of a story of the same cultural background as that of the subjects” (Johnson, 1981, p. 178).

Who is it?” Fatima asked her husband. Then the loud voice of the Mullah carried easily across the walls to the boys and to the man who were watching them. “It must be the brothers of the donkey! Her family has come to mourn for her!” Then the boys sneaked off into the darkness. On all sides they heard laughing voices repeating: “The brothers of the donkey! The brothers of the donkey! (unadapted text of the Iranian story, Johnson, 1981:179)

Who is it?” Fatima asked her husband. The boys easily heard the loud voice of the Mullah across the walls. The men also heard the Mullah’s voice. They were watching the boys. “It must be brothers of the donkey! Her family is showing sadness for her!” Then the boys went off quietly into the darkness. They heard laughter all around them. Voices were repeating: “The brothers of the donkey! The brothers of the donkey! (adapted text of the Iranian story, Johnson, 1981:179)

When the students were asked why the boys left quietly, the majority of the subjects chose “d” as the best option, but others chose “a” for some culture-based reasons. For instance, they thought that the Mullah was angry with the boys, but the boys had achieved and were not ashamed. Some of them chose “c” as the correct answer since they thought that the boys would laugh at Mullah in the end, and since the boys were not ashamed due to their young age. The others who chose “b” believed that they left quietly as they did not want to be recognised by the Mullah. (Johnson, 1981, p. 179)

The other interesting finding is that “the implicit idea of the boys being ashamed of being laughed at was not understood, although the meaning of the vocabulary *sneaked* in the unadapted text was not pointed out by the subjects as a problem” (Johnson, 1981, p. 179) In the adapted text, *sneaked* was paraphrased as

leave quietly which lacks the idea of shame. It does not matter if the verbs convey the sense of shame or not because "the concept of shame was emphasised by the *laughter* and *the voices repeating*. Within the framework of all these findings, culture-based errors for implicit questions for both stories are greater in amount when compared to the errors for the explicit questions as Johnson states (Johnson, 1981, p. 179).

As a result, "cultural background knowledge might cause readers to misinterpret because of either culturally conditioned images associated with words or partial comprehension of the syntax of the text." (Johnson, 1981, p. 180) It is clear that when readers lack syntactic knowledge or vocabulary items while reading non-native texts, they tend to show an effort to understand the story from a different cultural root through the "screen of their native culture" (Johnson, 1981, p. 180).

As the subjects find it more difficult to understand unabridged texts than adapted ones, especially when reading unfamiliar cultural texts, the syntactic difficulty plays an important role. However, when considering the fact that "there's no such difference seemed to exist in the comprehension of the story of native cultural background" (Johnson, 1981, p. 180) the perspective is no wonder changes. This shows that while syntactic difficulty can hinder readability - including comprehension and recalling - providing students with cultural background will also offer great help to overcome syntactic difficulties.

As it has been indicated before, there are differences between initial reading instruction and advanced reading instruction. However, the common point is that either instruction lacks culturally-bounded 'abstraction' which is important so as to reach the hidden meaning in a text. Keeping the study by Johnson in mind, it is not surprising to find out that although the syntactic level of knowledge of Iranian subjects is very similar to American subjects, there has determined an important difference in comprehension of the 'abstractions' or 'concepts' by both group of the subjects when given culturally-based narratives. In fact, the situation is the same for Navajo children who has limited themselves with "literal interpretation" in

their reading behaviour (Morris, 1968, p. 162 - 163) since they lack the sufficient knowledge on concepts or abstractions in their non-native reading.

Comments of teachers of Indian children are equally consisted: "They are word callers, but they do not have any idea what the words mean." Those dealing with Navajo children have one universal remark to make: "They just cannot deal with abstractions. Everything must be concrete; and even then, only the literal interpretation is made. (Morris, 1968:162 - 163)

The question is why such successful and advanced-level students of English "who emerged from their ESL classes with strong control of grammar and syntax continue to experience difficulties with English" (Lezberg, Hilferty, 1978, p.47). The common point on which many scholars have reached a compromise is that the students "limit themselves to literal decoding and encoding of language according to structure" (Lezberg, Hilferty, 1978, p.47). "Yet at no level of ESL can a student rely on syntax and vocabulary alone..." (Lezberg, Hilferty, 1978, p.47)

It is now time to change to change the attitude towards 'enhancing language awareness' in reading since it was a mono-dimensional approach as Lezberg and Hilferty (1978) explain in the quotation below:

The standard academic procedure in previous ESL classes for these students has been to place and promote them according to their performance in language structure tests, and to use in-class material selected according to structural criteria. Reading exercises have been restricted accordingly, designed to consolidate students' control of structure and not their reading ability as such. Students have most often been expected to read any simplified materials, to remember discrete points of information, to understand and be able to define vocabulary items, and to use excerpts from the passages for structure practice. This has encouraged them to read slowly and word-for-word, perhaps to subvocalise, to regress frequently, and to miss broad meanings. Teacher expectations and practices have reinforced these habits in foreign students, who, like many highly successful American high school graduates, find it difficult to break away from the successful word-for-word techniques of their secondary experience in order to develop

abstracting and synthesizing skills necessary for success in college. In addition to having been successful students in their own countries, foreign students often come from educational systems which reward the recall of small details. They have also learned to pay attention to minute details in their study of the English language and have frequently incorporated his practice into their general study habits. (Lezberg and Hilferty, 1978:53)

What is ignored by language teachers is that "knowledge of the grammatical system of a language (grammatical competence) has to be complemented by understanding of culture-specific meanings (communicative or rather cultural competence)". (Bryam, Morgan et al., 1994:4) As indicated before, the aim of the paper has no tendency to underestimate the role of syntax in reading, rather, the purpose is to remind language teachers and students of other components, which are essential to decode the meaning in written texts, such as cultural understanding of language "unlike transformational and structuralist analyses of language" (Lezberg, Hilferty, 1978, p.47) as Lezberg and Hilferty (1978) put below:

In standard, grammar-based textbooks for the teaching of English to native and non-native speakers, these functions have generally been subsumed under the presentation of the forms by which they have typically been expressed: the declarative, imperative, and interrogative sentence. Such a one-for-one correspondence, however, does not adequately describe the way in which language actually works. (Lezberg, Hilferty, 1978:48)

Through a quick look at Duranti's (1997) definition of culture as "something learned, transmitted, passed down from one generation to the next, through human actions, often in the form of face-to-face interaction, and, of course, through linguistic communication" (Duranti, 1997, p.24), it is clear that language can be considered to be a subpart of culture, and it does not only convey a system of lexical items and grammatical forms but also the magical contribution of figurative language and symbolisms to comprehension as indicated by Bourdieu (Bourdieu,

1982: 31, cited in Duranti, 1997: 45). This is because Bourdieu sees language as a "linguistic habitus" (Bourdieu, 1990: 52).

Within the framework of "CMT" (Conceptual Metaphor Theory) suggested by Kövecses, it can be concluded that "transformational linguistic theory could not explain the ability of human beings to produce and understand figurative speech... The transformational model excluded certain types of information which are essential to an adequate theory of metaphor." (Casson, 1981, p. 258) In order to illustrate what has been claimed, Casson gives an example from Apache language "hadaditl 'a' iskiin 'at' ee", which has its own "syntactic component and a semantic component". (Casson, 1981, p. 258) He claims that with the transformational grammar in mind, one may conclude that it means "Lightning is a boy". However, having the equivalent translation does not mean that it is easy to decode the hidden meaning in "Lightning is a boy" as it requires metaphoric explanation which is culture-specific to that "habitus" – in Bourdieu's terms – where language is produced. Here comes the question by Casson:

How would our grammar respond? What would it tell us? It would respond by assigning the sentence a literal meaningThis is all our grammar would accomplish. A figurative reading of the sentence would be out of the question. 'Why?' (Casson, 1981:259).

It can be concluded that although syntactic features of a language is a challenge for reading comprehension, figurative meanings which are culture-bounded can also hinder non-native readers' comprehension. And there comes the insufficiency of 'grammar' to provide figurative readings. In other words, even if we know the designative and connotative features for every item in the Apache lexicon and be able to assign a figurative interpretation to 'lightning is a boy', we would have no assurance whatsoever that our interpretation would be culturally appropriate. Transformational grammar neglects the cultural norms and attitudes that influence the ways in which language is used, and claims that a 'theory of linguistic competence' should concern itself exclusively with sentence types and

ignore both sentence and tokens and the context in which they occur. Such a proscription serves to disengage the study of language from social life and neatly removes from consideration and analysis all forms of knowledge that guide and shape communication and comprehension (Casson, 1981, p. 260).

Howell and Vetter (1976) states that "a grammar of culture consists of rules for the generation of patterns of behaviour" (Howell & Vetter, 1976: 376), emphasising that culture seems to have its own grammar. As an illustration, they give an example to stress on the difference between two cultures and their 'grammar of culture'. Consider the difference between tense structures when an American and a Japanese see a bus coming: It is seen that while Americans prefer the present progressive, "the bus is coming", Japanese uses the present perfect, "the bus has come". (Howell & Vetter, 1976: 374). This example is of great importance since it carries us to an achievement of a deeper understanding of what 'grammar of culture' is.

The example also shows that the distinction between these two cultures lies in the "conceptual organisation of experience" which is chosen or rather conditioned by the people of that culture (Henle, 1970: 3). Therefore, even the structural use cannot be thought independent from the culture.

2.4 What to Do

It will help a lot to turn back at the very beginning of that chapter in which Jenks (1975) claims that the existing problem in comprehension of the target language, which is lacking of cultural competence, is caused by the ignorance towards ideas on 'what to do' rather than 'how to do'.

We are not experiencing a shortage of techniques and rationales for teaching culture. We have plenty of "why's", "how's", "where's", and "when's". We lack "what's". The actual information, the findings of current sociological research, and the information concerning the various cultures is and will continue to be a soft spot in the teaching of culture. This places the foreign language teacher in an inenviable

position – the delivery systems are here but we have not located much that we need to deliver. (Jenks, 1975:106)

In the previous chapters, it has been mentioned that it would be a wrong approach to limit the importance of culture to the teachers and students in bilingual settings since monolingual settings or homogeneous classes as well, are under the treat of learning a foreign language without any idea about its culture, which is impossible. The question proposed at the beginning of this paper was whether it is possible for teachers of English to provide non-native students with this 'socio-cultural setting' in a country where English is spoken as a foreign language. As it has been argued above, equipping students with 'language awareness' through enhancing their 'cultural awareness' is more difficult but more essential in foreign language settings.

Having being reminded of the argument, one can come to the conclusion that this is where literature gains significance in foreign language learning and teaching. For it is less likely for non-native foreign language learners to experience the social life outside the classroom environment unlike second language learners, it seems to be a good solution to make them exposed to the literature of that culture so that they are given the opportunity to smell the atmosphere and the touch to the natural native real life in a way. In other words, it is possible to create a 'society' in language classrooms in foreign countries. Having the importance of 'schema' in mind, nothing seems to create this 'schema' for foreign learners of English apart from 'literature' as it has been claimed before.

Kovalik (1997), emphasizing the importance of creating a kind of 'second-hand reality' in language classrooms, says that "meaningful content" which is "the most powerful brain-compatible element" "is from real life, the natural world around us" and "is rich enough to allow for pattern seeking as a means of identifying / creating meaning" and "does not an external rewards system" as "the brain is a self-congratulator" (Kovalik, 1997, p. 36).

Inability to provide students with this 'reality' is, in fact, one of the major challenges of teaching a language to foreign students as Straub (1999) claims. He

supports the idea that the effort to teach a foreign language to non-native students "falls short of the mark when it comes to actually equipping students with the cognitive skills they need in a second-culture environment." (Straub, 1999: 2). In a similar vein, Littlewood (1986) determines the problem as follows:

A major problem of language teaching in the classroom is the creation of authentic situation for language. A language classroom, especially one outside the community of native speakers, is isolated from the context of events and situations which produce natural language. In the case of literature, language creates its own context. The actual situation of the reader becomes immaterial as he or she takes on what D. W. Harding calls 'the role of the onlooker', looking on at the events created by language. (Harding, D. W. (1937) *The Role of the Onlooker, Scrutiny* 6/3: 247 – 58. (Reprinted in Cashdan 1972). These events create, in their turn, a context of situation for the language of the book and enable it to transcend the artificial classroom situation. Harding compares literature to make-believe and gossip, because all three are ways of representing experience to oneself and others, ways in which we 'look on at' events which are not physically present. There are three corresponding ways in which language teaching attempts to compensate for the absence of real events: by talking or 'gossiping' about them; by using role-play or 'make-believe' to stimulate them; and by using reading material or 'literature' to represent them. (Littlewood, 1986:179)

Within the framework of what has been said above, the purpose of foreign language education should create classrooms "not so much as a place where the language is taught, but as one where opportunities for learning of various kinds are provided through the interactions that take place between the participants." (Ellis, 1992: 171, cited in Kramersch, 1993: 245)

At any rate, the foreign language classroom should become a "cultural island" (Kramersch, 1993; Singhal, 1998; Peck, 1998), where foreign language students are given the opportunity to experience the target society.

2.4.1 Literature

Kramersch (1993, 1987a) believes that culture should be taught as an interpersonal process since culture itself is interpersonal. Moreover, within the framework of 'brain-based' theory, the learning process resembles to the brain working process. In other words, it should be kept in mind that because there are billions of neurons not as separate but connected with one another, the learning process should also be brain-compatible, that is, students should be in interaction and contact since it is thought that the 'brain is social'. Literature is a great source to create such an interaction. Although many people claim that one of the major shortcomings of teaching literature is that it is intrapersonal, it is also interpersonal. This is, in fact, what makes teaching literature for the sake of teaching language so important and essential. MIT (multiple intelligence theory) suggested by Gardner presupposed that the classroom activities and a language teacher should not only appeal to the intelligence types of the students but also should aim at improving the weaker sides when compared to the dominant style. For a student who does not favour interaction considers literature something intrapersonal and something requires reflection. Such a student can be satisfied with essay-writing or some other activities required individual performance. However, when this reflection on literature with its cultural elements is carried into classroom discussion in the shape of various activities or role-plays, it can be regarded as 'interpersonal'. In other words, literature's enhancing and appealing to both intrapersonal and interpersonal intelligences have placed it among the most valuable sources used in language teaching. Moreover, the disguise of literature varies, that is, literature can extend to the use of film and television in the foreign language settings, since they "have the capacity...to present language and situation simultaneously, that is, language in fully contextualised form" (Corder, 1968, cited in Jalling, 1968:65). Therefore, it has also a visual significance. When it comes to putting a piece of drama on stage, one can conclude that it also appeals the bodily-kinaesthetic intelligence.

The question is how it is possible to incorporate culture into the foreign language curriculum in order to foster 'cultural awareness' through developing foreign language learners' insight into the target culture or civilisation and communicating insight into the target civilisation? Through placing literature into foreign language teaching curriculum, it is possible to carry language students to an 'awareness' on the geographical environment, historical or political development of the foreign culture, its institutions and customs, its literary achievements, even the minute details of everyday life of its members. As Rivers (1968) suggests, a "homily" perspective (Rivers, 1968, p. 272) on such issues as marriage customs and ceremonies, festivals, Sunday excursions, and so on, is also an effective way to make students to familiarise to the target culture. One cannot deny the fact that even through such an effective way as literature, it is not easy to teach culture, however, what can be done is to try to light foreign language learners' way in their language learning process. The purpose should be to bring some deepest elements of the target culture into the surface, and to focus on some characteristics which are of great significance to the members of that target community through having them turn their heads towards the target perspective, even if it will not be an insider's view.

Known to many people, literature is, no doubt, regarded as an authentic source which gives clues about the culture of the target language. In other words, by the help of its 'authentic' value that familiarise students with certain lexical and syntactic use of the target language, it is for sure that exposure to literary works can help learners to expand their language awareness and develop their language competence. Therefore; the idea is that homogeneous EFL settings can also be considered to be a new window opening to a pluralistic and multi-cultural world. Since literature prepares the ground for the students for cooperative and collaborative work, the inevitable interaction among the language learners and between the language learners and the teacher enables them all to be 'research partners' in McLeod's terms while discovering other cultures and trying to give meaning to them. To put it into another way, homogeneous classrooms, as well as

heterogeneous ones, can be designed as places for language learning, which leads them to discussions that will inevitably improve their "cooperative spirit". (Trifonovitch, 1980, p.555)

Literature requires reflection, which is likely to result in classroom discussions at least through comparing the foreign culture and the learners' own, which should be done without giving the sense of that one is superior to another as mentioned earlier.

Apart from its grammatical or 'formal significance', as mentioned before, it has also its own 'social significance' as trying to interpret and account for the values, assumptions, and beliefs dominating the literary texts create 'content schema' for learners. Brooks (1969) has also discussed that teaching culture along with the target language is strongly suggested as it provides both the language learners and the teachers with the knowledge of cultural concepts prevailing in the target culture, such as life and death or temporality, which can serve as a great function for the emergence of discussion topics. (Brooks, 1969, p.20 - 28) Baumwoll and Saitz (1965) also contributed to the idea suggested by many authors including Brooks by adding that it also gives language learners the opportunity to write essays on various essay topics each of which has its roots from the point of cultural similarities and differences on the issues including "politics, religion", social structure (working class, middle-class and aristocracy), gender approaches. "male - female relationships" and "the concepts of family, privacy, and marriage, describing the distinctive characteristics of one's own people, describing tradition and change in one's own country." (McLeod, 1980, p.543 - 544)

Literature can be regarded as a treasure which serves as a good sample for the emergence of such topics specific to the culture. Let us take *Scarlet Letter* by Hawthorne as an example. It is for sure that students will find great opportunity to discuss the above mentioned topics either in a spoken or written form.

The potential of literature in creating essay topics is of great significance since it is also an inevitable outcome of reading and appreciating literature as well as spoken interaction or discussion in language classrooms.

It is assumed that reading literature also help language students to develop their writing skills not only because it's being rich in essay topics that the students will find themselves emotionally and mentally involved in, but also because it improves language learners' knowledge about the text-structure in the literary work that is being read since each 'culture' has its unique writing systems as well. In other words; reading literature also equips students with the technical knowledge about the text organisation (formal schema) reflected by 'culture' as Kaplan (1966) claims after examining different rhetoric styles caused by different cultural perspectives. Kaplan (1966), for instance, has studied on the different rhetoric styles in Chinese writing system, which requires a circular fashion and English writing system, in which it is appropriate to follow linear system, which shows that even the styles can reflect culture, and culture teaching enables language learners with the background knowledge on text organisations. Therefore, it can be concluded that it is another contribution of culture teaching to literature, and indirectly, literature to teaching culture as literature is the authentic source rich in various samples of the dominant style in that target language.

There lies the role of literature in the foreign language classroom. Rather than regarding it as a fifth element to the four skills (reading, writing, speaking and listening), it would be reasonable for language teachers to see it as a medium through which culture can best find its expression. As Valdes (1986) notes, literature is an inevitable component of language programmes and the major function of its implementation is that it serves as a source to transmit the culture of the society and its people who speak the language in which literature has been produced. (Valdes, 1986, p. 137)

Apart from language values of literature, it is also of great significance for "personal growth" in terms of "personal meanings, pleasures, and power" (Kramsch, 1993: 238). With this powerful mind, it carries us to an understanding of 'universality'. As Duranti (1997) underlines, literature is an interrelation between thought and behaviour; "an important window on the universe of thoughts" (Duranti, 1997: 49); and a "the prototypical tool for interacting with the world",

which is the requirement of the modern world perspective. (Duranti, 1997: 49). Thus, it can be a solution to the problem, 'lack of world knowledge' which is also believed to hinder comprehension in reading.

2.4.2 Opposing Views to Literature:

As it has been mentioned at the very beginning of this paper, there is an accepted dark side of teaching culture and its literature, which is the problem of "ethnocentrism". Because it has been discussed before in detail, there is no need to go further except for reminding that literature, itself, already offers solutions to this problem.

Another opposing perspective towards literature is that literature cannot meet the language learners' needs although it is believed to serve as the "best English" as Cook (1986) explains below:

...the most widely held assumption about the use of literary extracts in EFL is the rather vague one that they acquaint learners with the 'best' English and will somehow whet their appetites for more. As has often been pointed out, the study of literary English is seldom suited to the foreign learner's need, and the mastery of literary texts has little bearing on the learner's needs to understand and produce more functional written or spoken forms of the language. (Cook, 1986:150)

In a similar vein, Selden (1989) claims that apart from its serving as a guide to different perception of the world, literary texts have nothing to do with providing language learners with the functional use of language:

The Formalists' technical focus led them to treat literature as a special use of language which achieves its distinctiveness by deviating from and disorting "practical" language. Practical language is used for acts of communication, while literary language has no practical function at all and simply makes us *see* differently. (Selden, 1989:9 - 10)

It is not an acceptable idea that literature fails to provide language learners with the ability to produce appropriate functional spoken and written forms.

Considering that all the areas of language use – from formal use, including tense aspect, rhetoric structure, lexical items or choice of these lexical items to figurative language, including metaphors, metonymies that prepares the ground for idiomatic use of language or other figurative expressions that are required perception beyond surface-level – has taken basis from conceptual framework as discussed in detail previously, the idea seems to ignore not only the relationship between culture and language, but also the bond between culture and literature. Thus, such a link brings us to the issue of the interrelation of language and literature. Whether it is in the prose or poetry form, literature never fails to support students with 'language awareness' even at a functional level and with the ability to express what we want to convey as Burke & Brumfit also stand for:

The result of this situation is that we can never divorce literature entirely from concepts, because we normally use language – the same language that occurs in works of literature – to express concepts; we paraphrase, we translate, we analyse. Nor can we separate literature entirely from our natural awareness of linguistic form; we are ourselves constantly engaged in a process of shaping language in order to express accurately messages which we want to convey. (Burke & Brumfit, 1986:173 – 174).

A similar objection comes from Littlewood (1986) when he states:

Changes in educational and social conditions have shaken the once unquestioned status of literary study amongst our educational goals, and it also plays an ever more problematic role in the new pattern of language teaching which aims primarily impart practical communicative skills. (Littlewood, 1986:177)

As mentioned before, literature is a rich authentic source which creates situations for language learners to practice their communicative skills as well. Apart from its displaying a 'functional' model of language use for students, (since drama and short stories entail natural conversation and dialogues as stated before) it also encourages classroom discussions not only on cultural elements but also on

controversial universal thoughts. That is another reason for why it is brain-compatible as it always leave room for language learners to practice what they have learned both physically and emotionally through creating 'social' classroom environments.

Another shortcoming of using literature to make non-natives familiar with the foreign culture is that many scholars think that while teaching literature, the only thing that the non-native readers can do is to observe the foreign culture; therefore, their role is *an observer, not a participant* (Jalling, 1968:68). As we have indicated before, we cannot expect non-native students to experience non-native environments in foreign language skills. According to many scholars, that is why foreign language learning and second language learning differ. However, it does not mean that we have the right to deprive foreign language students of the native-like environment. As it is indicated before, it will be difficult to carry the foreign language students to native settings, but it is possible to create a second-hand environment for them. Through this way, it is possible to make them participate in their own learning process. Literature offers many solutions to create 'active participants' in the classroom environment. Through reading poetry, drama, short stories or fiction, students are given the opportunity to develop empathy towards the characters in the written text which will then make them personalise and experience the characters, and it becomes possible to be 'active participants' in this illusionary world – literature, through constructing cultural background, experiencing, personalising and feeling it. Moreover, it is widely known that literature has always been a good source for writing essays, discussion and role-plays. Making use of the already - learned cultural background knowledge in their discussions or writings make them 'participants' as well as putting a piece of drama in stage through which they can wear non-native "linguistic roles" (see Solutions) can no doubt make them not only active learners of that culture but also active guests of it as Brumfit (1986) also states:

For many of us, the profound pleasure of reading comes partly from an experience which is simultaneously individual and communal. We read alone for much of the time, but we share the experience not only of the writers but also of other readers with whom we can discuss our reading. And we do not usually discuss isolated books, and rarely passages of books. We discuss authors against other authors, genres, national traditions, and whole epochs. Our response to literature is part of our response to history, to ethics, to politics, to understanding what we are and what are other people are. In other words, we do not *have* knowledge of books, we *use* our knowledge: our response is both active and shared. (Brumfit, 1986:257)

There are some other opposing views to the teaching of literature in order to teach culture or increase non-native learners' cultural awareness, many of which base their argument on a common point. The common point is that there is a division between "Culture with a Capital C" – art, music, literature, politics and so on – and "culture with a small c" – the behavioural patterns and lifestyles of everyday people. (see Byram, 1994). However, it would be a wrong, rather, mono-dimensional attitude to focus on the differences between "Culture" and "culture" since it is not possible to consider "Culture" without "culture". Who can deny the fact that the elements of "high culture", art, music, literature and politics do not entail the elements of "low culture", the behavioural patterns and lifestyles of everyday people? Who can ignore the fact that literature serves as a mirror to "culture with a small c" reflecting lives of people, their religion, holidays? Considering that language is "very fabric of the society and culture" in Dimitriou's (2001) term, who can argue that literature, a full product of language, can be considered to be totally separate from the wool of which every fabric of society and everything related to its people, namely culture. Carter (1990, cited in Carter & McRae, 1996) points this wrong attitude by emphasising that many linguists have confused language teachers' and learners' mind through claiming that literary texts are "holistic artefacts which are situated within cultural traditions, are historically shaped and grow out of the lived experiences of the writer." (Carter & McRae, 1996, xxii). As it is clear, literature is no doubt reflects

real life or possible real life experiences. One should not forget that if the events prevailing throughout a novel, or short story is out of the writer's own experience, then it may become alive and real in readers' mind, and may have experienced by the readers. It should be kept in mind that all the emotions and experiences lived in that culture are woven in its written form of art, literature of that culture.

This unreasonable division, and rather discriminative perspectives towards culture has no doubt resulted in different perspectives of teaching culture. In the history of culture teaching, there are two major perspectives which have had their great influence on the teaching of culture. The first one supports the idea that non-native students should be provided with the factual, cultural information, which consists of institutional structures and other aspects of the target civilisation, namely "highbrow" information that can be learned through immersion in literature and the arts, whereas the other perspective claims that "lowbrow" information, which may focus on the customs, habits, and folklore of everyday life and think that will be much more effective and practical in their learning process (Kramsch, 1993: 24). Although, one can make a distinguish between "highbrow" and "lowbrow" information with respect to its presentation style – since the first one seems to be 'implicit' whereas the second one is more 'explicit' or 'direct' – it is not fair to draw clear-cut distinctions between these two with respect to their purpose, since they both aim at teaching culture, equipping non-native learners with cultural background which is believed to help them a lot with their reading experiences. We can go one step further to claim that if we are to make a distinction between two perspectives, the first one seems to be much important for non-native learners, since literature offers many possibilities apart from teaching culture, and it is certainly brain-compatible. (see Why to teach literature.) Moreover, it will, no doubt, create a 'total language awareness', as Weaver (1993) claims. He supports the idea that it is "high culture" (art, literature and music) in which the culture is set since these elements of "high culture" reflect history, social, political and economic structures the frameworks of which are woven in culture.

Within the framework of his claim, it is concluded that especially for the non-natives, the most important part of culture is not that of daily and visible, but rather, the culture which is internal or hidden as it is this culture which shapes the thought and behaviours. Moreover, he concludes this division through considering culture as an iceberg the upper part of which is "lowbrow" culture and conversely, the deepest part of which is "highbrow culture". By making such a claim, he seems to be in favour of the idea that the tendency to view "high culture" as useless in foreign language education may result in neglecting the most important part, the unconscious part, but which is the key for consciousness or 'awareness' to understand values and thought patterns which have shaped the language. (Weaver, 1993: 157, cited in Killick & Poveda, 1997: 221). And it is "high culture", art and literature to reflect this consciousness level in foreign language education.

There are other sets of arguments against the use of literature in language classrooms as McKay (1982) in her article, *Literature in the ESL Classroom*, states that there have always been "common arguments against using literature" (McKay, 1982, p. 529) One of them is that many people believe that one of the most important goals of language teachers is to teach the grammatical structures of that language, and literary works are generally structurally-complex texts. She agrees on the idea that one of the main objectives of language teachers is to promote "students' awareness of the structure of the language." However, she disagrees with the idea that literature has no contribution to linguistic knowledge of the learners. Rather, she supports the idea that "literature can provide a basis for extending language usage", which means that it contributes much to our understanding of the grammatical structures, and lexical knowledge as well. (McKay, 1982, p. 529). Povey (1972) also agrees on the idea, when emphasizing the aims of using literature in language classrooms, and states that "literature will increase all language skills because literature will extend linguistic knowledge by giving evidence of extensive and subtle vocabulary usage, and complex and exact syntax." (Povey, 1972, p. 187) As discussed throughout this paper, its contribution to language awareness is inevitable. At least, it is widely believed that literary texts

are good examples reflecting language use, and thus, it will, no doubt, create appropriate schema for language students through making them familiarize with the unknown or complex structures. However, although many scholars hold the same perspective on the great aid of literary text in enhancing linguistic awareness, there are some others who believe that its contribution to that area is still limited according to Widdowson's (1978) model of linguistic knowledge. Widdowson claims that linguistic knowledge is two-fold one of which is at the level of "language usage", and the other of which is at the level of "language use" (Widdowson, 1978, p. 3). He defines language usage as the knowledge of linguistic rules, but language use as the knowledge of how to make use of these linguistic rules for effective communication. Because of that division suggested by Widdowson, it is thought that the contribution of literature is limited as it fails to feed language learners with respect to "language use". However, it would not be a reasonable perspective to believe that these two terms are completely different from each other through making such a sharp-cut division between them since the ideal language teaching approach that has been mentioned throughout the proliferation of the methods is to make students familiarize with the unfamiliar structures. Here, the term, 'familiarise' should mean not only presenting the linguistic features of a language but also teaching them where and how they should be used. In other words, considering that there is such a division, it means that "language usage" will no doubt result in "language use", which means that once the learners reach at a certain level of knowing a language, "language usage" and "use" will be used synonymously. Moreover, no one denies that grammatical features of a language should be taught in context. As Celce-Murcia and Olshtain (2000) argue "viewing grammar from an exclusively sentence-level perspective" (Celce-Murcia and Olshtain, 2000, p. 50) is not an effective way of teaching it. Grammar should be contextualized, and once it becomes contextualized, it means that it will create ground for students' knowledge on 'how to use linguistic features' for an effective way of communication. Literature is an idea source which makes abstract grammatical features concrete by putting them into a context which

entails an organized plot and a set of characters. Let's try to illustrate it with an example text, *Sweet Promised Land*, taken from Robert Laxalt (1957: 62 – 63).

The following passage tells about his father at the age of sixty-three when he first came to America from his homeland, "the misted Pyreiness of France,the lonely Sierra of Nevada." (Laxalt, 1957, p. 62 – 63)

We made it through the soup and the salad without incident. It began when the waiter came to take away our salad plates and put on others for the main course. He collected John's and mine, and then reached my father's. But he could not lift it, because my father was holding it to the table with both hands.

"I'm sorry", said the waiter. "I thought you were finished."

"I'm finished", said my father.

"Oh", said the waiter, and again reached for the salad plate. My father held on.

"May I take you plate sir?" said the waiter.

"No", said my father mildly.

The waiter stood in confused silence for a moment.

"But I have to put another plate there, sir."

My father shook his head. "It's all right", he said.

"Don't go to any bother."

The waiter blinked and then smiled weakly. "Oh, it's no bother at all," he said, and again reached for the plate.

This time, my father put his hands over the plate to protect it. The waiter stopped short and straightened up. He looked at us in something akin to frenzy, and John gestured with his head. The waiter retreated to the back of the room and stood there watching us from a long distance. He was pale and he still had a plate in his hands.

"Pop," said John, "Why don't you give him your plate?"

My father shrugged. "It's clean enough," he said.

This time, John blinked. "I don't understand what you mean."

"They shouldn't waste a plate," said my father. "This one's fine."

John regarded my father for a long moment. "It's really no bother," he said.

"They've got a washer back there that does all the work."

"Well, they might run short," my father said.

"I'm telling you, Pop," said John. "There is no danger." He took a deep drag of his cigarette and leaned forward again. "Pop," he said. "You're going to get that waiter in trouble."

"What?" said my father concernedly.

"It's this way," said John. "They're supposed to put a new plate on for each course. That's the way the management wants it. If the waiter doesn't do it and one of the managers sees him, he gets fired on the spot."

"I never heard of such a thing," my father said.

"It's true," said John. "That waiter's probably worried plenty by now."

"Well hell," said my father. "Tell him to take it then."

(Laxalt, 1957, p. 62 - 63)

As McKay also states, the text can be used to "promote language skills on the level of usage". (McKay, 1982, p. 534) For instance, the use of tense aspect can be analysed, and students can be "asked to circle all the verbs in the past tense, to list the irregular past tense verbs, and to explain why the present tense is used in sentences such as the following: 'They're supposed to put a new plate on for each course...'" (McKay, 1982, p. 534) However, the text can also be used to enhance language awareness in terms of "language use" as they can discuss on the uses of "May I" or "sir", and "the tone of voice" when making such comments (McKay, 1982, p. 534). Then pragmatic perspective of language can be acquired as "such activities would naturally result in an exploration of the role relationship of the father and the waiter..." (McKay, 1982, p. 534).

Another idea against the use of literature in classrooms is that many people believe that has no contribution for academic or occupational success. This is a mono-dimensional perspective of teaching a foreign language. First of all, if literature contributes to linguistic competence on two levels as mentioned before, it is no doubt an effective way to bring language learners to success in their future occupational lives. Even if we are not talking about a 'future language teacher', it is widely known that reading in English is very important as any texts or genres, including scientific texts are written in English with the rise of that language as a 'lingua franca'. We have mentioned before that especially in foreign language settings, reading becomes being of special value as it can be considered to a door

opening to broadened knowledge in any field. Reading literature, apart from its contribution to enhance language awareness, is believed to "foster an overall increase in reading proficiency" (McKay, 1982, 530). Widdowson (1979) claims that reading is "not as a reaction to a text but as interaction between writer and reader mediated through the text." (Widdowson, 1979, p. 74) As Gaies (1979) also supports that "since the reading process... is the interaction of a reader and a text, we stand in equal need of more research on the affective, attitudinal and experiential variables which would differentiate individual or groups of learners in terms of their willingness and ability to decode written input in a second language." (Gaies, 1979, p. 48) In this era where reading gains such an importance for academic studies and where English becomes the medium of reading, in fact, it is this experience that make them enjoy their reading experience through enhancing their reading capacity, which will no doubt carry them to success in any field of their occupational and academic lives as McKay (1982) also indicates:

For some students, literature may provide the affective, attitudinal and experiential factors which will motivate them to read. As such, literary texts can aid in the development of reading proficiency and in this way contribute to students' academic and occupational objectives. (McKay, 1982:530)

The other objection to adapting literature in language curriculum is its being culturally complex. Turning back to the empirical studies mentioned in this paper, no one can deny the importance of cultural background in language skills, especially in reading. Moreover, as the dynamic relationship between language, thought and culture suggests, no language can be independent from its culture that shape the thought, and it is that thought that give birth to the language. It has already been examined how language is affected by its culture to a large extent from the formal structures of a language, including even the use of adjectives, to idiomatic expressions such as metaphors and metonymies. It is already familiar that we are born with some basic frameworks and conceptual categories in our minds. Even if we are not born with it, we naturally learn them all in the culture

we have brought up. Considering the bound between language and thought, it is impossible to think that each language "use" or "usage" in every category, whether it is in formal or content form, takes its roots from that culture. The above-mentioned interaction between the writer of the text and the reader suggested by many scholars among whom are Gaies (1979), Widdowson (1979) and McKay (1982) is not only at linguistic level but also at conceptual level. Moreover, different perspectives underlined by different thought frames and cultures will increase teachers' cultural awareness for students from different cultural background as suggested by Marshall (Marshall, 1979, p. 333) who finds out that her teaching English literature classes in Puerto Rico make her know the students' cultural framework, which will create an effective relationship between the teacher and the students in non-native settings. If not in situations like that, it will develop tolerance for the different perspectives as Northrop Frye (1964) states:

So you may ask what is the use of studying the world of imagination where anything is possible and anything can be assumed, where there are no rights or wrongs and all the arguments are equally good. One of the most obvious uses, I think, is its encouragement of tolerance. (Northrop Frye, 1964, p. 77)

Based on all of these arguments, it will be more reasonable to take a step towards literature and to shoulder that cultural challenge than to step back from it.

2.5 Summary

This chapter opened with Helen Aron's study (1986) in which the dynamic relationship between comprehension and schema, supported by some other studies, was proved. It was stated that having pre-knowledge about the content of reading passage being read has positive effects on comprehension, and can overcome even syntactic difficulties. Based on these studies, the importance of culture teaching has once again come into the surface. After having a quick look at the history of culture teaching and some important literature in which the importance of culture teaching is underlined, the relationship between culture and language was discussed. Although it was stated that there are some challenges in

teaching culture, the suggested solutions and the direct relationship between language and culture as mentioned before indicated that teaching culture cannot be out of language curriculum.

Turning back to reading and schema, it is also known that the knowledge in cultural concepts from which words, idioms and figurative expressions take their roots affects reading comprehension in a positive way. Moreover, each language has its own specific text structure and narrative style which are also shaped by cultural models.

Another perspective, 'syntactic approach', which considers syntax as the greatest challenge in reading rather than any other component of a language was discussed. Although it is clear that syntax and formal schema has also valuable contribution on reading comprehension, the study by Johnson (1981) showed that even native speakers of English (Americans) failed to understand the Iranian story completely despite their strong syntactic control. It once again shows the importance of cultural schema, which is a sub-category of content schema in reading.

As mentioned throughout the chapter, reading is an important skill, especially in foreign language settings in which the students can interact with the outside world only through reading. Therefore, an urgent need for literature in language classrooms comes into the daylight since it reflects culture, and thus, it provides the students with the opportunity to experience the target culture while supplying them with appropriate, creative and rich model of language in a meaningful context at the same time. Even though there are some opposing views to using literature in language teaching (mentioned in detailed in the chapter), it is clear that what literature suggests is more than creating formal and content schema for the students. Turning back to brain-based teaching principles, it is widely accepted that literature is brain-compatible in many ways as discussed throughout the chapter.

As reading, itself, is an integrated skill which requires other skills as well, the advantages of using literature on teaching other skills were also discussed in

detail. Therefore, all these considerations remind us that it would not be a good idea to turn our back to literature and limit our curriculum by pretending to ignore the benefits of using literature in language classrooms.

CHAPTER III

METHOD

3.0 Presentation

In this chapter, the researcher sets out the methodology used in the study with detailed explanations and reasons for selection of the method. The design of the study (case study), the data collection tools, the sub – categories of these tools and the appropriateness of these design to the study are discussed and analysed. Procedures in data collection including preparation of the questions, lesson plan and the selection of the materials are described with detailed explanations. Sufficient information is given about the setting (institution), course and the participants. Data analysis procedure is described thoroughly which is followed by the Ethical Committee procedures. The chapter also includes a summary.

3.1 Methodology

The methodology followed in the study is qualitative research, which generally follows three major steps as observation, interview and data analysis, and in which concepts and cases are analysed in their realistic, holistic and naturalistic contexts (Yıldırım & Şimşek, 2006, p. 39).

Within the framework of the above definition, one of the most important term used in qualitative research is 'sensitivity to natural environment' according to which the case or the situation should be analysed in its natural context because the results found in natural context analysis are more meaningful according to qualitative research when compared to the results found in artificial context analysis. The reason is that the change in behaviours cannot be considered as 'natural' in artificial environments (Yıldırım & Şimşek, 2006, p. 42). There are also

disadvantages of reaching results after analyzing the case in its natural context. The most known of these disadvantages is that human behaviours are complex and cannot be predictable in these natural contexts. Moreover, behaviours are not static and show variations not only with respect to atmosphere but also the time. Therefore, the analysis cannot be context-free (Yıldırım & Şimşek, 2006, p. 42).

The aim of qualitative analysis is not to arrive at general conclusions based on statistical evidence. The purpose of qualitative research is to provide experiences and sample cases for the researcher (for the teacher), and as a result it gives the opportunity to the researcher to reflect on her/his own actions, be critical of what she/he has done, which will lead the researcher (the teacher) to be more sensitive to her/his job (Yıldırım & Şimşek, 2006, p. 43). The researcher in qualitative research tries to describe the data and to generate a grounded theory in the end. In other words, the aim is to provide a verbal picture for the readers in general (Yıldırım & Şimşek, 2006, p. 47 – 48). Another purpose of the qualitative research is to reflect the perception and experiences of the participants, to understand how they perceive the outside world and how they reflect on it. For this reason, the role of the qualitative research conductor shows some important differences from the role of the researcher in quantitative researches (Yıldırım & Şimşek, 2006, p. 45).

The researcher in qualitative research cannot be the one who observes the case from the outside. He/she is not the one who collects the data and makes statistical generalizations from them. A qualitative research conductor is the one who spend time and effort during the research through participating in it. Therefore, the researcher should be in a direct relationship with the participants, personalize the participants' perspectives and experiences and make use of them in his/her research (Yıldırım & Şimşek, 2006, p. 43). The researcher should be close to the participants and he/she should even share the same environment with them, if possible (Yıldırım & Şimşek, 2006, p. 45). In other words, the researcher becomes a natural part of the research while collecting his/her data. For this reason, the

qualitative research is criticized for being partial as it is believed that the researcher can affect the natural context and participants by involving in it. However as Yıldırım and Şimşek state, no research can be totally impartial (Yıldırım & Şimşek, 2006, p. 43). In quantitative researches, although the researcher stands outside of the context, it is the researcher who analyses his/her data and puts his/her perspective into the analysis, which shows that quantitative researches can also be partial (Yıldırım & Şimşek, 2006, p. 44).

As Glaser and Strauss (1967) indicate, traditional theories have failed to explain social cases that are in a constant change because traditional theories consider cases under research as static, and thus, evaluate them from a static perspective (Yıldırım & Şimşek, 2006, p. 40). However, observations and interviews have shown that the social cases are often subjective and have kinesthetic, in other words, constantly-changing nature.

As for the content of the study, it aims to find answers to the questions about the contribution of using literary texts in developing language learners' awareness with respect to grammatical, lexical and cultural aspects. It can be easily understood that it is also social in which the cases are not generally controllable as they do not have static nature. Moreover, the researcher's being an active participant in the study is of great importance. For all of these reasons, qualitative method is believed to provide the researcher with an efficient and sufficient analysis of the case under research.

3.1.1 Case Study Research

The study is design as a case study research. Yin (1984) defines a case study as a design of research which analyses a generally uncontrollable case in its natural context supported with evidence and a variety of data sources (Ying, 1984, p. 23). As Yıldırım and Şimşek (2006) state, in experimental studies, the researchers tend to analyse the subject(s) in laboratory environments, which hinders any possible analysis in natural context. In historical studies, although the research is made in

its natural context, the content or research areas are not contemporary. These features of historical and experimental studies prevent a research analysis from being a case study (Yıldırım & Şimşek, 2006, p. 278). As the content of this study is contemporary and as the uncontrollable case is analysed in its natural context (in students' usual setting, which is classroom), the case study design is believed to be appropriate for this study. As the study contains application which is made by the researcher herself, it also carries some of the features of applied study. However, the application does not aim at finding or identifying problems in learning settings but rather, aims at application of a model lesson plan based on the major points of this thesis study as a treatment to the formerly-defined problems in the same learning setting.

3.1.1.2 Data Collection Tools

Several data collection instruments are used in order to provide the validity and reliability of the data. Structured interview with teachers, application of the lesson plan to the class, a test on the content of the lesson plan, focused group interview with the students were used. In other words, triangulation of data collection tools is used for the validity and reliability of the data as indicated before.

3.2 Research Site and Participants

3.2.1 Institution

The treatment part of the research was carried out at the Faculty of Law in Ufuk University. Ufuk University has five faculties, Faculty of Medicine, Faculty of Law, Faculty of Administration and Management, (Political Sciences and International Relations, Faculty Administration, International Trade), Faculty of Letters (Statistics and Psychology), Faculty of Education (English Language Teaching) along with two vocational schools which are Nursing Vocational School and Health Services Vocational School (Anesthesia, Paramedics, Physical

Treatment and Medical Laboratory). The university started its education in 1999, which shows that it is one of the developing universities in Ankara.

3.2.1 The Identification of the Course

The students studying at departments except for the students in Vocational School have to study English at the Preparatory School, in which the students have to attend courses like grammar, reading writing, listening and speaking. Or else they should be successful in the proficiency exam, which is at upper – intermediate level. All of the first – year faculty students have to take three – credit English courses during the Fall and the Spring semester. In the spring semester, they take Eng – 102 English Language Skills followed by Eng – 101 English Language Skills that they took in the fall semester. The instructors teaching English at the departments teach *face2face upper-intermediate*.

3.2.2 Participants

3.2.2.1 Students

The treatment and the focused group interview were applied to 49 students whose ages range between 19 and 21. Some of them (21 out of 49) passed the proficiency exam and it is their first year at the university. For some of them (28 out of 49), it is their second year as they had to study English at the Preparatory School. The students are all studying at the Faculty of Law and they all have taken Eng – 101 English Language Skills. They are all taking Eng – 102 English Language Skills this semester, which means that all of them are expected to be upper – intermediate.

3.2.2.2 Teachers

The structured interview was applied to 20 English instructors and teachers with different backgrounds. The participants have had teaching experience for different years ranging from 1 to 10 years. Among 20 participants, whose ages are

between 25-34, 4 of them have had high school experience in different countries in Turkey, however 2 out of 4 teachers do not teach any more. 7 out of 20 have been teaching English at Ufuk University. 9 out of 20 are teaching English to students from different levels, changing from the young and adult learners in courses. The teachers and instructors are deliberately chosen from different background so as to give opinions from different perspectives which will have a significant interdisciplinary contribution to the study. Therefore, it is worth mentioning that 10 out of 20 are graduates of Literature, 1 out of 20 is graduates of Linguistics, and 9 out of 20 are graduates of English Language Teaching.

3.3 Procedures

3.3.1 Data Collection Procedures

3.3.1.1 The Preparation Procedures of the Structured Interview with Teachers

3.3.1.1.1 The Selection of Interview Model

Interview is one of the widely-used data collection instruments which are directly related to data-based perceptions. This is, in fact, one of the most important contribution of interviews as it gives us the opportunity to consider the case from the points of view of the participants and to perceive the social cases which are constantly changing over a period of time (Yıldırım & Şimşek, 2006, p. 40). Interviews are generally used for understanding participants' perspectives, perceptions, emotions, experiences and beliefs (Yıldırım & Şimşek, 2006, p. 40 – 41).

Patton (1987) states that although interviews are considered to require simple skills such as speaking with the participants, listening to them and taking notes on their saying or recording, it is both science and art which requires such skills as interview skills, sensitivity, concentration, tolerance and empathy towards them, presuppositions and mental activation (Patton, 1987, p. 108).

As stated by Yıldırım and Şimşek (2006), there are mainly two types of interviews, one of which is unstructured, the other of which is structured of which

purpose is to define the similarities and differences between the data collected from different participants (Yıldırım & Şimşek, 2006, p. 120). Patton (1987) also defines the main types of interview. One of them is interview form approach in which the questions are defined formerly but the researcher can ask extra questions to collect detailed data and according to the flow of conversation. This approach aims at collecting data through asking the same set of questions to different participants (Patton, 1987, p. 111). Interview form approach has certain advantages. For instance, the researcher can ignore some questions, which means he/she does not have to ask all of the questions to every participant. Moreover, he/she can stop asking questions of which answers can be found included in another question. It provides the researcher to collect more systematic and comparative data (Yıldırım & Şimşek, 2006, p. 123). Another type defined by Patton (1987) is standardized open-ended interview, which contains formerly-designed questions as in the interview form approach. The questions are asked in the same order and in the same style to the participants. It is not more flexible when compared to the interview form approach (Patton, 1987, p. 112). In this study, the structured interview type is used. The interview type in this study is also shaped according to the model that Patton (1987) suggests. It carries the features of both interview form approach and standardized open-ended interview.

3.3.1.1.2 The Procedures in the Preparation of the Interview Questions

There are some principles that require attention during preparation of the interview questions.

- a. They should be short and easily understood. It is important to generate questions easily understood by the participants because if the participants are confused about the meaning, it certainly affects their answers. The questions should be chosen according to the individual experiences and the background knowledge of the participants (Yıldırım & Şimşek, 2006, p. 128). For this reason, the questions in this study are easily understood and

the concepts are familiar to the participants. As the participants have linguistics, literature or language teaching backgrounds, they found the questions easy to understand.

- b. They should be specific. If they are based on experiences, then the questions become concrete and specific (Yıldırım & Şimşek, 2006, p. 129 – 130).
- c. They should be open-ended, in other words, they should not require short answers like 'yes' or 'no' (Yıldırım & Şimşek, 2006, p. 131). The participants in this study were asked to answer the questions which require explanations in detail as the questions include such explanations as 'why', 'how' and 'what'.
- d. The researcher should avoid directing the answers of the participants (Yıldırım & Şimşek, 2006, p. 131). For this reason, in this study, the researcher explained questions and gave clues about them but neither these explanations nor clues affected the answers of the participants. As every researcher can have prejudices on the research topic, they should be impartial. The researcher in this study tried to remain impartial through hiding any possible sign of prejudice.
- e. The researcher should avoid asking complex questions as the participant may be confused about the question and may forget the important parts of it (Yıldırım & Şimşek, 2006, p. 132). The questions in this study do not deal with multiple questions at one time.
- f. The researcher should prepare alternative questions and probes because although the researcher prepares the questions carefully, some questions may mean different things to different participants (Yıldırım & Şimşek, 2006, p. 132). For this reason, the researcher tried to clarify her questions through extra explanatory questions and probes in this study.
- g. The researcher should achieve to create confidence for the participants so that they feel themselves relaxed and comfortable (Yıldırım & Şimşek, 2006, p. 135). In this study, the participants were informed that it is possible to

exclude any part they want in the interview, and these answers can only be used in the study upon their permission.

- h. The researcher should make some changes in the order of the interview questions according to the flow of the conversation as the purpose is to collect data on the same questions from different participants, they do not have to be in the same order. Moreover, it is possible to collect answer to several questions in one question as interfering with the participant's answers may hinder the flow of conversation (Yıldırım & Şimşek, 2006, p. 140 – 141). Although the questions in this study achieve to have the features of 'standardised open ended interview', it also carries the features of 'interview form approach' as it allows flexibility.
- i. The researcher should be motivating and providing feedback. That is, in fact, the importance of the researcher's being an active participant in the study. He/she should make the participants feel that they are given importance through paying attention not only to using verbal reactions but also the use of body gestures as shaking head or eye contact (Yıldırım & Şimşek, 2006, p. 141 – 142). For this reason, the participants were motivated in the study both physically and verbally by the researcher. The researcher generally used sentences like 'Thank you, this answer will help me a lot' etc.
- j. The researcher should be emphatic (Yıldırım & Şimşek, 2006, p. 144). For this reason, the researcher of this study tried to be tolerant and respectful during the interview.

3.3.1.2 The Preparation Procedures of the Focused Group Interview with Students

3.3.1.2.1 The Selection of Interview Model

There are some reasons of why focused group interview is used in that part of the study. Firstly, it is an important data collection instrument since the participant's answer should shape the answers of others, that is, it allows other

participants to give and add their comments on the perspective of that participant. Therefore, the answers are generally the product of group interaction (Yıldırım & Şimşek, 2006, p.152). Another reason is that groups are more creative than individuals and they can come up with more ideas in a shorter period of time. Furthermore, this type can be considered as a kind of discussion that can give birth to different ideas (Yıldırım & Şimşek, 2006, p. 153). It is a flexible style since the participants hear different perspectives from each other but they do not have to agree with the other perspectives. Therefore, the researcher should make them feel free about the answers (Yıldırım & Şimşek, 2006, p. 153). Although focused group interview has some disadvantages as groups are generally braver than individuals and they are more likely to defend the wrong idea, these above-mentioned advantages are superior to this disadvantage.

3.3.1.2.2 The Procedures in the Preparation of the Interview Questions

During the preparation of the questions, the same steps indicated in the preparation procedures of structured interview questions with teachers were followed. Differently, the researcher had to stop the discussion which were out of the content and made the participant focus on the content. However, it should not be thought as a limitation because Yıldırım and Şimşek (2006) state that it is possible that the researcher stop the discussion and want the participants to concentrate on the content (Yıldırım & Şimşek, 2006, p. 162). In the structured interview with teachers, some concepts were used as the teachers are believed to have the background knowledge about those technical and academic concepts, however in order to achieve clarity for the focused group interview with students, the questions were deprived of technical and academic words.

3.3.2 Material Selection and Lesson Plan Procedures

3.3.2.1 Material Selection Procedure

During the material selection process, the researcher tries to find an appropriate genre for the students with respect to the content, language and age-appropriateness. Several materials were analysed but there were some limitations or shortcomings of the materials which were analysed in detail. One of the shortcomings was that while most of the materials focus on language aspect, the others mainly deal with culture which is thought to bring a mono-perspective to the material. The other difficulty during selection is that although the poems which were analysed by the researcher mainly focus both on language and culture, it was thought that the students would have certain difficulties in appreciating and analysing them since they are not familiar with the genre, and since this would hinder their creativity and motivation. The researcher, then, decided to make use of a short story which was also thought as a favourite genre among the students. The disadvantage was the same again. It was found out that the short stories had a little or implied cultural messages that might not be understood by the students despite their rich structure in terms of grammatical and lexical aspects. Moreover, they often lacked a conversational tone, which might destroy the opportunity for serving as a model for conversational skills. The researcher analysed the short story, *Like A Winding Sheet*, and decided to teach it during the treatment. The story has certain grammar and lexical focus along with the direct cultural focus. It is also of importance as it displays conversational tone. The dialect used by the author is also cultural, which means that it is specific to American sub-culture, which is Black English. Apart from dealing with Standard English with respect to grammatical use and lexical items dominating the story, the author also gives an idea about the grammatical rules and the idioms of Black English, which is also cultural. In other words, the culture is not only dealt with in terms of content but also it can be seen in daily English use through dialogues. Moreover, while other stories simply deal with cultural components that may not be comprehensible to

the cultural background of the students as it is not available in our culture, *Like A Winding Sheet*, in a way, achieves a universal quality apart from its being culture – specific. That is, the researcher thought that the students might find opportunity to compare and contrast the American culture with their own so as to make learning meaningful. As the story is rich in ideas that might give birth to a creative environment which is full of discussion and essay topics, the researcher considered the story as an opportunity for developing and using integrated skills in the classroom. The other materials and activities were selected in order to serve as a thematic support to the story.

3.3.2.2 Lesson Plan Preparation Procedures

The lesson plan was prepared within the framework of brain-based learning and teaching principles. The identification of the course, duration, target language areas and the objectives were determined clearly. Each step was considered carefully, and detailed explanations were given not only for teaching of the course but also for the instructions given by the instructor. Activities are certainly related both to the target language focus and to the content. The pedagogical reasons for each step were explained and each activity and behaviour was based on a grounded or underlying theory. The activities and the instructions were included in the lesson plan, which was also included in the Appendices part so as to provide the reader with a full picture of this model lesson. The activities were not only based on language use (grammar, vocabulary, knowledge of the target culture) but also on creative and reflective thinking, and some other analytical skills such as the ability to compare and contrast and making associations. As the learning environment should be a kind of social setting, brain storming, group activities and pair works were motivated in the lesson plan. The lesson plan is rich in motivation, participation and feedback. The lesson plan also remained faithful to Multiple Intelligences. Brain-compatible features such as

movement, music, novelty, age – appropriateness, empathy, appealing to senses, emotions and experiences carry great significance in the lesson plan.

3.3.3 Procedures in Preparing the Written Test

A written test on the content of the lesson was prepared. The first two parts aimed at assessing students' knowledge of grammar, the third part aimed at assessing their knowledge of the target vocabulary, and the last part aimed at assessing their cultural background knowledge on the content of the story they had studied during the treatment.

The first part of the test was design to include controlled activities in which the participants are expected to combine the adverbial clauses in Part 1 with the main clauses in Part 2. The sentences were not directly taken from the story the students read in the course but they were designed to be thematically – related to the story. The students are not only asked to combine the adverbial clauses in Part 1 with the main clauses in Part 2, but also to pay attention to the capital letters which indicate that they have to begin their new – formed sentences with that part so that they have to pay attention to the punctuation rules. Moreover, they are expected to create grammatically correct sentences but these sentences should be faithful to the content of the story. That is, in fact, the purpose of choosing thematically – related sentences to the story. In short, the students will be evaluated according to their knowledge about adverbial clauses and punctuation rules when combining adverbial clauses and main clauses but also according to their knowledge of the story.

The first part was followed by a semi-control activity in the second part in which the participants are expected to complete the sentences with a suitable adverbial clause. Each sentence in that part should be completed with different types of adverbial clauses. The sentences were also designed to be based on the content of the story, so the students are expected to create meaningful units in relation to the story. Furthermore, they are asked to write what type of adverbial

clause (time, result, reason, concession and condition) they chose when forming their new sentences.

The third part contains a vocabulary test. The students are asked to complete the gaps with the correct words given in italics. The gaps were embedded in another story which is again thematic to the story that the students read. It is of value since great importance was given to thematic relationship during the treatment as it is believed to carry great significance for learning and comprehension. The synonyms and similar meanings of the words were given in parenthesis. In order not to destroy their concentration, the vocabulary items in italics with which the students are expected to fill in the blanks were already in the correct form in terms of tense aspect. The synonyms or similar meaning provided for the students in brackets were also written according to their appropriate tense use, which means that the students will not waste time on thinking about the correct form of the words while they are completing the missing parts.

The fourth part of the test is the writing part in which the students are expected to write a short paragraph about what they have learned about American culture during the treatment. There were some clues provided for them, such as 'discrimination' (black X white, aristocracy X working class), 'American superstitions (four superstitions)', 'idioms' and 'American dialect'. The reason for limiting the writing part to the above - mentioned topics was that the background knowledge they had only during the treatment was aimed to be assessed. Otherwise, the assessment would not be fair as it is known that each student may bring different background knowledge to his/her learning environment.

3.4 Data Analysis Procedures

As the first step, each data collection tool was analysed and described separately and within its context. The answers of the teachers in the structured interview were analysed as a first step. After the treatment, the test results of the students were analysed and described. Then the results of the focus group

interview with students were analysed and described under certain common topics. The findings based on the focused group interview were also analysed and described by comparing and contrasting the students' perspective with the teachers' ideas and experiences in the structured interview.

3.5 Ethics

As a first step, the control list form for the application prepared by the Middle East Technical University Human Researches Ethical Committee was completed. The intention letter to the headmaster of department of English Language Teaching in Middle East Technical University was written with the summary of the study including the research problem, the purpose of the study, the significance of the study and the methodology of the study attached. The request letter of the thesis supervisor, Assist. Prof. Dr. Nurdan Gürbüz, was signed. The form which should include detailed information about the research or the study and which was prepared by the Middle East Technical University Human Researches Ethical Committee was completed. Another form, which is Project Information Form for application (Draft II), was completed so as to provide the Committee with the detailed information about the study. All the participants read and signed the consent form. Finally, all the required papers with required attachments were submitted to the Middle East Technical University Ethical Committee to wait for their acceptance and permission for the conduct of the study. As soon as the researcher was provided with the information that she was permitted to conduct her study by the Ethical Committee, the research process started.

3.6 Summary

In this chapter, qualitative research was defined as the methodology of the study. After a brief explanation of the method, the reasons and appropriateness of this research method to this study were discussed. The design of the study was

determined as a case study with the reasons and explanations of its appropriateness to this study. The data collection tools were defined. As for the structured interview with teachers, the reasons why the researcher selected this instrument was discussed, and the approach followed and implemented in the structured interview was defined by the researcher as interview form approach and standardized open ended interview approach. The reasons why the structured interview in this study falls into the category of the two approaches mentioned above were also explained and discussed. The procedures in preparing questions for the structured interview were mentioned, and the important points that were paid attention in preparing the questions were explained. The procedure of selecting focused group interview with students was told and the reasons for that selection were explained. The procedure during the preparation of the questions was mentioned along with the significant points that are worth paying attention while preparing questions. The procedures of the preparation of the lesson plan were described in detail, and the selection of material was explained with its reasons. This chapter also included detailed information about the setting (institution), course including students' prerequisites for the course, and the participants. The detailed information about the data analysis procedure was followed by the process of the Ethical Committee.

CHAPTER IV

DATA ANALYSIS

4.0 Presentation

The data will be analysed in three main parts, analysis of the instructors' answers for the interview, analysis of students' answers for the interview; analysis of the students' test results, all of which were analysed descriptively. The data, moreover, was analysed in relationship with one another focusing on some striking points and examples based on the differences and similarities among the three data. The chapter also includes a summary.

4.1 Findings of the Interview with the Teachers

4.1.1 Question 1

After having a look at the instructors' answers to the interview questions, it would be useful to analyse it within the framework of some key words.

Although each instructor focused on different points during the interview while answering the question, it is possible to recognise common points. All of the instructors who participated in the study stated that there are many components which construct language awareness, which is a vast term in meaning, and in fact, difficult to define. For that reason, it is possible to see one instructor in many categories.

18 out of 20 claimed that cultural knowledge is a great part of language awareness, which means that only Instructor 10 and 18 did not mention culture. While Instructor 10 said that it is rather the ability in four skills than memorising the formal aspects of a language, which allows language learners to be able to conceive the language as a whole. She also focused on the idea that language awareness is the ability to use the language.

Instructor 10: Dili kullanabilme gücü. Tüm becerileri, okuma, konuşma, yazma, dinlediğini anlama tüm bu becerilerin eşit olarak kullanabilmesi. Sadece gramer, ya da sadece kelime ezberlemek gibi değil. Bütünü algılayabilme yeteneği. Bilimsel, yani metabilşsel olması gerekmez. Bence pratik anlamda kullanabilme halidir dil farkındalığı.

Instructor 18 agreed with the idea and added that it is also the ability to compare the target language with his/her own, and to use four skills efficiently.

Instructor 18: Yeterli miktarda bilgi ve uygulamayla ancak dil farkındalığı oluşabilir. Yabancı dil öğrenirken kişi bilerek ve gerçekten öğrenmek isteyerek çalışırsa hem bu dilin hem de bu dille kendi ana dilinin farklılıklarını tespit eder. Sadece sınav geçmek için dil öğrenen biri stratejileri öğrenir ama dili öğrenemez. Bu da farkındalık eksikliğidir. Dil farkındalığı sadece dil bilgisi bilmekle değil 4 skills bir arada olursa ve hepsine eşit önem verilirse ortaya çıkar.

10 out of 20 stated that grammar is also a part of language awareness. 8 out of 20 agreed on the idea that language awareness cannot be formed without vocabulary knowledge including how the words are formed.

As for pragmatics and discourse, 10 out of 20 stated that these components also play an important role in language awareness.

As mentioned above, though they are small in number, some instructors (4 out of 20) claimed that without knowledge of all four skills, language awareness cannot be completed. In other words, they emphasised the ability to put what is learned into the practice.

In a similar vein, a minority of the instructors (3 out of 20) stated that it is also the knowledge in fixed expressions, including national expressions, idioms and proverbs. However, none of them mentioned the appropriate use of such expressions.

Only 1 out of 20 claimed that language awareness also includes knowing the purpose for learning that language.

Instructor 8: Birçok bileşen var tabi, dil farkındalığı deyince. Dilbilgisi, kelime bilgisi, kültür de tabi girer işin içine....bir de

yaşadığın yer ve dili ne için hangi amaç doğrultusunda kullandığını bilmek var bence.

It is interesting to find out that although they all agreed to use literary works, 2 out of 20 said that it develops communicative skills through the dialogues between the characters when Instructor I stated that it should be used only for creating cultural knowledge, not for spoken interaction.

Instructor 1: Nitekim İngiliz dilinin ne için öğretildiği de önemlidir. Günlük işlerin halli için edebi eserlerden yararlanmak dil öğretim yönteminde pek yer bulmaz. Bunun yerine kültürel ve sosyal öğeler ağırlık kazanmalıdır.

As it can be understood that a vast majority of instructors defined language awareness from a holistic view, which considers multi-layered feature of the concept, language awareness (see Table 1 in the Appendices).

4.1.2 Question 2

Although it seems that the participants' answers do not correlate with one another, they, in fact, serve for one common view, which is the importance of using literature in language classrooms.

3 out of 20 stated that they prefer using literature in language teaching since variety is important in language classes. (Instructor 2 and 8 had one more reasons in one question which are included below.)

Instructor 2:Üstelik dilsel anlamda da farklı dil değişimleri (language variety) içerdiğinden hem dilbilgisel açıdan hem de üslup bakımından öğrenciyi besler. Diğer metin türleri de elbette faydalıdır ama bana kalırsa edebi metinler doğallıkları bakımından daha etkilidir. Yani hem hedeflenen bilgiyi (dünya bilgisi) indirekt bir şekilde, çaktırmadan kazandırır hem de dil değişimi zenginliği vardır. Bu anlamda ana dil ortamına daha yakın diye düşünüyorum.

7 out of 20 stated that they are valuable to construct cultural background for the students.

Instructor 15: Kesinlikle, çünkü bir dili öğrenirken o dilin kültürünü de öğrenmek şart. nasilki matematik öğrenirken ilkönce mantığını öğrenmeye çalışıyorsak dil öğrenirken de o dilin mantığını öğrenmek o dilin kelime ve ya gramer yapılarını ezberlemekten daha kalıcı olacağını düşünüyorum.

For 6 out of 20 it is useful for it is interesting and it is widely known that when a student develops a positive attitude towards learning, he/she can learn easily. (Instructor 12 had one more reason which is included below.)

Instructor 12: ...kısa hikayeler hatta romanlar gibi challenging materyaller kullanmak çok daha eğlenceli ve kendine güven verici olabiliyor. Öte yandan bu şekilde çok daha orjinal dersler işlenebilir ve dil öğretmedeki rutinin mekanik yapısının biraz olsun dışına çıkma şansı bulunabilir.

4 out of 20 mentioned that they are in favour of using literature in language teaching as it provides a natural context for the students.

Instructor 17: Evet. Edebiyat dilin kullanım yöntemlerine en iyi örnektir. Öğrenciler öğrendikleri dili authentic bir materyal sayesinde daha kalıcı bir şekilde öğrenirler. Bir context içinde öğrendikleri için de öğrenme daha anlamlı olur.

Though they are small in number, 2 out of 20 stated that it develops metacognitive skills.

Instructor 7: Tabi ki taraftarıyım, kullanılsın. Ben edebiyatı hayatı içine alan bir şey olarak görüyorum. Sadece hukuk, tıp içeren metinler okutmakta daha farklı değerler taşıyor. Edebi türler öğretince 1 taşla 5 kuş. Okuyanlara sen gücü vermiyor mu? Mesajlar implied verilir. Analiz kritik düşünme becerileri gelişir.

2 out of 20 claimed that it develops communicative skill through the dialogues between the characters. (Instructor 11 stated one more reason which is included below.)

Instructor 4: Konuşma becerisi de var tabi. Edebiyat aslında onu da geliştirir. ...konuşmaya geçmeden ön hazırlık sağlaması da önemli olacaktır. Tabi ki bunlar canlandırma / drama ile de geliştirilirse çok büyük önem kazanacaktır.

1 out of 20 claimed that it is challenging which reminds us 1+ rule in language teaching. (see Instructor 12 above.)

1 out of 20 claimed that literature appeals to emotions and thus, it fosters emotional response.

Instructor 9: Hepsi sonuçta öğretir ama bazılarının avantajları var....Yani diğerleri dil öğretir evet ama işte böyle bir hikaye, hem dil öğretir, hem de sıkıcı olmaz, unutulmaz, duygularla paralelleştirilir.

1 out of 20 also stated that it is even useful for pronunciation and intonation.

Instructor 11: Edebiyatta günlük dil kullanımları, karakterler arası diyaloglarla sağlanmış mesela. Pronunciation, intonation ı bile geliştirir. Hoca okur mesela, örnek teşkil eder. Makalelerde pek günlük dil yok o açıdan.

When the instructors were asked whether they prefer to use literature or other written texts such as newspapers or magazines, they answered as below:

5 out of 20 stated that literature suggests more than others depending on various reasons.

2 out of 5 stated that they prefer using literature as it is the most appropriate and elite use of language.

Instructor 3:önüne gelen makale gazete yazıyor, dil kurallarından anlamayan, kendi diline yabancı birçok adam yazıyor gazetelerde orada burada.....edebi metinler dilin kullanımı konusunda çok daha seçici ve elit.

2 out of 5 stated that it is richer in vocabulary. (Instructor 2 and 8 stated one more reasons which are included below.)

Instructor 8: Ayrıca bence edebiyat örnekleri vermek dili kendi zenginliği içinde sunduğu için çok daha öğreticidir. Mesela edebi bir eserde bir tasvir yapılırken birçok farklı kelime kullanılır ve bu da örneğin kelime öğrenmek açısından çok faydalıdır.

1 out of 20 stated that she prefers using literature as it gives information about the culture of the country in which the target language is spoken.

Instructor 2: İşte edebi metinler tam da bu sorunu giderebilmek için baş vurulabilecek en doğru materyal bence. Az önce dediğim gibi, dil farkındalığı belli bir (bilişsel) dünya bilgisi gerektiriyorsa, bu dünya bilgisi de yapı öğretir gibi instructionla öğretileniyorsa, dünya bilgisi dediğimiz şeyin aynı ana dilde edindiğimiz şekliyle kendiliğinden oluşmasını sağlamak gerekir. Eğer öğrenci, öğrendiği dili ortamında öğrenecek kadar şanslı değilse, dünya bilgisinin kendiliğinden oluşabilmesi için edebi metinler önemli rol oynar, çünkü edebiyat bir kültür ürünüdür, o dile ait toplumun kültürünü yansıtır. Hatta içinde kültür öğeleri içermese bile, o dilin, o toplumun bilişsel özelliklerini, dünya bilgisini indirekt olarak yansıtır. Bu nedenle bence yapay da olsa bir dil ortamı (language environment) sağlar.

1 out of 20 said that literature is more interesting than the other styles.

Instructor 8: Edebiyat metinleri diğer metinlere kıyasla daha eğlenceli ve ilginç gelebilir öğrencilere. Çünkü olay örgüsü ilginç. Kullanılan dil de ilginç tabii. ...Diğer materyallerde daha kuru ve düz bir anlatım mevcuttur.

7 out of 20 could not decide on whether they prefer literature or newspapers, however, they answered as if they were more likely to favour literature for several reasons.

3 out of 7 said that it is more interesting.

1 out of 7 claimed that although newspapers display the modern use of language, however the archaic use of language which lays behind the modern one can be also beneficial.

2 out of 7 claimed that literature reflects culture more than other written texts.

Instructor 11: Kültürel olarak da, bir İngiliz dergisinden bir kesit alsak, evet o günkü olayları anlattığından anlatan birkaç kültür parçası yakalanabilir. Ama tam olarak yansıtmayabilir, yani edebiyat kadar yoğun ele almayabilir kültürü.

1 out of 7 stated that it is more appropriate for the young learners.

Instructor 5: Edebiyat küçük çocuklar için çok uygun bir kaynak çünkü küçük yaştaki öğrenciler için masal ve hikayeler daha uygundur diye düşünüyorum. Çünkü hem eğitici hem de öğretici yöndedir.

5 out of 20 stated that they prefer newspapers and articles to literary texts for they are more interesting and realistic, and for they are more functional. 1 out of 5 did not state their reasons for his preference.

Instructor 14: Dergi ya da gazete kütüphaneleri derslerde sık sık kullanılan materyaller arasındadır. Edebi metinlere göre güncel olmaları sebebiyle daha ilgi çekici olabilir. Önemli olan öğrencilerde dil farkındalığı yaratmak ise, doğal olarak öğrenciler öğrendikleri yabancı dilin ülkesinde olup biten güncel olayları daha ilgiyle öğrenmeye çalışacakları söylenebilir. Bunun dışında teknolojinin getirdiği faydalardan biri olan internet sitelerini de ders materyali olarak tercih edebilirim.

Instructor 16: İletişim için daha işlevsel ve pratik olan edebi olmayan metinleri tercih ederim; ama eğer öğrenenin beklediği hedef dilde yüksek bir yeterlilik ise; dengeli bir şekilde kullanırım materyalleri.

3 out of 20 said that they can prefer both of them depending on the purpose. 1 out of 3 stated that he prefers literature for deeper analysis of language,

but newspapers for spoken language. 1 out of 3 said that she prefers literature for teaching vocabulary while newspaper or magazine articles for spoken language. 1 out of 3 expressed that both are useful on the condition that it appeals to the students with respect to their age, level of language knowledge and interest.

In that sense, Instructor 8, 19 and 16 share the same view with Instructor 1 when they implied that literature is not a useful source to develop spoken production. It will be useful to remind that Instructor 4 and 11 indicated that it fosters speaking abilities of the students as mentioned in the analysis of the first question.

To sum up, a vast majority of the participants stated that it is important to use literature in language classes for different purposes (see Table 2a and 2b in the Appendices).

4.1.3 Question 3

All of the participants agreed on the idea that literature contributes to language awareness depending on different reasons.

1 out of 20 stated that it is more interesting. (Instructor 10 stated one more reason which is included below.)

Instructor 10: Edebiyat, dil farkındalığı oluşturur. En başta, ilgi çekerek oluşturur. Öğrenci o konuyla ilgili yorum yapmak ister, duygu, düşüncelerini paylaşmak ister. Eleştiri yapabilir. İyi yazı ve konuşma dersleri çıkar yani edebiyat metninden doğru seçildiği takdirde tabi. Sadece gramer bazında değilde işte tüm bu bahsettiğim dil becerileri geliştirir. Yani öğrenci severse ders etkin olur. Bu tabi diğerleri (makale, gazete için de geçerli) yani diğerlerinin de ilgi çekici olanları var. Mesela Face2face de "Modern Man" diye bir bölüm var. İçinde iki zıt görüşlü makale var. Biri erkekler 21. Yy.da modern olsun, eşlerine yardım etsin fikrini savunuyor, diğeri, erkek iyi para kazanıyorsa, kadın evde oturup, çocuğuyla eşiyle ilgilensin diyor. Aksi halde kadın yorgun olunca gerekli ilgiyi gösteremez, iletişim koparmış. Neyse, mesela çok ilgi çekti. Neden yaşlarına da uygun. Hepsi evlenecekler veya önlerinde somut örnekler var. Tabiki bunu bir hikaye içinde anlatsa,

duygulara işin içine girer, daha akılda kalıcı olur o hikayedeki kelimeler ya da gramer kalıpları. Bir çiftin arasında geçen diyalog, konuşma dilini de yansıtır. Karakterler yoluyla yaşanmamış olsa bile insana deneyim, yaşanmışlık kazandırır. Yani diğerleri dil öğretir evet ama işte böyle bir hikaye, hem dil öğretir, hem de sıkıcı olmaz, unutulmaz, duygularla paralelleştirilir.

6 out of 20 claimed that it makes the new learned information more concrete with the help of a meaningful plot. (Instructor 7, 8 and 13 stated more reasons which are included below.)

Instructor 7: Edebiyatın içine dahil olsa daha anlamlı gelir. İlişkiler çünkü daha iyi kurulmuştur. Aynı ayrı değil de bütün. Yani shakespearin Danimarka da yazması o dönemde İngilterenin eleştiriye açık olmadığını anlatıyor. Böylece Shakespeare merak konusu oluyor düşünüyorsun. Çünkü eleştiriyor, eleştiriliyor, kendin bulunca kendin keşif edince havada kalmıyor. Bunu direk anlatan bir makale okusak soyut olurdu.

1 out of 20 said that it develops strategic competence.

Instructor 18: Daha çok okumak reading strategies geliştirir. Hızlı okuma anlama yetisi kazanılabilir. Uzun textlerden oluşan toefl, üds, kpds gibi sınavlarda da aynı teknikler kullanıldığı için sınavları rahat geçmeyi sağlar.

4 out of 20 claimed that it is because literature includes all the components of language awareness.

Instructor 11: Öğrencilerde dil gelişiminde katkıda bulunur. İşte daha önceden de belirttiğim gibi, hem gramer, vocabulary hem de kültürel özelliklerin hepsini bir arada barındırması nedeniyle.

1 out of 20 mentioned the relationship between language and meaning.

Instructor 12: Edebiyat insanı dil üzerine düşünmeye, dilin varoluş üzerindeki etkilerini sorgulamaya, dilin köklerini araştırmaya yöneltebilir. Dil anlam ilişkisini sorgularken ister istemez bir dil farkındalığı söz konusudur.

1 out of 20 mentioned the relationship between language and literature.

Instructor 15: Edebiyat dil farkındalığı oluşturur. Çünkü edebiyatı oluşturan şey dildir. Dil ve edebiyat birbirinden ayrı olarak düşünülemez. Edebiyat derslerinde ilk olarak da gördüğümüz konu dil ve dilin yapısıdır.

7 out of 20 claimed that it reflects culture.

Instructor 13: Evet oluşturur, özellikle kültür, discourse, pragmatics, ve de kelime anlamında. Discourse anlamında edebi metinler bir dilde konuşmanın nasıl yapıldığını ortaya koyar. Bir ricada bulunurken (restoranda garsonla aranızda geçen bir konuşma gibi pragmatik bir konuşma değil yalnızca), reddederken, onaylarken, soyut düşüncelerin paylaşıldığı bir konuşmanın nasıl yürütüldüğünün görülmesini sağlar. Ayrıca bu metinlerde okuyucunun karakterlerle ve metindeki olaylarla özdeşim sağlama eğiliminde olması öğrenilenlerin daha aklıda kalıcı olmasını da sağlar kanımca. "Authentic" bir sohbetin en gerçek örneğini (film senaryolarının da birer edebi metin olduğunu göz önünde bulundurarak) bir filmde ya da bir edebi metinde, yani dil öğretmek amacıyla yazılmamış yazılı materyallerde bulabiliriz. Dergi- gazete makaleleri bilgilendirmeyi amaçlayan yazılardır, iletişim kurmayı değil dolayısıyla bu bağlamda başarısız olurlar (iletişimsel becerileri geliştirmekte). Örneğin ben kendi öğrencilik deneyimimde "scapegoat" ifadesinin kültürel arka planını, okuduğum edebi metinlerden öğrendim, bu ifadenin çok benzeri "black sheep" deyimini de farkını da başka her hangi bir metinden öğrenemezdim. İngilizcede de bir insanı scapegoat olarak nitelendirmekle black sheep olarak nitelendirmek arasında büyük bir fark bulunmakta. Bu kültürel- etimolojik farkı bilmeden iki deyimini de uygun bir şekilde kullanmanın imkanı yok.

1 out of 20 stated that it contributes to language awareness as there is no room for memorising in literature as everything is in its natural context.

Instructor 8: Evet oluşturur, mesela öğrencilik yıllarımda tarz olarak sevdiğim ve etkilendiğim yazarlar gibi yazmaya

çalıştığımı farketmişimdir. Ya da okuduğum romanlar, şiirler ve tiyatro oyunlarından aklımda kalan şeyleri hala derslerimde örnek olarak kullanırım. Bu gibi çarpıcı cümleler benim aklımda kaldığı gibi öğrencilerimin de aklında kalır ve onlar da bu tip yapıları ezberlemeden, kendi doğallığı içinde özümsemiş olurlar.

1 out of 20 said that it creates a perfect opportunity to practice what has been learned.

Instructor 2: Edebiyat, bilişimsel anlamda belirli bir dünya bilgisi sağladığı için elbette dilsel farkındalığı artırır. Dile dair instruction yoluyla öğrenilmiş yapıların işlevsel olarak kullanımını göz önüne serer. Böylece öğrenmeye/öğretmeye çalıştığımız dili aynı anda her iki boyutuyla, form and function (yapı ve işlev), ele alma imkanımız olur.

1 out of 20 claimed that it evokes curiosity.

Instructor 7: Rolü var. Hem kelime-cümle bazında destekler (onu çoğu metin destekler ama) kültürel, toplumsal mesajlar bazında eksik kalır. Yani dil farkındalığının o bölümünde eksik kalır. Pathfinder da mesela fact file da vardı ama sanki ezberlenecek bir şeymiş gibi yani bilgi yüklemesi. Sıkıcı yani. Edebiyatın içine dahil olsa daha anlamlı gelir, merak uyandırır. İlişkiler çünkü daha iyi kurulmuştur. Aynı ayrı değil de bütün.

1 out of 20 stated that it is because it has an emotional aspect.

Instructor 3: Edebiyat her konuda dil öğrencilerine fayda sağlayacaktır. Daha önceden de belirttiğim gibi dilbilgisi, kelime, kültür altyapısı. ..."Bir kere duygusal boyut olduğu için kazandırır.

As it can be easily understood literature contributes to language awareness in several different ways (see Table 3 in the Appendices).

4.1.4 Question 4

When the participants were asked whether it is possible to teach vocabulary through literature, a vast majority of them agreed on the idea that it can be regarded as the best way to teach vocabulary.

1 out of 20 stated that it gives students the opportunity to personalise or internalise vocabulary items.

Instructor 10: Kelime öğretir tabi. Ama pekiştirilmezse işe yaramaz bence. İlla bir aktiviteyle tekrarlanması lazım. Ya da hikayeyi okur öğrenci, bir daha o kelimeyle karşılaşmaz ve ihtiyaç duymazsa yine öğrenmemiş olur. Aynı şey diğerleri için de geçerli, o da öğretir ve tekrar edilmezse unutulur. Mesela face2face'de ünite başındaki kelimeler, her reading, listening, writing, speaking, review kısımlarında geçer. Edebiyatı böyle dizayn etseler yine tercih edilir, dedim ya hem bunu başarır, hem çekici kılar. Hem de duygusal anlamda da o kelimenin içselleştirilmesine yardımcı olur.

5 out of 20 stated that it makes vocabulary easy to learn and remember through depictions, plot and imagery and in a context. (Instructor 2, 3, 5 had one more reasons which are included below).

Instructor 11: Evet. Olay örgüsünün, özellikle doğru seçilmiş metinlerdeki kelimeleri alıyor hafıza. Aslında öğrenci severse, her şekilde öğrenir. Ama edebiyat daha zengin. Mesela Poe'nun the House of Usher in da, o ev tasvir edilirken birçok kelime öğrendi öğrenciler. Imagery'ler var. Zevkli bir şekilde sokar edebiyat öğrenme sürecini. Kelimeler o tasvirle gözümüzde canlanıyor. Gramer bilgisi ya da gramer i metinden bağımsız öğrenmek sıkıcı ama edebiyat farkında olmadan öğretiyor. Implied öğretiyor. Ana dil gibi değil belki ama dolaylı öğrettiği kesin.

1 out of 20 said that it teaches vocabulary through appealing to emotions.

Instructor 12: Eğer seviyeye uygun seçilirse edebi eserler veya onlardan yapılan alıntılar kelime öğrenmek için çok faydalı

olur. Bunu , özellikle akılda kalıcı oldukları, iyi edebiyat eserleri insana ve hassasiyetlerine çok daha iyi hitap ettikleri için rahatlıkla yaparlar. Aynı zamanda edebiyat kelimelerin, ifadenin ve dilin sınırlarını zorladığı için öğrencileri öğrenirken daha da yaratıcı olma konusunda teşvik eder. Gazete ve dergilerden de birçok kelime öğrenilebilir ama doğru edebi metinleri bulabildiğiniz sürece, öğrenci kitlesine uygun metinleri kullandığınız sürece edebi eserler gibisi yoktur.

1 out of 20 claimed that it achieves teaching vocabulary as it creates associations in mind.

Instructor 17: Kesinlikle öyle. "guess from the context" kelime öğretme yönteminin en iyi uygulanabileceği alanlardan biri, ki bu da öğrenen kelimelerin uzun süre unutulmamasını sağlıyor. Eğer öğrenci edebiyatla ilgiliyse veya okuduğu eseri sevdiyse öğrendiği kelimeleri eserle bağdaştıracak ve unutmayacak. Gazete ve dergi gibi materyallerin de aynı derecede etkili olduğunu düşünüyorum. Yani genel olarak authentic materyallerin hepsi kelime öğretmek için en iyi yol.

1 out of 20 stated that he prefers literature to teach vocabulary because it is more possible to find vocabulary items according the students' level.

Instructor 18: Yukarıda dediğim gibi seviye uygun olursa materyal olabilir. Önemli olan target vocabulary seviyeye uygun olmalı ve ne amaçla kullanılacağı iyi tespit edilmeli. Gazeteden parçalardan makalelerden, her seviyeye uygun bulmak daha zordur.

7 out of 20 stated that it teaches vocabulary as it is the richest source with respect to vocabulary use.

Instructor 2: "Edebi metinler kelime öğretmek için faydalı bir materyal çünkü her şeyden önce belirli bir bağlam (context) sağlıyor. Tanıma-dayalı (definition based) sözcük öğretiminde hem hedeflenebilecek sözcük sayısı bağlama dayalı sözcük öğretimine göre daha az , hem de öğrenim kalıcı değil, yani ezbere dayandığı için daha çabuk unutulabiliyor. Bağlam hem sözcüklerin kullanıldığı dilsel ve işlevsel ortamı (linguistic and

functional/communicative environment) sağladığı için daha etkili, hem de sözcüğün anlamı bir takım bilişsel stratejilerle çıkarımsandığı (inference) için daha kalıcı. Edebi metinler diğer metin türlerine göre daha etkili çünkü sözcüklerin anlamlarını üç yönlü içerir: referential mening (primary meaning), affective meaning (connotations, secondary and figurative meanings), pragmatic meaning (in a particular situation). Ayrıca sözcükleri anlambilimsel ilişkileri doğrultusunda öğrenme imkanı da sağlar (lexical semantic relations such as synonymy, antonymy, hyponymy, etc.

2 out of 20 were indecisive about which style teaches vocabulary better adding that it depends on the purpose.

Instructor 1: Kelime öğretiminde edebiyat iyi bir yer tutar. Çünkü edebiyat kelimelerin üstün kullanımı demektir. Yeni, farklı ve benzer kelimelerin öğretiminde edebiyat haliyle geniş bir olanaktır. Mesela bir edebiyat dergisinde kelimelerin düzgün ve çeşitli kullanımını bulmak mümkündür. Ama bir gazetede daha çok konuşma diline yönelik, günlük dille ilgili kelimeler bulunur. Dil öğretiminde amaca göre bunlar değişir. That's it depends.

2 out of 20 stated tha they prefer both literature and magazines or newspapers depending on the purpose. 1 out of 2 claimed that he prefers to use literature in vocabulary teaching for the advanced learners, otherwise for basic students, magazine articles according to their level will be enough. 1 out of 2 stated that she prefers to use magazines or newspapers to teach phrasal verbs, but literature teaches thematically classified vocabulary items.

Instructor 4: Üst düzey dil eğitiminde farklı kelimeleri öğrenirken edebiyatın büyük artıları var bence ancak temel düzeyde bir İngilizce eğitiminden söz ediyorsak gazetenin mesela yeterli olacağı kanısındayım.

Only 3 out of 20 opposed the idea that literature is an efficient way to teach vocabulary.

Instructor 14: Gazete ve dergiye göre edebiyat iyi bir materyal olarak görülmeyebilir. Edebi eserler özellikle henüz erişkin olmayan yabancı dil öğrencileri açısından sıkıcı bir materyal olarak görülmektedir, ya da var olan kelime bilgilerinin edebi metin için eksik kalacağı korkusuyla isteksizlik yaratabilir. Konuyu yeterince kavrayamamaları da buna bir etkindir tabiki. Gazete ve dergi yazıları hem kısıklık hem de konuyu özetleme bakımından daha faydalıdır diyebilirim. Fakat bir kez daha söylemek gerekirse seviyeye uygun materyal seçimi çok önemlidir.

(see Table 4 in the Appendices)

4.1.5 Question 5

It is possible to divide the participants into three groups: supporters (who support the idea that it is possible to teach grammar through literature), non-supporters and the group who supports the idea that the best way is to use both literature and other materials to teach grammar.

14 out of 20 supported the idea that using literature is an efficient way to teach grammar for several reasons. 1 out of 14 stated that it shows various ways of saying one thing.

Instructor 4: Yine aynı şekilde kısa ifadeleri kullanma ustalığı edebiyattaki gramer kullanımlarını bilmekten geçiyor. Normal şekilde uzun uzun yazma eğilimi edebiyat eğitimiyle ortadan kalkıyor. Bu aynı zamanda gündelik kullanımda büyük avantajlar sağlıyor. Mesela " Potholing was hard to experience" ifadesi yerine uzun olarak " people found potholing hard to do ya da "people tried hard to do potholing ." gibi doğru ancak daha zor kullanımları tercih edebildik. Bir başka örnek olarak ,inversion yapısının kullanımıyla edebiyat yayınlarında çok kez karşılaşmıştık. Inversion ne demektir, bunu hepimiz biliriz ancak normal metinlerde pek nadir karşımıza çıkan bu yapıyı romanlarda bulmak mümkün. Mesela " nothing was known about "the Great Fire in London" yerine " Little did we know about The Great Fire of London " kelimesini edebi yayınlar sayesinde çok sık kullanabilmekteyiz.

5 out of 14 claimed that it is rich in structure. (Instructor 11 and 8 expressed one more reasons which are included below.)

Instructor 11: Edebiyat çok zengin bir metin türüdür, birçok kalıbı bir metinde görebilir öğrenci. Özellikle de novella, short story' lerde. Tekrar tekrar görerek öğreniyorsun, bilinçaltına yerleşiyor kullanımlar...

2 out of 14 said that it teaches beter as it presents the most appropriate and elite use of language.

Instructor 1: Daha önceden de belirttiğim gibi edebiyatın diğer türlerden farkı var dil kullanım açısından. Edebiyat, gramerin düzgün kullanıldığı yerdir. Tabii ki gramer öğretimine katkısı olacaktır.

1 out of 14 stated that it provides the teacher with a creative source for grammar teaching while it processes cognitive skills of the learners.

Instructor 2: Elbette ki gerek edebi olsun gerekse diğer türler, okumanın dilbilgisi öğrenimine/öğretimine katkısı vardır. Bu nedenle zaten günümüzde dilbilgisi ve bütünleşik beceriler (okuma, yazma, dinleme) bir bütün olarak kabul ediliyor. Dilbilgisel yapılar belirli işlevlere hizmet ediyor sonuçta ve bu iletişimsel işlevlerin (communicative function) farkında olmak, öğrenciyi hem motive eder hem de farkındalığını artırır. Okuma esasında yorumlamaya (interpretation) dayalı bir zihinsel süreç. Yorumlama da okuduklarımızın world knowledge' ımıza refer edebilmesi durumu diye özetleyebiliriz. Bu çerçeveden bakıldığında (1ve 2. sorularda belirttiğim gibi) edebi metinler dünya bilgisini oluşturmada daha etkin olduğu için okuyucuyu yorumlamaya daha çok mecbur bırakır. Dolayısı ile zihinsel açıdan daha çok process ettirir ve öğrenme daha kalıcı olur.

3 out of 14 stated that it teaches grammar in a meaningful context.

Instructor 5: Natural language, modifiye edilmemiş. Dilin en yaratıcı hali. Öğrencinin gramer oyunlarını yani bir cümlede birden fazla karmaşık yapıyı görebileceği yer. Çeşit fazla,

zengin. Bu zenginlik içinde öğrenir. Mesela grammar in use gibi bir textbook contextten arınmış cümleler var. Ama edebiyat o context i gramer de de verir. Onu göre göre öğrenir ve içselleştirir. Ancak böyle kullanabilir öğrendiklerini. Gramer kitapları unutulabilir mesela. Bir de gramer kitaplarında dil kullanım esnekliği yok. Edebiyatta gramer esnektir. Slang kullanımlar mesela. Argo da dilin ve kültürün bir parçası sonuçta. Dil öğrenmek için bütünü bilmek lazım. İngiltere'ye gittin, kavga ediyorsun, Behave yourself deyip olmaz yani. İşte o zaman bu kullanım out of context olur.

2 out of 14 claimed that literature is interested in how to say rather than what to say as newspapers or magazines.

Instructor 7: Diğer yazınsal dokümanlar sanki iyi gramer öğretmez. Çünkü böyle metinlerde söylenmesi istenen şey daha önemli- öğrenci nasıl söylendiğinden çok ne söylendiği ile ilgilenir. Edebiyatta daha kompleks cümleler var. Hem de nasıl söylendiği üzerine dikkat çekiliyor. Şiir bazında bakarsak, şiirlerde devrik yapı vardır. Bunu bir tıp metninde güremeyiz. Bazıları gramer öğretmek amaçlı hazırlanıyor(makalelerde) edebiyat amaçsız kullanıyor grameri ve o kadar güzel kullanıyor ki bu böyle söylenir diyoruz. Mesela kimse bana vurgu öğretmedi. Ben i do like kalıbını edebiyattan öğrendim. Merak edip hocaya sordum. Kural gibi gelirdi bana öğretilseydi, yani unutmaya meğilli olurum. Mesela ana dilimizi kimse kuralları ile öğretmedi ama çok küçükken de gramer bakımından doğru cümleler kullanabiliyorduk. Yani bilinç altından öğretiyor sanki açık seçik değil de.

1 out of 14 said that it is interesting and for this reason, it can teach grammar.

Instructor 10: Aynı şekilde okuduğu şeyi severse, gramer de içselleşir. Daha akılda kalıcı olur aynı şekilde. Mesela "To be or not to be, That 's the question" . Shakespeare'den öğrendiler, İngilizce bilmeyenler bile unutmuyor bunu söyleyebiliyor, hem de biliyor anlamını. Mesela, sınavda bir öğrenci instruction ı anlamadığı için, alıştırmaları çözemeyeceğini söyledi, benden yardım istedi. O da bir ölçme sonuçta. Ben de "that's the question" dedim. Instruction ı anlamayan öğrenci ona güldü, anladı, tepki verdi. "Ne bu o

soru mu, ne dedi hoca" demiyor mesela. Demek ki ona çarpıcı gelmiş. Biz de öyle değimliyiz? Farklı olana ilgi duyarız. Mesela, Present Simple Aspect öğretilcek. Hamlet yazılsa present simple da ne iyi olur. Birbirinden bağımsız 100 tane "I go to the cinema" öğretmekten daha iyi bir yöntem, daha akılda kalıcı. Hem üzerine düşünülür de tartışılır. Bir de göre göre öğrenir ve biraz duygulara da hitap etmiş olur. Mesela bir şiirin bir cümlesini hayat felsefesi edinen biri, diyelim ki o cümlede "she needs" diyor, onu öğrenir. Yoksa sen istediğin kadar anlat, she -s takısı alır de, nafile.

1 out of 14 claimed that it gives opportunity to practice.

Instructor 11: Edebiyat her konuda zengin bir tür zaten. Kısacası düşünce ve duygu bakımından zengin oluşu için, writing, discussion gibi aktiviteleri de tetikler. Pratik olanağı sağlar bir bakıma.

As for the non-supporters, (3 out of 20 in total) 1 out of 20 stated that literature has no aim at teaching grammar.

Instructor 6: Hayır, öğretmez bence. Edebiyat eşittir dilbilgisizlik. Türkçe'yi düşünelim. Anadilimiz. Bir hikaye yazarken konuştuğumuz gibi yazarız. Dolayısıyla konuşma dilinde dilbilgisi arayamayız. Edebi eser okurken amaç, kelime bence. Written/spoken dilde nerde olursa olsun. Ama dilbilgisinde dikkatli olalım. Gramer öğretirken bence, dil öğretmek için hazırlanmış kitaplar, materyaller kullanılmalı. Edebiyat gramer öğretme amacı değildir ve gütmaz de zaten.

1 out of 2 expressed that it may be difficult for the students as it exceeds in limits in language use, therefore, it may be demotivating.

Instructor 12: Bazı edebi eserler gramer öğretimi açısından sakıncalı olabilir çünkü bu eserlerde dilin sınırları zorlanıyor dilin yapısı çeşitli esnetmelerle üzerinde oynanıyor olabilir. Öte yandan birçok eser gramer öğretimine şöyle katkıda bulunabilir: Öğrenciler için bir şeyi zevkle okumakla, hoşlarına gittiği için okumakla görev olarak okumak arasında büyük fark vardır. Bu nedenle okuma konusunda içlerinden istediklerini tercih edip not için değil de kişisel gelişim ve zevk

için okuyabilecekleri bir seçkinin olması çok büyük bir avantaj sağlayacaktır. Böylece her biri kendi seviyelerine ve zevklerine uygun metinler seçebilecek ve sıkılmadan okuma şansını edinecekler. Birçok durumda da çok sayıda bilinmeyen kelime içeren metinlerdense az sayıda bilinmeyen kelime içeren sıkılmadan okunabilecek, yeni kelime öğretiminden çok bilinen kelimelerin nasıl kullanıldığını göstermeye yönelik nispeten daha kolay metinlerin seçilmesinde fayda vardır.

3 out of 20 said that it is possible to teach grammar both through literature and other materials depending on different reasons. 1 out of 3 stated that literature can be used to teach narrative tenses, but in some situations it may be too difficult for the students.

Instructor 13: Edebiyat ve hatta diğer yazılı metinler gramer öğretiminde ancak lead-in ve practise bölümlerinde yardımcı olabilir bence. Öğretilecek olan gramer yapısının geçtiği bir metinle derse başlayıp öğrencinin bu yapıya dikkatini toplayarak buradan bir inductive öğretime geçebilirsiniz. Edebi metinler özellikle de narrative tenselerin öğretilmesi için oldukça uygun bir materyal olabilir diğer yazılı metinlere kıyasla. Ancak her edebi metin gramer kurallarına harfi harfine uyma amacını gütmendiğinden öğretmen ve öğrencileri kafa karıştırıcı bir durum içerisine de sürükleyebilir, buna dikkat edilmeli. Bunun dışında practise aşamasında da "bakın burada da ne demek istemiş" şeklinde bakılabilir edebi ve edebi olmayan metinlere. Burada iki tür arasında çok bir ayrım yapmasam da edebi metinler (daha serbest bir yazı biçimi olmalarıyla, tabii dönemsel özellikleri göz önünde bulundurularak) günlük kullanımı daha iyi yansıtmaya açısından, diğer metinlerse gramer yapısını kurallara uygun bir şekilde yansıtmalarıyla amaca göre dikkatle seçilmelidir. Ama tek başına hiçbir yazılı metin gramer öğretmeye yeterli olamaz.

1 out of 3 expressed that it is useful to teach inversions but newspapers and magazines are preferable as they are simple and direct with respect to language use.

Instructor 17: Var. Cümle yapıları bu yolla incelenebilir, gramer konusu için örnek cümleler ve context bu yolla

belirlenebilir. Gazete ve makale gibi yayınların da katkısı var. Aradaki fark sanırım farklı gramer konularında ortaya çıkıyor. Edebiyat eserlerindeki devrik cümle yapısı vs. Deneyimlerimde gazete ve dergilerin daha kolay anlaşıldığını ve benimsendiğini gördüm. Seçilen kelimeler ve cümle yapıları öğrencilere çok zor gelmediği için daha çok ilgi görüyor.

1 out of 3 said that it depends on the purpose.

Instructor 16: Edebi bir metinde cümleler her ne kadar tek bir yazarın ağzından dökülse de nihayetinde o dlin bir kullanımıdır. Makaleler de aynı şekilde buna katkıda bulunurlar; fakat farklı açılardan. Daha doğrusu metinlerdeki yazınsal farklılık çoğu zaman farklı kullanımları da beraberinde getirir; örneğin; bir haber manşetinde kullanılan dil ile bir kısa öyküdeki dil farklıdır; ama her ikisinin de bilinmesi gerekir.

As understood easily, a great majority of the participants supported the idea that grammar can be taught through using literary Works depending on different reasons. However, it should be noted that there are also opposing views to that which makes the question controversial (see Table 5 in the Appendices).

4.1.6 Question 6

When the participants were asked what cultural awareness is, while some of them defined the term as to know about culture, the others defined it as the ability to compare the target culture with one's own or the ability to associate language with culture. Only one of them stated that it is the use of cultural knowledge in communication.

15 out of 20 defined the term as the knowledge about the culture of that language. (Instructor 1, 2, 8, 12 and 13 defined the term according to one more different views which are included above.)

Instructor 11: İçinde bulunduğın, yaşadığın kültürün farkında olma. Adet, töre, yöntem ve usulleri bilme. Dilin kullanımına yansır tabi. Mesela işaret dili bile, mimik, jestler hep kültürel izler taşır. Kültürel farkındalık olmadan, bir dili tam olarak bildiğimizi söyleyemeyiz. Dolayısıyla, dil öğretiminde de kültürel bilgi önemli.

5 out of 20 stated that it is the ability to compare the target culture with one's own.

Instructor 7: Kültürel farkındalık, öğrenilen dili kendi dilinle ve o kültürü kendi kültürünle kıyaslayıp farklılıklarını düşünmek ve bunların kaynaklarını bulmaktır. Kültürün o dili konuşan toplumu ne kadar etkilediğini düşünürsün. Bir çok şeyin kültürden kaynaklandığını anlarsın. Deyimler ve kelimelerden anlarsın kültür izlerini. En çok da edebi metinlerden anlarsın. Diğerleri fazla yansıtmaz bence. 18. Yy da sanayi devrimi oldu o dönemde işçi sınıfı sanayileşme olgusu çıktı bunlar hep kültür değil mi? Ve bizde o durumun aynısı yaşanmadığı için, bize yabancı geldiği için direkt anlatılsa bizde kalıcı olmaz. Ama edebi metinlerde kalıcılaşır. 5 roman oku hangi yy'a ait bilmezsin ama 3ünü 2sini birbiriyle bağdaştırabilirsin. Çünkü kültürel, siyasal tarihi olaylar edebiyata yansımış. Mesela belirli bir dönemde kadının rolü bunlar hep kültür değil mi? Sonra yaşam tarzları da kültürü gösteriyor. Kültür farkındalığı olmadan dil hem sığ kalır hem de öğrenmede güçlük çekeriz anlayamayız ya da o kelime ne demek nerede ne için kullanılıyor. Ekmek şarap mesela, bunlar bizde yemek içmek. Onlara İsa'yı anlatır. Dini açıdan da bir şey ifade eder. Din de kültürün parçası değil mi? Edebiyat hem siyaset hem tarih hem de din ile ilgili ip uçlarının hepsini birden aynı anda barındırabilir. Herhangi bir yazım tütünde bunlardan belki parça parça buluruz, ama edebiyat 1 taşla 5 kuş vurmak gibi birşeydir.

4 out of 20 thought that it is also the ability to associate language with culture.

Instructor 13: Kültürel farkındalık bir dilin dokusunu oluşturan kültürel öğelerin ayırtına varılmasıdır. Yani, dil insanlar tarafından kullanılan hem bireysel hem de toplumsal bir araçtır ve ait olduğu toplumun inanışlarını, düşüncelerini,

yaşayış biçimini ve tarihini (yaşadığı tarihsel değişimi) yansıtır. Kültürel farkındalığa bu öğeleri bilmekle oluşan bir şeydir. Yabancı dil öğretilirken hedef dil ait olduğu toplumdaki ve kültürden uzakta, izole bir şekilde öğretilir. Dolayısıyla hiçbir öğrencinin öğrenmekte olduğu kültürü görüp, yaşayıp anlama imkanı yoktur. Dil kültürü böylesi yansıtırken kültürden bağımsız öğretilmesinin imkanı yoktur. Bu nedenle yabancı dil öğretmenleri ders ortamını olabildiğince o dilin konuşulduğu gerçek bir kültürel ortam haline getirmeye çalışırlar.

1 out of 20 defined the term as the ability to understand cultural messages and put them into practice.

Instructor 20: Sadece bilmek anlamına gelmez farkındalık. Bir kültürün farkındalığına erişmek başka meziyetler de gerektirir. Kültürel mesajları anlamak bunları da pratiğe dökerek kullanmak mesela.

Although the participants see the term from different perspectives, they use similar terms to define cultural awareness (see Table 6 in the Appendices).

4.1.7 Question 7

When the participants were asked whether cultural awareness contributes to language awareness, 19 out of 20 stated that it surely contributes as it is the product of that culture.

Instructor 2: Deminki soruda da belirttiğim gibi, kültürel farkındalık dil farkındalığının bir parçasıdır. Dilin en temel amacı iletişim olduğuna göre, kültürel farkındalık da iletişimin niteliğini arttırdığına göre, dile ve dil farkındalığına katkıda bulunur. Yani, iletişimi mümkün kılan dilsel yapılar belirli sosyo-kültürel kurallar ve kaygular doğrultusunda farklılaşabilir. Örneğin; "pencereyi aç" ve "pencereyi açabilirmisiniz acaba?" tümceleri işlevsel olarak aynıyken yüzey yapıda (structure'da) tamamen farklı. Biri imperative bir tümce yapısı içeriyorken diğeri bir soru yapısı. Aslında konuşmacı açısından aynı işlevsel amaca hizmet eden bu iki tümcenin yapı bakımından farklı olduğunu görüyoruz. İşte bu

yapı farkını belirleyen, dile ait sosyo-kültürel kurallardır ve iletişimi sağlamakta önemli rol oynar dolayısıyla da dilsel farkındalıkla ilişkilidir.

Although Instructor 10 agrees with the idea, her approach is quite different from others since she stated that it created a 'schema' for the learners, in that sense it contributes to language awareness of the students.

Instructor 10: Kültür dile katkıda bulunur tabi. Zaten kültür dili oluşturan önemli bir öge. Daha önce de söyledim ya. Mesela gördü "thanksgivin" i televizyondan, ona takılıp kalmaz, diğerlerine, hedeflere yoğunlaşır. Zaman kaybı olmaz. Hep deriz ya, context ten çıkarın diye. Niye? Bilmediği bir kelime ya da kavrama takılıyor, metni okuyamıyor. Thanksgiving i bilmeyen öğrenci, bu ne diye düşünürken grameriyle, kelimeleriyle ilgilenmez, takılmıştır o bir kere.

1 out of 20 said that culture is not important for the young learners, it is only useful in literary analysis.

Instructor 18: Edebiyatın bir çok anlamda diğer metin türlerinden avantajlı olduğu doğru ama seviyeye uygunluk çok önemli. Çok düşük seviyedeki öğrenciler için yok bence. Edebi eser incelemesi analizi yapılırsa katkısı olabilir.

As it can be recognised clearly nearly all of the participants supported the idea that cultural awareness contributes to language awareness since culture is a part of language (see Table 7 in the Appendices).

4.1.8 Question 8 and 9

It will be a good idea to analyse question 8 and 9 together since when the participants were asked whether literature contributes to cultural awareness, they also were asked to explain the difference between literature and other materials in creating cultural awareness.

19 out of 20 stated that it certainly contributes to cultural awareness for different reasons.

3 out of 19 stated that it is more individual. (Instructor 13 has one more answer which is included below.)

Instructor 17: Sağlar, edebiyatta o dilin ve kültürünün en iyi yansıtılma şeklidir. Gazete ve makalelerde politik ve sosyal konuların ele alınma şekli, uslubu kültürü anlatır. Edebiyatın daha iyi sağlayacağını düşünüyorum çünkü gazete ve makaleler çoğu zaman objektif ve nesnel ele alabilir konuları, fakat edebiyat insanların yaşayış tarzını daha iyi sunar.

1 out of 19 said it is more emotional.

Instructor 4: Edebiyat kültürel farkındalık sağlar. İngiliz dili ve edebiyatı okuyan insanlar bilirler ki burada verilen sadece iyi bir İngilizce eğitimi ve edebiyat değildir. Burada derslerin yanında toplum tarihi , kültür incelemeleri gibi dersleri de alırlar. Maksat o dilin konuşulduğu toplumdaki sevinçleri , sıkıntıları yani duygusal anlamda en çok, hastalıkları , önemli olayları , iç savaşlar hakkında bilgi sahibi olabilmektir. Aynı zamanda İngiliz edebiyatının da "Victoria, Elizabeth, Romantik , Post Modern" gibi kavramlarla açıklanması da toplumun geçirdiği değişimlerin bir göstergesidir. Bu değişimlerden haberdar olan dil öğrencileri de İngilizceye daha farklı yaklaşabilme imkanını kendinde bulurlar.

1 out of 19 claimed that it is the most appropriate use of language.

Instructor 19: Kültürel farkındalık-dil farkındalığına gelince bu iki oldu arasında yadsınmaz bir etkileşim vardır, çünkü kültür dili dil de kültürü oluşturur. gazete ve makalelerde kültürün bir parçası olarak dilin aktarılmasına yardımcı olur, farkındalık sağlar ancak edebiyata daha çok görev düşer. Yazarın dili en güzel şekilde kullanarak bulunduğu çevreyi anlatır bu yoğunluğu bir makalede bu derece etkili göremeyiz.

Although 1 out of 19 stated that literature may not be appropriate for all groups, she supported the idea that it reflects culture in a more extended way, rather than presenting information about it directly.

Instructor 20: Edebiyat güzel kültür örnekleri sunar. Diğerlerinde de vardır kültürel bilgi ama edebiyat daha kapsamlı sunar kültürü, sade anlatıp geçmez ezberlenecek bilgi gibi. Ancak bu her seviye için uygun değildir tabii.

1 out of 19 said that it provides students with natural environment.

Instructor 2: Edebi metinler kültürel farkındalık kazandırmada etkilidir. Herşeyden önce ele aldıkları tema ile bir kültürel farkındalık yaratabilirler, okuyucu daha önce aşına olmadığı bir kültüre tema aracılığı ile tanık olabilir. Bunun yanı sıra, farklı sosyo-ekonomik ve kültürel altyapılara sahip farklı karakterlerin dil kullanımları veya karakterlerin farklı bağlam ve durumlarda tercih ettikleri dil kullanımları, dilsel değişke (language variety) modeli oluşturur ve okuyucuya actual bir iletişim modeli sağlar. Bir anlamda actual bir ortam yarattığı için yabancı dilden çok ikinci dil öğrenimine benzer bir environment kazandırır. Bu nedenle diğer metin türlerinden daha etkili olur.

2 out of 19 stated that it has more meaningful context.

Instructor 13: Edebiyat kültürel farkındalığı doğrudan kültürü yansıtarak verir. (Tabii yine dönemsel edebi farklılıkları göz önünde bulundurmalı) Edebi bir metin doğrudan o dilin kültüründen çıkmıştır. Diğer metinler ise tanımlayıcı olabilir bu konuda. Örneğin Püritanlar hakkında bir makale bu toplumun yaşayışını tarif edebilir. "Püritanlar tutucu bir toplumdur" diye bir cümle ile tanımlar. Ancak bir edebi metin bunu gösterir, püritanların yaşayışını gözler önüne serer. Yine de bu metin türlerini dengeli bir şekilde kullanmak gerekli çünkü kültürü vermek isterken fazla detaylara girilerek ders amacından sapabilir.

3 out of 19 claimed that it teaches culture implicitly.

Instructor 8: Gazeteler ve makaleler de sağlar çünkü o dilin kullanıldığı ülkenin hayat koşullarıyla doğrudan bağlantılı veriler doğrultusunda yazılır. Ama daha yüzeyseldir veya resmidir. Ama edebi bir eser bir ülkenin kültürüyle her anlamda bağlantılı mevzuları kapsayabilir. Kapsamı daha geniştir. Mesela İngiliz edebiyatında "ada" ve "deniz" kavramı çok sık kullanılır çünkü İngiltere büyük bir adadır. Örneğin Robinson Cruse romanında hem ada yaşamıyla, hem dönemin yaşam özellikleri hem de karakterin psikolojik derinliğiyle ilgili çok sayıda İngiltere kültürüyle ilgili veriye dolaylı yoldan ezberlemeden ulaşabiliriz. Bu hem dil öğretiminde bize bir zenginlik sunar hem de kültürle doğrudan bağlantılıdır.

1 out of 19 said that it gives students the opportunity to experience that culture.

Instructor 3: Elbette diğer türler vasıtasıyla da fikir sahibi olunur ancak edebi eserler de hele ki bu bir romansa, toplumun öz kültüründen deneyim yaşatacaklardır. Nitekim bazı eserler de vardır ki, mesela emir kostarica'nın filmlerinde olduğu gibi, tamamen bir başka toplumun kültürünü, ahlakını, törelerini tanıtmak amacıyla kaleme alınmış ya da sinemaya uyarlanmıştı gazete ve makaleler daha çok bir takım bilgileri aktarma kaygısı güttüğünden kültürü adamaklı tarif etmek ya da dili tüm kurallarına uyacak biçimde kullanmaya yeteri özeni göstermeyecektir.

1 out of 19 claimed that it pictures culture more clearly.

Instructor 9: Edebiyatta o kültüre dair pek çok şey bulmak mümkündür. En uzak bir betimleme paragrafında bile bir kişinin kıyafetlerinden bir binanın görünüşünden sokaktaki insanlara kadar o kültürü o dili yaşayan insanların evlerinin içine gireriz hayatlarına gireriz edebiyatla kültürün tam içine gireriz ama diğer metinlerde bu kadar da mümkün değildir. Oralardan sadece yüzeysel bilgiler alabiliriz. ancak bazı ipuçları toplarız Mesela okuduğum bir romandaki (Mary Barton) betimlemelerden o kadar çok etkilenmişim kisan ki 18. yüzyılda, oradaki sokaklarda yürüyor gibi hissetmişim

kendimi yazarn anlattıklarıyla bir resim çizmişim ve hala gözümün önüne gelir o zamanki kültürün resmiydi bu.

1 out of 19 stated that it shows how to use cultural elements in language production.

Instructor 10: Edebiyat kültür farkındalığı geliştirir. Kopuk olamaz o da bir dilin ürünü ne de olsa. Mesela, romanda maden ocağı ve işçi sınıfı tasvir ediliyor, o dönemin şartları yani. Öğrenci o deneyimi yaşamadıysa anlamayabilir, ama edebiyat bunu onlara yaşatır, deneyim kazandırır. İlla da gidip görmesi gerekmez. Edebiyat kültürel karşılaştırma olanağı da sunar. I'm over the moon dendiğinde, kendi kültüründe bunun bulutların üstünde yani mutluluk olduğunu daha iyi anlar. O zaman kültür farkındalığı, hem kendi kültürün, hem öğrendiğin dilin kültürü. Kendi kültüründe bulutların üstünde yi anlamayan birine over the moon anlamsız gelir. Hem budur kültür, hem de dil kullanımın da neyi nerde kullanacağını bilmek. Konuşma dili İngilizcesi öğretiyor bazı kitaplar, kalıp kalıp. Nerde kullanacağını bilmezsen, formal mi informal mi, bir işe yaramaz ki. Mesela, can you open the door, would you mind opening.... Aynı anlamda ama biri daha formal. İşte patrona söylenmez mesela. Mesela bunu konu alan bir hikaye, mesela biri patronuna would you mind..... Dese orda, öğrenciye örnek teşkil eder, o da öyle kullanır. Dili yerinde öğren deriz, neden? İşte bu kültürü öğrenmesi için. Türkiye'de dil öğretimi daha sınırlı, edebiyat o açığı kapatıyor işte, gitmiş görmüş kadar oluyorsun. Yaşanmışlık yaratıyor yani.

2 out of 19 claimed that it is far more interesting.

Instructor 16: Edebiyat, daha önceden de söylediğim gibi daha ilginçtir.Edebiyat daha çarpıcı olabilirken, bir deneme sıkıcı gelebilir.. Öğrenen açısından bakacak olursak, edebi eser kullanımı daha nokta atışıdır....

1 out of 19 stated that other materials display popular culture, however, literature represents the original culture.

Instructor 15: Kültürümüz bizim mirasımızdır ve geçmişten bugüne yazılan çizilen ne varsa bizim kültürümüz ve edebiyatımız oluşturan şeyler de bunlardır. Gazeteler ve dergiler de popüler kültürün gelişiminde bize katkıda bulunurlar. Eğer bu ikisini karşılaştıracak olursak edebi eserlerin gazete ve dergilere oranla kültürel farkındalığı daha çok etkilediğini ve yükselttiğini düşünüyorum. Çünkü edebiyat bizim esas ve bozulmamış olan ari kültürümüzdür oysaki gazete ve dergiler şuan için popülere kültürün bir aracı olarak görülmekte. Bu yüzden kültürel farkındalığı tam olarak yansıttığını düşünmüyorum.

Instructor 1 and 18 did not give reason.

Instructor 14 stated that he thinks every authentic material, whether it is literary or expository, reflect culture equally.

Instructor 14: Her edebi metnin içerisinde kültüre ait öğeler çok ya da az şekilde bulunmaktadır. Edebi metinle yazıldığı yıllar içerisindeki olaylar hakkında gizli ya da doğrusal olarak bilgi verir. Bu bağlamda kültürel öğeler içeren bir metin ders aşamasında kullanıldığında öğrencilerin bu kültür hakkında öğretmenin de yardımıyla daha fazla bilgiye erişmeleri ve bu kültürü benimsemelerini kolaylaştırır. Gazete ve dergiler güncel olan yazılarıyla bu etkiyi edebi eserler kadar veremese de yine de kültürel farkındalıkta önemli rol oynayabilir. Önemli olan doğru gazete dergi yazısını seçip öğrencinin ilgisini çekmek diye düşünüyorum. ...

As understood clearly, nearly all of the participants agreed on the idea that literature contributes to cultural awareness, and thus, language awareness since it is impossible to consider a language without its culture. For question 9, although they consider the issue from a different perspective, nearly all of them agreed on the idea that the contribution of literature to cultural awareness is greater than other materials (see Table 8 in the Appendices).

4.1.9 Question 10

The participants were asked what other benefits of literature they can think of, and it was seen that their answers were directly correlated with the answers

they gave for the previous questions. That is why the answers given by the participants are not included in this part. It should also be noted that it is possible to see one instructor in many categories.

11 out of 20 said that it increases motivation. 7 out of 20 thought that it develops empathy. 7 out of 20 said that it is enjoyable and interesting. 7 out of 20 claimed that literature provides the students with richness in expression (vocabulary). 5 out of 20 stated that it is stress free, which means that it prevents language learning anxiety. 6 out of 20 claimed that it includes the emotional aspect of learning. 4 out of 20 said that it fosters language production both in written and spoken forms. 3 out of 20 it develops EQ. 3 out of 20 it encourages students for extensive reading. 3 out of 20 said that it develops the ability of criticism. 1 out of 20 said that it is more individual. 1 out of 20 it has a meaning ful context.

1 out of 20 said that it has various in topic and gives the students the opportunity read various sources. 1 out of 20 stated that it gives world knowledge. 2 out of 20 claimed that it develops IQ. 2 out of 20 supported the idea that it helps metacognitive abilities develop. 1 out of 20 said that it increases creativity. 2 out of 20 stated that it gives students the opportunity to interact with the the real world (experience). 1 out of 20 said that it gives examples of figurative use of language. 1 out of 20 stated that it creates natural environment in language classrooms. 1 out of 20 said that it develops self awareness. 1 out of 20 said that it is sophisticating, and 1 out of 20 thought that it is important as it is authentic. 1 out of 20 said that it increases enthusiasm towards learning, and 1 out of 20 said that it gains students problem solving skill. 1 out of 20 said that it broadens perspective. 1 out of 20 claimed that it teaches language by giving opportunity to the students to make associations, and 2 out of 20 stated that except for deep analysis of language, literature is unnecessary.

The participants seem to share common ideas about the benefits of using literature, still, it would be a good idea to put these ideas in hierarchical order. (see Table 9 in the Appendices).

4.2 Findings of the Interview with the Students

4.2.1 Question 1

5 out of 49 students indicated that they did not like the course depending on several reasons. 2 out of 5 said that they found the story boring. Of these 2 students, 1 student agreed that the story was still educational and the other claimed that although he did not like the story, he stated that he liked the way the course was done as it was interesting. 1 out of 5 stated that the way the course done was too novel for her, in other words, she was not used to it. She also stated that the story was too difficult and long, and that is why she did not like the story.

Student 3: Daha önce genellikle gramer gördüğümüz için, ilk defa hayatımda İngilizce olarak yazılmış böyle bir hikayeyi anlamaya çalıştım. Belki bu yüzden anlamakta biraz zorlandım. Ama farklı ve ilgi çekiciydi.

Although 1 out of 5 said that he found the theme of the story interesting, he indicated that he does not like reading stories in general.

Student 4: Anlattığı konu olarak güzeldi fakat konuyu anlatış tarzı yani hikaye olarak anlatması belli bir noktadan sonra konuyu sıkıcı hale getirdi. Ama derste yapılan aktiviteler, sorulan sorular ve cevaplarla ders ilginç bir hal aldı.

1 out of 5 thought that the course was boring as she had great difficulty in understanding the story.

1 out of 49 students was impartial when she stated that some parts of the story were enjoyable while she got bored while reading some other parts, adding that the story was also too long.

1 out of 49 said that she did not want to answer this question.

42 out of 49 students, which makes a vast majority, stated that they liked the story and the course depending on different reasons.

10 out of 42 agreed that they liked the theme of the story. (Among these students, Student 9, 10, 13 expressed two reasons in one question, which is included below.)

6 out of 42 said that they liked the story as it was dealing with contemporary issues. (Student 21 stated two more reasons for why she liked the courses in one question which are included below.)

Student 13: Güzel bir metin bence, etkileyici pek çok anlamda. Günlük hayata dair bir konu olması gerçekliğini artırıyor ve daha ilgi çekici kılıyor. Genel kültür de var yani. Ayrımcılık iyi bir konu...

4 out of 42 agreed that reading a story during the course was novel for them, and they liked the novelty (unlike student 3 who does not like novelties).

Student 23: Bence güzel, etkileyici ve keyifli bir dersti. Normalde hep coursebook'tan gitmekten sıkılıyoruz. Kitabı işlediğimiz sıradan İngilizce dersleri dışında daha farklı ve renkli.

Student 9: *Like A Winding Sheet*" adlı hikaye ile beraber işlediğimiz ders, diğer derslere nazaran daha akıcı ve akılda kalıcı oldu çünkü, farklı bir materyalden işlendiği için ilgimi çekti. Ve her ne kadar anlamakta zorlansam da konuyu ilginç buldum.

3 out of 42 stated that they like reading stories in general. (unlike student 4 who does not like reading stories) (Student 29 expressed one more reason which is included below).

3 out of 42 said that she liked the courses and the story since they served as a interesting meaningful context.

Student 27: "Bir konuyu normal olarak işlemekten daha zevkliydi. Çünkü bir hikaye vardı. Öğrenmemiz gereken konuyu bir hikaye üzerinden öğrenmek daha yararlı oldu. Çok yararlıydı."

Student 35: Diğer derslere oranla derse daha çok katılımda bulunmak istedim. Hikaye ilgimi çekti. Konusu, içeriği,

grameri, her şeyiyle gerçekten okunması gereken bir parça olduğunu düşünüyorum. Dersin de bu parça üzerine kurulu olması ve bundan yola çıkıp bir dili gerek kültürüyle gerekse grameriyle işlemek beni daha çok derse bağladı.

Student 28: Çok yararlıydı. Bir hikaye üzerinden kelimeler, o kültürü ve o kültüre ait deyimleri öğrenmek yararlı, faydalı ve daha fazla akılda kalıcıydı. Bu hikaye üzerinden öğrendiğim birçok deyim ve o kültür hakkında bilgiler edinmek benim için keyifli ve öğreticiydi.

1 out of 42 said that he liked the story and the course as the atmosphere in the class was good since they all seemed to enjoy the course. He added that he got more and more interested in the story as the class was participating in classroom discussions.

4 out of 42 said that they liked the story both because the language of the writer was interesting and because the story gave information about culture in which they are generally interested. (Student 32 stated one more reason for why she liked the courses which is included below).

Student 29: Şimdiye kadar gördüğümüz İngilizce derslerinden farklı olarak Amerikan aksarını ve diyalektini gördüğümüz bu ders benim gerçekten çok ilgimi çekti. Amerikan kültürü, aksarı, batıl inançları, yazıdaki farklar, tekdüze ve kurallı görünen İngilizcenin aslında hiç öyle olmadığını anlamama yardımcı oldu. Gramer kurallarından farklı olarak bir hikayeyi işlememiz derse farklılık ve bence eğlence getirdi. Eve gittiğimde internetten hikayenin tamamına biraz göz attım ve yazarı öğrendim. Yani o derece ilgimi çekti.

1 out of 42 indicated that they liked the story as she thought that it served as a material on which she could communicate.

Student 34: Bence iyi bir dersti. Genelde benim İngilizceyi anlamam bu parçalarla daha kolay oluyor. Sonuçta ortada belli bir konu varken konuşmak daha kolay. Her ne kadar gramer hatalarım olsa da ben bu parça hakkında konuşmayı sevdim. Çünkü hikaye o konu hakkında kafamda düşünceler belirmesine yardımcı oldu. Ve böylece benim için konuşmak

daha da kolaylaştı. Diğer türlü konuşmak istiyorum ama bazen ne konuşsam bilemiyorum.

1 out of 42 said that they liked the story as it was open to discussion, adding that they always like discussing in the classroom.

2 out of 42 said that they liked the story as it was appealing to their emotions.

9 out of 42 found the story motivating and interesting.

Student 11: Dersi beğendim ve katılmak istediğim. İnandırıcılığını bilmem, ilk defa bu kadar ilgilenmek istedim dersle alakasını isterseniz. İngilizce ilk defa bu kadar ilgimi çekti, çünkü hikaye çekiciydi.

Student 38: Bu dersi sevdim. Öğrencilerin derse olan ilgisini çekmek, derse olan katılımları arttırmak için güzel bir hikaye. Hikaye ve materyaller ilgi çekince ders de daha çok seviliyor, insan daha zevkle dinlemek istiyor.

2 out of 42 stated that they liked the story as they found the opportunity to associate what they were reading with their departmental courses and they like everything that is related to law. 1 out of 42 said that she liked the story as she could compare and contrast between American culture and Turkish culture. 1 out of 42 said that she liked the courses and the materials as she enjoyed learning new words, which was motivating for her. 1 out of 42 said that he liked the story just because he understood it (see Table 10 in the Appendices).

4.2.2 Question 2

36 out of 49 students said that they felt themselves more relaxed and motivated depending on different reasons.

10 out of 36 stated that they felt themselves more relaxed and motivated as they found opportunity to express their own ideas. (Among these, Student 8

expresses one more reason for why she felt herself relaxed and motivated, which is included below).

Student 38: Derste bir hikaye ve bunun etrafında dönen materyaller işlendi, dolayısıyla hikayenin konusu hakkında herkesin bir yorum yaparak düşüncelerini o materyaller sayesinde daha iyi ifade etme fırsatı oldu.

Student 23: Dersi beğendim, bunun en baştaki sebebi de şu. Kitaba bağlı belli konularda sabit kaldığımız dersler gibi değildi kendi fikirlerimizi de konuşabildiğimiz için daha rahat hissettim ve derse daha çok motive oldum.

Student 32: Diğer derslere göre daha çok yorum yapma fırsatı bulduğumuz üzerinde çok konuştuğumuz ve fikirlerimizi ifade edebildiğimiz bir konu işledik ve bu bizim daha çok motive olmanızı sağladı. Çünkü böyle ders işlemek, ders kitabını takip etmekten daha keyifli.

1 out of 36 said that he was relaxed and motivated as the story evoked curiosity. 1 out of 36 stated that the reason for his comfort and motivation was that he could make associations. 2 out of 36 agreed that it was relaxing and motivating as she found it interesting to learn about different cultures.

Student 28: Diğer derslere göre daha kalıcı ve daha ilgi çekiciydi. Ders esnasında İngilizce dilini öğrenmekten çok kültür hakkında bilgimiz oldu. Bence bir dili öğrenmek istiyorsan tam ve doğru bir biçimde onun deyimleri, kültürü, inançlarını vesaire bilmek bir dili öğrenmeyi kolaylaştırıyor ve daha kalıcı hale getirip, doğru öğrenmeyi sağlıyor. Böyle düşündüğüm için de derse daha motive oldum ve kendimi daha iyi ifade ettim.

Student 35: Evet kendimi daha rahat hissettim. Sadece ders olarak İngilizce'yi öğrenmek değil, onların kültürleri hakkında da fikir sahibi olmak daha çok hoşuma gitti. Kendimi saf İngilizce kelimelerle temelsiz anlatmaktansa, bir hikayeden yardım alarak eleştiride bulunmak veya fikir beyan etmek doğrusu işimi kolaylaştırdı, beni mutlu etti. Sadece gramer kitabına bağlı kalarak grameri öğrenmek tabii ki önemli ama bunu yazı üzerinde de inceleme olanağı bulmak daha güzel.

5 out of 36 said that she was motivated and relaxed since the theme of the story was contemporary and realistic (Student 41 stated one more reason for why she was motivated and relaxed which is included below).

Student 11: Bu hikayeyi işlediğimiz derslerde daha çok motive olduğumu düşünüyorum çünkü hayatın gerçeklerini irdeleyen bir konuydu. Mr. Brown ve Mrs. Brown gibi hayali ve sıkıcı değildi.

Student 41: Evet. Bu parça ilgi çekici ve hakkında kendi fikirlerimizi söyleyebiliyoruz. Hergün karşımıza çıkabilecek, gerçek olabilecek bir hikaye hakkında daha rahat fikir yürütülebilir ve kendimizi ifade edebiliriz diye düşünüyorum.

1 out of 36 agreed on the idea that the course was relaxing and motivating since those courses were student-centred.

Student 29: Ben açıkçası bu derste bütün sınıfın fikirlerini ifade etmede daha rahat olduğumu düşünüyorum. Çünkü diğer derslere oranla bu derste hoca yerine öğrenciler daha ön plana çıktı. Motive olmamızın en önemli nedeni bu. Aksi durumda sürekli öğretmen ön planda olursa öğrencilerin dikkati farklı yerlere gidiyor ve hatta uyuyor bence.

1 out of 36 said that she was relaxed and motivated during the courses only because she could understand what was going on. 8 out of 36 found that it was because the theme was interesting. (Among these, Student 26, 28 and 41 expressed one more reasons for why they were more relaxed and motivated during the courses, which are included below). 2 out of 36 stated that it was more enjoyable than practicing grammar.

Student 9: Diğer derslere kıyasla bu derste konu ile alakalı fikirlerim oluştu. Çünkü diğer derslerdeki gibi salt boşluk doldurma ve bilgi kullanmaktan ziyade interaktif bir dersti. Ama demin de ifade ettiğim gibi, anlıyorum ama ifade de güçlük çekiyorum.

Student 43: Parça üzerinden gitmek daha eğlenceli olduğu için insan motive oluyor ve katılımı artırıyor. Parça hakkında yorum yapmak akılda kalıcı olduğu için öğrendiklerimizi unutmak daha zor oluyor. Salt gramer işlemek çok sıkıcı ve bunaltıyor, belli bir zaman sonra kopuyorum. Derse olan ilgim azalıyor.

Student 4: Aslına bakılırsa konunun ilginç olmasından dolayı fikirlerimi ifade etmekte çok da zorlanmadım. Diğer derslere kıyasla daha dikkat çekici dolayısıyla daha çok motive edici olduğu kanısındayım.

1 out of 36 agreed that the courses were relaxing and motivating as it was easier to express themselves since there was a theme to speak about. 1 out of 36 did not want to explain why she was motivated. 1 out of 36 said that he was motivated as he prepared for the courses. 1 out of 36 stated that she was motivated and felt herself relaxed since the courses were different from the others, and she likes novelty. 1 out of 36 expressed that she was motivated and relaxed as she thought that the course gave her the opportunity to be creative.

5 out of 49 stated that they could not feel themselves relaxed in general although they were given the opportunity to feel themselves so due to their low level English. However, they were motivated as they liked the courses. 1 out of 49 said that they are relaxed and motivated all the time as a part of their characteristics.

1 out of 49 said that it is difficult to decide on whether she was relaxed and motivated or not since she could not attend the courses regularly. 1 out of 49 seemed indecisive about being motivated. 7 out of 49 said that they did not feel themselves relaxed and motivated depending on different reasons. 3 out of 7 said that it was because they did not like the story and thought that it was boring.

Student 36: Hayır ders beni motive etmedi ve ilginç gelmedi, daha farklı olabilirdi yani. Materyaller hep aynı konu etrafında dönüp durdu. Sadece bir metne bağlı kaldığından ders sabit bir çizgide kaldı.

Student 1: Düşüncelerimi çok rahat açıklayamadım, çünkü parçayı zevkli bulmadığım için okumama rağmen anlamadım. Motive olamadım, başka bir nedeni yok işte, bilemiyorum, nedeni; sıkıcıydı.

4 out of 49 said that he could not feel herself relaxed and motivated as he found it difficult to understand the story. He thought that it would be better if he was allowed to use native language. 1 out of 49 expressed that she feels more motivated and relaxed in grammar courses. 1 out of 49 stated that she was not motivated and could not feel herself relaxed as she did not prepare for the courses before. 1 out of 49 stated that his being motivated and relaxed totally depends on his mood (see Table 11 in the Appendices).

4.2.3 Question 3

1 out of 49 did not answer the question.

47 out of 49 students agreed on the idea that it is easier to express their opinions with the help of materials. They based their point of view on different reasons.

11 out of 47 said that if they know something about the theme they are talking about or if they gain sufficient knowledge about the theme, they feel themselves confident in class discussions. These ideas refer us back to the 'Schema Theory' (Student 44 has one more reason which is included below).

Student 24: Evet bence daha kolay. Özellikle bunlar bildiğimiz konularla ilgili olursa derse daha çok katılıp, kendi fikirlerimizi daha fazla söyleyebiliriz.

Student 44: Elbette daha yararlı. Çünkü bize yardımcı oluyorlar. Eğer eğlenceli bir konu ya da bildiğim bir konu olduğunda kendimi ifade etmem daha kolay oluyor.

Student 43: Daha rahat olduğu için kendimi daha kolay ifade edebildim. Sonuçta bir fikriniz oluşuyor ve sınıfta bu konu hakkında konuşunca siz de fikirlerinizi söyleyebiliyorsunuz.

Student 8: Evet, çünkü o materyaller bir fikir edinmemizi ve onun üzerinden farklı yerlere, bakış açlarına yönelmemizi sağlıyor. Verilen materyaller bir yol gösteriyor. Çeşitli çağrışımlar yapıyor, bu sayede düşündüklerimizi toparlayıp bir yere varmamızda yardımcı oluyor.

6 out of 47 stated that it is easier to express themselves through the materials as the materials and activities make the new learned information concrete through providing them with a specific topic to talk about.

Student 20: Evet, daha kolay. Çünkü somut bir şey üzerinden ders işlememiz daha fazla kendimizi ifade etmemiz de yararlı oluyor.

Student 47: Tabii ki daha kolay, çünkü önünüzde bir parça, birkaç parçayla ilgili materyal, araştırıp öğrenecek bir konunuz var. Yani, sanki İngilizce öğrenmiyoruz, amaç o metin ve o şarkı. Sadece İngilizce yazılmışlar, öyle olunca insan kendini kaptırveriyor. Konunun etrafında daha rahat yoğunlaşıp daha ilgi çekici bir şekilde dersi işliyoruz.

Student 46: Konuşacak bir konu olması üretkenliği artıracığından ötürü ifade de kolaylaştı biraz olsun.

1 out of 47 stated that it is easy to express himself when there is a specific task. 1 out of 47 stated that she likes activities in general. 1 out of 47 stated that it is various types of activities and materials that makes expression easier as they prevent the course from being a routine, all the time dealing with one specific material. 1 out of 47 indicated that it is easier to express herself when there are various options in front of her with respect to materials and activities. She also said that when there are lots of materials and activities she feels herself creative and her view is broadened to make her creative enough to express herself.

Student 26: Evet bence daha kolay. Derste herhangi bir konu işlerken sadece kitaba bağlı kalıp herhangi bir aktivite yapmadan ya da bir materyalden yararlanmadığımız zaman o dersin akılda kalıcılığının daha az olduğunu düşünüyorum. Kitaba bağlı kalınarak işlenen derslerde biz öğrencilerin de

önünde fazla seçenek olmadığından konuya bakışımız, konuya bakış alanımız daralıyor. Buna bağlı olarak da kendimizi ifade ederken seçtiğimiz kelimeler, kullandığımız örnekler dar bir alanda sınırlı kalıyor. Önüme baktığımda seçeneğimiz çok olunca kendimizi ifade ederken bana uygun olanı daha rahat seçebiliyor ve o yoldan kendimi daha kolay ifade ediyorum.

1 out of 47 said that it becomes easier to foresee the instructor's upcoming questions so that he can prepare himself to express his ideas.

Student 13: Evet daha kolaydı kendimizi ifade etmemiz. Çünkü böyle olduğunda konu ile ilgili konuşurken gelebilecek sorular hikayede kendini belli ediyor, bu da ifade etmemizi kolaylaştırıp, güven veriyor.

1 out of 47 indicated that when there are various materials and activities, the course becomes open to discussion and serves as a platform to express our own opinions. That is why expression becomes easier.

Student 23: Evet daha kolay. Farklı konularda konuşmak sabit gramer alıştırmaları dışında değişik aktivitelerle ders işlemek dersi daha ilgi çekici kılıyor. Yoksa gramer ve sabit kelime alıştırmaları sıkınca insan konuşacak bir malzeme de bulamıyor.

1 out of 47 totally misunderstood the question and said that during presentations she feels herself relaxed if she is allowed to get help from her notes. 2 out of 47 found that the expression became easier as they learned many vocabularies to make use of with the help of materials and activities. They emphasised on the importance of learning vocabularies which appeal to their emotions. Through this way, they find it easy to express their emotions by using these vocabulary items.

Student 11: Daha kolay çünkü hikayelerden bir sürü duygu ifade eden kelimeler öğrendim. Bu kelimeler, benim duygu dünyamda anlattı. Hikayeyi okuduktan sonra hissettiklerimi bu kelimeler vasıtasıyla anlatabildim.

5 of 47 stated that materials and activities make expression easier as it is easier to concentrate and focus on what to say during discussions when there are various sources as they supply authentic examples for the topic being discussed.

Student 17: Ders içerisinde konu ile ilgili materyaller ve örnekler gösterilmesi benim açımdan daha akılda kalıcı oluyor ve derse olan dikkatim daha çok artıyor.

Student 42: Evet tabii ki bu daha kolay oluyor. Çünkü tıkanıp gittiğimiz noktada yapılan aktiviteler ve kullanılan materyallerden örnek göstererek daha kolay ifade edebildim.

11 out of 47 think that expression gets easier when the materials and the activities are interesting, adding that they found the materials interesting and they could express themselves more easily thanks to them.

Student 27: Bence daha kolay. Bunun nedeni ise eğer ders içerisinde yapılan aktivite ya da materyal ilgi çekiciyse, ondan yararlanarak kendimden ifade etmem daha kolay oluyor.

Student 32: Daha kolay olup olmaması işlenen konuya bağlı, eğer konu farklı ve eğlenceliyse üzerinde konuşulacak bir konu ise kendimizi ifade etmemiz daha kolay oluyor.

Student 15: Hayatın içinden konular işlediğimizde veya dikkat çekici hikayeleri işlediğimizde daha faydalı olduğunu düşünüyorum.

6 out of 47 students did not want to give any reasons.

1 out of 49 opposes with the idea that materials make expression easier when claiming that on-the-spot conversational courses excluding specific materials and activities are more creative and enjoyable.

Student 36: Hayır, çünkü belli bir konuya bağlı kalmadan sohbet havasında geçen ve konudan konuya atlayan dersler daha çok ilgimi çekiyor. Bu hikaye sıkıcıydı ve hep bir konu etrafında döndük.

(see Table 12 in the Appendices).

4.2.4 Question 4

2 out of 49 students did not want to answer the question.

1 out of 49 indicated that he could not learn anything due to his lack of English knowledge. 1 out of 49 stated that there is no change in him with respect to knowledge as he has already known many things related to the course.

45 out of 49 students stated that they learned many things with the help of materials and activities.

In that group (45), 2 out of 45 stated that they have already known many things related to the course before, however, 1 out of 2 stated that the course still expanded his knowledge, and the other out of 2 stated that the course helped him develop new vocabulary items.

Student 36: Aslında bu konu hakkında zaten bilgi sahibiydim. Yani ayrımcılık zaten güncel bir konu. Amerika'yı da filmlerden görüyoruz zaten. Ancak çok değişik İngilizce kelimeler öğrendim itiraf edeyim.

Of the 45 students out of 49, 38 students expressed that they learned about the cultural components in total (the students who learned only about culture and who learned culture along with the others such as dialect, vocabulary, grammar, etc.) 19 out of 38 stated that they learned only about culture.

Student 27: Bu konu hakkında bilgi sahibi olmamı sağladı. Amerikan kültürü ile ilgili bilmediğim şeyleri de öğrendim. Mesela onların batıl inançlarıyla ilgili çok fazla fikrim oldu ya da "aristocracy- working class" sınıflarının onların kültüründe olduğunu bilmiyordum, fakat okuduğumuz hikaye bunu öğrenmemi sağladı.

10 out of 38 expressed that they only learned culture and vocabulary.

Student 11: 'Nigger' kelimesinin bu kadar aşağılayıcı olduğunu bilmiyordum. Siyah beyaz ayrımcılığı hiç kafamı kurcalamıyordu, ülkemizde böyle bir ayrımcılık olmadığını da hiç düşünmemiştim.

Student 15: Aşağılayıcı kelimelerin neler olduğunu öğrendim. Farkında olmadığımız ırkçılığın üzerinde düşünmemizi sağladı bu konu.

4 out of 10 (among those who claimed that they learned vocabulary along with the culture) gave specific examples of vocabulary items such as 'nigger' and 'punch the time clock'

1 out of 38 said that he only learned culture and grammar. 1 out of 38 stated that he only learned about culture and dialect.

Student 3: Okuduğum hikaye ve bu tema etrafında toplanan materyaller bu konu hakkında bilgi sahibi olmamı sağladı. Amerikan İngilizcesi, zenci beyaz ayrımı hakkında fikir edindim. Batıl inançları konusunda da bilgi sahibi oldum.

1 out of 38 claimed that he learned about culture, dialect and vocabulary. 3 out of 38 learned about culture and psychology.

Student 47: Oldukça yaralı oldu ki zaten bu hikaye birçok kişi tarafından okunup, üzerine ödevler falan yapılmış bir parça. Özellikle ayrımcılık söz konusu olunca biz Hukuk öğrencilerinin dikkatini çekti. Amerika'daki siyah beyaz ayrımını bilmeme rağmen, siyah bir insanın dışlandığı zaman neler düşünebileceğini, iş hayatında, özel hayatında ve sosyal çevresinde ne gibi zorluklarla karşılaşabileceğini, bunun onun iç dünyasını nasıl olumsuz ve derinden etkileyebileceğini hiç böyle düşünmemiştim.

3 out of 38 stated that they learned about the culture, grammar, vocabulary, dialect and idioms.

Student 32: Evet bilgi sahibi olmamızı sağladı. Hikayeye ilgili ilginç soruların olması şarkı bölümü ya da hikayede geçen gramer konusuyla ilgili parçaya bağlı aktiviteler bu dersin verimini arttırdı ve daha akılda kalıcı oldu.

1 out of 45 stated that he learned about men – women relationships.

3 out of 45 stated that they only learned vocabulary.

Student 45: Evet bilgi sahibi olmamı sağladı. Bir çok konuda bilgi sahibi oldum, ama itiraf etmeliyim ki en çok da kelime öğrendim. Yani, farklı bilmediğim yabancı kelimeler öğrendim.

1 out of 45 stated that he only learned about American dialect.

Student 33: Bilgi sahibi olmamızı sağladı. Kelime kalıpları, deyimleri kullanım içinde gördük ve akılda kalıcı olur diye düşünüyorum. Amerikan kültüründe nasıl konuşulur biliyordum, bunun hakkında fikir sahibi oldum.

(see Table 13 in the Appendices).

4.2.5 Question 5

1 out of 49 did not answer the question.

21 out of 49 students indicated that the grammar, vocabulary and the language use of the writer were learned easily depending on different reasons.

4 out of 21 found it easy to learn the grammar, the writer's use of language and vocabulary as they found the materials and activities useful. 1 out of 21 stated that she could learn grammar, vocabulary and the writer's use of language as all three were displayed in an interesting and different language style.

Student 35: Evet özellikle "nigger" kelimesi bende büyük etki yarattı. Gramer konusunun da aklımda daha kalıcı yer ettiğini düşünüyorum. Yazarın dil kullanım şekli ise normal gramer konularının biraz dışında, farklı ve ilgi çekici geldi. Ve şunu anladım, ben ne kadar dil öğrenmeye kendimi geliştirmeye çalışsam da belli kalıpları ancak bu hikayeler yardımıyla öğrenebilirim.

4 out of 21 found it to learn all since the story was interesting. 3 out of 21 stated that they could easily learn them as they generally see the structures and especially dialect in movies, serials and songs.

Student 11: Evet çünkü kullanılan dili şarkılarda hep duyuyordum o yüzden dikkatimi çekti.

Student 24: Evet. Çünkü yabancı film ve dizilerde kullanılan sohbet diliyle yazılmıştı ve böylece daha akılda kalıcı oldu, ilgi çekti.

Student 29: Bence akılda kalıcı oldu. Günlük hayatımızda İngilizce konuşulan bir ortamda bulunmadığımız için bir tek altyazılı filmlerde bir şeyler görüyoruz, o da onların günlük konuşma dili ile ilgili, bu da.

4 out of 21 stated that they learned them easily as they had the opportunity to see them in a meaningful context.

Student 26: Evet akılda kalıcı oldu. Gramer konusunu bir hikaye içinde görmem sayesinde bu konu aklıma iyice yerleşti. Yazarın dil kullanımını ağır ve anlaşılamayacak gibi değildi. Bilmediğimiz kelimeleri, deyimleri ve kültürel diğer şeyleri de öğrenip, alıştırma yapınca onlar da akılda kalıcı oldu. Müzik eşliğinde iyice aklımıza yerleşti.

Student 14: Evet. Dersi hikaye üzerinden anlattığımızda daha akılda kalıcı oluyor. Derste sadece gramer konusu işlemek yerine hikaye okuduğumuzda hikaye üzerinden konuyu anlamamızın daha eğlenceli ve kolay olduğunu düşünüyorum. Sanki tüm kelimeler ve gramer konusu sizin hikayeyi anlayabilmeniz için öğretiliyor. Hikaye, onları öğretmek için değil.

1 out of 21 thought that she could learn them as the materials and activities led her to be creative since she was given the opportunity to practice them in creative exercises such as writing imagery and a dialogue between the characters imitating the dialect.

Student 32: Bence bu hikayenin böyle işlenmesi gerçekten güzeldi. Konuyla ilgili şarkı ve materyaller, özellikle bir soru vardı "imagery" yaptık, sevdiğimiz bir yemeği anlattık, onu betimlemek mesela çok eğlenceliydi. Hikayedeki karakterlerin geleceğini tayin etmek hikayeye kendimizden bir şeyler katmak da yaratıcılığımızı ve hakkaniyet duygumuzu geliştirdi.

1 out of 21 stated that she learned them both as native language was allowed. 3 out of 21 did not express reasons.

Some of the students said that they learned vocabulary and the writer's use of language.

5 out of 49 stated that they learned the writer's use of language and vocabulary because they found the writer's use of language interesting, but they could not learn grammar.

Student 16: Evet oldu. Çünkü İngilizceyi gramerden biraz uzaklaşıp, sokak diline de değiniyordu. Örneğin "nigger" kelimesini ömrü hayatımda artık unutmam!

Student 9: Kelimeler ve dil kullanım şekli evet. Çünkü farklı bir konu olduğu için yeni kalıplar ve Amerikan İngilizcesi vardı hikayede. Hikaye içinde olduğundan daha akılda kalıcı oldu. Gramer olarak pek bir fark hissedemedim.

Student 12: Aslında biraz ağır geldi ama konu, batıllar falan ilgi çekiciydi, kelimeler de öyle, alıştırmalarla, konu içinde de sık sık karşımıza çıktığı için öğrendik ve akılda kalıcı oldu.

Student 13: Kelimeler ilgi çekici olduğundan akılda kalması kolay oldu. Gramer konusunda ise kelimelere göre daha az öğrendim, çok üstünde durulmadı. Yazarın dili o kültürü anlattı, bizim daha önceden alışık olduğumuz resmi İngilizceden daha farklı, sokak diline daha yakın ve dikkat çekti bu kullanımlar.

1 out of 49 stated that he learned everything except for grammar without explaining the reason.

Student 46: Diğerlerini bayağı iyi öğrendik, evet akılda kalıcı da oldu. Ama dilbilgisini anlaymadım ben. Neden bilmem, zor bir konu da değil aslında, aşınayız. Kısacası, gramer konusu dışında akılda kalıcıydı.

As for dialect or the writer's use of language, 1 out of 49 stated that she learned dialect as she found it interesting and more flexible, which made her feel relaxed even if she made mistakes.

Student 19: Özellikle bu konuyu sevdim çünkü daha evvelden konuşma becerimizi bir standarda bağlamıştık, hata yapmaktan da korkuyordum çünkü hep kuralları öğreniyoruz, ancak şimdi farklı bir diyalekt hem de o dilin anadili olduğu bir Amerikalı konuşuyor. Mesela "whatsa matter with ya" bu igimi çekti.

Only 1 out of 49 said that she could learn grammar but not the writer's use of language and vocabulary without explaining any reason.

8 out of 49 claimed that they could not learn grammar, vocabulary or the writer's use of language depending on several reasons. 1 out of 8 said that it was because they did not like the story. 1 out of 8 said that they could learn none of them as they did not make a preparation. 6 out of 8 said that none of them was learned, and it was because the language was difficult to understand.

11 out of 49 students claimed that they only learned vocabulary.

Student 2: Kelimeler konusunda evet birçok kelime öğrendim, ama grammar konusunda hayır. Çünkü grammar konuları üzerinde olması gerekenden daha az durduğumuzu düşünüyorum.

1 out of 11 said that neither grammar nor the writer's use of language was learned because of his low level English. However, he stated that he could learn vocabulary without explaining any reason. 10 out of 11 did not mention whether they could learn grammar and the writer's use of language or not but stated that

vocabulary items were far more interesting than both; therefore, it outperformed the grammar and the language use.

Student 15: Kelimeler akılda kalıcı idi çünkü dikkat çekici bir konunun içindeki kelimelerdi.

Student 7: Kelimelerin çoğu akılda kalıcı çünkü genelde günlük dilde kullandığımız, sokak dilinde ya da aramızda sürekli kullandığımız kelimeler. Birçoğu da ilginç geldiği ya da kullanmanın hoşuma gideceği kelimeler olduğu için yer etti. Parçanın egzersiz 11. Bölümünde kelimelerin açıklamalarıyla verilmesi de aklımda kalmasını kolaylaştırdı. Batıl inançların olduğu bölümü de zevkle dinledim. Aklımda kaldı.

(see Table 14 in the Appendices).

4.2.6 Question 6

5 out of 49 did not answer the question.

5 out of 49 said that there was no difference in participation when compared to previous courses. 27 out of 5 added that they were interested in the courses as usual.

19 out of 49 stated that they did not participate the courses for several reasons.

Nearly half of this group (9 out of 19) stated that they, in fact, wanted to participate in classroom activities, however, they could not as they felt themselves unconfident due to their low English level.

Student 30: Üzgünüm, dersi çok büyük bir keyifle dinledim, en çok katılmak istediğim derlerdi o hikaye günleri, ancak dil bilgim bu dersin yanında çok zayıf kaldı. Dolayısıyla en pasif öğrenci ben oldum sanırım...

1 out of 19 said that he was late for the course and that was the reason why he could not participate the class activities. 2 out of 19 said that as they found the materials and activities difficult, they did not involve in activities. 4 out of 19 found

the materials and activities boring and since the story was too long, they did not want to participate the course.

Student 1: Hayır, derse katılmak istemedim, diğer derslerde daha çok isterdim hep. Nedeni, çünkü sıkıcıydı.

Student 36: Hayır, çünkü konu zevkli olmasına rağmen üç hafta üst üste işlenmesi biraz sıkı.

Although she claimed that she found the courses interesting, 1 out of 19 said that she is not the type of student who participates classroom activities, adding that she usually prefers to be silent.

1 out of 19 did not give any reason. 1 out of 19 stated that the reason why he did not participate the activities was that the class was so crowded and noisy that he could not concentrate on what was going on in the courses.

20 out of 49 stated that they participated in the classroom activities during the courses depending on several reasons.

12 out of 20 stated that they participated since the subject being discussed, the materials and activities were interesting.

Student 23: Bilmediğim birçok kelime ve kalıbın bulunması konunun ve kelimelerin daha iyi aklımda kalmasını sağladı.

Student 32: Evet düşünüyorum. Çünkü bu konu ilgimi çekti ve ayrı bir özen gösterdim. Hazırlanan sorular, gramer konusu, Amerikalıların kullandıkları dil ve kelimeler ilgimi çekti ve öğrenmek istedim.

1 out of 20 claimed that she found it interesting to compare the American and Turkish culture. 1 out of 20 stated that she participated in the course and she was more creative as the materials are various and enabled her to be creative.

Student 26: Eski derslerde de hocamız bize derse katılma fikir üretme olanağı veriyordu zaten. Ancak bu derste kullandığımız materyallerin katılımcılığımızı ve üretkenliğimizi arttırdığını düşünüyorum. Eski derslerde çoğu zaman tek bir kaynaktan yararlanırken, şimdi ise çeşit çoktu.

Yorumlarken bize yardımcı olacak birçok materyal vardı, tek bir şeye bağlı değildik, bu da benim ufkumu açtı, daha geniş düşündüm, sınırlarım genişledi. Bu nedenle daha farklı, ilginç şeyler ürettiğimi bu sayede de daha katılımcı olduğumu düşünüyorum.

1 out of 20 said that he could participate because the materials created sufficient background. 3 out of 20 expressed that they participated because the materials and activities were open to discussion and personal response since the subject was contemporary.

Student 47: Önceden de söylediğim gibi, tüm insanlığı ilgilendiren bir konuda kayıtsız kalmak imkansız. İnsan ister istemez kendisini olayın içinde buluyor. Derse katılıp, düşüncelerini ifade ederken, yeni fikirler de yaratabiliyor. Bu nedenle ders daha üretken ve katılımı daha yüksek oluyor.

1 out of 20 said that he participated just because he prepared for the courses before. 1 out of 20 did not want to give any reason of why she participated (see Table 15 in the Appendices).

4.2.7 Question 7

1 out of 49 did not answer the question.

2 out of 49 said that they could not decide as they were late for the part of the course during which the class were listening to the song and discussing on it. 1 out of 49 misunderstood the question and said that there was an association between the song and the story as they both served as a model for spoken language.

3 out of 49 claimed that they could understand the song without reading the story. 2 out of 3 did not express their reasons while the other one (1 out of 3) stated that there was no need to read the story as it was boring. In other words, it would be enough to listen to the song and discuss on the issue.

1 out of 49 seemed indecisive when claiming that "biraz katkıda bulundu" but he did not want to give reason.

41 out of 49 stated that the story contributed to their understanding of the song for several different reasons.

28 out of 41, which makes a vast majority, stated that it is because the story prepared them for the upcoming theme and thus, created a 'schema' or pre-information for them. They added that thanks to the story, they were able to visualise the events in the story while listening to the song, that is, they could make associations between them. They also expressed that the story was like the extensive version of the song which enabled them to comprehend much and evaluate the issue from a holistic perspective as they were thematically supported each other. In short, they agreed on the idea that with the help of the story, the song became more concrete and comprehensible. (Students 4, 8, 9, 10 stated two reasons in one question).

Student 37: Evet şarkıda da hikayede de ortak konular bulunduğu için ikisi, konuyu bir bütün olarak algılamama neden oldu ve doğru yorum yapabildim.

Student 3: Hikaye şarkıyı doğru yorumlamamıza katkıda bulundu. Hikayeyi okumadan şarkı hakkında doğru yorum yapamazdım. Hikayede ayrımcılığı somut olarak görebiliyoruz, şarkıda soyut boyutta kalırdı.

Student 10: Evet, hikaye şarkıyı yorumlamada bana yardımcı oldu. Çünkü hikaye sayesinde şarkının konusu hakkında önceden bilgi edindim.

Student 27: Hikayeyi duymadan şarkı hakkında ufak bir yorum yapabilsem de konusu, anlamı yani, tam oturmayabilirdi. Ama hikayeyi temel alarak şarkıda ne anlatmak istediğini daha rahat bir şekilde anladım.

Student 47: Okumadan yeterli yorumu yapabileceğime inanmıyorum. Parçayı okuyup, tartıştıktan sonra konuyu daha derinlemesine anlayıp, şarkıyı hissetmek daha kolay hale geldi. Çünkü hikaye, şarkının daha geniş kapsamlı hali, şarkı

da hikayeden bir kesit gibi. Geneli kavrayınca örnekler daha kolay anlaşılıyor.

Student 32: Yapamazdım. Çünkü hikaye hem ırkçılıkla hem ayrımcılıkla ilgili bilgilerimi şöyle bir toparlarken şarkı bunu iyice pekiştirip özümsememe neden oldu. Yani kafamda yer etti.

Student 34: Hikayeyi okumadan şarkı hakkında doğru yorum yapamazdım. Bir şeyi yorumlamak için öncesinde bir birikime ihtiyaç var. Şarkıyı direkt yorumlamaya kalksam, konuyu belki başka yerlere çekebilirdim. Bu açıdan hikaye o ön birikimi sağladı.

Although 7 out of 41 agreed that the story contributed to their understanding of the song, they did not explain their reasons. 2 out of 41 students stated that although it could be possible to understand the song without reading the story, they agreed that it surely saved time for the class.

Student 25: Hikaye olmadan da şarkı hakkında kalıplardan yola çıkarak en azından doğru yorumlar yapabiliydik. Fakat hikaye şarkıyı daha hızlı yorumlamamıza neden oldu.

1 out of 41 said that it contributed to understanding of the song but native use of language, though used rarely, was more efficient in understanding the song.

Student 15: Şarkıyı yorumlamamızda hikayenin katkısı oldu. İkisi de aynı konu üstünde duruyordu Fakat baba sorarsanız en çok yapılan Türkçe açıklamalar yardımcı oldu. Türkçe daha iyi anlaşılıyor.

5 out of 41 stated that they might not be able to understand the hidden meanings that the words, 'alien' or 'Spanish blood' convey without reading and discussing on the story.

Student 8: Büyük katkıda bulundu. Çünkü hikaye de şarkı da ayrımcılık üzerine. Hikayeyi okumadan dinlesem şarkıyı, "alien" sözcüğü üzerinde o kadar da durmayabilirdim. Ancak

o konuya hikayede çok temas ettiği için o sözcük hemen dikkatimi çekti ve hikayeye beraber düşününce o kelime daha anlamlı geldi. Salt sözcük olarak kalmadı, sözcük cümlelerin ve fikirlerin içini doldurdu.

Student 24: Yorumlayabilirdik elbette ama zencilere “alien” denmesinin vurgusu üzerinde bu kadar durmayabilirdik. Yani ikisi birbirini tamamladı bir nevi.

2 out of 41 stated that he could not comment on the issue as he did not understand the story or the song. This, in fact, may serve as an evidence for the contribution of the story to the song. That is why Student 44 and 46 are considered to support the idea that understanding of the story certainly affects the comprehensibility of the song (see Table 16 in the Appendices).

4.2.8 Question 8

5 out of 49 did not want to give answers.

1 out of 40 said that he sometimes found it hard to find something to say but did not want to express any reason.

1 out of 49 said that as he could not understand the story, he could not find anything to say, that is he found it hard to express himself, which underlines the importance of background knowledge.

Student 44: Fikir boşluğuna düştüm. Sebebi ise, hikayeyi başından takip edemeyişim. Bazı derslere geç kaldım, bu arada özür dilerim böldüysem, neyse. O yüzden tartışmalara katılamadım.

1 out of 49 said that it is because she was late for the discussion part. (Student 6) 35 out of 49 stated that the materials and the activities were sufficient; therefore, they found it easy to find something to say during the discussions.

Student 26: Evet bazen oldu. Ama bu durum materyallerden kaynaklanmadı. Kelimeleri bilmediğimden, sonra yavaş yavaş

oturunca o boşluklar da kapanmış oldu. Ama o boşlukları doldurmada materyaller katkıda bulundu.

However, 14 out of 35 said that due to their low level of English, they could not sometimes express themselves appropriately although they thought that the materials and activities were sufficient to create background.

Student 25: Fikir boşluğu değil daha önceden söylediğim gibi, sorun İngilizce ifade edememek yoksa materyaller yeterli altyapıyı konu hakkında hiçbir şey bilmeyenler için de sağladı diye düşünüyorum.

5 out of 49 said that they could not find anything to say and found it hard to express themselves because of their insufficiency in English. Therefore, it is interesting to find out that while 14 out of 35 students did not consider their inability in spoken production as a disability to find something to say during discussions since they thought that the materials and activities gave them opinion about the issue being discussed, 5 out of 49 regarded their lack of English knowledge as a disadvantage since they felt that it prevented them from creating ideas. This, in fact shows the relationship between language and thought.

1 out of 49 claimed that rather than relying on the materials to discuss, he made use of his own world knowledge to find something to say, which shows the importance of world knowledge in spoken or written production of the target language.

Student 49: Fikir boşluğuna düştüğüm zamanlarda kendi eski bilgilerimi de kullanarak bu boşluğu yenebildim. Konu zaten güncel ve günümüzde de çok tartışılan bir konu. Yani durum böyle olunca kendimden katmamam mümkün değil.

(see Table 17 in the Appendices).

4.3 Findings of the Written Test

4.3.1 Grammar Part

As it is indicated before (see Chapter III), the first question, which includes five activities, is a controlled activity in which the students are expected to combine the clauses with adverbial clauses so as to form a full sentences which are to be grammatically correct and meaningful, not only as a separate sentence but also meaningful according to the story. 15 out of 49 students were successful in the activities in Question 1 through forming 5 correct sentences, which means there was no mistake. (5/5)

5 out of 49 students could form 4 grammatically and meaningfully appropriate sentences with only one mistake. (5/4)

11 out of 49 made two mistakes, which means that they formed 3 grammatically and meaningfully correct sentences. (5/3)

12 out of 49 students could form two correct sentences as they made 3 mistakes. (5/2)

6 out of 49 students could form only one grammatically and meaningfully appropriate sentence, and they made 4 mistakes. (5/1)

There was no student who could not answer at all.

Keeping in the mind that there were 5 activities in Question 1, students who could achieve half of them can be considered to be successful in that part, which means that students who could complete the activities in the first question with one or two mistakes can be regarded as successful. 18 out of 49 students failed in the first question. Therefore, 31 out of 49 students, which make a vast majority, showed a good performance for the controlled activities.

Question 2 which has 5 activities, is designed as a semi-controlled activity in which the students are expected to fill in the blanks to complete the adverbial clauses appropriately with respect to grammatical rules. The students are also expected to form meaningful adverbial sentences according to the context in the story. As for this question, the situation is different when compared to Question 1.

Only 3 out of 49 students could form meaningful and grammatically appropriate sentences without any mistake. (5/5) 3 out of 49 made only one mistake in creating their own sentences. (5/4) 3 out of 49 students could form 3 correct sentences with 2 mistakes. (5/3) 1 out of 49 students made three mistakes and could complete two sentences correctly and meaningfully. (5/2) 5 out of 49 students could only form one correct sentence as they made 4 mistakes. (5/1) 34 out of 49 students could not form any grammatically and meaningfully correct sentences. (5/0) Considering that the students who could form their own sentences appropriately with one or two mistakes can be regarded as successful in this part, only 9 out of 49 students were successful in this question. However, a vast majority, which makes 40 out of 49 students, was unsuccessful in Question 2 (see Table 18 below).

4.3.2 Vocabulary Part

Vocabulary part, which includes 22 fill in the blanks activities, is designed to support the story thematically. It is in the form of another story dealing with the same problem in the story the students have read during the courses. The students were provided with brackets next to each blank in which the phrases with similar meanings were included. The students were expected to fill in the blanks with the appropriate word from the box provided for them.

21 out of 49 students, which is nearly half of them, could complete the sentences with appropriate words without any mistake. (22/22) 2 out of 49 made only one mistake. (22/21), and 2 out of 49 made only two mistakes in Question 3 which consists of 22 sentences to be completed with appropriate vocabulary items. (22/20) 7 out of 49 students could complete 19 sentences correctly with 3 mistakes (22/19), and 2 out of 49 made 5 mistakes in total. (22/17) As 1 out of 49 students made 6 mistakes, they could complete 16 correct sentences out of 22. (22/16) 1 out of 49 students could answer 15 questions correctly (22/15), and 1 out of 49 completed 14 correct sentences. (22/14) 2 out of 49 students gave 13 correct answers

for Question 3 (22/13), and 2 out of 49 made 10 mistakes as they could complete 12 sentences with appropriate words. (22/12) 2 out of 49 completed 11 sentences with correct words (22/11), and 3 out of 49 completed 12 sentences with inappropriate phrases. (22/ 10) 1 out of 49 students could complete appropriate sentences with 9 correct words (22/9), and 1 out of 49 with 8 appropriate words. (22/8) 1 out of 49 could only complete 4 sentences by using correct words. (22/4)

Considering that students who could complete half of 22 sentences, which makes 11 out of 22, can be considered to be successful in Question 3, only 6 out of 49 students are not regarded as successful in this part, which means that 43 out of 49 students, which makes a vast majority, were successful in vocabulary part (see Table 18 below).

4.3.3 Culture Part

In Question 4, the students were expected to write a paragraph about what they have learned about the American culture. However, they were not allowed to answer the question through using their pre-knowledge since they were asked to answer the question based on the story and the following courses. They were informed that the answers which include unnecessary information are not graded. Moreover, the students were limited to four keywords in order to make them concentrate on specific points. The points on which the students were expected to answer were defined as 'dialect', 'idioms', 'superstitions' and 'discrimination'. Since the common North American superstitions which were discussed about throughout the courses are large in number, the students were asked to write only four of them.

22 out of 49 students could give some examples from Black American dialect based on the examples from the story. Through a quick look at these 22 student's answers for Question 4, it can be easily understood that '*whatsa matter with ya*' takes the first place since 16 out of 22 students remembered it. 8 out of 22 mentioned '*ain't*' by giving the example sentence from the story, '*I ain't letting*

nobody to call me nigger. 'Oughta' takes the second place among 22 student's favourite as 6 out of 22 mentioned it as an example for American dialect. 5 out of 22 students gave 'lissen' as an example. 'Don't ya' shares the same average with 'lissen' as 5 out of 22 also mentioned it. 4 out of 22 students remembered 'babe', which is commonly used in the story. 'The niggers is the worse' takes the sixth place among students' favourite dialect because 3 out of 22 mentioned it. 2 out of 22 remembered 'doin' somepin', and 2 out of 22 gave 'evenin'' as an example. Although it was mentioned only by 1 out of 22, double negation as in 'I don't know nothing' can be considered another favourite example for Black English dialect.

As for idioms, only 5 out of 49 students could give examples from the idioms from the story. Among them, 'could not bring himself to hit the woman' was mentioned by 4 students, 'cuss me four ways to Sunday' by 3 students. While 'I should have let her have it' shares the same place as 'cuss me four ways to Sunday' as it was mentioned by the same number of students out of 5 (3 students), the expression, 'what the hell' was mentioned by only two of them.

24 out of 49 students wrote at least a few things about discrimination which dominates the theme of the courses. While all of 24 students out of 49 mentioned racism towards black people in America, only two of them mentioned class distinction through pointing on that black people in the story belong to working class, and they work hard even though they are paid less. It is not interesting to find out that 1 out of 49 mentioned the word, 'nigger' in his writing as it is one of the most frequent words in the story.

As for the superstitions, 31 out of 49 students could give examples from superstitions. 'Walking under a ladder' was mentioned by 27 students out of 31, which makes the superstition as the most well-known one. 23 out of 31 students mentioned 'knocking on the wood' and 'breaking mirror' 11 out of 31 gave example from one of the well-known superstitions throughout North America, which says 'if a wild bird flies into your house, it brings death or illness to your house.' 8 out of 31 students remembered the belief which says 'Do not put your shoes on your bed, it

brings death.', and 'black cat brings bad luck'. '13th Friday' as an unlucky day was mentioned by 6 out of 31. 5 out of 31 remembered the old superstition which says 'Do not give your partner bag or perfume as a gift which means the end of a relationship.' 'Leave the door you entered' was mentioned by 4 out of 31 students as another symbol of bad luck. 2 out of 31 mentioned the idea of taking '25 cent from the ground means you will never be broke'. 1 out of 31 mentioned 'crossing fingers' to be protected from bad luck, and the belief which says that 'Do not open your umbrella in a closed area', and the superstition which says 'if you spill salt, take a pinch and throw it from your right shoulder.'

10 out of 49 students did not answer Question 4 at all (see Table 18 below).

Table 18 The students' results in the written test

		The Number of the Successful Students
GRAMMAR	Controlled	31 out of 49
	Semi-controlled	9 out of 49
VOCAB.		43 out of 49
CULTURE	Idioms	5 out of 49
	Discrimination	24 out of 49
	Superstition	31 out of 49
	Dialect	22 out of 49

4.4 Comparison and Contrast among the Three data

Considering the students' results in the written exam which have been analysed above as the basis of discussion, one can easily see that while there are some direct correlations between the answers of the teachers in the interview and the students' test results, and between the answers of the students in the interview

and their own test results, it is also possible to see a few reverse correlations between the answers of the teachers in the interview and the students' test results, and between the answers of the students in the interview and their own test results.

For the controlled activity in Grammar Part (Question 1), it has already been mentioned that 31 out of 49 students were successful in combining sentences with adverbial clauses to form grammatically and meaningfully appropriate sentences. On the other side, 18 out of 49 students were not successful in Question 1.

As for the semi-control activity in Grammar Part (Question 2), the results are surprising since only 9 out of 49 students could give correct answers, which means that 40 out of 49 students which makes a vast majority failed in that part. However, the results are not only interesting because of the reverse correlation between the results in Question 1 and Question 2. Although both questions were designed to be thematically supporting the story the students have read during the courses, and both questions include the same grammar point which is the adverbial clauses, such a striking difference between the results in Question 1 and 2, in fact, was not expected. Another surprising finding related to Question 1 and Question 2 is that some of the students who were not successful in Question 1 could achieve a great success in Question 2 which is more difficult than Question 1 since it is a semi-controlled activity as mentioned before. While Student 4 made only 2 mistakes in 5 activities, student 27 could form 5 correct sentences out of 5 without any mistake. Furthermore, Student 36, although he stated that he did not like the courses as he found them boring, could achieve 5 out of 5 in Question 1 and 5 out of 5 in Question 2. Therefore, there is not a direct correlation between his answer during the interview and his performance during the test. Why it is found striking is that the answers of the instructors, who claimed that the students can achieve anything on the condition they like it, have also shown a reverse correlation with Student 36's situation. Another striking finding about Question 1

and Question 2 is that Student 3, who stated that she did not like the courses since she prefers grammar courses when she added that she is good at grammar, was not successful in either Question 1 or Question 2 both of which are in the Grammar Part of the written test. When considered the instructors' answers during the interview, this time, it is possible to focus on the idea that it might be caused by the fact that when students have negative attitude towards the course, they are less likely to be successful even though they have sufficient knowledge. Apart from these, there is a direct correlation between many of the instructors' answers in the interview and the students' results in Question 1. As mentioned before, 15 out of 20 instructors claimed that literary texts are rich sources for teaching grammar as they present the target grammar subject in a meaningful context through an interesting plot which also appeals to students' emotions so as to make the target grammar subject to be internalised.

Instructor 10: Aynı şekilde okuduğu şeyi severse, gramer de içselleşir. Daha akılda kalıcı olur aynı şekilde. Mesela "To be or not to be, That's the question". Shakespeare'den öğrendiler, İngilizce bilmeyenler bile unutmuyor bunu söyleyebiliyor, hem de biliyor anlamını. Mesela, sınavda bir öğrenci instruction 1 anlamadığı için, alıştırmasını çözemeyeceğini söyledi, benden yardım istedi. O da bir ölçme sonuçta. Ben de "that's the question" dedim. Instruction 1 anlamayan öğrenci ona güldü, anladı, tepki verdi. "Ne bu o soru mu, ne dedi hoca" demiyor mesela. Demek ki ona çarpıcı gelmiş. Biz de öyle değimliyiz? Farklı olana ilgi duyarız. Mesela, Present Simple Aspect öğretilecek. Hamlet yazılsa present simple da ne iyi olur. Birbirinden bağımsız 100 tane "I go to the cinema" öğretmekten daha iyi bir yöntem, daha akılda kalıcı. Hem üzerine düşünülür de tartışılır. Bir de göre göre öğrenir ve biraz duygulara da hitap etmiş olur. Mesela bir şiirin bir cümlesini hayat felsefesi edinen biri, diyelim ki o cümlede "she needs" diyor, onu öğrenir. Yoksa sen istediğin kadar anlat, she -s takısı alır de, nafile.

However, for Question 2, it is not valid because of the above- mentioned striking results. This surprising finding reminds us of a few instructors' answers about whether it is possible to teach grammar through literature or not. As stated

before, 4 out of 20 instructor claimed that other materials are more useful than literature in teaching grammar as literature scarcely aims at teaching grammar.

Instructor 17: ...Deneyimlerimde gazete ve dergilerin daha kolay anlaşıldığını ve benimsendiğini gördüm. Seçilen kelimeler ve cümle yapıları öğrencilere çok zor gelmediği için daha çok ilgi görüyor.

Instructor 6: Hayır, öğretmez bence. Edebiyat eşittir dilbilgisizlik. Türkçe'yi düşünelim. Anadilimiz. Bir hikaye yazarken konuştuğumuz gibi yazarsınız. Dolayısıyla konuşma dilinde dilbilgisi arayamayız. Edebi eser okurken amaç, kelime bence. Written/spoken dilde nerde olursa olsun. Ama dilbilgisinde dikkatli olalım. Gramer öğretirken bence, dil öğretmek için hazırlanmış kitaplar, materyaller kullanılmalı. Edebiyat gramer öğretme amacı değildir ve gütmez de zaten.

In that sense, there is a direct correlation between the answers of the instructors above with the students' results in Question 2. It will also serve as a reminder to include the answers of some of the instructors who support the idea that it is possible to teach grammar through literature since these answers show a reverse correlation with 4 out of 20 instructors who do not support the idea as mentioned before.

Instructor 7: Diğer yazınsal dokümanlar sanki iyi gramer öğretmez. Çünkü böyle metinlerde söylenmesi istenen şey daha önemli- öğrenci nasıl söylendiğinden çok ne söylendiği ile ilgilenir. Edebiyatta daha kompleks cümleler var. Hem de nasıl söylendiği üzerine dikkat çekiliyor. Şiir bazında bakarsak, şiirlerde devrik yapı vardır. Bunu bir tıp metninde göremeyiz. Bazıları gramer öğretmek amaçlı hazırlanıyor(makalelerde) edebiyat amaçsız kullanıyor grameri ve o kadar güzel kullanıyor ki bu böyle söylenir diyoruz. Mesela kimse bana vurgu öğretmedi. Ben *i do like* kalıbını edebiyattan öğrendim. Merak edip hocaya sordum. Kural gibi gelirdi bana öğretilseydi, yani unutmaya meyilli olurdu. Mesela ana dilimizi kimse kuralları ile öğretmedi ama çok küçükken de gramer bakımından doğru cümleler kullanabiliyorduk. Yani bilinçaltından öğretiyor sanki açık seçik değil de.

Instructor 9: Edebiyat, öğrenciyi başka bir dünyaya çeker, o dilin dünyasına. Dil sadece gramer ya da kelime olmaktan çıkar artık, bilmiyorum. Mesela edbiyatta söylev sanatı daha güçlü. Bir şeyi binbir structure ile söylemeyi öğretiyor. Öğrenci bir karakteri kendine benzetmişse, çok sevmişse ya da nefret etmişse onu anlatan kelimeyi, ve o karakterin başından geçen olay örgüsünün anlatıldığı structureları beyninde bağlantı kurarak akılda kalıcı hale getirir. Bir de öğrenmek değil sadece kullanmak da önemli, mesela edebiyat iyi writing ve speaking dersleri çıkarır. Öğrenciler belki de dil kaygısı taşımadan üretirler. Yani düşünsene past simple öğretiyorsun birbirinden bağımsız cümleler 20 tane, hadi doldur. Ama onu bir hikaye içinde versen o boşluklar daha düşünülerek doldurulur. Çocuk hikayenin tamamını merak ettiği için doldurur aslında.

As for Question 3 (Vocabulary Part), it is clearly seen that there is a direct correlation both between the instructors' answers in the interview and the students' test results and between the students' answers in the interview and the students' test results. (since a vast majority of the students claimed that the course was useful especially for their vocabulary development rather than grammar and the writer's use of language as mentioned previously.) Accordingly, 43 out of 49 students, which means nearly all of them, were successful in that part. Among 6 out of 49 students who were not successful in the written test, Student 1 and 6 already stated that they did not like the courses and found the story boring, which may be the cause of their low performance. However, student 16 and 44, for instance, was outperformed many students since they made no mistake in vocabulary part although they stated that their English level is low. This reminds us of some of the instructors' answers in the interview about the magic of literature in teaching vocabulary.

Instructor 3: İyi değil bence en iyi yöntem, daha çok ödev olarak çeviri verdiğimiz için çocuk canla başla sözlük çalışması yapıyor, hatta günlerce sözlükle yatıp yine onunla kalkıyor. Kelimelerin yan anlamlarını da görmüş oluyor sözlükte. Diğer türlerden farkı da daha büyük bir ciddiyet ve hassasiyetle yazılmış olmaları, özellikle short storylerdeki olay örgüsü, climax falan çocukları çok sarıyor ama aynı şey gazete

dergi vs. için söz konusu değil. Edebiyatta kullanılan kelime zenginliği diğer yazın türlerinde bulunmuyor. Vocabulary üzerine çalışırken çocuk edebi metinler vasıtasıyla kelimenin nerde nasıl kullanılması gerektiğini çözüyor...

Instructor 11: Evet. Olay örgüsünün, özellikle doğru seçilmiş metinlerdeki kelimeleri alıyor hafıza. Aslında öğrenci severse, her şekilde öğrenir. Ama edebiyat daha zengin. Mesela Poe'nun the House of Usher ın da, o ev tasvir edilirken birçok kelime öğrendi öğrenciler. Imagery'ler var. Zevkli bir şekilde sokar edebiyat öğrenme sürecini. Kelimeler o tasvirle gözümüzde canlanıyor...

However, a reverse correlation attracts our attention between the answers of the instructors whose thoughts are included above and 4 instructors out of 20 who opposed with the idea of teaching vocabulary through literature, though they are small in number.

Instructor 14: Gazete ve dergiye göre edebiyat iyi bir materyal olarak görülmeyebilir. Edebi eserler özellikle henüz erişkin olmayan yabancı dil öğrencileri açısından sıkıcı bir materyal olarak görülmektedir, ya da var olan kelime bilgilerinin edebi metin için eksik kalacağı korkusuyla isteksizlik yaratabilir. Konuyu yeterince kavrayamamaları da buna bir etkidir tabii ki. Gazete ve dergi yazıları hem kısıklık hem de konuyu öznetleme bakımından daha faydalıdır diyebilirim.

In Question 4 (Culture Part), which aims at assessing their cultural knowledge based on the courses, it is easily recognised that 39 out of 49 students, which makes a vast majority, can be considered to be successful since they were able to remember some specific cultural points including discrimination against the black people, superstitions, dialect and also idioms (though the students who mentioned idioms are small in number – 3 out of 49). It is recognised that superstitions (direct culture) take the first place, discrimination (direct culture) the second, dialect (indirectly shows culture) the third, and idiom (indirectly shows culture) the final place according to the students' answers in Question 4. It is an important finding since it shows the direct correlation between the students'

answers in the interview and their test results. In the interview, 38 out of 49 stated that they learned many things about the American culture. (first rank) 15 out of 49 (including Student 36, who said that there is no change with respect to knowledge as he has already known a lot about it, since he stated that he learned a lot of new words though.) claimed that they learned vocabulary (second rank), 5 out 38 said that they learned about dialect (third rank), and only 3 of 49 stated that they learned about idioms (final rank). This reminds us of the direct correlation between the instructors' answers to the question whether literature creates cultural awareness or not and the students' answers both in the interview and in the written test. As mentioned earlier, 19 out of 20 instructors said that it surely contributes to cultural knowledge as literature is a part of culture. 1 out of 20 (Instructor 14) stated that both literature and other written types can create cultural awareness equally, which means that Instructor 14 also agrees with the idea but from a different perspective.

Instructor 9: Edebiyatta o kültüre dair pek çok şey bulmak mümkündür. En uzak bi betimleme paragrafında bile bir kişinin kıyafetlerinden, bir binanın görünüşünden, sokaktaki insanlara kadar o kültürü o dili yaşayan insanların evlerinin içine gireriz, hayatlarına gireriz edebiyatla ama diğer metinlerde bu kadar da mümkün değildir. Oralardan sadece yüzeysel bilgiler alabiliriz, ancak bazı ipuçları toplarız. Mesela okuduğum bir romandaki (Mary Barton) betimlemelerden o kadar çok etkilenmişim ki sanki 18. yüzyılda, oradaki sokaklarda yürüyor gibi hissetmişim kendimi Yazarın anlattıklarıyla bir resim çizmişim ve hala gözümün önüne gelir. O zamanki kültürün resmiydi bu.

Only 10 out of 49 students, which is minority, did not answer Question 4 at all although many of them stated that they learned many things with respect to culture during the interview, and although they supported their answer with concrete examples from the courses, including the story, which is interesting. Another striking finding is that Instructor 25 did not answer the question at all in the written test although he stated that there is no change with respect to cultural

knowledge as he claimed that he has already known a lot of things about American culture. It is thought that the case of those 10 students may be caused by the fact that they were asked to write what they know in English in the written test unlike interview as they were allowed to use their native language, Turkish, in order to make their expression easier. This situation reminds us of the widely-known fact that competence is different from performance. Perhaps, this is one of the reasons of why some of the students during the interview stated that they learned a lot of things, but they can learn better if the native use of language had been allowed throughout the courses. This, in fact brings out one of the most controversial issues, the native language use, in language teaching environments, which is another subject of study.

Having a quick look at some interesting findings, it is possible to find answers for the research questions based on the analysis above.

4.5 Summary

This chapter can be divided into four main parts. In the first part, the findings of the structured interview with the teachers were analysed. The analysis mainly includes descriptive analysis but a quantitative analysis was also included. Each question is analysed clearly with the relevant quotations attached. In the second part, the findings of the focused group interview with the students were analysed in order with some of the striking examples from the students' answers included in the relevant category. The third part includes the findings of the written test applied after the treatment. This part is divided into three sub-parts as the written test was consisted of three parts which are grammar part, vocabulary part and culture part. Each of these sub-categories includes the analysis of the test results which are related to the specific area. Finally, the chapter dealt with some striking points with respect to the differences and similarities among the three data. In other words, the results of the interview questions with the teachers and

students were analysed accordingly, based on the students' test results to see the relation among them.

CHAPTER V

DISCUSSION

5.0 Presentation

This chapter serves as an answer to the research questions posed at the very beginning of the study. Each research question is dealt with step by step depending on the findings of the study in the previous chapter. The chapter also focuses on some important ideas that can be considered to be key concepts for the discussion of the analysis. The ideas are based both on teachers' and students' answers to the interview questions. The chapter also includes a summary.

5.1 Finding Answers for the Research Questions

This study aimed at finding answers for the research questions posed at the very beginning of the paper.

5.1.1 Research Question 1

How do literary texts enhance students' language awareness?

- on a structural level ?
- on a lexical level ?

Although it has been already discussed in detail in Chapter II, it is possible to find answer to this question through having a look at the students' and teachers' answers to interview questions, and also students' test results.

As for grammatical knowledge, 17 out of 20 teachers stated that literature contributes to grammar teaching depending on several reasons. The teachers stated that literature shows the way to say one thing in many different ways which can also reflect their language production. As many of the teachers agree on the idea

that the students are generally influent in their spoken productions since they usually get stuck in what structure to use while speaking. They state the problem as lack of knowledge in paraphrasing sentences structurally as they are not familiar with the variety of using structural expressions. Therefore, literature provides them with the opportunity to see various ways of saying one thing, and thus, make them fluent producers of structures, and prevents them from repetitions which hinders effective communication. They also agree that it is possible to see more structure in literature when compared to newspapers or magazine articles as literature shows a large variety of structures in a meaningful and interesting plot or context which makes students familiar with the appropriate use of grammar since literature also models the most appropriate an elite language use with respect to grammar. It is also claimed that literature is interested how to say something rather than what to say. Newspapers and articles generally aim at processing information, which makes them interested in what to say. Through familiarising students with interesting and striking models of how to say something, literature also contributes to language awareness on a structural level. The teachers also claimed that it gives the opportunity to practice grammar during the courses since literature requires integrated skills. Thus, the students will find it more enjoyable to speak or write on a theme or doing exercises in a meaningful context than dealing with fill in the blanks or isolated grammar activities which generally are not thematically well-voiced. So as not to forget the importance of creating a "feeling for language", it should be kept in mind that literature makes students internalise and personalise grammar points since literature appeals to emotions as Instructor 10 said:

Instructor 10: Aynı şekilde okuduğu şeyi severse, gramer de içselleşir. Daha akılda kalıcı olur aynı şekilde. Mesela "To be or not to be, That 's the question" . Shakespeare'den öğrendiler, İngilizce bilmeyenler bile unutmuyor bunu söyleyebiliyor, hem de biliyor anlamını. Mesela, sınavda bir öğrenci instruction ı anlamadığı için, alıştırmaları

çözemeyeceğini söyledi, benden yardım istedi. O da bir ölçme sonuçta. Ben de "that's the question" dedim. Instruction ı anlamayan öğrenci ona güldü, anladı, tepki verdi. "Ne bu o soru mu, ne dedi hoca" demiyor mesela. Demek ki ona çarpıcı gelmiş. Biz de öyle değimliyiz? Farklı olana ilgi duyarız. Mesela, Present Simple Aspect öğretilecek. Hamlet yazılsa present simple da ne iyi olur. Birbirinden bağımsız 100 tane "I go to the cinema" öğretmekten daha iyi bir yöntem, daha akılda kalıcı. Hem üzerine düşünülür de tartışılır. Bir de göre göre öğrenir ve biraz duygulara da hitap etmiş olur. Mesela bir şiirin bir cümlesini hayat felsefesi edinen biri, diyelim ki o cümlede "she needs" diyor, onu öğrenir. Yoksa sen istediğin kadar anlat, she -s takısı alır de, nafile.

The teachers also expressed that it is more likely to see some specific grammar points such as inversions in literary texts, and literature is perfect in teaching narrative tenses.

However, through a quick look at the students' answers to the interview questions, it is interesting to find out that only 4 out of 49 students claimed that they have learned grammar. Therefore, grammar takes the final place when the students were asked whether they could learn grammar, vocabulary, culture and dialect.

The test results of the students in the Grammar Part shows a reverse correlation with the answers of the teachers as only 9 out of 49 were succesful in the semi-controlled activities in the Grammar Part although the questions were prepared thematically relted to the theme dominating throughout the courses. However, it is worth mentioning that in controlled activities, 31 out of 49 students showed a good performance.

As for vocabulary, the teachers were asked whether literature outperform the other materails in teaching vocabulary, only 3 out of 20 opposed with the idea that literature can teach vocabulary since according to them, the other styles are better at teaching contemporary words and literature is too rich in vocabulary that the students may get lost. A vast majority of the teachers stated that it is the best

way to teach vocabulary as literature makes students internalise and personalise the new vocabulary items, especially appealing to emotions, creating associations between their life experiences and the characters', and through depictions and imagery in a meaningful context (plot). The teachers also stated that there is no chance to see such a rich vocabulary in other forms of written texts. Through seeing them in use, the students will be familiarise with rich uses of vocabulary and understand which word is used in what situations (for instance, expressing moods) implicitly. Some of them also stated that for conceptual vocabulary items, literature is a great source as concepts are generally culture-specific, and literature is the product of culture.

The students' answers to the interview questions and their test results in Vocabulary Part show that the teachers were right. Considerably many students stated that they learned vocabulary better than grammar, and 43 out of 49 students were successful in Vocabulary Part, which was also designed to thematically support the materials used throughout the courses.

Student 15: "Kelimeler akılda kalıcı idi çünkü dikkat çekici bir konunun içindeki kelimelerdi."

5.1.2 Research Question 2

How do literary texts enhance students' cultural awareness?

20 out of 20 teachers stated that literature creates cultural awareness. Among them, 19 out of 20 claimed that literature outperforms other materials in teaching culture for several reasons. As discussed throughout the paper, foreign language learners lack the opportunity to experience the target culture. As stated by Wolfe (2000), experiences are important as the brain tries to connect prior experiences with the new information so as to make the new-coming data comprehensible. In fact, that is why Kovalik (1997) stresses the importance of creating real life settings in classrooms. The teachers stated that literature can create a natural atmosphere in which they can experience the target culture. The

other materials such as newspapers and magazines give information about the culture, do not give opportunity to experience it as Kovalik suggests (1997:39).

BEING THERE EXPERIENCE – CONCEPT – LANGUAGE – APPLICATION TO REAL
WORLD

Figure 2 Kovalik's Learning Model
Source: Kovalik, (1997:39)

Instructor 13: Edebiyat kültürel farkındalığı doğrudan kültürü yansıtarak verir. (Tabii yine dönemsel edebi farklılıklar göz önünde bulundurmalı) Edebi bir metin doğrudan o dilin kültüründen çıkmıştır. Diğer metinler ise tanımlayıcı olabilir bu konuda. Örneğin Püritanlar hakkında bir makale bu toplumun yaşayışını tarif edebilir. "Püritanlar tutucu bir toplumdur" diye bir cümle ile tanımlar. Ancak bir edebi metin bunu gösterir, püritanların yaşayışını gözler önüne serer...

The teachers also claimed that literature teaches culture in a different way. They claimed that it touches upon more individual experiences which can lead students to the whole knowledge of cultural experience in that society. As literature is more emotional, the students may find it more interesting to learn about the culture in a meaningful context (plot), which means that the plot provides students with a picture of culture, and through this way, it teaches culture implicitly unlike newspapers and magazines.

Instructor 9: Edebiyatta o kültüre dair pek çok şey bulmak mümkündür. En uzak bir betimleme paragrafında bile bir kişinin kıyafetlerinden, bir binanın görünüşünden, sokaktaki

insanlara kadar o kültürü o dili yaşayan insanların evlerinin içine gireriz, hayatlarına gireriz edebiyatla ama diğer metinlerde bu kadar da mümkün değildir. Oralardan sadece yüzeysel bilgiler alabiliriz, ancak bazı ipuçları toplarız. Mesela okuduğum bir romandaki (Mary Barton) betimlemelerden o kadar çok etkilenmişim ki, sanki 18inci yüzyılda, oradaki sokaklarda yürüyor gibi hissetmişim kendimi. Yazarın anlattıklarıyla bir resim çizmişim ve hala gözümün önüne gelir. O zamanki kültürün resmiydi bu.

Literature is also preferable in creating cultural awareness, as it has also other advantages such as presenting culture while displaying the most appropriate and creative use of language. It is stated that literature does not only pictures culture, but also creates the opportunity for the students to learn how to behave in that culture, how and where to use idiomatic, metaphoric and national expressions which are also products of culture. While the other written materials such as newspapers also provide it, literature achieves it more effectively because of the reasons indicated above. Therefore, it creates cultural schema for the students of which importance is discussed throughout the paper.

As for the students' answers to the interview questions, a vast majority of the students stated that they learned manythings about the American culture. It is understood from their answers that they learned about it as they were affected by the psychology of the black people discriminated by the white since it was presented so emotionally in the story, not as a dull piece of information to be memorised without touching upon the feelings. They also stated that this cultural information contributed to their understanding of the song, which means that reading a short story about cultural issues (in a meaningful and emotional context) made them understand the song which is thematically related to the story and discussions throughout the courses more easily as both appeal to their emotions about discrimination. It means that learning about culture through literature, apart from its other advantages in teaching culture as mentioned above; make them activate their cultural schema in understanding other materials about it. The vast

majority of the students (35 out of 49) also stated that the story also contributed to their communicative skills as they felt themselves more creative and relaxed when expressing themselves since they are confident in their cultural background with the help of the story.

As for the test results for the Culture Part, it is seen that only 10 out of 49 students did not mention about culture, which means that 39 out of 49 students which makes a vast majority have got information about discrimination dominating in America, superstitions, idioms and American dialect.

5.1.3 Research Question 3

What are the other benefits of using literature in reading classes?

As mentioned in detail throughout the chapter, literature suggests more than teaching grammar, vocabulary and culture. The teachers stated that apart from the above-mentioned advantages of using it in language classrooms, literature as an authentic material which is rich in expression increases motivation as it is interesting and enjoyable. Accordingly, 42 out of 49 students stated that they found the story and courses interesting and enjoyable. Although 2 out of 49 stated that they did not like the story, they also found the course interesting, which means that 44 out of 49 students had positive attitudes towards the course. This situation is in a direct relationship with the teachers' opinions during the interview in which 20 out of 20 teachers stated that they are in favour of using literature for several reasons but most of them regarded it interesting and enjoyable.

Based on the students' answers, it is supposed that literature encourages students for extensive reading, which is significant. It creates enthusiasm for reading and learning as the students will find that it is all about life and they can find them inside it as it is individual and emotional.

Considering the teachers' answers, literature encourages students for language production both in spoken and written form as various topics for discussion can be found in literature, which make students to have cultural and

content background which leads them to the world knowledge by giving students the opportunity to interact with the world itself (experience) as it creates a natural environment for the students who unfortunately lack in foreign language settings. This, in turn, creates a stress-free atmosphere when producing language. In this respect, students find themselves more confident when expressing their ideas. 48 out of 49 students, which means nearly all of them indicated that the materials gave them opportunity to express their own opinions as it is easier to find something to say when there is a specific theme which allows personal response. As indicated before, literature deals with individuality, and there are no predefined wrongs or rights in it. In that sense, it contributes to communicative skills by decreasing the anxiety of making mistakes. Thus, it increases participation and personal involvement in language learning process as 43 out of 49 students indicated that they participated more or wanted to participate more in the courses when compared to previous ones in which they had been dealing with language rules embedded in meaningless contexts.

Moreover, literature is rich in context in which they are more likely to find examples of figurative language more than any other written material. Furthermore, literature develops students' metacognitive abilities such as analysing, synthesising, comparing and contrasting, critical thinking abilities, creativity. In other words, it develops IQ as literature is a sophisticated written form of art. Through enabling students to make associations, it makes the new data concrete. It is also believed that literature creates EQ by developing empathy skills through presenting a picture of the characters' feelings and thoughts, and the situation they are in. In this respect, it develops students' problem-solving abilities. It increases tolerance towards the new ideas and life styles, and thus, broadens their perspectives. Moreover, through seeing manythings not only from the eyes of the characters but also from the author, it carries students to the platform of self awareness through making students familiar with many human typologies, which

is one of the most important missions education should have. In other words, literature prepares students for the real life outside the classroom environment.

Considering the inevitable relationship between culture and language discussed thoroughly in the paper, the relationship between language and cultural awareness is undeniable also depending on the answers of the teachers to the interview questions. 18 out of 20 teachers mentioned culture in defining the term, 'language awareness', and 20 out of 20 indicated that literature is the reflection of culture, and thus it certainly contributes to 'cultural awareness'. Based on the findings of the study and all of the discussions above, it is clear that literature creates language awareness and cultural awareness in language classrooms along with its innumerable contributions to language learning process.

5.2 Discussion of the Findings

1) *Language awareness entails all the components of a language including knowledge on culture.* (the relationship was discussed in detail.) As for grammar and vocabulary, it is not only the knowledge of the formal rules, (language usage) but also the knowledge of using them appropriately (language use). (Pragmatics and discourse)

Grammar is not merely a collection of forms, "but rather involves the three dimensions of what linguistics refer to as (morpho) syntax, semantics, and pragmatics" (Celce-Murcia & Larsen-Freeman, 1999, p. 4). All three dimensions are equally important. (Schmitt, 2001, p. 23)

1) Morphosyntax / Form "How is it formed?"	2) Semantics / Meaning "What does it mean?"	3) Pragmatics / Use "When / Why is it used?"
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Figure 3 Interconnected dimensions of grammar
Source: Schmitt (2001:23)

The situation is the same for vocabulary.

Instructor 2: Dil farkındalığı dilsel yetkinlik (competence) gerektirir. Bu yetkinlik iki boyutta irdelenebilir; yapı ve işlev. Yapı dediğimiz kısım dilbilgisel (phonologic, morphologic, syntactic, semantic) ve sözcüksel, işlev dediğimiz kısım ise dilin kültürel, söylemsel, edimsel boyutunu kapsar. Aslında dil dediğimiz şey buz dağının yalnızca görünen kısmıdır, derinde yatan bilişsel (cognitive) bütünü sadece gözlenebilen bir uzantısıdır. Bu anlamda dil farkındalığı, temelde bu bilişsel bütüne sahip olmaktır ki bu da dünya bilgisi (world knowledge) gerektirir. Belli bir dilde düşünmek dediğimiz şey, örneğin Türkçe düşünmek, İngilizce düşünmek, o dilin yapısal, dilbilgisel kurallarından öte, o dilin işlevsel boyutuna hakim olmak ve o dilin native speaker'larına bilişsel anlamda yakın olabilmeye çalışmaktır.

Instructor 5: ...herkes gramer öğrenir ama neyi nerede kullanacağını bilmek. Formality informality/ pragmatics falan. Dilin formal componentlarının yanında cultural competence ve inter cultural aspect de girer işin içine. Dil farkındalığı derken kültür de işin içinde yani.

2) *Literature is a valuable authentic source which provides students with cultural background.*

As discussed throughout this paper in detail, there is a dynamic relationship between culture and the language as language affects the culture, and culture affects and shapes the language. In order to gain a deeper understanding of the target language, it is essential that language learners be exposed to many sources of authentic input through which they can analyse and evaluate the political and historical background of the country in which the target language is spoken. Literature, as a great authentic source, provides students with the opportunity to access to a wide range of materials which reveals the social structures in a country. It can also be considered to be a great source enabling language learners to enhance their background knowledge or prior information even about the emotional lives and experiences of the natives living in that country, as Collie and Slater (1987) also claim: "A reader can discover their

thoughts, feelings, customs, possessions; what they buy, believe in, fear, enjoy; how they speak and behave behind closed doors... (Collie & Slater, 1987, p. 4)

Since experience, emotions and appealing to real life content have been of great importance as it has been mentioned before, literature may serve as guidance for language learners. Though many people object to the idea as they claim that literature is a 'world' of fiction and fantasy through which even invented or imaginary characters dominate, it should be kept in mind that it is a 'work' of fiction and fantasy which takes its foundation from the historical, cultural and political reality. As for the invented characters, all of them together with the imaginary scenes and events dominating the literary work are inspired from social backgrounds; therefore, they are the 'representatives' of 'real life'. As Collie and Slater (1987) emphasises, "...this vivid imagined world can quickly give the foreign reader a feel for the codes and preoccupations that structure a real society..." (Collie & Slater, 1987, p. 4)

As a result, literature equips students with new dimensions and perception about a different culture. Through this way, the culture of which language the learners are studying becomes familiar to them to a great extent. Once their enhanced language acquisition flourishes with a deeper and greater understanding of the culture to which the target language belongs, students begin to 'familiarise' the language they intend to study. It will also help students to understand and appreciate different-originated and unique ideas arising from unfamiliar lands. It does not mean to impose the values of a foreign culture since mandating a particular ideology or view will surely lead to a kind of imperialism which is very dangerous, as Brumfit and Carter (1986) states:

...But frequently, the teaching of literature is identified with the imposition of particular imperialistic values. Chris Searle has described how in the Caribbean, students of British Literature had the feeling that 'they had to pit the world and the people they knew around them against a barrage of hostile, alienated knowledge which bore no relationship to the

reality they saw around them' (Searle, 1984, p:17). And writing of literature teaching in Kenyan schools, Ngugi wa Thiong'o describes how Kenyan school children are confronted 'with a distorted image of themselves and of their history as reflected in European imperialist literature. (Brumfit and Carter, 1986:225)

The aim should be to develop learners' awareness by exposing them to a large variety of authentic source which will enhance their capacity for creative and critical thinking abilities such as analysing and synthesising with the help of the strong bridge between the language and the native speakers of that language, which is essential to deepen their understanding of language. This will surely help students to raise 'empathy' and 'tolerance' to different perspectives originated from different cultural backgrounds, which results in 'enhanced emotional intelligence' of which importance as a lifelong skill has been mentioned.

When considered from another perspective, the familiarity towards the culture of the target language provides language learners with the ability to perceive the concept in authentic reading materials since it establishes 'schemata' – "the abstract cognitive structures which incorporate generalised knowledge about objects and events" (Lazar, 1993, p. 9), which is survival to grasp the gist of the passage in reading courses as Steffensen & Joag-Dev (1984), in *Cultural Knowledge and Reading*, underline the importance of the relationship between schemata and understanding and recalling in their study. The study at the university of Wisconsin shows that even subjects with higher level of proficiency in reading but without sufficient background knowledge about 'weddings' in India and America had difficulty in recalling two parallel passages about wedding when they are asked. The data collected to determine how much the subjects had remembered and what type of errors they had mad while recalling what they had read was analysed. And the result is the inevitable bridge between prior or background knowledge and the success in reading comprehension.

...If readers possess the schemata assumed by the writer, they easily understand what is said in the text and also make the necessary inferences about what is implicit, rather than stated...For example, the schemata concerning a wedding might include knowledge about the roles of the bride and groom and other family members, what clothing is traditionally worn, who is invited, where the wedding is held, what rituals form part of the ceremony and so on... (Lazar, 1993:9)

As it can be understood clearly, literature – as it mirrors the culture – enables language learners to understand different cultures, and so protects the generation from being a so-called civilised and modern man as Chesterton claims: “Modern man is educated to learn foreign languages and to misunderstand foreigners.”

Instructor 2: Edebi metinler kültürel farkındalık kazandırmada etkilidir. Herşeyden önce ele aldıkları tema ile bir kültürel farkındalık yaratabilirler, okuyucu daha önce aşına olmadığı bir kültüre tema aracılığı ile tanık olabilir. Bunun yanı sıra, farklı sosyo-ekonomik ve kültürel altyapılara sahip farklı karakterlerin dil kullanımları veya karakterlerin farklı bağlam ve durumlarda tercih ettikleri dil kullanımları, dilsel değişke (language variety) modeli oluşturur ve okuyucuya actual bir iletişim modeli sağlar. Bir anlamda actual bir ortam yarattığı için yabancı dilden çok ikinci dil öğrenimine benzer bir environment kazandırır. Bu nedenle diğer metin türlerinden daha etkili olur.

Instructor 9: Edebiyatta o kültüre dair pek çok şey bulmak mümkündür. En kısa bir betimleme paragrafında bile bir kişinin kıyafetlerinden bir binanın görünüşünden sokaktaki insanlara kadar o kültürü o dili yaşayan insanların evlerinin içine gireriz hayatlarına gireriz edebiyatla kültürün tam içine gireriz ama diğer metinlerde bu bu kadar da mümkün değildir. Oralardan sadece yüzeysel bilgiler alabiliriz. Ancak bazı ipuçları toplarsanız, mesela okuduğum bir romandaki (Mary Barton) betimlemelerden o kadar çok etkilenmişim ki sanki 18. yüzyılda, oradaki sokaklarda yürüyor gibi hissetmişim kendimi, yazarın anlattıklarıyla bir resim çizmişim ve hala gözümün önüne gelir, o zamanki kültürün resmiydi bu.

Student 27: Bu konu hakkında bilgi sahibi olmamı sağladı. Amerikan kültürü ile ilgili bilmediğim şeyleri de öğrendim. Mesela onların batıl inançlarıyla ilgili çok fazla fikrim oldu ya da "aristocracy- working class" sınıflarının onların kültüründe olduğunu bilmiyordum, fakat okuduğumuz hikaye bunu öğrenmemi sağladı.

Student 3: "Okuduğum hikaye ve bu tema etrafında toplanan materyaller bu konu hakkında bilgi sahibi olmamı sağladı. Amerikan İngilizcesi, zenci beyaz ayrımı hakkında fikir edindim. Batıl inançları konusunda da bilgi sahibi oldum."

3) *Literature is based on experiences and emotions felt for these experiences.*

They are critical for human brain to connect the new information with the old data, (as mentioned in detail within the framework of schema theory) namely 'real and effective learning.' Johnson and Taylor (2006) The difference between human brain and computers in the way that the brain, which is "a dynamic organ continuously arranging and rearranging its networks to record the incoming data, does not store new information in a static fashion since human beings are constantly exposed to different kinds of sensory data – sounds, smells, sights, tastes and tactile sensations" which are the foundations of emotions that make human beings remember their experiences, which are also "at the core of consciousness, and consciousness is at the core of cognitive process." (Johnson & Taylor, 2006, p. 43) They also state that human brain has a "pattern – seeker organ" (Johnson & Taylor, 2006, p. 37) which can "drop any data that does not 'fit' into the existing networks" (Johnson & Taylor, 2006, p. 36) which are built upon emotions and experiences. Even if there is not any experience that matches to the prior experiences, literature provides students to experience many things.

.....all regions of neo-cortex are enmeshed in networks of other neurons that secrete emotion chemicals. The cell bodies of these neurons are located in the most ancient parts of the brain, the brainstem, but their branches extend up into very region of neo-cortex. Emotion systems are ancient, but they

extend their influence throughout our own modern brain.
(Johnson & Taylor, 2006:7)

Emotion is the foundation of learning. The chemicals of emotion act by modifying the strength and contribution of each part of the learning cycle. Their impact is directly on the signaling systems in each affected neuron. For example, in the auditory cortex experimental manipulation of emotion chemicals results in extensive remodeling of responsiveness to high and low pitches. (Johnson & Taylor, 2006:7)

There are two factors – both of which the educator controls – that have been shown to greatly influence the kind of connection made in the brain that can lead to future recall and greater understanding. They are whether or not the information has the meaning and whether or not it has an emotional hook. (Johnson & Taylor, 2006, p. 37)

Instructor 4: By means of poetry, drama and novels which appeal to the souls and spirits of human beings, they can feel more comfortable and look to the life in a more secure way.

Instructor 7: İnsanın duygusal tarafına dokunur. Duygu varsa öğrenme de vardır. Deneyimler de var. Deneyimlediklerin deneyimleyemediklerin hepsini yaşıyorsun. Deneyime dayanınca öğrenme oluyor.

Student 35: Evet özellikle "nigger" kelimesi bende büyük etki yarattı.

4) Literature provides ss. with a natural environment (as in outside the classroom).

No one can deny the fact that 'dealing with reality' is of great importance in language classrooms. It is no easy stuff to carry the real life from outside to inside of the classroom. However, it should be noted that it is not impossible to create a second-hand reality or an illusion of reality in the language classrooms. Kovalik (1997) indicates that one of the most important questions to be answered is how context is made 'real' since she sees meaningful content as the most important

brain-compatible element. She defines meaningful content in the way that "it is from real life, the natural world around us, depends heavily upon prior experience and can be used within the life of the learner" (Kovalik, 1997, p. 36).

The cerebral cortex is a four-million year old structure. It is programmed to learn from the natural world – to make sense of it and to act upon it to ensure survival...The brain seems to have "pay attention" triggers attached to input from the real world and an innate capacity to process that input and take meaning from it. (Kovalik, 1997:37)

No doubt will literature achieve it through its abstract ideas on concrete reality because literature will willingly open her veil of reality to teach human nature and enable learners to perceive their own inner-self and the meaning of the life they live from which 'the reality' shows his own face. For foreign language learners who cannot experience the outside world in the classroom, literature can serve as 'illusion of reality' or 'second hand reality' in Kovalik's term.

Instructor 2: ...Bunun yanısıra, farklı sosyo-ekonomik ve kültürel altyapılara sahip farklı karakterlerin dil kullanımları veya karakterlerin farklı bağlam ve durumlarda tercih ettikleri dil kullanımları, dilsel değişke (language variety) modeli oluşturur ve okuyucuya actual bir iletişim modeli sağlar. Bir anlamda natural bir ortam yarattığı için yabancı dilden çok ikinci dil öğrenimine benzer bir environment kazandırır. Bu nedenle diğer metin türlerinden daha etkili olur.

Student 29: "Bence akılda kalıcı oldu. Günlük hayatımızda İngilizce konuşulan bir ortamda bulunmadığımız için bir tek altyazılı filmlerde bir şeyler görüyoruz..."

Student 13: "Güzel bir metin. Günlük hayata dair bir konu olması gerçekliğini artırıyor ve daha ilgi çekici kılıyor. Ayrımcılık iyi bir konu..."

5) *Literature makes ss. personalise and internalise, thus, develops EQ.*

The learners are also likely to draw some similarities and differences between themselves and the characters in any genre of a literary work they have been working on. This enables learners also to learn to put themselves into the shoes of another person, in other words; improve their empathy and emotional intelligence, which are crucial requirements in teaching and learning process. Gürbüz (2004), in her article *The Role of An English Teacher in Enhancing Emotional Intelligence*, claims the importance of EQ in teaching environments to make teaching and learning processes efficient. Dr. Daniel Goleman (1996) claims that emotional (social) intelligence (EQ) matters more than academic intelligence (IQ). In his book in which he deals with such questions as 'does IQ guarantee the success in education and business life?' and 'if so, why do children with high IQ degree become less successful in their lives when compared to the others with an average IQ degree?', he claims that the deprivation of EQ – self-consciousness, the ability to reduce the effect of emotional explosions and to share another's feelings – may result in failure from family to business life and from social relations to individual health of a person (see *Emotional Intelligence* by Goleman, 1996). However, it is thought that EQ is not a genetic gift unlike IQ. Therefore, it is the duty of the parents and educators to help individuals to improve this priceless quality. As mentioned before, literature may be considered to be a key for educators to achieve this goal. Turning back to Gürbüz's (2004) article, in which teaching English through stories is claimed to be carrying great significance in developing 'emotional qualities' within the framework of the relationship between human brain and emotions, one can conclude that through literature, the learners improve their emotional quality (EQ), learn to listen to the others, respect their point of views and tolerate cultural differences (as discussed in detail), which are inevitably among the most significant missions of an educator: To prepare learners for the real life outside of the classroom and to make them successful and healthy

individuals not only in classroom environment, but also in their future life, which is 'real education'.

Instructor 5: EQ gelişir. Kendini başkasının yerine koyabilme gelişir. Empati. İçselleştirmeyi sağlar. Bu durumda ben olsaydım, ne yapardım?

Instructor 7: Gerçek hayattaki farklı insanlara bir çeşit empati geliştiriyorsun çünkü edebiyat sayesinde bir çok insan karakter tanıyor ve onların yerine kendini koyuyorsun.

Instructor 14: Ayrıca kültürlerin öğrenilmesinde empati kurulmasına da özellikle katkı sağladığını da söyleyebiliriz, mesela 2. Dünya savaşı sonrasında yazılmış bir edebi metnin derste okutulmasında sonraki süreçte öğrenci o yılları zorlukları öğrenip kendi kültüründeki buna benzer olayları göz önüne getirerek yabancı kültüre empati kurabilir.

Instructor 17: EQ'ya ve empatiye katkıları çoktur çünkü edebiyat insanı ve insan ilişkilerini inceler.

Instructor 19: okuyucuyla ortak duyguları paylaşmak, yazar için çok önemlidir. ana yada farklı dilde sunulan eserde düşünce ve duyguların ortak olması empati kurmayı sağlayan noktadır.

Student 47: ...Özellikle ayrımcılık söz konusu olunca biz Hukuk öğrencilerinin dikkatini çekti. Amerika'daki siyah beyaz ayrımını bilmeme rağmen, siyah bir insanın dışlandığı zaman neler düşünebileceğini, iş hayatında, özel hayatında ve sosyal çevresinde ne gibi zorluklarla karşılaşabileceğini, bunun onun iç dünyasını nasıl olumsuz ve derinden etkileyebileceğini hiç böyle düşünmemiştim.

Many think that why is understanding others so important? Once the learners happen to personalise a character in a novel or in a drama, they will surely make it 'lively' and 'concrete' , which really matters especially when evaluated from the brain-based point of view in teaching and learning process as it is mentioned above. Perceiving other perspectives also reflects to classroom environment in which there should always be room for group working. Lazar states that literature is an "excellent stimulus for group work".

Literature is a useful tool for encouraging students to draw on their own personal experiences, feelings and opinions. It helps students to become more actively involved both intellectually and emotionally in learning English, hence aids acquisition. Excellent stimulus for group work. (Lazar, 1993:24)

It is not surprising that literature injects the idea of humanism into our veins since it functions as a social study, which is concerned with any subject related to humankind from the inner circle to the outer social circle of humanity. In that sense there is no doubt that literature makes people closer to each other. The situation is the same for learners, especially for language learners since language, itself, requires communication. Therefore, it facilitates the social interaction among learners. Human brain not only works effectively through communication among its own neurons and lobes especially in language learning as "language learning engages the whole brain" and "the brain is a bilateral organ that operates inter-dependently" (Dhority, 1998, p.7), but also through communication among other brains as Johnson and Taylor (2006) underline:

Western science, philosophy, and education share a fundamental conception of the thinker as solitary rather than embedded within a human community. This has led to focus on technical and abstract exploration of scientific conundra rather than exploration of lived experiences and human interactions. For example, neurobiology and neuroscience have studied the brain through scanners and on the dissection table, but until recently they neglected the fact that it flourishes best within the context of social interaction. However much one may cherish the notion of individuality and the isolated self, humans have evolved as social creatures and are constantly regulating one another's internal biological states. (Johnson & Taylor, 2006:13)

As it can be concluded, it is inevitable that brains interconnect with one another to be actively involved in the learning process, and literature - with its all underlying messages concerning 'humanism' - gives way to sharing. This act of

sharing can be with other learners and the teacher, but the learners can also communicate with the characters in a novel, drama, short story, biography and with the speaker in a poem or the author of that work.

6) *Literature develops metacognitive skills.*

There is no doubt that literature enhances high functions of human brain in the frontal lobe - cognitive abilities of the learner such as creativity, planning, problem solving, critical thinking, analysing, synthesising and judgement making which the primitive part of the brain does not include. No one can deny the fact that these qualities are important in every walk of our lives.

Furthermore, literature provides students with a great capacity for 'interpretative skills' which is essential in language learning, especially in reading. It has been mentioned that many arguments against literature have agreed on the point that reading literature does not match with the learners' further academic needs. However, it should be kept in mind that no reading, even ESP texts, can find its meaning without 'interpretation' and 'critical thinking abilities'.

The location of the frontal lobe - its closeness to the language areas in the brain - may indicate something important that can serve as an answer to why literature is to be in language classrooms:

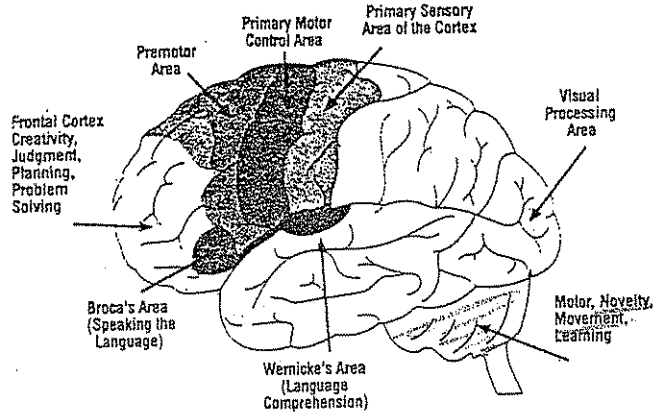


Figure 4 Key Functional Areas of the Brain

Source: Jensen (1998:9)

Instructor 7: Edebiyat yaratıcı düşünme ve hayal gücünü geliştirir.

Instructor 11: Sonra, eleştirel düşünme, problem çözme becerisi kazandırır. Dilin yanına bunları da koyunca tabii iyi olur. Hani bir şey var ya, "if you were, what would you do?" gibi, herkes cevaplayabilir. Gerçek hayattaki problemlerimizin çoğu bu eksiklikten kaynaklanmıyor mu? Yani dil anlamında da, diğer anlamlarda da misyonu çok.

Instructor 13: Ayrıca daha ileri seviyelerde edebi metinler fikir açısından çok zengin oldukları için hedeflenen yabancı dilde eleştiri yapabilmeyi, eleştirel düşünce gibi yüksek bir beyin becerisini hedef dilde kullanmalarını sağlayacak en uygun içeriktir bence.

Instructor 16: Tüm bunlara ek olarak bence bilişsel ve affective olarak daha üst düzey seviyelere hitap eder. Öğrenenin assessment'ını geliştirir; analiz edip sentezleyebilir ve bunları değerlendirebilir.

Student 32: Bence bu hikayenin böyle işlenmesi gerçekten güzeldi. Konuyla ilgili şarkı ve materyaller, özellikle bir soru vardı "imagery" yaptık, sevdiğimiz bir yemeği anlattık, onu betimlemek mesela çok eğlenceliydi. Hikayedeki karakterlerin geleceğini tayin etmek hikayeye kendimizden bir şeyler

katmak da yaratıcılığımızı ve hakkaniyet duygumuzu geliştirdi.

7) *Literature serves as a meaningful context.*

As literature is based on emotions and experiences, it makes the new learned info. concrete and meaningful. As brain is 'meaning maker', it is designed to learn by constructing meaning.

There are two factors – both of which the educator controls – that have been shown to greatly influence the kind of connection made in the brain that can lead to future recall and greater understanding. They are whether or not the *information has the meaning* and whether or not it has an emotional hook. " (Johnson & Taylor, 2006:37)

Student 14: Evet. Dersi hikaye üzerinden anlattığınızda daha akılda kalıcı oluyor. Derste sadece gramer konusu işlemek yerine hikaye okuduğumuzda hikaye üzerinden konuyu anlamamanın daha eğlenceli ve kolay olduğunu düşünüyorum. Sanki tüm kelimeler ve gramer konusu sizin hikayeyi anlayabilmeniz için öğretiliyor. Hikaye, onları öğretmek için değil.

Instructor 5: ...Onu göre göre öğrenir ve içselleştirir. Ancak böyle kullanabilir öğrendiklerini. Gramer kitapları unutulabilir mesela. Bir de gramer kitaplarında dil kullanım esnekliği yok. Edebiyatta gramer esnektir. Slang kullanımlar mesela. Argo da dilin ve kültürün bir parçası sonuçta. Dil öğrenmek için bütünü bilmek lazım. İngiltere'ye gittin, kavga ediyorsun, "Behave yourself" deyip olmaz yani. İşte o zaman bu kullanım out of context olur.

Instructor 13: Evet, taraftarıyım, edebi metinler dil öğretirken yararlanılabilecek zengin bir context sağlar. Normalde birbirinden ayrı, isolated bir şekilde öğrenilen cümle yapısı, kelime bilgisi vs. bunların birbiriyle ilişkili, iç içe geçmiş bir şekilde kullanımını öğrencilere göstermemizi mümkün kılar...

8) *Literature enhances curiosity, for this reason, it is interesting, motivating.*

It should be noted that literature is 'motivating' in language learning as human brain is "self congratulator" – it awards itself which facilitates the motivation. (Kovalik, 1997, p. 51). Once an activity is motivating, it is less likely to be creating stress that handicaps learning. "Learners with lower stress can put together relationships, understand broad underlying theories, and integrate a wider range of material" (Jensen, 1998, p. 57).

Turning back to distinctive features in the language system of literary works, in fact, we use these challenging linguistic features or figurative language consciously or subconsciously in our daily lives. Therefore, as it is impossible to think literature apart from 'real life' as discussed before because it deals with humanly issues. Relatively, it is impossible to think literary language apart from daily use. As a result, literature still remains 'meaningful' and 'concrete', and that is why it is motivating.

Instructor 2: Bence edebi metinler, öğrenilen yabancı dile ait güncel bir dil ortamı içerdiği için diğer metin türlerine göre hem daha motive edici, hem daha keyifli. Hepsinden öte bir yazarı kendi orijinal dilinde okuma imkanı sağladığı için heyecan verici.

Instructor 3: Çocuk bir başka kültürü öğrenmeye, tanımaya hevesli olduğundan okumaya amade oluyor hatta bildikleri masalları fıkraları bile yabancı dilde okumak istiyorlar. Mesela en son o çok bilindik çocuk masallarını aldım benimkilere sevinçten havalara uçtular, Norveç'te yaygın olan bir masalı okudum onlara pür dikkat dinlediler. Masal ve hikayeye bayılıyorlar. O masalı İngilizce okudum hatta o kadar sevdiler ki ekstra internette araştırmışlar bir başka kültürü tanımak hoşlarına gidiyor. Kültür örneklerini de dediğim gibi en çok bu gibi eserde çokça bulabiliyoruz. Metinler ilgilerini çektiği sürece enteresan geldiği sürece daha bir motive oluyorlar, daha çok şey öğrenmek istiyorlar. Hatta bazen diyalog hazırlamak istiyorlar, motive arttı mı benim de işime geliyor...

Instructor 5: Edebiyat dil kullanımını flexible yapar. Yani textbooklarda her şey çok katı. Hem de bir şeyi bin yoldan ifade edebilirsin ya. Öğrenciyi yapıyı unuttunca kal geliyor. Ya

başka bir deyişle söyle. Edebiyatta böyle zengin yollar var. Göre göre fluency si de artar bence konuşurken, duraklaması azalır. Kendine de güven gelir, motivasyon dedik ya işte o.

Instructor 12: Other benefits could be as I touched upon earlier motivating the student, creating enthusiasm, teaching while entertaining.

Instructor 14: yarattığı için öğrencilerin öğrenmeye olan ilgisini arttırarak derse karşı motive eder.

Instructor 18: Uygun seviye ve amaçta kullanıldığında; kelime öğretimine ve motivasyona olumlu etkisi vardır. Farklı bilgiler almak, farklı kültürel olduğunu görmek ilgili öğrencileri cezbedebilir.

Student 23: "Kitaba bağlı belli konularda sabit kaldığımız dersler gibi değildi kendi fikirlerimizi de konuşabildiğimiz için daha rahat hissettim ve derse daha çok motive oldum."

Student 32: Diğer derslere göre daha çok yorum yapma fırsatı bulduğumuz üzerinde çok konuştuğumuz ve fikirlerimizi ifade edebildiğimiz bir konu işledik ve bu bizim daha çok motive olmamızı sağladı. Çünkü böyle ders işlemek, ders kitabını takip etmekten daha keyifli.

Student 28: Diğer derslere göre daha kalıcı ve daha ilgi çekiciydi. Ders esnasında İngilizce dilini öğrenmekten çok kültür hakkında bilgimiz oldu. Bence bir dili öğrenmek istiyorsan tam ve doğru bir biçimde onun deyimleri, kültürü, inançlarını vesaire bilmek bir dili öğrenmeyi kolaylaştırıyor ve daha kalıcı hale getirip, doğru öğrenmeyi sağlıyor. Böyle düşündüğüm için de derse daha motive oldum ve kendimi daha iyi ifade ettim.

Student 35: Evet kendimi daha rahat hissettim. Sadece ders olarak İngilizce'yi öğrenmek değil, onların kültürleri hakkında da fikir sahibi olmak daha çok hoşuma gitti...

Student 11: "Daha çok motive olduğumu düşünüyorum çünkü hayatın gerçeklerini irdeleyen bir konuydu. Mr. Brown ve Mrs. Brown gibi hayali ve sıkıcı değildi."

9) *Literature creates a stress-free learning environment.*

Learning new things can cause stress. In a similar vein, language learning is stressful. When it comes to the production part, the amount of stress is more likely to increase. Based on this widely known fact, the language learners do not feel enough confidence to speak in the target language in his/her own identity. In order to facilitate production in the target language, the teacher may call this student with a character's name so as to give the student the feeling as if he/she does not address to the student directly, but to the student's imaginary name. Once the student feels that his identity is not revealed – to some extent –, he may feel more confident since he knows that if he makes a mistake in using the target language, it will not be of his anymore because 'appealing imagination' has pedagogical values.

One of the most powerful ways to tap into the resources of imagination is to involve students in their own fantasy identity change. This simple device can be very powerful, encouraging abandonment to a less defensive, more playful and relaxed atmosphere. Simply greeting a student with their fantasy name at the beginning of class usually serves to activate "anchored" positive associations with the identity change. Continuing to chat with them as if the fiction were real will most often spark an outpouring of unselfconscious imaginative sharing... (Dhority, 1998:131)

Moreover, literature helps language learners to engage in what is being studied "because of the personal involvement it fosters in readers." (Collie & Slater, 1987, p.5) Once the learners engage in a work of literature, their attention begins to shift from complex linguistic features to the comprehension of the text; in other words, to the message the text aims to convey. The important thing is that when the main concern becomes 'meaning', which is essential in language learning, they 'understand' the text better as they do not pay too much attention to the unknown vocabulary or syntactical structures which may result in the state of being helpless for the learners, and excessive amount of stress that impairs

learning. It does not mean that the language system of the literary text is not of concern for the language learners any more. Rather, they become familiarised with some of the distinctive structures subconsciously, which may result in their own peripheral learning.

Instructor 5: Foreign language anxiety yi düşürür. Yine motivasyon artar stres kalmazsa.

Instructor 11: Motive edici, stres faktörünü azaltıyor. Konuşurken öğrenci stres altında zaten, bari olay örgüsüne kapılıp, daha rahat konuşur. Herkesin konuşacak şeyi vardır, iş edebiyat olunca. Deneyimler, duygular, düşünceler. Konuşacak şey olunca (malzeme), daha katılımcı ve daha rahat olur öğrenci. Mesela, okuduğun şeyi, sabah izlediğin haberlerle bile bağdaştırabilirsin, o kadar hayattan ki. Bir de ucu açık edebiyatın. Çok net doğru yanlışları yok. Öyle olunca da hata yapma kaygısı azalıyor tabi.

Instructor 13: Daha önce belirttiğim gibi bireylerde zaten karakterler ve olaylar ile özdeşim kurma eğilimi vardır. Bu yolla kendini ifade etmek bir öğrenci için sınıf ortamında strese yol açan bir durumken okuduğu metindeki karakter üzerinden kendini ifade edebilir.

Student 19: Özellikle bu konuyu sevdim çünkü daha evvelden konuşma becerimizi bir standarda bağlamıştık, hata yapmaktan da korkuyordum çünkü hep kuralları öğreniyoruz, ancak şimdi farklı bir diyalekt hem de o dilin anadili olduğu bir Amerikalı konuşuyor. Mesela "whatsa matter with ya" bu igimi çekti.

10) *Literature provides opportunity to practice the new learnt information.*

As literature is rich in content and context, it gives birth to sensitive topics to discuss and write. In other words, *integrated skills* are more likely to be implemented in the classroom through literature, as it presents *all components of a language*.

We have mentioned the impact of the use of literature in language classroom so far, considering language skills separately. However, language can be

considered to an engine each of each component is essential for the whole function. While brainstorming on an idea taken from a poem is a speaking activity and note-taking ideas is a writing itself, reading a poem is a reading activity for the learner who reads it loudly and at the same time it is a listening activity for the audience. As it can be seen clearly, it is really difficult to claim that some of the skills can outperform the others. Language is a whole system in real life communication and it has been already mentioned that the terms 'real life' and 'communication' are of great value when regarded from the 'brain-based' learning and teaching perspective. All these ideas underline the importance of integrated skills clearly, and literature is a good source to foster opportunities for developing integrated skills, as Celce-Murcia and Olshtain also claim: "In the language classroom it is important that the teacher create situations and activities that encourage the type of simultaneous and integrated use of language skills that the learners will be expected to use for communicative purposes outside the classroom." (Celce - Murcia & Olshtain, 2000, p. 180)

In fact, helping learners to enhance their knowledge in grammar, reading - which will surely lead them to certain writing skills - and vocabulary is not the only issue achieved by literature. It is already mentioned above that literature provides language learners with great opportunities to express their own opinions and feelings so as to involve them actively in the learning process in the classroom atmosphere.

This active engagement between students and their learning allows them integrate mentally the various stages in the learning process in a holistic way. As a result, learners develop a metacognitive awareness of the recursive nature of the learning process, which, in turn, is likely to help them to evolve into effective lifelong learners. (Richards & Renendya, 2002:226)

All in all, literature is certainly a valuable resource, which enhances language acquisition, for both language students who is lucky to find the opportunity to improve not only their linguistic competence but also literary competence and for language teachers who wants to implement integrated skills into their classrooms.

Instructor 2: Edebiyat, bilişimsel anlamda belirli bir dünya bilgisi sağladığı için elbette dilsel farkındalığı artırır. Dile dair instruction yoluyla öğrenilmiş yapıların işlevsel olarak kullanımını göz önüne serer. Böylece öğrenmeye/öğretmeye çalıştığımız dili aynı anda her iki boyutuyla, form and function (yapı ve işlev), ele alma imkanımız olur.

Instructor 11: Çok zengin, birçok kalıbı bir metinde görebilir öğrenci. Özellikle de novella, short story lerde. Tekrar tekrar görerken öğreniyorsun, bilinçaltına yerleşiyor kullanımlar. Bir de hoca doğru kullanırsa, dili kullanmaya da iter. Düşünce ve duygu bakımından zengin oluşu için, writing, discussion gibi aktiviteleri de tetikler. Pratik olanağı sağlar bir bakıma.

11) *Based on the previous idea, literature is a perfect opportunity to improve students communicative skills.*

It is clear that while literature serves as a practise for language learners to improve their communicative skills through expressing themselves in the classroom. And literature is full of activities such as group discussions and pair works in order to facilitate learners' certain communicative skills.

Within the classroom itself, the use of literary texts is often a particularly successful way of promoting activities where students need to share their feelings and opinions, such as discussions and group work. This is because literature is very rich in multiple levels of meaning. Focusing on a task which demands that students express their own personal responses to these multiple levels of meaning can only serve to accelerate the students' acquisition of language. (Lazar, 1993:17)

Although many scholars, including some participants in the study stated that literature does not present functional communicative skills, in many short stories and plays, natural flow of conversation is presented as a model for students through dialogues among the characters. Moreover, it creates schema for the students to discuss on something.

Instructor 11: ...Edebiyatta günlük dil kullanımları, karakterler arası diyaloglarla sağlanmış mesela.

Instructor 13: ...Yine edebi metinlerde narration, description gibi anlatım tekniklerinin etkin kullanımı da günlük yaşamda olayları anlatırken ya da bir şeyleri betimlerken öğrencinin ihtiyacı olan bu becerilere yabancı dilden örnek olarak iyi bir dil öğrenme contexti oluşturur.

Student 24: "Evet bence daha kolay. Özellikle bunlar bildiğimiz konularla ilgili olursa derse daha çok katılıp, kendi fikirlerimizi daha fazla söyleyebiliriz."

Student 44: "Elbette daha yararlı. Çünkü bize yardımcı oluyorlar. Eğer eğlenceli bir konu ya da bildiğim bir konu olduğunda kendimi ifade etmem daha kolay oluyor."

Student 20: "Evet, daha kolay. Çünkü somut bir şey üzerinden ders işlememiz daha fazla kendimizi ifade etmemiz de yararlı oluyor".

Student 34: Bence iyi bir dersti. Genelde benim İngilizceyi anlamam bu parçalarla daha kolay oluyor. Sonuçta ortada belli bir konu varken konuşmak daha kolay. Her ne kadar gramer hatalarım olsa da ben bu parça hakkında konuşmayı sevdim. Çünkü hikaye o konu hakkında kafamda düşünceler belirmesine yardımcı oldu. Ve böylece benim için konuşmak daha da kolaylaştı.

Student 26: Evet bence daha kolay. Derste herhangi bir konu işlerken sadece kitaba bağlı kalıp herhangi bir aktivite yapmadan ya da bir materyalden yararlanmadığımız zaman o dersin akılda kalıcılığının daha az olduğunu düşünüyorum. Kitaba bağlı kalınarak işlenen derslerde biz öğrencilerin de önünde fazla seçenek olmadığından konuya bakışımız, konuya bakış alanımız daralıyor. Buna bağlı olarak da kendimizi ifade ederken seçtiğimiz kelimeler, kullandığımız örnekler dar bir alanda sınırlı kalıyor. Önüme baktığımda seçeneğimiz çok olunca kendimizi ifade ederken bana uygun

olanı daha rahat seçebiliyor ve o yoldan kendimi daha kolay ifade ediyorum.

12) *Literary works may also serve as a great prompt for listening skills.*

There are several recorded literary materials available today. While these materials may serve as effective and enjoyable listening activities - since they are more likely to enjoy following a text with a well-woven plot rather than listening passages with specific knowledge - they also equip learners with some specific listening strategies with its comprehension activities about a meaningful context by equipping students with skills in pronunciation and intonation.

Take, for example, a dramatised play reading with a group of intermediate learners. While reading an extract from the play on their own, they may find themselves unfamiliar with some of the vocabulary in the extract. But by listening to the extract read aloud by the teacher, or better still acted out on cassette, they may be able to hazard a useful guess as to the meaning of a new word; a guess facilitated by their understanding of the relationship between the speakers and the intonation they use to express this. Or, take a group of children who have only an elementary grasp of English. Asking them to read a simple poem aloud, possibly accompanied by gestures and mime, may be an effective way of helping them to internalise vocabulary, grammar patterns or even intonation. (Lazar, 1993:18)

Instructor 11: Edebiyatta günlük dil kullanımları, karakterler arası diyaloglarla sağlanmış mesela. Pronunciation, intonation ı bile geliştirir. Hoca okur mesela, örnek teşkil eder. Makalelerde pek günlük dil yok o açıdan.

13) *Literature is more functional with respect to its age – appropriateness.*

It contains topics and syles both for the young and adult learners.

Instructor 8: Mesela ablamın oğlu Teoman, 2 buçuk yaşında, masal kitaplarını çok seviyor, orda ona okunan şeyleri hiç

unutmuyor, kitaptaki benzer durumlarda aynı kelimeleri kullanıyor. Yani evet daha akılda kalıcı ve etkileyici olduğu için kolay unutulmuyor. Ya da ben anaokulunda çalışırken orda çocuklara İngilizce kitap okurken mesela, değişik kelimeleri ve hoşlarına giden şeyleri unutmuyorlardı. Bak mesela çocuklarda da öyle, niye masal okunur çocuklara. Onlar içinde bir şeyler daha sıkmadan daha etkili öğretilir. Dolaylı yoldan, öğrenci de hiç unutmaz.

Instructor 10: Mesela Face2face de "Modern Man" diye bir bölüm var. İçinde iki zıt görüşlü makale var. Biri erkekler 21. Yy.da modern olsun, eşlerine yardım etsin fikrini savunuyor, diğeri, erkek iyi para kazanıyorsa, kadın evde oturup, çocuğuyla eşiyle ilgilensin diyor. Aksi halde kadın yorgun olunca gerekli ilgiyi gösteremez, iletişim koparmış. Neyse, mesela çok ilgi çekti. Neden yaşlarına da uygun. Hepsi evlenecekler veya önlerinde somut örnekler var.

Instructor 15: Küçük yaştaki öğrenciler için masal ve hikayeler daha uygundur diye düşünüyorum. Çünkü hem eğitici hem de öğretici yöndedir.

14) *Literature shows the direct relationship between language and meaning.*

It presents meaning both at a literal level and at figurative level. The advantage of literature is that while it is possible to provide students with literal meaning with any type of written source, it is more likely to provide them with figurative and conceptual meaning through literature since no source can be richer in figurative expressions such as metaphors, similes, metonymies and so on.

As it is mentioned at the very beginning, literature has its own style with its different structures, unique linguistic features, that is why it is called a rich artitecture. Literature conveys its message "by paying considerable attention to language which is rich and multi-layered." (Lazar, 1993, p.5) Linguists claim that there are many distinctive features in the works of literature such as metaphors, similes, assonance (repetition of vowel sounds), alliteration (repetition of consonants), repetition of words and phrases to strengthen the meaning, unusual

syntactic patterns such as reversing the order of subject and verb, double or multiple meanings of a word, poetic lexis, mixing of styles or registers, and so on.

Literary language is not always that of daily communication, as we have mentioned, but it is special in its way. It is heightened: sometimes elaborate, sometimes marvellously simple yet, somehow, absolutely 'right'. The compressed quality of much literary language produces unexpected density of meaning. Figurative language yokes levels of experience that were previously distinct, casting new light on familiar sensations and opening up new dimensions of perception in a way that can be exhilarating but also startling and even unsettling. For these features of literary language to be appreciated, a considerable effort is required on the part of the reader who is tackling the text in a foreign language. But well-chosen works, the investment of effort can be immensely rewarding, the resulting sense of achievement highly satisfying. At a productive level, students of literature will, we hope, become more creative and adventurous as they begin to appreciate the richness and variety of the language they are trying to master and begin to use some of that potential themselves. (Collie & Slater, 1987:5)

Instructor 12: Edebiyat insanı dil üzerine düşünmeye, dilin varoluş üzerindeki etkilerini sorgulamaya, dilin köklerini araştırmaya yöneltebilir. Dil anlam ilişkisini sorgularken ister istemez bir dil farkındalığı söz konusudur.

15) *Literature encourages students for extensive reading.*

According to Krashen (1999), as literature – based instruction encourages more independent reading, learners are more likely to have positive attitudes towards reading, which certainly encourages them for extensive reading, and assists in developing their reading skills. (Teele, 2004, p. 56).

Instructor 3: Çocuktaki kitap okuma isteğini perçinleyecektir. Çocuk bir başka kültürü öğrenmeye, tanımaya hevesli olduğundan okumaya amade oluyor hatta bildikleri masalları

fıkraları bile yabancı dilde okumak istiyorlar. Mesela en son o çok bilindik çocuk masallarını aldım benimkilere sevinçten havalara uçtular...

Instructor 5: Textbooklar motive etmez sıkıcıdır. Extensive okumayı teşvik eder. Okuma alışkanlığı, sevgisi kazandırır.

Instructor 7: Sınıf dışı okumayı teşvik eder, yorumu teşvik eder eleştiri gücünü geliştirir. İnsanın duygusal tarafına dokunur.

Instructor 10: Mesela düşün, Romeo ve Juliet in bir bölümünü ver, sonu olmasın, merak eder gider okur. Sınıf sonuçta sınırlı bir ortamdır, her şeyi veremezsin. Amaç öğrencinin araştırması. Buna teşvik etmiş oluruz yani. Ders dışı okuma alışkanlığı kazandırır. Okudukça da güzel dil örneklerine rastlar, rastladıkça öğrenir ve kullanır.

Student 29: ...Eve gittiğimde internetten hikayenin tamamına biraz göz attım ve yazarı öğrendim. Yani o derece ilgimi çekti...

16) Literature does not only provide students with formal and cultural schema, but also with world knowledge essential in comprehension by broadening perspectives.

Instructor 6: Edebiyat bilim olan her şeydir. Coğrafya, felsefe, psikoloji, antropoloji, tarih, hukuk. Charles Dickens da siyaset var. Canterbury Tales de ortaçağ hukuku. Bir uzman geldi buraya. Ne dedi. Dilbilimciler eki köke ayırır, Eltciler bunu öğretmek için yöntem geliştirir. Edebiyatçılar dilin antropoloğu gibi. Bir de kelime bilgileri zengin. Kelimeler de kültür alt yapısından bağımsız gelişmemiş zaten. Başka. Dünya görüşü dedik mesela. Söylediğim gibi eğitimin misyonu bu olmalı.

Instructor 10: Ders kitaplarının eksigi bu belki. Edebiyatla bir çok amaç gerçekleşiyor, kısa sürede. Eğitimde amaç da bu ya. Mesela Shakespeare i bilmeden üniversiteye gelen öğrenciler var. Present Simple ı ondan öğret, Shakespeare i araştırmaya teşvik edersin. Dünya görüşü, genel kültür sonuçta...

Instructor 2: Bu anlamda dil farkındalığı, temelde bu bilişsel bütüne sahip olmaktır ki bu da dünya bilgisi (world knowledge) gerektirir. ...İşte yabancı dil öğrenimindeki temel sorun da aslında bence budur.

17) *Literature is an ideal source in teaching vocabulary.*

Literature is rich in vocabulary and it teaches vocab. Within a meaningful context through depictions, plot and imagery. It makes learners to make associations between the voc. and events in a story through appealing to their emotions. Although some participants stated that it cannot teach contemporary vocab., it is useful for concept formation and abstraction of which importance are explained before. Moreover, it is possible to see the synonyms and antonyms in literature which develops students' strategic competence. It teaches vocab. Implicitly in a meaningful context.

Instructor 2: Edebi metinler kelime öğretmek için faydalı bir materyal çünkü her şeyden önce belirli bir bağlam (context) sağlıyor. Tanıma-dayalı (definition based) sözcük öğretiminde hem hedeflenebilecek sözcük sayısı bağlama dayalı sözcük öğretimine göre daha az, hem de öğrenim kalıcı değil, yani ezbere dayandığı için daha çabuk unutulabiliyor. Bağlam hem sözcüklerin kullanıldığı dilsel ve işlevsel ortamı (linguistic and functional/communicative environment) sağladığı için daha etkili, hem de sözcüğün anlamı bir takım bilişsel stratejilerle çıkarımsandı (inference) için daha kalıcı. Edebi metinler diğer metin türlerine göre daha etkili çünkü sözcüklerin anlamlarını üç yönlü içerir: referential meaning (primary meaning), affective meaning (connotations, secondary and figurative meanings), pragmatic meaning (in a particular situation). Ayrıca sözcükleri anlambilimsel ilişkileri doğrultusunda öğrenme imkanı da sağlar (lexical semantic relations such as synonymy, antonymy, hyponymy, etc).

Instructor 7: Aynı değil kelime öğrenmesi literatürde mesela. Hukuk ile ilgili yazı sadece hukuk kelimeleri içerir. Edebiyatta kelime yelpazesi geniş. Her tür alan kelimesi olabilir. Yoğun yani. Kelime açısından şiir yazım türleri zengin olsa da arada bir fark var. Nedeni edebi metinler kelimeleri resmeder.

Beyinde anlamlı gelmiyor şu şudur, bu budur diyince ama resmedilince anlamlı bağlantılar oluşturuluyor. olay örgüsü içinde veriliyor. Diyelim ki bir hikaye ya da bir şiir okuduğun zaman kelimeler aklında kalır. Çünkü birini unutsan sanki şiirin ya da hikayenin o bölümü eksik kalır. Diğerlerinde o örüntü çok iyi olmadığı için unutsan da farkına varamıyorsun eksikliğin. Edebi metinler kelimelerin mecaz yan anlam sembol açısından da bilgi sağlar, kaç tane normal metinde sembolik bir şey güürüz ki mesela? Kelimeyi doğru yerde kullanma, tercih yapma yani söylev özellikleri. Ama tabi diğer yazınsal ürünlerle de desteklenebilir.

Instructor 11: Evet. Olay örgüsünün, özellikle doğru seçilmiş metinlerdeki kelimeleri alıyor hafıza. Aslında öğrenci severse, her şekilde öğrenir. Ama edebiyat daha zengin. Mesela Poe'nun the House of Usher ın da, o ev tasvir edilirken birçok kelime öğrendi öğrenciler. Imagery'ler var. Zevkli bir şekilde sokar edebiyat öğrenme sürecini. Kelimeler o tasvirle gözümüzde canlanıyor. Metinden bağımsız öğrenmek sıkıcı ama edebiyat farkında olmadan öğretiyor. Implied öğretiyor. Ana dil gibi değil belki ama dolaylı öğrettiği kesin.

Instructor 13: Örneğin ben kendi öğrenciliğimde "feeling blue" ifadesinin ve bununla ilişkili olarak "blues" müzik türünün batı kültüründe mavi rengin hüüzün ile bağdaştırılmasından geldiğini Tennessee Williams'ın A Street Car Named Desire oyunundan öğrendim. Bu text bu ifade için bir bağlam oluşturduğundan da bir daha hiç unutmadım. Bu tür ifadeler özellikle kelimeleri ezbere öğrenmekte zorlanan insanlar için bir sözlüğe bakmakla ya da her hangi bir günlük metinde karşılaşmakla akılda kalması çok zor – belki de imkansız iken- edebi bir metnin olay örgüsü ve anlatımı içinde beyinde öğrenmenin kalıcı olmasını sağlayan köprülerin, bağlantıların kalıcı olmasını, öğrenilenlerin daha "anlamlı" bir şekilde beyinde kodlanmasını sağlamakta.

Instructor 16: "Kesinlikle en iyi araçlardan birisi çünkü context içerisinde anlamı hissettirilen bir kelime öğretilmekten ziyade edindirilmiş olur. Kurgusal da olsa bir olay örgüsü; kelime anlamını öğrenende pekiştirir"

Instructor 17: Kesinlikle öyle. "guess from the context" kelime öğretme yönteminin en iyi uygulanabileceği alanlardan biri, ki bu da öğrenen kelimelerin uzun süre unutulmamasını sağlıyor.

Instructor 8: Mesela ablamın oğlu Teoman, 2 buçuk yaşında, masal kitaplarını çok seviyor, orda ona okunan şeyleri hiç unutmuyor, kitaptaki benzer durumlarda aynı kelimeleri kullanıyor. Yani evet daha akılda kalıcı ve etkileyici olduğu için kolay unutulmuyor. Ya da ben anaokulunda çalışırken orda çocuklara İngilizce kitap okurken mesela, değişik kelimeleri ve hoşlarına giden şeyleri unutmuyorlardı. Bak mesela çocuklarda da öyle, niye masal okunur çocuklara. Onlar içinde bir şeyler daha sıkmadan daha etkili öğretilir. Dolaylı yoldan, öğrenci de hiç unutmaz.

Student 9: Kelimeler ve dil kullanım şekli evet. Çünkü farklı bir konu olduğu için yeni kalıplar ve Amerikan İngilizcesi vardı hikayede. Hikaye içinde olduğundan daha akılda kalıcı oldu.

Student 12: ...batıllar falan ilgi çekiciydi, kelimeler de öyle, alıştırmalarla, konu içinde de sık sık karşımıza çıktığı için öğrendik ve akılda kalıcı oldu.

Student 13: Kelimeler ilgi çekici olduğundan akılda kalması kolay oldu. ...Yazarın dili o kültürü anlattı, bizim daha önceden alışık olduğumuz resmi İngilizceden daha farklı, sokak diline daha yakın ve dikkat çekti bu kullanımlar.

Student 15: Kelimeler akılda kalıcı idi çünkü dikkat çekici bir konunun içindeki kelimelerdi.

Student 7: Kelimelerin çoğu akılda kalıcı çünkü genelde günlük dilde kullandığımız, sokak dilinde ya da aramızda sürekli kullandığımız kelimeler. Birçoğu da ilginç geldiği ya da kullanmanın hoşuma gideceği kelimeler olduğu için yer etti. Parçanın egzersiz 11. Bölümünde kelimelerin açıklamalarıyla verilmesi de aklımda kalmasını kolaylaştırdı. Batıl inançların olduğu bölümü de zevkle dinledim. Aklımda kaldı.

In fact, there are two main approaches about developing reading skills of the language learners. "The systematic phonics approach", which mainly focuses on decoding the relationship between sound patterns in the spoken language (phonemes) and alphabetical patterns in the written language that are the concrete symbols of abstract sounds (graphemes), helps learners understand the whole

language system, encouraging them to develop their vocabulary knowledge in order to facilitate reading and understanding more words in printed materials. The goal of phonics instruction is not to involve learners in activities that develop their knowledge about spelling – sound correspondences or phonics rules, but to raise learners’ awareness about the system which may assist in enhancing their reading process. The approach claims that the whole skills in language learning should be encouraged first. Then it is inevitable that progress to meaning in reading will occur. (Teele, 2004, p. 52 – 59). However, “the literature – based, whole – language approach” is mainly centred on the idea that learners should be involved in reading stories first, which results in vocabulary and linguistic development later. In order to achieve this, the materials should be rich literature extracts rather than a teacher’s manual or student workbooks. (Teele, 2004, p. 55)

Phonics – Based Instruction	Literature – Based Instruction
<ul style="list-style-type: none"> • Teach skills to meaning • Teach words to stories • Emphasis is on decoding skills • Teacher – centred instruction with direct instruction • Standardised testing 	<ul style="list-style-type: none"> • Teach meaning to skills • Teach stories to words • Emphasis is on meaning in literature • Student – centred instruction with emphasis on natural developmental learning • Informal classroom assessment

Figure 5 Teele’s Reading Instruction Model
Source: Teele (2004:55)

According to Thompson and Nicholson (1999), learners who had explicit phonics instruction were generally less fluent at reading and slower at comprehending reading texts which may be caused by their inability to recognise low

- frequency words which become an obstacle for them to recode the phonological system. However, learners with literature - based instruction developed phonological procedures more slowly than the other group, but were able to maintain understanding of the text. According to Krashen (1999), as literature - based instruction encourages more independent reading, learners are more likely to have positive attitudes towards reading, which certainly assists in developing their reading skills. (Teele, 2004, p. 56).

Since two groups of learners have different skills each of which facilitates improving reading skills, we can conclude that none of the approaches mentioned above has a certain advantage over the other, as Teele says: "There is no single pathway for all students to learn to read." (Teele, 2004, p. 57) considering that learning types vary from one person to another. What we should do is both to raise learners' phonics consciousness as one cannot ignore the relationship among writing, speaking and reading, and to expose them to literature where meaning lies.

In that sense, literature helps language learners to enhance their reading skills through both developing readers' 'phonemic awareness' and making them understand 'the meaning', both of which are essential in developing reading skills.

Once the learners improve their reading skills through the above mentioned approaches, they will feel themselves more confident in understanding and analysing literary texts, which achieves the learners' personal involvement in the language learning process.

Engaging imaginatively with literature enables learners to shift the focus of their attention beyond the more mechanical aspects of the foreign language system. When a novel, play or short story is explored over a period of time, the result is that the reader begins to 'inhabit' the text. He or she is drawn into the book. Pinpointing what individual words or phrases may mean becomes less important than pursuing the development of the story. The reader is easier to find out what happens as events unfold; he or she feels close to certain characters and shares their emotional responses. The language becomes

'transparent' – the fiction summons the whole person into its own world. (Collie & Slater, 1987:6)

This eagerness in reading and discovering new worlds that literature opens will certainly invites language learners to 'extensive reading', which stimulates language acquisition as it enhances vocabulary knowledge which is considered to have an important role within the morphological system of the language as it does not only assist in receptive skills of a language such as listening and reading, but also in productive skills including speaking and writing. Moreover, extensive reading – if chosen carefully according to the levels of the learners – is of great importance because there are some limitations of learning vocabulary through explicit information as it may be only applicable with high – frequency words, which can be considered to be the main goal of learners.

It should be noted that vocabulary learning needs to be more broadly based than this. There are many other high-frequency, and low-frequency words that cannot be mastered in a limited period of time, as deliberate learning may not have enough time for "the knowledge of grammar, collocation, association reference and constraints on use that may be best learned through meeting items in context" (Schmitt, 2001, p. 42). At that stage, incidental vocabulary learning becomes effective, which is to learn from meaningful reading. Reading literature is no doubt, an effective way to achieve it.

...any extensive reading we encourage them to do outside the classroom would probably need to be of graded material, such as graded readers. But at higher levels, students may be absorbed in the plot and characters of an authentic novel or a short story, that they acquire a great deal of new language almost in passing. The reading of literature then becomes an important way of supplementing the inevitably restricted input of the classroom. (Lazar, 1993:17)

18) *Literature is an ideal source to teach grammar.*

As literature is rich in forms, it is possible to find different ways to say one thing. (rich in paraphrasing models). Literature is interested in how to say something unlike other written sources, therefore, the language of literature is more elite. Literature is a useful source for teaching some grammar points such as narratives and inversions. It teaches grammar implicitly through a meaningful plot. Although some of the participants stated that it is structurally complex (as discussed in 'Opposing Views'), it is clear that literature serves more than 'form-oriented textbooks'.

Instructor 4: Yine aynı şekilde kısa ifadeleri kullanma ustalığı edebiyattaki gramer kullanımlarını bilmekten geçiyor. Normal şekilde uzun uzun yazma eğilimi edebiyat eğitimiyle ortadan kalkıyor. Bu aynı zamanda gündelik kullanımda büyük avantajlar sağlıyor. Mesela " Potholing was hard to experience" ifadesi yerine uzun olarak " people found potholing hard to do ya da "people tried hard to do potholing" gibi doğru ancak daha zor kullanımları tercih edebildik. Bir başka örnek olarak, inversion yapısının kullanımıyla edebiyat yayınlarında çok kez karşılaşmıştık. Inversion ne demektir, bunu hepimiz biliriz ancak normal metinlerde pek nadir karşınıza çıkan bu yapıyı romanlarda bulmak mümkün. Mesela "nothing was known about "the Great Fire in London" yerine "Little did we know about The Great Fire of London" kelimesini edebi yayınlar sayesinde çok sık kullanabilmekteyiz.

Instructor 5: Natural language, modifiye edilmemiş. Dilin en yaratıcı hali. Öğrencinin gramer oyunlarını yani bir cümlede birden fazla karmaşık yapıyı görebileceği yer. Çeşit fazla, zengin. Bu zenginlik içinde öğrenir. Mesela "grammar in use" gibi bir textbook contextten arınmış cümleler var. Ama edebiyat o context i gramer de de verir. Onu göre göre öğrenir ve içselleştirir. Ancak böyle kullanabilir öğrendiklerini. Gramer kitapları unutulabilir mesela. Bir de gramer kitaplarında dil kullanım esnekliği yok. Edebiyatta gramer esneklik. Slang kullanımlar mesela. Argo da dilin ve kültürün bir parçası sonuçta. Dil öğrenmek için bütünü bilmek lazım. İngiltere'ye gittin, kavga ediyorsun, "Behave yourself" deyip olmaz yani. İşte o zaman bu kullanım out of context olur.

Instructor 7: Diđer yazınsal dokümanlar sanki iyi gramer öğretmez. Çünkü böyle metinlerde söylenmesi istenen şey daha önemli- öğrenci nasıl söylendiğinden çok ne söylendiği ile ilgilenir. Edebiyatta daha kompleks cümleler var. Hem de nasıl söylendiği üzerine dikkat çekiliyor. Şiir bazında bakarsak, şiirlerde devrik yapı vardır. Bunu bir tıp metninde güremeyiz. Bazıları gramer öğretmek amaçlı hazırlanıyor(makalelerde) edebiyat amaçsız kullanıyor grameri ve o kadar güzel kullanıyor ki bu böyle söylenir diyoruz. Mesela kimse bana vurgu öğretmedi. Ben "I do like" kalıbını edebiyattan öğrendim. Merak edip hocaya sordum. Kural gibi gelirdi bana öğretilseydi, yani unutmaya meğilli olurdu. Mesela ana dilimizi kimse kuralları ile öğretmedi ama çok küçükken de gramer bakımından doğru cümleler kullanabiliyorduk. Yani bilinç altından öğretiyor sanki açık seçik değil de.

Instructor 9: Mesela edebiyatta söylev sanatı daha güçlü. Bir şeyi binbir structure ile söylemeyi öğretiyor. öğrenci bir karakteri kendine benzetmişse, çok sevmişse ya da nefret etmişse onu anlatan kelimeyi, ve o karakterin başından geçen olay örgüsünün anlatıldığı structureları beyninde bağlantı kurarak akılda kalıcı hale getirir. Bir de öğrenmek değil sadece kullanmak da önemli, mesela edebiyat iyi writing ve speaking dersleri çıkarır. Öğrenciler belki de dil kaygısı taşımadan üretirler. Yani düşünsene past simple öğretiyorsun birbirinden bağımsız cümleler 20 tane, hadi doldur. Ama onu bir hikaye içinde versen o boşluklar daha düşünülerek doldurulur. Çocuk hikayenin tamamını merak ettiği için doldurur aslında ne dersin katılıyor musun?

Instructor 11: Çok zengin, birçok kalıbı bir metinde görebilir öğrenci. Özellikle de novella, short story lerde. Tekrar tekrar görerek öğreniyorsun, bilinçaltına yerleşiyor kullanımlar. Bir de hoca doğru kullanırsa, dili kullanmaya da iter. Düşünce ve duygu bakımından zengin oluşu için, writing, discussion gibi aktiviteleri de tetikler. Pratik olanağı sağlar bir bakıma.

Student 35: Gramer konusunun da aklımda daha kalıcı yer ettiğini düşünüyorum. Yazarın dil kullanım şekli ise normal gramer konularının biraz dışında, farklı ve ilgi çekici geldi. Ve şunu anladım, ben ne kadar dil öğrenmeye kendimi geliştirmeye çalışsam da belli kalıpları ancak bu hikayeler yardımıyla öğrenebilirim.

Student 26: Evet akılda kalıcı oldu. Gramer konusunu bir hikaye içinde görmem sayesinde bu konu aklıma iyice yerleşti.

Reading literature in language classrooms saves grammar from being exclusively at a sentence-level. Over the history, a whole range of theories to grammar teaching were centred mainly on whether the focus should be on form or meaning since grammar is considered to be an important component of a language, which is true. However, it would be a wrong idea to consider it to be an abstract set of rules, which has nothing to do with meaning. Therefore, grammar teaching should not merely concern the forms themselves in the sense that it cannot be considered to be isolated from the whole language system. Due to the multi-faceted nature of grammar, it cannot be minimised to syntax and morphology. Celce-Murcia and Larsen-Freeman (1999) also give strong support to the view that grammar teaching should not only deal with form and function but with meaning as well. They claim that grammar is not merely a collection of forms, "but rather involves the three dimensions of what linguistics refer to as (morpho) syntax, semantics, and pragmatics." (Celce-Murcia & Larsen-Freeman, 1999, p. 4) They illustrate the importance of all three dimensions by means of a pie chart divided into equal parts labelled 'Form', 'Meaning' and 'Use'" as mentioned before (Schmitt, 2001, p. 23). (see Figure 3 Interconnected dimensions of grammar)

Literature can serve as a powerful source through which language learners have the opportunity to improve their implicit knowledge of the target language, which means not only focusing on the forms but also finding answers to the questions like "What does it mean?" and "When / Why is it used?" as it is illustrated in the chart above. It is believed that implicit knowledge matters more than explicit knowledge in the sense that explicit knowledge cannot be converted into implicit knowledge, which enables learners to experience the meaning in communicative tasks. Through this way language learners become more aware of the associations between linguistic features and meaning in a text. They also

become conscious and familiarised with the shifts in meaning through the hidden intonation and emphasis in meaning. Many 'form-oriented' grammar books explain that the separable phrasal verbs have the same meaning whether they are separated or not. The approach may be correct when considered the issue according to the abstract system of grammar which deals with the 'form' itself. However, as the dimensional structure of the language is mentioned above, language requires more than that. As an illustration, Celce-Murcia and Olshtain (2000) give an example:

In a *sentence-level* approach to grammar we learn that there are often two equivalent ways of expressing (in active voice) a proposition with a verb of transfer like *give* that takes three underlying arguments or participants (an agent, a recipient, and what is being transferred):

- (1) Sid gave the car to Jim.
- (2) Sid gave Jim the car.

In a pragmatic or *discourse sensitive* approach to grammar examples (1) and (2) are viewed as *non-equivalent* because they occur in different discourse contexts. In other words, if Glayds (Sid's wife and Jim's mother) comes home and says, "Where is Jim?" Sid can answer, "I gave him the car (and he is gone for today)." But not "I gave the car to Jim." However, if Glayds comes home and says to Sid, "I do not see the car. Where is it?" Sid can respond, "I gave the car/it to Jim." But he is unlikely to say, "I gave Jim the car" unless he gives extra phonological prominence to "Jim" rather than "the car" when he says the latter sentence, thus using prosody to override syntax in ways that we discussed in Chapter 3. These preferences in word order shows us that discourse is sensitive to the ordering of old and new information, and that new information generally occurs closer to the end of the clause. (Celce - Murcia & Olshtain, 2000:56)

As it is seen clearly, reading authentic materials, especially literature, could lead learners from grammar to “grammaring”, which means that the practice must be meaningful (see *Teaching Language: From Grammar to Grammaring* by Larsen – Freeman, D. (2001) Boston, MA: Heinle & Heinle).

It is widely believed that the more authentic materials the language learners are exposed to, the more familiar they become with the native structures used in the target language. Literature provides language learners with original resources in which they can concentrate both on the structural and the socio-semantic aspect of the authentic language. Joanne Collie and Stephen Slater (1987) claims that literature can be considered to a valuable complement to such materials as travel timetables, city plans, forms, pamphlets, questionnaires, cartoons, advertisements, newspapers and magazine articles which are among the authentic samples of language that have been incorporated in recent course materials.

In fact, the works of literature do not have a specific purpose of teaching a language. However, it does not mean that literary works cannot serve as effective authentic materials when teaching a language. To make this point clear, if not direct, literature has an implicit impact on language teaching.

One of the main reasons might be that literature offers a bountiful and extremely varied body of written material which is ‘important’ in the sense that it says something about fundamental human issues, and which is enduring rather than ephemeral...Literature is a valuable complement to such materials, especially once the initial ‘surviving’ level has been passed. In reading literary texts, students have also to cope with language intended for native speakers and thus they gain additional familiarity with many different linguistic uses, forms and conventions of the written mode: with irony, exposition, argument, narration, and so on. (Collie & Slater, 1987:4)

Instructor 8: ...mesela öğrencilik yıllarımda tarz olarak sevdiğim ve etkilendiğim yazarlar gibi yazmaya çalıştığımı farketmişimdir. Ya da okuduğum romanlar, şiirler ve tiyatro

oyunlarından aklımda kalan şeyleri hala derslerimde örnek olarak kullanırım. Bu gibi çarpıcı cümleler benim aklımda kaldığı gibi öğrencilerimin de aklında kalır ve onlar da bu tip yapıları ezberlemeden, kendi doğallığı içinde özümsemiş olurlar.

Instructor 10: ... Mesela, Present Simple Aspect öğretilecek. Hamlet yazılsa present simple da ne iyi olur. Birbirinden bağımsız 100 tane "I go to the cinema" öğretmekten daha iyi bir yöntem, daha akılda kalıcı. Hem üzerine düşünülür de tartışılır. Bir de göre göre öğrenir ve biraz duygulara da hitap etmiş olur. Mesela bir şiirin bir cümlesini hayat felsefesi edinen biri, diyelim ki o cümlede "she needs" diyor, onu öğrenir. Yoksa sen istediğin kadar anlat, she -s takısı alır de, nafile.

As it can be understood clearly, while literature has pragmatic values in terms of language education by providing language learners with certain linguistic benefits, it has, at the same time, higher educational values including "educating the whole person" (Lazar, 1993, p. 19).

5.3 Summary

This chapter dealt with trying to find answers to the research questions posed at the very beginning of the paper. It is believed that each research question found its answer within the framework of the findings of the study which have been dealt with in the previous chapter. In the discussion part, some important key concepts depending on the analysis were discussed and evaluated. Both the teachers' and the students' results for the interview questions were considered as for the ideas in the discussion part.

CHAPTER VI

CONCLUSION

6.0 Presentation

This chapter includes three parts. In the first part, the main discussion of the study is put based on the ideas discussed throughout the paper. Moreover, this part includes the contribution of the study to the field. In the second part, limitations of the study are discussed. The final part presents further suggestions.

6.1 The Summary of the Findings

As discussed in detail in the previous chapter, literature can be considered to be a valuable authentic source through which the students become familiar with the appropriate use of structures in the target language. The students do not only find the model for language use but also the opportunity to practice it in a meaningful context as literature requires integrated skills. Therefore, their familiarity with structures and different models of conveying messages can make them more fluent language producers. Moreover, literature is brain-compatible, as mentioned before, which makes new-learnt information become concrete through appealing to emotions and experiences. In the study, it was found that the participants became familiar with the creative and appropriate use of adverbial clauses and showed a remarkable performance during the courses. As for the grammar part in the written test, however, they performed no better than vocabulary and culture part. Nevertheless, it should be noted that their use of grammar improved when compared to the previous courses. Moreover, it is worth considering the students claimed that they are not good at grammar, but still they found the way they were taught grammar more interesting when compared to the previous courses. Considering their background and their not being used to such activities with respect to grammar, what only a short story achieved is still worth

mentioning. From that point, it is believed that their grammatical knowledge will improve through applying more treatments including literature.

As for vocabulary, the situation is the same. It is more likely to find richness in vocabulary in literature more than any other written source as literature is more creative in vocabulary use (imagery, depiction and so on) and more prone to figurative language use which can make students familiar with different layers of meaning. Moreover, literature makes students internalise and personalise the vocabulary items through using them in a meaningful and emotional contexts. Literature also gives students the opportunity to practice the new words in rich and interesting activities which can be born out of any literary text. It was recognised that the participants in the study did not only learn a lot of vocabulary by reading a story but also learned how to use them in meaningful context. Moreover, they became familiar with the synonyms of the target vocabulary, and they showed a great performance in vocabulary part in the written test.

It has already been mentioned that it is impossible to think language independent from culture. It is claimed that teaching culture results in teaching language, and in a similar vein, teaching language should include teaching culture. There are many approaches in culture teaching throughout the history as mentioned in the previous chapters. However, teaching culture through literature suggests many advantages and solutions to the possible problems that a teacher can face while teaching culture directly. Moreover, it is more interesting for the students to learn about the target culture implicitly, in meaningful and emotional contexts that give them the opportunity to experience the target culture. No one denies that literature is full of cultural examples, from cultural concepts to everyday life of people living in that culture. Considering the benefits of using literature not only for language purposes but also for educational purposes, teaching culture through literature can be considered to be a reliable way with respect to brain-based principles. In the study, it was found that the participants became familiar with many aspects of American culture, including superstitions,

dialect, idioms and their everyday life by reading only one short story in a short period of cultural orientation.

6.2 Conclusion

Under the light of brain-based teaching and schema theory, it can be easily seen that there is a direct relationship between comprehension and schema, which means that when there are two familiar portions in a reading passage, the students are more likely to understand these portions when compared to unfamiliar ones, and thus in turn, it also affects recalling. (see Aron's study in Chapter II) Having mentioned about familiarity, it is also found that formal schema which includes the knowledge in syntax, lexical and rhetoric styles, though it is also important, is less likely to be a challenge for non-native readers when compared to content schema, which is also shaped by cultural knowledge. In that sense, linguists have made great contributions to language teaching when they claimed that learning language is not only learning the formal aspects of language but also cultural setting in which the target language is spoken. It does not only enable students to communicate in written and spoken form but also to provide students with a capacity to understand the writer's messages in a reading text, which can also be regarded as communication. The problem is why students who can activate their formal schema fail in understanding passages. Here comes the question that what the role of a language teacher is. McLeod (1976) states that "by teaching a language... one is inevitably already teaching culture implicitly" (1976: 212). Considering this fact, it is possible that teaching culture can lead students to 'language awareness' by creating 'cultural awareness' through activating 'content schema'. As Politzer (1959) says teaching language without culture leads students to think that the symbols that are being learned are meaningless, or makes them attach them with the wrong meaning (1959: 100 - 101). As the relationship between culture and language is inevitable, it is time for teachers to be anthropologists. As for formal schema, it is also important but it is a widely known fact that even

formal schema is shaped by culture. Kövecses (2006) claims that it is possible to see this situation in culturally-affected, noun classifying languages. For instance, while the English word, *key*, has feminine associations as "golden, little, lovely", it is masculine in German since it is described as "hard, heavy, metal", which means that even the choice of adjectives is shaped by culture (2006: 85). Although there are challenges in culture teaching, such as ethnocentrism and prejudgmental attitudes, these challenges, in turn, can be overcome by culture teaching as Trifonovitch (1980) claims that such challenges can be defeated by limited contact with other cultural groups. Therefore, by creating an atmosphere which gives students the opportunity to experience this contact in language classrooms, these challenges can be overcome. It should also be noted that the advantages of knowing about culture outperform the disadvantages of it, if any.

As Saville – Troike (1973) claims, it is time to frown at the idea that reading is a "passive skill" which a reader works on his/her own unlike spoken communication, which is a social activity. Therefore, it should not be ignored that reading is not a non-social activity as it can be regarded as the communication between the reader and the writer. (1973: 395 - 396)

Kövecses (2006) also claims that there are cultural frames in every language, and each component of a language including words are categorised according to these cultural frames. Cognitive linguists claim that these cultural categories are generated in mind, which creates associations in order to receive the meaning of a word. For instance, as Kövecses (2006) claims, '*knuckle*', as a part of finger, has many associations such as hand, arm and body. For this reason, it is stated that it is difficult to define a word for anyone who does not have the category in his/her mind the word, '*knuckle*' associates to define this word. It reminds us of the 'schema theory' as it is widely known that the brain is constantly searching for its networks which are, in fact, framed by these categories. (2006: 64)

Like words, concepts in a language are products of that culture. Especially, in advanced reading, the problem is the inability to "develop conceptual basis for

abstraction in English" (Morris, 1968: 163). In other words, at higher levels, it is expected that the students grasp the concepts, feelings and opinions put by the writer (Morris, 1968: 162). Therefore, in order to understand the word meaning, the learner has to have concrete experiences in order to base them on his/her concepts, and if he/she creates as many associations as he/she can with the concept, learning and recalling becomes easier. Since each concept is represented by a symbol, which is a word, the word then becomes meaningful in mind as Morris (1968) also states. Why the concepts are so important is that they are also shaped by cultural frames, and as no concept is independent from its culture, no language can be considered as separate from thought. In short, the brain categorises the concepts in its network to recall, and if they do not exist in mind, learning cannot be occurred. That is why "concept formation" carries great significance for creating schema (1968: 161 - 162).

Based on this fact, figurative language use such as metaphors and metonymies are also shaped by the concepts which have their own category and sub-category in the brain. That is the reason for why conceptual metaphors define cultural models (Kövecses, 2006). Although some metaphors are generic (universal) such as BODY IS A CONTAINER, what features transferred to this metaphorical expression are culture - bounded (Kövecses, 2006: 123). For instance, while western cultures see human body as an open container, it is closed in eastern cultures as in the Turkish proverb, '*Keskin sirke küpüne zarar verir*'. Knowledge in figurative language, thus, culture leads learners to internalise some phrases in daily use of language which takes its roots from conceptual metaphor. For example, from LIFE IS A PLAY METAPHOR, which Shakespeare also used frequently in his plays, one can easily create associations with the usages such as '*It is curtains for him*', '*she is my leading lady*', '*she always wants to be in the spotlight*' and so on. (Kövecses, 2006: 145) Casson (1981) also stresses the importance of cultural concept formation as metaphors are the best examples which reveal the inseparability of language and culture. (1981: 263)

As for metonymy, the situation is the same. As Hymns claims, metonymy has placed one of its legs on culture. Therefore, it is no longer a linguistic term, but a cultural component. Agreeing on the idea that cultural frames shape our thought, emotions and even human behaviour, it is not surprising to find out that each culture has 'prototype - eliciting emotions' dominating the narrative style in that culture. Therefore, in order to understand the characters' feelings, actions and thoughts in a narrative style, it is essential to know about conceptual frameworks which are shaped by culture as Hogan (2003) suggests by rooting his idea to CMT.

Within that framework, it is inevitable that culture teaching contributes to the language learners' ability to read 'the mind' of the natives by decoding written messages at figurative level as well. Therefore, culture teaching carries classroom environment to a multi-cultural level. For this reason, the new era ignores the ideology of teaching language skills disregarding its culture. As Trifonovitch (1980) also claims, it is essential to prepare "cosmopolitan nationals" (1980: 558) as we are now aware of the need for cross-cultural perspective in teaching and learning a language.

As for reading skill which was discussed in detailed before, apart from cultural perspective, there is also a syntactic approach, which is called "structural paraphrase" by Berman (1975: 243). It supports that it is the formal schema which is the key for success in decoding the written messages in unadapted written texts. As Blau's study (1982) shows the effect of syntax on reading, no one denies the role of syntactic knowledge in comprehension of a reading passage since it has its own contributions to decode the written messages. For instance, the play, *The Zoo Story*, begins with a present perfect simple sentence "I have been to the zoo", which underlines that the character, Jerry, who sacrifices himself for Peter, an ignorant man, through intruding not only his bank but also his soul, is an 'experienced man'.

For the question posed by Eskey (1970) "why can't many of our advanced foreign students understand university level readings in English" (1970: 316), he suggests that it may be caused by the lack of syntactic knowledge (for deep

analysis of passages), which is namely linguistic awareness rather than lack of vocabulary knowledge since most of the readers are word-by-word readers. He states that good comprehension entails reading by structures.

Keeping in mind that formal schema, including structural information as syntax, is also significant in understanding and recalling, here comes another question, 'why do our advanced level learners fail to comprehend the written messages though they have sufficient knowledge of syntax?' Johnson's study (1981) can serve as an answer for it. The study in which Iranian subjects whose English level is advanced, and native speakers in America were given two folk tales one of which has Iranian cultural background and the other of which has American, shows that even Americans failed to understand the Iranian folk story since they lack 'abstraction' and 'cultural frameworks' in Iranian culture. Lezberg and Hilferty's (1978) quotation below serve as an answer for the question of why successful learners with a strong control of grammar and syntax still experience difficulties. They state that this is because learners "limit themselves to literal decoding and encoding of language according to structure. Yet no level of ESL can a student rely on syntax and vocabulary alone" (1978: 47).

Within the CMT suggested by Kövecses, Casson (1981) states that transformational linguistic theory fails to explain how human beings produce and understand figurative speech. He gives an example from Apache language, "*hadaditl 'a' iskiin 'at' ee*" (1981: 258) adding that the sentence (Lightening is a boy) has its both syntactic and semantic component, which means that the hidden meaning of the sentence requires conceptual/metaphoric explanation to be understood completely though it is possible to have the equivalent translation structurally. Then he asks, "How would our grammar respond? How would it tell us? It would respond by assigning the sentence a literal meaning... This is all our grammar would accomplish. A figurative reading of the sentence would be out of question. Why?" (1981: 259)

Howell and Vetter (1976) approach the issue in a holistic manner, when they claim that even the structures of a language are shaped by culture. As for illustration, while Americans prefer present progressive when they see a bus coming (*the bus is coming*), the Japanese uses the present perfect simple (*the bus has come*). This example carries us to a deeper understanding of 'grammar of culture'. (1976: 374)

Ying (1996) also holds a holistic perspective as Howell and Vetter (1976), when he states:

Thus violations, if they do arise, do not appear to be repaired by grammar alone. Although these findings do not fully support the repair model, they do, in fact, converge with Fodor's (Fodor, Ni, Crain, & Shankweiler, 1996) recent work, which shows that both types of information, pragmatic and syntactic, are available simultaneously during sentence processing. The evidence that ESL learners pay attention to multiple cues rather than merely attend to syntax or prosody has important consequences for studies on language processing by L2 learners. Although it is important not to overlook the role of syntax in L2 processing, it is equally important to recognise the role of lexical, prosodic, and contextual information. The reverse is true, too. A single constraint probably would not account for the dynamics involved in language processing, including processing of ambiguous constructions. These present findings thus appear to support Sedivy and Spivey-Knowlton's (1994) and Spivey-Knowlton and Sevidy's (1995) argument that no single account can fully resolve attachment ambiguities, resolution lying in the effect of multiple constraints. (Ying, 1996: 701)

As mentioned earlier, it is not a wrong approach to look at the problem from a mono-perspective, which supports only formal schema or only cultural schema as it is clear that both carry students to 'language awareness'.

In the studies mentioned below, although the language settings in which students find the opportunity to communicate and interact with the target culture, for EFL students, the situation is more complicated as they have not got even the slightest chance to interact with the culture in which the target language is spoken. This situation gives birth to the controversial issue, which is using literature in

language classrooms in order to create at least 'second hand reality' of which importance Kovalik (1997) underlines. As Littlewood (2000) also states that "a major problem of language teaching in the classroom is the creation of authentic situation for language" (2000: 179)

Based on what has been mentioned above, it is time for the language classrooms to become 'cultural island' in Kramsch's terms (1993) in order to prevent language settings from being "isolated from the context of events and situations which produce natural language" (Littlewood, 2000: 179).

Although there are lots of opposing views to literature as discussed in detail in Chapter III, still, the solution seems to be lying in literature for several reasons. As mentioned before, literature cannot be regarded as separate from culture, which means that it is our hope to create a natural environment which foreign language learners unfortunately lack. It gives the students the sense of 'being there' experience as Kovalik (1997) suggests, which is the opportunity to interact with the native culture. Apart from its creating cultural awareness by activating the cultural schema, which is essential for language learning as discussed in detail throughout Chapter III, it also creates a linguistic awareness since literary products are also rich in structures, which leads students to a platform of 'language awareness' as Povey (1967) also supports:

The linguists have established a very successful basis for the teaching of language at the elementary levels. Perhaps, we can be equally successful at this more advanced level of language study in bringing to the foreign student the beginning steps in his acquaintance with our extensive range of literature...
(Povey, 1967: 46)

Literature also provides language students with a rich context which models language use. In that sense, it serves as an authentic source in which the students are provided not only with cultural perspective of the target language but also the authentic value of the structural and lexical use of it through showing how grammar or vocabulary is formed, what it means and why/when it is used as

Schmitt (2001) categorises as "form", "meaning" and "pragmatics (use)" (2001: 23). Kasher (1991) also supports the idea that literature integrates both form and function.

In this sense, L2 parsing involves the interface of syntactic and pragmatic information that produces "the integrated understanding of what has been said in a given context of utterance". (Kasher, 1991:125)

In other words, as meaning cannot be perceived only through grammatical knowledge as mentioned before, the importance of pragmatic knowledge becomes clearer when Ying (1996) asks "how active is grammar when an interactive processor uses pragmatic information?" (1996: 703)

In recent years language teachers have shown an increasing awareness about teaching language as a 'meaning system' related to various societal functions. The dichotomy between *form* and *function* is less emphasized in the curriculum and classroom teaching. A welcome outcome of this awareness has been growing body of theoretical and methodological research relevant to the classroom in the areas of, for example, ethnography of communication, language pragmatics, and the sociology of language. It seems to me that a natural consequence of such a changed attitude is to reconsider the role of literature in the language classroom. A discussion of this topic, therefore, is both timely and of significance to language teachers. (Kachru, 2000: 140)

Moreover, literature serves as a valuable source to display language variety as Widdowson (1975) agrees:

Literary texts often contain within them a number of different varieties of English. They can thus be extremely useful in sensitizing more advanced learners of English to linguistic variation and the values associated with different varieties. (see Widdowson, 1975) (cited in Short & Candlin, 2000: 91 – 92)

Although there are some opposing views to the fact that literature also helps students develop communicative skills in the belief that it does not display the dialect or spoken language, it does not only serve as language variety with respect to structures but also for varieties in spoken productions as Littlewood (2000) also agrees.

Literature now becomes a vehicle for the learning of differences between language varieties. According to the text and purpose, this may mean the introduction to the formal written register as such, or to a range of styles which the work exploits as it alternates between, say, a conversational style for dialogue, an informative style for narrative, and a poetic style for heightened effects. At a still more advanced level, the work of a regional writer may provide access to a local dialect, or classical works may be studied for the light they throw on an earlier state of linguistic development. (Littlewood, 2000: 179)

It is understood that literature does not only contribute to speaking skills because it presents communicative varieties but also because it requires reflection on a wide range of topics, which means it creates a meaningful context on which the students base their discussion. The situation is the same for writing skill since it gives birth to various essay topics. Apart from supplying context for writing essays, literature also serves as a model for culture specific text organisation which is important for organising ideas in writing.

It has already been mentioned how literature contributes to reading skill in detail in Chapter III. However, it is worth mentioning that as reading is an integrated skill in itself, limiting teaching reading only through reading activities fails to lead learners to 'language awareness' as Brumfit (2000) underlines.

The development of literary abilities in the way outlined here presupposes a fairly fluent capacity to read English....If reading is to be viewed as an integrated process, the teaching of reading must do more than simply exercise reading in the target language. Literary texts, if used in relation to a serious view of extending literary competence, will provide a

particularly suitable base from which motivated language activity can develop. (Brumfit, 2000: 190)

In order to foster integrated language skills, a special source is urgently needed in language classrooms which gives birth to various types of activities. Literature is believed to meet this urgent need as Long (2000) states.

Thus, literature is by definition authentic text, and both verbal response and activity response are genuine language activities, not ones contrived around a fabricated text. Moreover, current methodology – for ‘communicative’ language teaching – favours group activities and learner-learner interaction. Prediction, creating a scenario, debating topics on or around a text all seem to develop naturally out of literary text, while they are either difficult or impossible with the type of text favoured by ‘English for Specific Purposes’. Note that literature is not classified under that heading, though it is otherwise considered too specific for general study. Meanwhile, linguistic investigation is ever bit as practicable with literary text as any other, though generally more interesting, or at least having a wider general appeal than any other type of text. From this it would seem to follow that a literature course which incorporates activities is of value in a language-learning course. (Long, 2000: 58)

Cook (2000) shares the same perspective as Long, when he states that it literature is rich in creating activities.

Extracts from works of prose literature are frequently used in the teaching of English as a Foreign Language at intermediate and advanced levels: as reading and listening comprehensions, passages for translation, and starting points for general discussion. (Cook, 2000: 150)

As for vocabulary, literature is also rich in lexical items. However, there is a disagreement on the idea that it can teach vocabulary effectively as literature includes low frequency words which may not be useful for language learners in their academic studies. Nevertheless, the important effect of literature in teaching

vocabulary suggests more than expected. It enables learners to develop vocabulary learning strategies such as guessing from the context as Long (2000) claims.

The latter point could clearly be argued from several angles (for example, vocabulary acquisition), and though probably accepted in a general way would fail to convince opponents of the teaching of literature, who I can foresee might object to the arbitrariness of such learning, or the incidence of low-frequency items of vocabulary. Literature does, however, allow the developments of techniques for finding meaning from the context, for distinguishing between the important and the unimportant (which the native speaker is able to do without trouble), and for discovery of those items of lexis which one expects to be known but which are not. (Long, 2000: 58 – 59)

Literature is also distinctive as it is brain-compatible in many ways. It can be considered as an opportunity to provide students with a social environment in which students can interact with one another and with the teacher. As mentioned before, the brain is social, which means that it does not only work effectively through communication among its neurons and lobes but also through interaction with other brains. That is why pair works and group projects have a significant role in language teaching. It has been already mentioned that literature is open to discussion, for this reason, it prepares the ground for group discussions.

In a similar vein, it is possible to implement Gardner's theory, MI, to language classrooms through literature. During discussions, while it appeals to the interpersonal intelligences of the learners, it also encourages intrapersonal intelligence of the students when they are asked to write a personal response paper on the topic discussed. As literature is rich in theme as indicated before, it is more likely to be supported by visual and audial materials such as films, songs and videos than any other material. Putting a piece of drama on a stage activates the students' bodily kinesthetic intelligence, which is also important since body and brain are in harmony in the learning process as mentioned in detail before.

As for 'being there' experience suggested by Kovalik (1997), literature becomes an experience for learners in the target language and society while touching to the emotions. According to the brain-based principle, which has taken its roots from schema theory, the brain is built to drop any information that is less likely to fit into the existing networks built upon individual emotions and experiences as Johnson and Taylor (2006) also states. Only through this way, are students provided with meaningful context since the brain is a "pattern-seeker organ" (2006: 37).

It is widely known that literature is motivating for these reasons as "personal involvement" fosters motivation as Collie and Slater (1987: 5) suggests. This, in turn, creates a stress-free learning environment which enables the students to "put together relationships, understand broad underlying theories, and integrate a wider range of material" as Jensen (1998) claims (1998: 57). Literature also prevents students from being stressed during their spoken productions as it enables them to wear different linguistic roles when they are speaking in English. It is widely known that calling students with the name of one of the characters in a short story may decrease their anxiety in making mistakes since they feel that it is that character which makes mistake. Therefore, wearing a different linguistic identity, they can also be motivated to produce spoken language.

Literature is not only a platform which provides students with enjoy in their learning process but also which provides language teachers with great aid in their teaching process as Short and Candlin (2000) point out when they claim "many students enjoy reading literature. As enjoyment plays an important factor in any learning process, literature is a potentially useful aid to the language teacher" (Short & Candlin, 2000: 91).

Except for all of these mentioned above, what literature serves is much more than expected. It is believed to develop EQ through giving students the opportunity to compare and contrast the target culture with their own, understanding the writer's mood and putting themselves in the shoes of the

characters in a story or novel as Povey (1967) also stresses when he states that "the characters are all foreign as we are, and so we see ourselves through the story" (1967: 45), which means that "it creates a feeling for language" as Long (2000: 59) states.

Through this way, they will certainly practice expanding their limits of tolerance, which in turn reflects to both classroom environment and real life settings. Furthermore, literature increases creativity, problem solving and interpretative skills, imagination, analysing and synthesising, critical thinking abilities and other meta-cognitive skills each of which is a human requirement since they all prepare the students for the real life through supplying students with a broadened perspective that can only be constructed by world knowledge as Duranti (1997) underlines when he states that a "modern world perspective" is essential (1997: 23). Literature, as a form of art, is also thought to create human insight as it deals with human issues as stated by Povey (1967) who says "we must acknowledge the indefinable, though all important, concept that literature gives one awareness and human insight. In this respect great literature can be justified as one could assert the value of listening to a major symphony" (Povey, 1967: 42).

All of these ideas show that "even to pose the question in purpose may cause shocked responses, for is not the value of literature so self evident as to be beyond discussion?" (Povey, 1967: 40) Therefore, "literature and language teaching should be linked and made mutually reinforcing" as Short and Candlin indicate (2000: 91) since all of the above-mentioned "considerations will force us to consider literature not as an isolated activity but as one to be viewed in relation to the general cognitive development of the student" (Brumfit, 2000: 186).

All in all, literature, itself, is the form of language although many people have argued that literature and language is quite different from each other. In other words, as Short and Candlin (2000) states, "although language and literature may appear to be distinct from the point of view of the teacher, they do not,

necessarily, appear so to the learner, for whom literature is also language" (Short & Candlin, 2000: 91).

It is believed that the thesis will make contributions to language teaching since the issues were discussed in support with linguistics and literature. In other words, while educational and linguistic theories framed the topic, literature was used as an inspiring source or remedy for the remaining problems in language teaching. Moreover, the thesis did not only focus on the neurologic aspect of learning when basing its claims on schema theory but also did regard the emotional aspect of learning as it was discussed within the framework of brain-based learning and teaching principle. In a similar vein, the model lesson plan was designed to reflect this holistic perspective since the activities were based on a literary text while the lesson planning procedures were based on the principles of English Language Teaching, and underlying theories for each activity in the lesson plan were inspired from linguistics. Such a holistic view is thought to prevent mono-perspective ideologies on language teaching, and encourage educators to consider it from a different, multi-layered and interdisciplinary stage, of which significance Long (2000) underlines:

Teachers of literature were, of course, at a vast remove from the greater part of what language teaching had become; teaching language was like asking the great exponent of Chopin to practice scales in the concert hall. But the gulf had become even wider: literature for the humanist, language for the scientist – the two cultures – which, to say at least, was an unfortunate split when they could have been helping one another. (Long, 2000: 43)

6.3 Limitations of the Study:

One of the limitations of the study is the time factor. As it can be understood clearly, awareness is a term that cannot be achieved immediately. When it comes to language and cultural awareness in language learning, it is less likely to be achieved within a limited period of time. Turning back to the students

test results, it is clear that while some of the students seem to achieve it, some of them do not. It is not a good idea to blame literature for its insufficiency in creating language and cultural awareness. Apart from the restricted time, it should be kept in mind that it would be nonsense to expect all of the students to be successful equally as it is a mystery what background they have brought to their classroom environment. Another cause may be the fact that awareness and performance are different terms, which means that it is not always possible to assess a students' awareness through looking at their performance as it would be a strict behaviouristic approach. In a similar vein, it was recognised that the answers of the students to the interview questions showed some digressions in the written test, which means that receiving and producing is also different. That is, in fact, why the idea that we cannot expect fluent readers to be fluent writers or speakers as discussed in Chapter II. Although many of the students were eager throughout the courses as far as observed, and although they stated that they like the courses and learned a lot of things in the interview, they could not reach a complete success. They also stated that they could not feel themselves confident in speaking even though they found the materials sufficient, which again, underlines the difference between receiving and producing.

Furthermore, based upon the observations, it was found out that many of the students are not upper-intermediate English students although they are expect to be. This may be caused by the system of proficiency exam which did not aim at assessing their speaking, and listening and writing skills. The exam, which the registered students were expected to enter to continue their departments, had been prepared to assess the students' grammatical knowledge. It even assessed reading skills to some extent since paragraph reading and comprehension questions were short in number. Another cause may be the multiple choice question type in the proficiency exam in which chance may play a great part. However, considering them as upper-intermediate learners of English, the researcher gave an upper-

intermediate level short story, which might demotivate some of the students who could not reach to that level.

Another limitation is that the students were informed that the test results will not be included in their average grades at the end of the term. Therefore, this information might be discouraging for the students, especially who are studying at the Faculty of Law, not at an English department.

6.4 Further Suggestions

Within the framework of the limitations mentioned above, for the researchers who want to apply the lesson plan and written test to their classes, it would be a great idea to include other written materials that are thematically in relation with the topic since it is not possible to appeal each student in the classroom only through literature. Another suggestion is the trial of using native language in classroom. The idea is worth considering as this controversial issue was mentioned by some of the students during the interview. It is worth doing research on whether their participation or motivation can be increased by the allowance of native language use in the classroom. Such an approach can also carry the researchers who want to study on the same topic to a more reliable and valid assessment especially of cultural awareness, on which the students may find it hard to express their opinions.

For many scholars who are against the idea of involving literature in language curriculum, the reason lies in the impracticality of literature in teaching language skills. This is because it is rather difficult to find an appropriate story, novel, drama or poem which aims at teaching specific grammar or vocabulary points. Although it is claimed that the magic of literature is its ability to teach them all implicitly just as the natives learned, it may not be possible for every student at every level. For instance for university students who want direct explanations and instructions, it may sometimes get difficult to try to teach language skills implicitly unlike young learners. Even though it is the thing that is wanted to be achieved by

every language teacher, it is widely known that acquiring a language and learning it is quite different as teaching adults and young adults require different styles. It is already known that there are some skill books in which there are specific activities with a special focus on grammar or vocabulary points, though small in number. If everyone accepts the idea that language is a whole with its grammar, vocabulary, reading, listening, writing and speaking, why can't we achieve it in our main course books through which we are constantly teaching grammar only through the texts in expository styles? Why can't we put the "feeling for language" in Long's term (2000) in course books and why do we have to classify our courses as main course or skill courses? For that reason, I think there is an urgent need for the world wide course book companies to develop main course packs for every level (elementary, pre-intermediate, intermediate, upper intermediate and advanced) which includes at least one literary passage in each module to create more meaningful context with its specific grammar, vocabulary, reading and writing point, along with cultural messages and their implementation in daily life communication. If could be adapted, literary texts, then, can appeal to all.

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APPENDIX A

Table 1 The components in language awareness

	Teacher	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	
Culture	18	x	x	x	x	x	x	x	x	x		x	x	x	x	x	x	x		x	x	18 out of 20
Grammar	10	x	x		x		x	x	x	x				x								10 out of 20
Vocabulary	8	x	x		x			x	x	x												8 out of 20
Communication	2		x																			2 out of 20
Pragm. & Dis	10		x			x		x	x	x		x	x				x	x				10 out of 20
Ab.to use 4 Skills	3										x				x							3 out of 20
Ab.to put into Pract.	2										x									x		2 out of 20
Fixed Exp.	3																					3 out of 20
Det.a Purpose in Lang Learning	1																					1 out of 20

What is language awareness? What components can you mention when describing language awareness?

APPENDIX B

Table 2a The Reasons for Preferring Literary Texts

Reason	Teacher	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
Variety	2		x						x												
Cult. Backg.	7	x	x		x	x			x												
Interesting	7			x					x				x	x							x
Nat. Context	5									x				x				x			x
Metacognitive	2							x									x				
Com. Skills	3				x						x										
Challenging	1											x									
Op. for Emo. Response	1								x												
Pronunciation	1										x										
Motivating	1													x							
NO REASON	1																				x
No	0																				

20 out of 20: Yes

a) Are you in favour of using literary texts (poems, short stories, etc.) in reading classes? Please explain your reasons.

APPENDIX B1

Table 2b The Preferences of the Text Types

	Teacher	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	
Reason																						
Yes	2	x		x																		4 out of 20
	2		x						x													
	1			x																		
	1								x													
	3									x												
Indecisive but Lit	1					x																7 out of 20
	2									x												
	1															x						
Both	1																					3 out of 20
	1																					
	1								x													
	3																					
	1																					6 out of 20
	2																					
	2																					

b) Do you prefer other types of written materials? Please specify what other kinds of texts you use. Please explain your reasons.
 Probe 1: What is the difference between literary texts and other written materials such as magazines, newspaper articles, etc. in language teaching?

APPENDIX C

Table 3 How Literature Contributes to Language Awareness

	Teacher	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
Reason																					
Interesting	1										x										
Concrete	6						x	x	x				x				x				
Strategic Competence	1																				
Includes all Compo.of Lang.	4	x									x			x		x					
Lang. & Meaning	1												x								
Lang. & Lit.	1														x						
Culture	7				x	x	x	x					x								x
Without Memorizing (Nat. Context)	1																				
Op.to Practice	1		x																		
Curiosity	1																				
Emo. Aspect	1																				
	0																				
No																					

20 out of 20

Does literature contribute to language awareness? In what ways?

APPENDIX D

Table 4 How Literature Improves Vocabulary Knowledge

	Teacher	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
Reason																					
Op.to Personalise/Internalise	1										x										
Context (Depict. Plot. Imagery)	5	x	x		x										x						
Appeals to Emotions	1											x									
Creates Associations	1																x				
Rich in Vocabulary	7	x	x		x	x	x	x	x											x	
Easy to Access	1																		x		
Depends on Purpose	2	x								x											
Voc. for the Adv.-News for Others	1				x																
Lit for Concept Words/News for Pharasals	1												x								
Too Rich/Ss. Get Lost	1														x						
Can't Teach Contemporary Voc.	2															x					x
Yes																					13 out of 20
Indecisive																					2 out of 20
Both																					2 out of 20
No																					3 out of 20

How does literature contribute to vocabulary development (at a lexical level)?
 Probe 2: What is the difference between the role of literary texts and other written materials such as magazines, newspaper articles, etc. in learning vocabulary?

APPENDIX F

Table 6 The Definition of Cultural Awareness

	Teacher	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
To Know	15	x	x	x	x	x	x		x	x	x	x	x	x	x			x			x
To Know How to Use	1																				x
Ability to Compare	5							x					x			x	x		x		
Ab. Assoc. Lang. With Cult.	4	x							x												

What is cultural awareness?

APPENDIX G

Table 7 The Contribution of Cultural Awareness to Language Awareness

Teacher	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20		
Yes	x	x	x	x	x	x	x	x	x	<input checked="" type="checkbox"/>	x	x	x	x	x	x	x		x	x	19 out of 20	
No																						1 out of 20

* If ss have cultural schema, they can focus on language.

Does cultural awareness contribute to language awareness? If so, in what way?

APPENDIX H

Table 8 How Literature Contributes to Cultural Awareness

	Teacher	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
Reason																					
More Individual	3												x	x				x			
More Emo.	1			x																	
More Appro. use of Lang.	1																			x	
More Extended	1																				
Nat. Environment	1	x																			
More Meaningful Context	2					x								x							
Implicit/Lifelong	3						x	x	x												
Op. to Provide Exp.	1			x																	
Pict. of Cult.	1									x											
Cultural Voc.	1										x										
More Interesting	2											x									
Original Cult/Not Popular Cult.	1															x					
NO REASON	2	x																			x
No	0																				

20 out of 20

Both Styles are Equal

Does literature contribute to developing cultural awareness? If yes, please specify how can literature develop cultural awareness?
 Probe 4: What is the difference between the role of literary texts and other written materials such as magazines, newspaper articles, etc. in learning the target culture?

APPENDIX I

Table 9 The Other Advantages of Using Literature

	Teacher	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
Motivation	11	x	x	x	x					x		x			x		x	x			
Empathy	7	x						x		x				x							x
Int. /Enj.	7	x	x	x						x					x						x
Rich in Expression	7	x	x	x						x					x						x
Stress-free	5				x	x				x						x					
Emotional	6							x		x	x						x				x
Production(Written & Spoken)	4			x				x						x							
EQ	3			x																	x
Extensive Reading	3					x					x										
Criticism	3							x			x										
Individual	1																				
Context	1																				x
Various Topics	1																				
World Knowledge	1																x				
IQ	2																				
Metacognitive	2																				x
Creativity	1																				
Op.to Interact with Real World (Exp.)	2																				x
Figurative Lang.	1																				
Nat. Environment	1																				
Self Awareness	1																				x

APPENDIX L

Table 12 The Contribution of the Materials to Self-expression

	students	123	4	56	789	1011	1213	1415	1617	1819	2021	2223	2425	2627	2829	3031	3233	3435	3637	3839	4041	4243	4445	4647	4849
reasons																									
Schema	11	xx				x	x						x									x	x	x	
Concrete	6												x												
Specific Task	1												x	x											
Activities	1																								
Various Mat./ not routine	1																								
Broaden Pers.	1																								
Foresee Quest.	1																								
Open to Disc.	1																								

MISUNDERSTOOD

NO ANSWER

YES

47 out of 49

APPENDIX M

Table 13 Contributions of the Materials to the Participants' General Knowledge

REASONS	Student ID																																																					
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49					
CULTURE	Only Cult.	19	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x				
	Cult. & Voc.	7	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x		
	Cult. & Gram.	1	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x		
	Cult. & Dial.	1	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x		
	Cult, Dial, Voc.	1	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x		
VOC	Cult. & Psyc.	3	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x		
	Cult, Gram, Voc, Dial, Idiom	3	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x		
		3	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	
RELAT		1	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x

35 out of 45

APPENDIX R

INTERVIEW QUESTIONS FOR STUDENTS

1. "Like A Winding Sheet" adlı hikayeyi işlediğimiz dersi nasıl buldunuz?
Nedenleriyle belirtiniz.
2. Bu ders esnasında, daha önceki derslere kıyasla, kendinizi fikirlerinizi ifade etmede daha mı rahat hissettiniz? Nedenleriyle belirtiniz. Daha çok motive olduğunuzu düşünüyor musunuz? Nedenleriyle belirtiniz.
3. Ders içerisindeki aktivitelerden ya da materyallerden yararlanarak bir konu üzerinde kendinizi ifade etmek daha mı kolay? Neden? (evetse, hayırsa)
4. Okuduğumuz hikaye ve bu tema etrafında kullanılan materyaller bu konu hakkında bilgi sahibi olmanızı sağladı mı? Neler öğrendiğinizi açıklayabilir misiniz?
5. Derste işlenen kelimeler, gramer konusu ve yazarı dil kullanım şekli akılda kalıcı oldu mu? Neden? (evetse, hayırsa)
6. Eski derslere kıyasla bu derste daha katılımcı ve üretken olduğunuzu düşünüyor musunuz? Neden? (evetse, hayırsa)
7. Hikaye, şarkıyı doğru yorumlamanızda katkıda bulundu mu, yoksa hikayeyi okumadan da şarkı hakkında doğru yorumu yapabilir miydiniz? Neden? (evetse, hayırsa)
8. Sınıf tartışmaları esnasında konu hakkında fikir boşluğuna düştüğünüz, söyleyecek bir şey bulamadığınız oldu mu? Yoksa materyaller konu hakkında yeterli altyapıyı oluşturdu mu? Açıklayınız.
9. Değinmek istediğiniz başka bir şey var mı? Varsa ekleyiniz.

APPENDIX R1

INTERVIEW QUESTIONS FOR STUDENTS

1. Did you like the courses in which you studied the story, *Like A Winding Sheet*? Please explain your reasons.
2. During these courses, did you feel yourself more relaxed when compared to previous courses? Please explain your reasons. Do you think that you felt yourself more motivated? Explain your reasons in a few sentences.
3. Is it easier to express yourself with the help of the activities and materials during the courses? Why?
4. Did the story you read and the other materials based on the content of the story contribute to your knowledge about this topic? Why?
5. Do you think that the target vocabulary, grammar points and the dialect that the writer used was easier to remember? Why?
6. Do you think that you were more involved and productive during the courses when compared to the previous ones? Why?
7. Do you think that the story contributed to your understanding of the song you listened during the course, or do you think that you can already understand the lyrics of the song and comment on it without the help of the story? Why?
8. During the class discussions, did you find it hard to express yourself as you felt that you have no idea about the subject, or were the materials sufficient to provide you with background? Please explain.
9. Do you want to mention anything else? Please write what you want to add.

APPENDIX R2

INTERVIEW QUESTIONS FOR TEACHERS

1. Dil farkındalığı nedir? Bu terimi tanımlarken ne gibi temel unsurlardan söz edilebilir?
2. a) Dil öğretiminde, özellikle okuma derslerinde kısa hikaye, şiir gibi edebi materyaller kullanma taraftarı mısınız? Nedenlerini açıklayınız.

b) Bunların dışında başka yazılı materyaller kullanır mısınız? Neleri kullanırsınız? Nedenleriyle açıklayınız.

Ekstra 1: Dil öğretiminde edebi materyallerin rolü ile diğer yazılı metinlerin rolü arasındaki fark nedir?

3. Edebiyat, dil farkındalığına katkıda bulunur mu? Nasıl?

4. Edebiyatın kelime bilgisi gelişimine nasıl katkısı bulunur?

Ekstra 2: Kelime öğrenirken edebi materyallerin rolü ile diğer yazılı metinlerin rolü arasındaki fark nedir?

5. Edebiyatın dilbilgisi öğrenimine nasıl katkısı bulunur?

Ekstra 3: Dilbilgisi öğrenirken edebi materyallerin rolü ile diğer yazılı metinlerin rolü arasındaki fark nedir?

6. Kültürel farkındalık nedir? Yabancı bir dil öğrenirken rolü ve önemi nedir?

7. Kültürel farkındalık dil farkındalığına katkıda bulunur mu? Bulunursa, ne açıdan?

8. Edebiyat kültürel farkındalığı geliştirmede rol oynar mı?

Ekstra 4: Amaç kültürü öğrenirken edebi materyallerin rolü ile diğer yazılı metinlerin rolü arasındaki fark nedir?

9. Cevabınız evetse, edebiyatın kültürel farkındalığın gelişiminde nasıl rol oynadığını açıklar mısınız?

10. Tüm bunların dışında, edebiyatın dil öğrenirken başka ne türlü fayda ve avantajları olabilir?

APPENDIX R3

INTERVIEW QUESTIONS FOR TEACHERS

1. What is language awareness? What components can you mention when describing language awareness?
2. a) Are you in favour of using literary texts (poems, short stories, etc.) in reading classes? Please explain your reasons.

b) Do you prefer other types of written materials? Please specify what other kinds of texts you use. Please explain your reasons.

Probe 1: What is the difference between literary texts and other written materials such as magazines, newspaper articles, etc. in language teaching?

3. Does literature contribute to language awareness? In what ways?
4. How does literature contribute to vocabulary development (at a lexical level)?

Probe 2: What is the difference between the role of literary texts and other written materials such as magazines, newspaper articles, etc. in learning vocabulary?

5. How does literature contribute to our grammatical competence?

Probe 3: What is the difference between the role of literary texts and other written materials such as magazines, newspaper articles, etc. in learning grammar?

6. What is cultural awareness? In what way it is significant in learning a foreign language?
7. Does cultural awareness contribute to language awareness? If so, in what way?
8. Does literature contribute to developing cultural awareness?

Probe 4: What is the difference between the role of literary texts and other written materials such as magazines, newspaper articles, etc. in learning the target culture?

9. If yes, please specify how can literature develop cultural awareness?
10. Apart from all of these, what could be some other advantages of using literature in language learning settings?

APPENDIX S

CONSENT FORM

Bu çalışma daha önce de belirtildiği gibi ODTÜ Yabancı Diller Eğitimi Bölümü öğretim üyelerinden Yrd. Doç. Dr. Nurdan Gürbüz yürütücülüğünde ve Tuğçe Çankaya Tümer tarafından yürütülen bir tez çalışmasıdır. Çalışmanın amacı, kısa hikayeler, şiirler gibi edebi metinlerin kullanımının öğrencilerde dil ve kültür bilincine yol açıp açmadığını tespit etmektir. Bu amaçla bu çalışmaya katılan öğrenciler ve öğretim elemanları röportaj sorularını cevaplandıracaklardır ve katılımcı öğrenciler, örnek ders uygulamasına katılıp uygulama sonunda model dersin içeriğine göre hazırlanmış test sorularını da cevaplandıracaklardır.

Çalışmaya katılım tamamıyla gönüllülük temelinde olmalıdır. Çalışma boyunca, sizden kimlik belirleyici hiçbir bilgi istenmemektedir. Röportajlarda yapılan yorumlar sadece araştırmacılar tarafından değerlendirilecektir; elde edilecek bilgiler bilimsel yayımlarda kullanılacaktır.

Katılım sırasında herhangi bir nedenden ötürü kendinizi rahatsız hissederseniz çalışmayı yarıda bırakmakta serbestsiniz. Böyle bir durumda çalışmayı gerçekleştiren kişiye çalışmayı tamamlayamayacağınızı söylemeniz yeterli olacaktır. Çalışma sonunda, bu çalışmayla ilgili sorularınız cevaplanacaktır. Bu çalışmaya katıldığınız için şimdiden teşekkür ederiz. Çalışma hakkında daha fazla bilgi almak için Yabancı Diller Eğitimi Bölümü öğretim üyelerinden Yrd. Doç. Dr. Nurdan Gürbüz (Tel: 2104187; E-posta: nurdano@metu.edu.tr) ya da Ufuk Üniversitesi yabancı dil öğretim elemanlarından Tuğçe Çankaya Tümer (Tel: 284 77 84/119; E-posta: tugcecankaya@gmail.com) ile iletişim kurabilirsiniz.

Bu çalışmaya tamamen gönüllü olarak katılıyorum ve istediğim zaman yarıda kesip çıkabileceğimi biliyorum. Verdiğim bilgilerin bilimsel amaçlı yayımlarda kullanılmasını kabul ediyorum. (Formu doldurup imzaladıktan sonra uygulayıcıya geri veriniz).

APPENDIX T

LESSON PLAN

Identification of the Course: ENG-101 Language Skills in English

Duration: 2 weeks (3 hour per week)

Target Skills: Reading, Speaking, Listening, Writing.

Objectives: At the end of this six-hour programme, the students will be able to reflect upon their reading and upon the other materials being used, be able to discuss on the content of the reading material and the related materials, be able to write a two-paragraph essay on the content, be able to make use of the target vocabulary and target grammar points creatively in the activities. They will also be familiar with the cultural aspect that the materials are dealing with, and the dialect which is unique to American working class people, which is another cultural aspect as well as being a formal aspect.

The Style of the Course: The course is designed as brain-compatible, integrated and thematic.

LESSON PLAN

The First Week:

Lesson 1: (50 minutes)

WARM – UP: (15 minutes)

After greeting the students warmly and having talked about their daily mood in general, the students are asked to perform “Lazy 8s” activity, which is a “brain gym” (in Paul and Gail Dennison’s term) activity believed to be useful for improving reading skills. (see Brain Gym: Teacher’s Edition Revised by Paul E. Dennison and Gail E. Dennison). First, the teacher performs the activity to serve as a model for the students while giving the instructions as follows:

Make your body straight with a point at eye level, and this will be the midpoint of the 8.

Choose a comfortable position to draw the 8.

You can use your left hand to activate the right hemisphere.

Now, start on the midline and move counter clock-wise first: up, over and around. Then from your waist, move clockwise: up, over, around, and back to the beginning midpoint

Be careful about the head should be moved slightly and the neck should be relaxed.

(Dennison & Dennison, 1994, p. 5)

Underlying Theory

"Lazy 8s activates the brain for crossing the visual midline for increased hemispheric integration" (Dennison & Dennison, 1994, p. 5). It enhances "binocular and peripheral vision, improves eye – muscle coordination" (Dennison & Dennison, 1994, p. 5). It is also used for such academic skills as "the mechanics of reading (left to right eye movement), symbol recognition for decoding the written language, reading comprehension (long term associative memory)" (Dennison & Dennison, 1994, p. 5).

Then the students are told that after their body activation, now it is time for them to activate their brain through a brain-storming activity. The teacher writes "AMERICA" in the middle of the white board, and asks the students to brainstorm about the association that the word, America, has created in their minds.

- This activity is essential since it provides them with the opportunity to hear about other students' point of view or ideas about America, and also it can be considered as a way to see what they know about the country. In that way, it will also give the teacher the opportunity to check their background knowledge about America by looking at the associations the students can create about America.

Underlying Theory:

Brainstorming is an important activity in many ways. Some are as follows: It is practical in the sense that it is possible to come up with a series of ideas in a short period of time. These ideas can make students to come up with a sufficient 'content background' required for the course. Moreover, it is of great pedagogical value since it shows that each idea is tolerated and respected in the classroom not only by the classmates but also by the teacher.

PRE-READING: (15 minutes)

The students are given a short story *Like A Winding Sheet* by Ann Petry (1908 - 1997) (see Appendix T1), which tells the story of a poor black couple living in a ghetto, and the frustration and anger they feel against the racist attitudes in America prevailing during the early 20th century, and are asked to look at the title of the story and asked whether they know the meaning of 'winding sheet' or not. After listening to their guesses on the meaning of the word, they are explained that it is a piece of white cloth with which the dead body is covered, if any explanation is needed. After a quick analysis of the title of the story, they are asked to make guesses about what kind of story it is, what is happening in the story, who are the characters in the story, or if the story is a happy-ending story or not. The teacher, then, writes 'social change' and 'injustice' on the board, and wants students to identify the possible relationship or association among the words, 'America', 'social change and injustice' and the name of the story, *Like A Winding Sheet*. After giving their comments, the students are now expected to rethink about their former guesses about the story.

- It is important that the teacher should pay attention to every unique guess arising from the class and appreciate them since such an attitude will be motivating for them not only because they will like to read the story, but also they will like to participate in the classroom activities.

The teacher may give the students brief information about Ann Petry (1908 – 1997), who was "born into an African-American family" (Marcus, 2006, p. 229). The students may be informed about that although her "family was middle-class and reasonably well off, Petry was exposed to racism from an early age..." and then she moved to "a large African-

American neighbourhood in New York City", where she had the opportunity to learn "at close hand about the struggle for survival of urban blacks" (Marcus, 2006, p. 229).

- Providing students with brief information about the author is motivating since it can create background knowledge to be associated with the new knowledge while reading the story.

WHILE-READING: (20 minutes)

a) First Reading:

The students are asked to read the story silently.

Underlying Theory:

It is believed that while the student is reading the text, too much concentration on pronunciation, intonation and tone of voice can cause stress and may hinder the comprehensibility of the text not only for the sake of the student who is reading but also the others who are listening. In such situations, the student(s) is less likely to enjoy studying a text, and as constructing positive attitude towards the lesson and the material being studied is of great value, the importance of the first meeting with the text should not be ignored.

- They are asked not to pay much attention to the unknown words as it is believed that too much focus on the unfamiliar vocabulary items may hinder their capacity to make guesses about the meanings of the words within the context.

The end of the first course, break time for 10 minutes.

Lesson 2: (50 minutes)

WARM-UP: (2 minutes)

The teacher greets the students warmly.

WHILE – READING: (8 minutes)

The students are asked if they have finished reading the story or not. If necessary, the students are given an extra period of time to finish their reading.

Underlying Theory:

Underlying the importance of adequate time, Kovalik (1994) states that lack of adequate time impairs comprehension, and may cause "anxiety and frustration" (Kovalik, 1994, p. 69). She also states that "adequate time is needed to get the job of learning well, to accomplish mastery (the ability to use the concept/skill in real life settings), to fully understand the connections among prior learnings and learnings yet to come" (Kovalik, 1994, p. 69).

AFTER READING (15 minutes)

After being asked if they like the story or not, the teacher asks them some questions (as given below) to check their understanding of the story (if they have understood the

main gist or not), or if empathy can be created towards the characters in the story, especially the main character, Mr. Johnson.

Exercise 1

1. *Could you feel the rage that was building up in Mr. Johnson, and were you able to sympathize with him at the end? Did you predict that the story would end so badly? What made you think that?*
2. *What kind of relationship do Mae and her husband have at the start of the story? Illustrate your answer with concrete examples.*
3. *What does Mr. Johnson look like when he is lying in bed? Explain the comparison.*
4. *How does Mr. Johnson feel about working the night shift?*
5. *What was offensive about the forewoman's behavior to Mr. Johnson? Give examples.*
6. *Why didn't Mr. Johnson hit the forewoman as he desperately wanted to do?*
7. *What aspects of Mr. Johnson's job increase his stress? List as many as possible.*
8. *What part of Mr. Johnson's body continually suggests the suppressed rage he feels?*
9. *Why does Mr. Johnson delay going home?*
10. *Where do he and Mae live?*
11. *Why doesn't the girl serve coffee to Mr. Johnson? What does he think the reason is?*
12. *What is the final act of the day that causes Mr. Johnson to snap and beat up Mae?*

(Marcus, 2006, p. 238)

- Even if they have some problems with the comprehension of the story, these questions are believed to make them familiar with the story, through listening to other students' answers to the questions, or at least, through a realisation of the main content with the help of the questions.

GRAMMAR FOCUS I: (25 minutes)

The teacher writes subordinating conjunctions such as 'when', 'after', 'because', 'in order that', 'if', 'although' etc. on the board and asks students to give example sentences by using each. All sentences are written on the board even if they are not used appropriately. Then the students are asked to form groups to analyse the sentences and make corrections if necessary.

- Writing all the sentences of the students shows that all sentences are given importance. It will motivate them and decrease the stress about making mistakes. If there are some grammatically inappropriate uses, the correction will not be made by the teacher. It is also important that the students or other classmates try to correct their mistakes.

Underlying Theory:

It is widely known that collaboration is important in learning settings as it can be considered one of the most important brain-compatible elements since such a situation in which "students teaching each other" provides "a sounding board for each other" (Kovalik, 1994, p. 88). Moreover, it has "cognitive and intellectual goals, social, goals" and it solves "common classroom problems" (Kovalik, 1994, p. 88). Peer-correction can also be considered as a group or pair work. It has another pedagogical value of decreasing possible stress and de-motivation that may be caused by the teacher correction.

The teacher explains that "an adverbial clause is a subordinate, or dependent clause introduced by a subordinating conjunction such as *when, after, because, in order that, if, or although*" (Marcus, 2006, p. 242). The students are told that as these structures serve as dependent clause, "they cannot be stand alone in a sentence but must be accompanied by an independent (main) clause, and like all clauses, it has its own subject and verb" and are told that they "may be grouped into categories of *time, reason, result, condition, and concession*" (Marcus, 2006, p. 242). Then the teacher writes '*adverbial clause of time*', '*adverbial clause of reason*', '*adverbial clause of result*', '*adverbial clause of condition*' and '*adverbial clause of concession*' on the board and asks students to decide which conjunction falls into which category, and if there are other options they know that can be added to the list. After completing the list, now students are asked to underline these conjunctions in the story and to pay attention to the function and meaning. Then they are given a piece of paper in which they support their hypothesis by giving specific example sentences from the story by writing the sentences in the correct category. Then they are expected to write their own sentences for each category. They are asked to form groups of four (5 groups in total) and exchange papers with their group members so that they can discuss on the meaning and uses together.

- Group work is optional as mentioned earlier. It can be replaced by pair work, if necessary because it is usual that some students may not like working in groups.

Underlying Theory:

It has been already mentioned in the previous chapter that learning is a social activity. When it comes to learning a language, the class should serve a kind of society. The brain neurons are connected with each other, in other words, while learning they "fire together, wire together" (Wolfe, 2006, p.36). In a similar way, there is a connection with other brains where learning occurs. For a lesson to be brain-compatible, the lesson plan should be brain-based, and the brain is social (see *Neuroscience of Adult Learning* by Johnson & Taylor, 2006). As for the group-work or pair work, they are important not only because they are ways to create socialized classrooms but also because it is believed to lessen the stress of learning environment with the help of familiar faces, in other words, friends.

They are asked to keep the papers until they are collected by the teacher.

The teacher writes the following sentences on the board, and asks them to underline the adverbial clause and decide whether they express time, reason, result, condition or concession.

Exercise 2

1. *And he was late for work again because they spent fifteen minutes arguing....*
2. *If he had done that, his hands would have felt good now – relaxed, rested.*
3. *What he wanted to do was hit her so hard that the scarlet lipstick on her mouth would smear and spread over her nose.*
4. *"Hello, babe", she called out as soon as he opened the door.*
5. *Although Mae was exhausted at the end of the day, she always folded her clothes neatly over the chair.*

(Marcus, 2006, p. 243 – 244)

- The teacher can, of course, make use of different sentences but taking the example sentences from the story or giving sentences on the content of the story will make them sensitive about the story they read and remind them of the points they didn't pay attention to while reading.

The end of the second course, break time for 10 minutes.

Lesson 3: (50 minutes)

WARM-UP (2 minutes)

The teacher greets the students warmly again.

GRAMMAR FOCUS II: (20 minutes)

The students are asked to pay attention to the other possibilities of the conjunction placements.

- They are informed that these punctuation rules are not generally implemented by the writer of the story since writers sometimes bend punctuation rules to fit their individual writing style. However, they are informed that it will be a good practice for them to implement these rules in their own writing.

The students are given the set of sentences in Exercise 2, and the teacher rewrites the sentences by changing the place of adverbial clauses or main clauses, if necessary, without any meaning loss.

Exercise 3

1. *And he was late for work again because they spent fifteen minutes arguing....*

Because they spent fifteen minutes arguing, he was late for work again.

2. *If he had done that, his hands would have felt good now – relaxed, rested.*

His hands would have felt good now – relaxed, rested if he had done that.

3. *What he wanted to do was to hit her so hard that the scarlet lipstick on her mouth would smear and spread over her nose.*

(Not possible)

4. *“Hello, babe”, she called out as soon as he opened the door.*

As soon as he opened the door, Hello, babe”, she called out.

5. *Although Mae was exhausted at the end of the day, she always folded her clothes neatly over the chair.*

She always folded her clothes neatly over the chair although Mae was exhausted at the end of the day.

This time, the students are asked to pay attention to the punctuation. Then they are asked to rewrite the sentences in the same way which they found from the story in the previous course on a piece of paper. . It is essential that the students work in pairs or groups again as they can discuss on the use of punctuation. The papers are collected by the teacher who will give them feedback in the next week’s course.

The Second Week

Lesson 1: (50 minutes)

WARM – UP: (5 minutes)

The students are greeted warmly, and given their papers back from the previous study. Each paper includes feedback for their study.

VOCABULARY FOCUS: (15 minutes)

The students are asked to find the vocabulary items listed below in the story and to guess their meanings from the context. They are also expected to pay attention to their use as well as their meanings and to which part of speech each item belongs to. Then they are asked to complete the gaps in Exercise 4 in their correct form.

limp, punch the clock, nigger, cuss me four ways to Sunday (slang), slip out, clench, fatigue, nibble, droop, snarl, scowled, fool around, appalled, dangle, swaying, bawled out, complacently, winced, picking on me, throbbing with, coax, grope for, enmeshed, what the hell (slang exclamation)

Exercise 4

1. Never call black people asnigger.....
2. The little baby's headdrooped.... as soon as she fell a sleep
3. He feltfatigue.... that day as she had been working all day.
4. Susan wasappalled.... by the strange behaviour of her boy friend and the smiling expression on her facewinced....
5. Everyone hates beingbawled out.... in front of people.
6. I'm not the guilty one, why are youpicking on.... me. You're alwayscussing me four ways to Sunday....!
7. He was so angry that heclenched.... his fists until his muscles wentlimp.....
8. A: What! What did you say?
B: Nothing. That dirty word justslipped out.....
9. A:What the hell.... are you doing?
B: Nothing. I was just fooling around.....
10. The bosssnarled.... at him to show his anger, but the worker was able tocoax.... the boss to pay him more, which made him walk along the factory corridorscomplacently....
11. She had nothing to say to him. Shegroped for.... the right word.
12. With the great feeling of bitterness in his heart, John was not hungry any more. Finally he began tonibble.... the biscuits in his plate.
13. The toy bear wasdangling.... from the ceiling and it was ...swaying.... by the shut of the door.
14. The south countries were worried about becomingenmeshed.... in a civil war.
15. Good news!, I get a new job, and luckily I don't have topunch the clock.... as I did before.
16. Mumscowled.... at him and refused to say anything.
17. My legs were so tired that every muscle in them wasthrobbing with.... pain.

- It is important that the students are not directly given the meaning of the vocabulary. After finishing with completing the gaps, the students are given the correct answers with their meaning.

The students are asked to find synonyms for the words in italics. They are expected to find the synonym of the italics words from the vocabulary items in the box given below:

Optional Activity: Complete each of the following sentences with a suitable synonym from the list below. Both the italicized word and its synonym appear in the story. You may need to change the tense or form of the word.

sag, snarl, rock, froth, knot

1. He stood *swaying* and ...**rocking**... in the subway train as it rushed towards Harlem.
2. He was so tired after a hard day's work that her shoulders *drooped* and ...**sagged**.... as she collapsed into the chair.
3. The workers in the factory would *snap* and ...**snarl**..... at each other towards the end of the day.
4. He saw the people in the restaurant standing in *groups* or ...**knotted**... as they waited for the coffee to be poured.
5. The coffee look so inviting with its steaming *bubbles* and ...**froth**... .

STYLE FOCUS: (20 minutes)

a) Dialect

The students are told that each written text has its own stylistic value which can be seen more frequently in literary text. The choice of styles is not coincidence as every writer has a specific purpose in using these. For instance, in *Like A Winding Sheet*, Petry aims to visualize "liberal use of New York working class **dialect**, in which words are often changed, left out" (Marcus, 2006, p. 239) or joined. Using the language in such a way, Petry wants to protect the authenticity of her characters and aims at making readers visualize the characters' social class. For instance, *sore about something* can be written as *angry about something* in formal and Standard English. The author wants to convey the varieties in society (Marcus, 2006, p. 239).

The students are asked to rewrite the following expressions from the text in more formal English, correcting the grammatical errors.

Exercise 5

1. *"After two years you oughta be used to it", Mae said.*
2. *"I shouldn't go outa the house."*
3. *"Every guy come in here late always has an excuse."*
4. *"And the niggers is the worse."*
5. *You got the right to cuss me four ways to Sunday but I ain't letting nobody call me a nigger."*
6. *"Aw, forget it", she said. "I didn't mean nothing by it."*

(Marcus, 2006, p.240)

b) Imagery

The students are told that imagery is a special use of language that can make us visualize the situation. In other words, it can serve as a "verbal picture" (Marcus, 2006, p. 240). Imageries appeal to our senses as taste, touch, sight, hearing and smell. After this short explanation, the students are asked to find sentences from the story in which imagery is used. Then the teacher writes a sentence taken from the story on the board and asks students what senses this sentence appeals to.

He watched them walk to the porcelain-topped tables carrying steaming cups of coffee...

After listening to the students' explanation, the teacher explains that "in this one sentence, Petry conveys the image of the man taking in the cool shining table tops while feeling the heat from the steaming cups that people were carrying, as if he were already carrying one himself, and then, in his imagination, gratefully tasting the hot liquid" (Marcus, 2006, p. 240).

Exercise 6

Imagine that you are extremely hungry and for some reason you cannot satisfy your craving to eat. Write a paragraph in which you either see or imagine the food you desperately want. Use the story's restaurant scene, with its evocative imagery, as a model to convey your situation, as well as your feelings at the time. Make clear in your writing why you are unable to eat immediately.

(Marcus, 2006, p.245)

- It is widely believed that appealing to emotions and senses are important as it gives the opportunity to the students to internalize and remember what is being studied (see Neuroscience of Adult Learning by Johnson & Taylor, 2006).

WHILE READING (10 minutes)

b) Second Reading:

The students are asked to reread the story again now that they have been familiar with the adverbial clauses and the unknown vocabulary items. The teacher can also read the story loudly to the class so as to create awareness of intonation and pronunciation. In other words, the teacher can serve as a model.

The end of the course, break time for 10 minutes.

Lesson 2: (50 minutes)

AFTER READING: (20 minutes)

After reading the story for the second time, they are now asked to answer a series of questions as given below:

Exercise 7

1. *What is the significance of the title to the central theme of the story?*
2. *How does the story serve as a critique of factory working conditions?*
3. *Examine closely what links the three women in the story. What is the importance of these connections?*
4. *Is Mr. Johnson naturally violent? Explain your answer.*
5. *Explain how the reference to Mr. Johnson's anger being "like a poison" contributes to our understanding of his actions.*
6. *Why do you think Mr. Johnson hit his wife instead of one of the other two women?*
7. *Do you blame Mr. Johnson for finally boiling over? Should he have exercised more self-control? What other options were open to him to release his anger? What would you do if you were Mr. Johnson?*
8. *What kinds of racial insults do you imagine Mr. Johnson encountered daily?*
9. *Do you suppose that Mr. Johnson is likely to be violent again?*
10. *In your view, can Mae ever forgive her husband?*

(Marcus, 2006, p. 239 and p. 241)

Having discussed on the questions, the students are supposed to write a dialogue between Mae and her husband four or five hours after the beating takes place.

Exercise 8

Write a dialogue between Mae and Mr. Johnson a few days after the event of beating. Have them speak frankly to each other about what happened and the reasons for it. According to the dialogue constructed, convey whether their relationship can be saved or not.

(Marcus, 2006, p. 245)

- The activity is important not only because it makes students put themselves on the shoes of the characters, but also because the activity serves as a ground in which they can make use of what they have learned about the 'dialect' before.

Then the students are asked to act their dialogue in pairs as a role-play activity.

- The activity is of importance as it displays the conversational tone of English. In that sense, it has practical aims.

Underlying Theory

It has been already mentioned that the body and brain are in harmony in learning process. Role-play activities can be considered to serve as a movement and novelty each of which carries a great significance. Moreover, role-plays make student wear different linguistic personalities and in that way lessen the stress that can be caused by the fear of making mistakes. These linguistic roles also make students feel empathy towards the characters in the story as mentioned in the previous chapter in detail.

PRE – LISTENING: (2 minute)

The students are informed that they are going to listen to a song.

WHILE LISTENING: (8 minutes)

After their role-play, the students are given a piece of paper on which the lyrics of a piece of music are written. Their task is to listen to the song, *Trailways Bus* by Paul Simon (see Appendix T6), and complete the missing parts of the lyrics.

- The activity is important since the role of music in language classrooms has widely known. Moreover, the song, which tells about the discrimination that the Spanish gang boy is faced with in the border line while travelling to the West, is of great value as it serves as a thematic complement to the story as it can be understood from the lyrics of the song.

Exercise 9

Complete the song.

Trailway Bus

LAZARUS

A passenger traveling quietly conceals himself

With a magazine and a sleeplesspillow.....

*Over the crest of the mountain the moon begins its climb
And he wakes to find he's in rolling farmland*

*The farmer sleeps against his wife
He wonders what ...their life.... must be
A Trailways bus is heading South
Into Washington, D.C.*

*A mother and child, the baby maybe two months old
Prepare themselves for sleep andfeeding.....
The shadow of the Capitol dome slides across his face
And his heart is racing with the urge to.....freedom.....
The father motionless as stone,
A shepherd resting with his flock,
The Trailways bus ...turningwest
Dallas via Little Rock.*

WAHZINAK

*O my darling, darling Sal
The desert moon is mywitness.....
I'veno money..... to come East,
But I know you'll soon be here*

LAZARUS

*We pull into downtown Dallas by the side of the Grassy Knoll
Where the leader fell and a town was ...broken.....
...Away.... from the feel and flow of life for so many years
He hears...music playing... and Spanish spoken*

The border patrol outside of Tucson boarded the bus

BORDER PATROLMAN

*Any aliens here? You better check with us,
How about you son?
You look like you got Spanishblood.....
Do you 'Habla Ingles,' am I understood?*

SAL

*Yes, I am analien..... from Mars.
I come to earth fromouter.... space.
And if I traveled my whole life
You guys would still be on my case
You guys would still be on my case*

LAZARUS

*But he can't leave hisfears behind.....
He recalls each fatal thrust
The screams ...carried... by the wind,*

Phantom figures in the dust
Phantom figures in the dust
Phantom figures in the dust

AFTER LISTENING: (10 minutes)

After having listened to the song and filled the missing parts, the students are supposed to read the lyrics one more time to understand it. Then the teacher talks about the story *The Capeman*, from which Paul Simon has inspired and created this rock musical, so as to create sufficient background for the students to understand the song better. Now that the class can discuss on the associations between the song and the story they read. They are asked to make an association by paying attention to the lines below:

BORDER PATROLMAN
Any aliens here? You better check with us,
How about you son?
You look like you got Spanishblood.....
Do you 'Habla Ingles,' am I understood?

SAL
Yes, I am analien..... from Mars.
I come to earth fromouter.... space.
And if I traveled my whole life
You guys would still be on my case
You guys would still be on my case

DISCUSSION: (10 minutes)

The students are asked to discuss on the questions given below:

Exercise 10

- 1. Is there a tendency in your country to solve disputes by violence?*
- 2. What is the attitude towards working-class people in America?*
- 3. What about Turkey? What are factory conditions like where you live? Is there an attempt to humanize life for workers?*

(Marcus, 2006, p. 241)

Lesson 3: (50 minutes)

WARM – UP: (2 minutes)

The teacher greets the students again.

PRE-WRITING: (3 minutes)

The students are informed that they are expected to write a two paragraph-essay about the social causes of alienation, the state of being outcast and discrimination.

Exercise 11

Which groups of people are discriminated against in your society? What is the discrimination based on – gender, race, caste, religion, or other categories?

(Marcus, 2006, p. 241)

WHILE – WRITING: (15 minutes)

The students are given a graphic organiser (see Appendix T2) in which they are supposed to make drafts for the categories of the reasons of discrimination.

AFTER – WRITING: (5 minutes)

The papers are collected by the teacher for the feedback which will be given at the beginning of the next week's course.

DISCUSSION: (15 minutes)

The students are asked what they know about superstitions. The teacher writes the well-known ones on the board and asks students if they have any beliefs like these, and if it is reasonable to be superstitious. Then they are asked to find a specific example from the story.

Exercise 12

1. *Is Mae superstitious?* (Marcus, 2006, p. 238)
2. *If so, what do you think she believes?*
3. *Are you superstitious? If so, what superstitions do you have?*

After students have come up with the idea of *13th Friday* from the story, the students are given other common American superstitions as follows and are asked to form a small group to discuss on them.

Never put your shoes on the bed, that means a death in your family

If a wild bird flies into your house that means a sign of death

When a hearse passes by, you are to raise your feet and hold your breath and close your eyes. That will keep death away from your door

Do not give your partners the following items as gifts:

Shoes - Encourages them to walk out of the relationship

Perfumes - Attracts a third party that can break up the relationship

Bags - Encourages them to pack and leave the relationship

When visiting someone at home, always leave the same door you entered through.

Driving in a car and a black cat crosses the road in front of you, take your finger and put a x on the windshield to stop the bad luck.

Never walk under a ladder.

If you spill salt take a pinch of the spilled salt and through it over your left shoulder.

If you see a penny and pick it up and put it in your pocket, you will always have extra change in your pocket! This works with a nickel, a lucky dime, (25 cent, or a quarter). A dime is always lucky to find!

Breaking window brings seven years of bad luck

Knocking on the wood

After their group discussion, the students are asked to make similarities and differences between American culture and their own with respect to superstitions so that the activity turns into a class discussion.

CLOSING: (10 minutes)

Considering that the students have become familiar with American culture to some extent, the teacher again writes 'AMERICA' in the middle of the board and asks students to brainstorm on the word 'AMERICA' again. The students are expected to cover what they have learned about it, and make comparisons between the concepts they used in the previous week's brainstorming and the concepts they have come up with in the brainstorm exercise they have just done. It will also serve as a way for them to question the association among 'America', 'social change and injustice' and 'winding sheet'.

The end of the course.

APPENDIX T1

LIKE A WINDING SHEET

The accumulated stress of living in a racist society takes a terrible toll on a factory worker.

He had planned to get up before Mae did and surprise her by fixing breakfast. Instead he went back to sleep and she got out of bed so quietly he didn't know she wasn't there beside him until he woke up and heard the queer soft gurgle of water running out of the sink in the bathroom.

He knew he ought to get up but instead he put his arms across his forehead to shut the afternoon sunlight out of his eyes, pulled his legs up close to his body, testing them to see if the ache was still in them.

Mae had finished in the bathroom. He could tell because she never closed the door when she was in there and now the sweet smell of talcum powder was drifting down the hall and into the bedroom. Then he heard her coming down the hall.

"Hi, babe," she said affectionately.

"Hum," he grunted, and moved his arms away from his head, opened one eye.

"It's a nice morning."

"Yeah." He rolled over and the sheet twisted around him, outlining his thighs, his chest.

"You mean afternoon, don't ya?"

Mae looked at the twisted sheet and giggled. "Looks like a winding sheet," she said. "A shroud—" Laughter tangled with her words and she had to pause for a moment before she could continue. "You look like a huckleberry—in a winding sheet—"

"That's no way to talk. Early in the day like this," he protested.

He looked at his arms silhouetted against the white of the sheets. They were inky black by contrast and he had to smile in spite of himself and he lay there smiling and savoring the sweet sound of Mae's giggling.

"Early?" She pointed a finger at the alarm clock on the table near the bed and giggled again.

"It's almost four o'clock. And if you don't spring up out of there, you're going to be late again."

"What do you mean 'again'?"

"Twice last week. Three times the week before. And once the week before and—"

"I can't get used to sleeping in the daytime," he said fretfully. He pushed his legs out from under the covers experimentally. Some of the ache had gone out of them but they weren't really rested yet. "It's too light for good *sleeping*. And all that standing beats the hell out of *my* legs." After two years you oughta be used to it," Mae said. He watched her as she fixed her hair, powdered her face, slipped into a pair of blue denim overalls. She moved quickly and yet she didn't seem to hurry.

"You look like you'd had plenty of sleep," he said lazily. He had to get up but he kept putting the moment off, not wanting to move, yet he didn't dare let his legs go completely limp because if he did he'd go back to sleep. It was getting later and later but the thought of putting his weight on his legs kept him lying there.

When he finally got up he had to hurry, and he gulped his breakfast so fast that he wondered if his stomach could possibly use food thrown at it at such a rate of speed. He was still wondering about it as he and Mae were putting their coats on in the hall.

Mae paused to look at the calendar. "It's the thirteenth," she said. Then a faint excitement in her voice, "Why, it's Friday the thirteenth." She had one arm in her coat sleeve and she held

it there while she stared at the calendar. "I oughta stay home," she said. "I shouldn't go outa the house."

"Aw, don't be a fool," he said. "Today's payday. And payday is a good luck day everywhere, any way you look at it." And as she stood hesitating he said, "Aw, come on."

And he was late for work again because they spent fifteen minutes arguing before he could convince her she ought to go to work just the same. He had to talk persuasively, urging her gently, and it took time. But he couldn't bring himself to talk to her roughly or threaten to strike so her like a lot of men might have done. He wasn't made that way.

So when he reached the plant he was late and he had to wait to punch the time clock because the day-shift workers were streaming out in long lines, in groups and bunches that impeded his progress.

Even now just starting his workday his legs ached. He had to force himself to struggle past the outgoing workers, punch the time clock, and get the little cart he pushed around all night, because he kept toying with the idea of going home and getting back in bed.

He pushed the cart out on the concrete floor, thinking that if this was his plant he'd make a lot of changes in it. There were too many standing-up jobs for one thing. He'd figure out some way most of 'em could be done sitting down and he'd put a lot more benches around. And this job he had—this job that forced him to walk ten hours a night, pushing this little cart, well, he'd turn it into a sitting-down job. One of those little trucks they used around railroad stations would be good for a job like this. Guys sat on a seat and the thing moved easily, taking up little room and turning in hardly any space at all, like on a dime.

He pushed the cart near the foreman. He never could remember to refer to her as the forelady even in his mind. It was funny to have a white woman for a boss in a plant like this one.

She was sore about something. He could tell by the way her face was red and her eyes were half-shut until they were slits. Probably been out late and didn't get enough sleep. He avoided looking at her and hurried a little, head down, as he passed her though he couldn't resist stealing a glance at her out of the corner of his eye. He saw the edge of as the light-colored slacks she wore and the tip end of a big tan shoe.

"Hey, Johnson!" the woman said.

The machines had started full blast. The whirr and the grinding made the building shake, made it impossible to hear conversations. The men and women at the machines talked to each other but looking at them from just a little distance away, they appeared to be simply moving their lips because you couldn't hear what they were saying. Yet the woman's voice cut across the machine sounds—harsh, angry.

He turned his head slowly. "Good evenin', Mrs. Scott," he said, and waited.

"You're late again."

"That's right. My legs were bothering me."

The woman's face grew redder, angrier looking. "Half this shift comes in late," she said.

"And you're the worst one of all. You're always late. Whatsa matter with ya?"

"It's my legs," he said. "Somehow they don't ever get rested. I don't seem to get used to sleeping days. And I just can't get started."

"Excuses. You guys always got excuses," her anger grew and spread. "Every guy comes in here late always has an excuse. His wife's sick or his grandmother died or somebody in the family had to go to the hospital," 105 she paused, drew a deep breath. "And the niggers¹⁶ is the worse. I don't care what's wrong with your legs. You get in here on time. I'm sick of you niggers—"

"You got the right to get mad," he interrupted softly. "You got the right to cuss me four ways to Sunday but I ain't letting nobody call me no a nigger."

He stepped closer to her. His fists were doubled. His lips were drawn back in a thin narrow line. A vein in his forehead stood out swollen, thick.

And the woman backed away from him, not hurriedly but slowly— two, three steps back. "Aw, forget it," she said. "I didn't mean nothing by it. It slipped out. It was an accident." The red of her face deepened until the small blood vessels in her cheeks were purple. "Go on and get to work," she urged. And she took three more slow backward steps.

He stood motionless for a moment and then turned away from the sight of the red lipstick on her mouth that made him remember that the foreman was a woman. And he couldn't bring himself to hit a woman. He felt a curious tingling in his fingers and he looked down at his hands. They were clenched tight, hard, ready to smash some of those small purple veins in her face.

He pushed the cart ahead of him, walking slowly. When he turned his head, she was staring in his direction, mopping her forehead with a dark blue handkerchief. Their eyes met and then they both looked away.

He didn't glance in her direction again but moved past the long work benches, carefully collecting the finished parts, going slowly and steadily up and down, and back and forth the length of the building, and as he walked he forced himself to swallow his anger, get rid of it. And he succeeded so that he was able to think about what had happened without getting upset about it. An hour went by but the tension stayed in his hands. They were clenched and knotted on the handles of the cart as though ready to aim a blow.

And he thought he should have hit her anyway, smacked her hard in the face, felt the soft flesh of her face give under the hardness of his hands. He tried to make his hands relax by offering them a description of what it would have been like to strike her because he had the queer feeling that his hands were not exactly a part of him anymore—they had developed a separate life of their own over which he had no control. So he dwelt on the pleasure his hands would have felt—both of them cracking at her, first one and then the other. If he had done that his hands would have felt good now—relaxed, rested.

And he decided that even if he'd lost his job for it, he should have let her have it and it would have been a long time, maybe the rest of her life, before she called anybody else a nigger.

The only trouble was he couldn't hit a woman. A woman couldn't hit back the same way a man did. But it would have been a deeply satisfying thing to have cracked her narrow lips wide open with just one blow, beautifully timed and with all his weight in back of it. That way he would have gotten rid of all the energy and tension his anger had created in him. He kept remembering how his heart had started pumping blood so fast he had felt it tingle even in the tips of his fingers. With the approach of night, fatigue nibbled at him. The corners of his mouth drooped, the frown between his eyes deepened, his shoulders sagged; but his hands stayed tight and tense. As the hours dragged by he noticed that the women workers had started to snap and snarl at each other. He couldn't hear what they said because of the sound of machines but he could see the quick lip movements that sent words tumbling from the sides of their mouths. They gestured irritably with their hands and scowled as their mouths moved.

Their violent jerky motions told him that it was getting close on to quitting time but somehow he felt that the night still stretched ahead of him, composed of endless hours of steady walking on his aching legs. When the whistle finally blew he went on pushing the cart, unable to believe that it had sounded. The whirring of the machines died away to a murmur and he knew then that he'd really heard the whistle. He stood still for a moment, filled with a relief that made him sigh.

Then he moved briskly, putting the cart in the storeroom, hurrying to take his place in the line forming before the paymaster. That was another thing he'd change, he thought. He'd have the pay envelopes handed to the people right at their benches so there wouldn't be ten

or fifteen minutes lost waiting for the pay. He always got home about fifteen minutes late on payday. They did it better in the plant where Mae worked, brought the money right to them at their benches.

He stuck his pay envelope in his pants' pocket and followed the line of workers heading for the subway in a slow-moving stream. He glanced up at the sky. It was a nice night, the sky looked packed full to running over with stars. And he thought if he and Mae would go right to bed when they got home from work they'd catch a few hours of darkness for sleeping. But they never did. They fooled around—cooking and eating and listening to the radio and he always stayed in a big chair in the living room and went almost but not quite to sleep and when they finally got to bed it was five or six in the morning and daylight was already seeping around the edges of the sky. He walked slowly, putting off the moment when he would have to plunge into the crowd hurrying toward the subway. It was a long ride to Harlem and tonight the thought of it appalled him. He paused outside an all-night restaurant to kill time, so that some of the first rush of workers would be gone when he reached the subway.

The lights in the restaurant were brilliant, enticing. There was life and motion inside. And as he looked through the window he thought that everything within range of his eyes gleamed—the long imitation marble counter, the tall stools, the white porcelain-topped tables and especially the big metal coffee urn right near the window. Steam issued from its top and a gas flame flickered under it—a lively, dancing, blue flame. A lot of the workers from his shift—men and women—were lining up near the coffee urn. He watched them walk to the porcelain-topped

tables carrying steaming cups of coffee and he saw that just the smell of the coffee lessened the fatigue lines in their faces. After the first sip their faces softened, they smiled, they began to talk and laugh. On a sudden impulse he shoved the door open and joined the line in front of the coffee urn. The line moved slowly. And as he stood there the smell of the coffee, the sound of the laughter and of the voices, helped dull the sharp ache in his legs.

He didn't pay any attention to the white girl who was serving the coffee at the urn. He kept looking at the cups in the hands of the men who had been ahead of him. Each time a man stepped out of the line with one of the thick white cups, the fragrant steam got in his nostrils. He saw that they walked carefully so as not to spill a single drop. There was a froth of bubbles at the top of each cup and he thought about how he would let the bubbles break against his lips before he actually took a big deep swallow.

Then it was his turn. "A cup of coffee," he said, just as he had heard the others say.

The white girl looked past him, put her hands up to her head and gently lifted her hair away from the back of her neck, tossing her head back a little.

"No more coffee for a while," she said.

He wasn't certain he'd heard her correctly and he said "What?" blankly.

"No more coffee for a while," she repeated. There was silence behind him and then uneasy movement. He thought someone would say something, ask why or protest, but there was only silence and then a faint shuffling sound as though the men standing behind him had simultaneously shifted their weight from one foot to the other.

He looked at the girl without saying anything. He felt his hands begin to tingle and the tingling went all the way down to his finger tips so that he glanced down at them. They were clenched tight, hard, into fists. Then he looked at the girl again. What he wanted to do was to hit her so hard that the scarlet lipstick on her mouth would smear and spread over her nose, her chin, out toward her cheeks, so hard that she would never toss her head again and refuse a man a cup of coffee because he was black.

He estimated the distance across the counter and reached forward, balancing his weight on the balls of his feet, ready to let the blow go. And then his hands fell back down to his sides because he forced himself to lower them, to unclench them and make them dangle loose.

The effort took his breath away because his hands fought against him. But he couldn't hit her. He couldn't even now bring himself to hit a woman, not even this one, who had refused him a cup of coffee with a toss of her head. He kept seeing the gesture with which she had lifted the length of her blond hair from the back of her neck as expressive of her contempt for him.

When he went out the door he didn't look back. If he had he would have seen the flickering blue flame under the shiny coffee urn being extinguished. The line of men who had stood behind him lingered a moment to watch the people drinking coffee at the tables and then they left just as he had without having had the coffee they wanted so badly. The girl behind the counter poured water in the urn and swabbed it out and as she waited for the water to run out, she lifted her hair gently from the back of her neck and tossed her head before she began making a fresh lot of coffee.

But he had walked away without a backward look, his head down, his hands in his pockets, raging at himself and whatever it was inside of him that had forced him to stand quiet and still when he wanted to strike out.

The subway was crowded and he had to stand. He tried grasping an overhead strap and his hands were too tense to grip it. So he moved near the train door and stood there swaying back and forth with the rocking of the train. The roar of the train beat inside his head, making it ache and throb, and the pain in his legs clawed up into his groin so that he seemed to be bursting with pain and he told himself that it was due to all that anger-born energy that had piled up in him and not been used and so it had spread through him like a poison—from his feet and legs all the way up to his head.

Mae was in the house before he was. He knew she was home before he put the key in the door of the apartment. The radio was going. She had it turned up loud and she was singing along with it.

"Hello, babe," she called out, as soon as he opened the door.

He tried to say "hello" and it came out half grunt and half sigh.

"You sure sound cheerful," she said.

She was in the bedroom and he went and leaned against the doorjamb. The denim overalls she wore to work were carefully draped over the back of a chair by the bed. She was standing in front of the dresser, tying the sash of a yellow housecoat around her waist and chewing gum vigorously as she admired her reflection in the mirror over the dresser.

"Whatsa matter?" she said. "You get bawled out⁴¹ by the boss or somep'n?"

"Just tired," he said slowly. "For God's sake, do you have to crack that gum like that?"

"You don't have to lissen to me," she said complacently. She patted a curl in place near the side of her head and then lifted her hair away from the back of her neck, ducking her head forward and then back.

He winced away from the gesture. "What you got to be always fooling with your hair for?" he protested.

"Say, what's the matter with you anyway?" She turned away from the mirror to face him, put her hands on her hips. "You ain't been in the house two minutes and you're picking on me." He didn't answer her because her eyes were angry and he didn't want to quarrel with her. They'd been married too long and got along too well and so he walked all the way into the room and sat down in the chair by the bed and stretched his legs out in front of him, putting his weight on the heels of his shoes, leaning way back in the chair, not saying anything.

"Lissen," she said sharply. "I've got to wear those overalls again tomorrow. You're going to get them all wrinkled up leaning against them like that."

He didn't move. He was too tired and his legs were throbbing now that he had sat down. Besides the overalls were already wrinkled and dirty, he thought. They couldn't help but be for she'd worn them all week. He leaned farther back in the chair.

"Come on, get up," she ordered.

"Oh, what the hell," he said wearily, and got up from the chair. "I'd just as soon live in a subway. There'd be just as much place to sit down."

He saw that her sense of humor was struggling with her anger. But her sense of humor won because she giggled.

"Aw, come on and eat," she said. There was a coaxing note in her voice. "You're nothing but an old hungry nigger trying to act tough and—" she paused to giggle and then continued, "You—"

He had always found her giggling pleasant and deliberately said things that might amuse her and then waited, listening for the delicate sound to emerge from her throat. This time he didn't even hear the giggle. He didn't let her finish what she was saying. She was standing close to him and that funny tingling started in his finger tips, went fast up his arms and sent his fist shooting straight for her face.

There was the smacking sound of soft flesh being struck by a hard object and it wasn't until she screamed that he realized he had hit her in the mouth—so hard that the dark red lipstick had blurred and spread over her full lips, reaching up toward the tip of her nose, down toward her chin, out toward her cheeks.

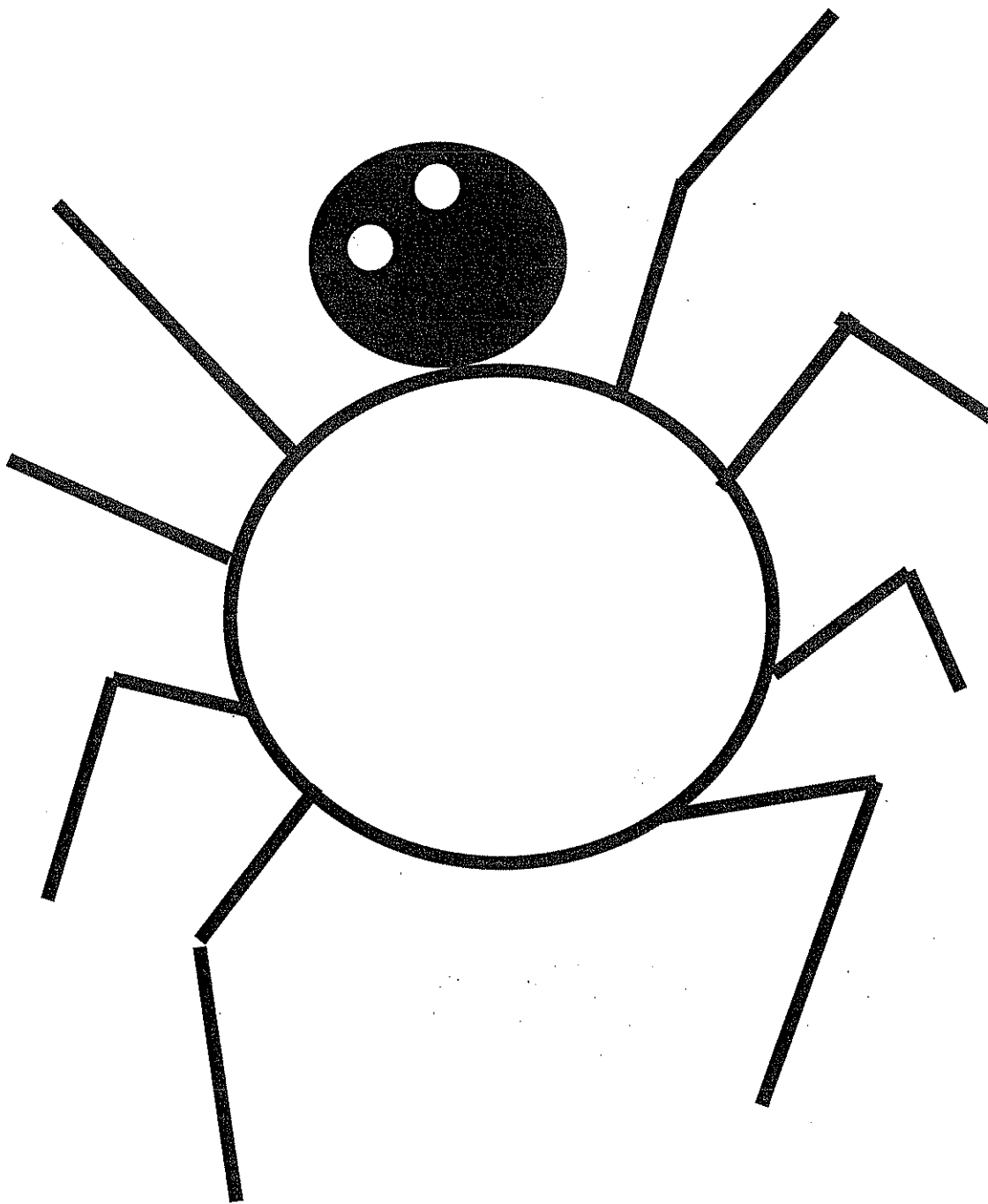
The knowledge that he had struck her seeped through him slowly and he was appalled but he couldn't drag his hands away from her face. He kept striking her and he thought with horror that something inside him was holding him, binding him to this act, wrapping and twisting about him so that he had to continue it. He had lost all control over his hands. And he groped for a phrase, a word, something to describe what this thing was like that was happening to him and he thought it was like being enmeshed in a winding sheet—that was it—like a winding sheet. And even as the thought formed in his mind, his hands reached for her face again and yet again.

APPENDIX T2

PATTERN SPIDER PRE-WRITE

Name: _____

Title: _____



APPENDIX T3

QUIZ

Like A Winding Sheet by Ann Petry

- A) Below are two sets of uncompleted sentences. Part 1 includes adverbial clauses while Part 2 includes main clauses. Your task is to combine each adverbial in Part 1 with a main clause in Part 2 so as to create meaningful and grammatically correct sentences. The capital letters do show that you have to begin with that part. You should pay attention to the punctuation rules or else you will lose points. Finally decide what type of adverbial clause is used in each sentence after writing sentences in full form.

Part 1.

1. When Mr. Johnson woke up
2. If he could have brought himself to beat the forewoman up
3. Although he felt the poisonous anger wrapping him
4. Mr. Johnson got so angry that
5. because nobody has the right to hurt somebody no matter what happens

Part 2.

1. Mae will not forgive her husband
2. Mae had already got up and was fixing the breakfast
3. he would not have hit his wife
4. his fingers were tingling
5. he tried his best to control himself so as not to hit the woman

Adverbial Clause of

Adverbial Clause of

Adverbial Clause of

Adverbial Clause of

Adverbial Clause of

B) The following sentences are all related to the plot of *Like A Winding Sheet*. Complete them with adverbial clauses that would be appropriate to the story. Use a different kind of adverbial clause in each sentence.

1., he was unable to hit the two women.
2. He managed to control his explosive anger.....
3., he would reform many of the working conditions in the factory.
4. He felt so insulted by the women and
5. Mae was annoyed with him

C) Complete the gaps with the words given in italics.

bawl out, throbbing with, picking on, clenched, scowled, slipped out, appalled, fatigue, swaying, winced, complacently, nibble, punch the clock, groped for, fooling around, coaxed, enmeshed, limp, dangled, nigger, snarled, drooped

Bob had not been satisfied either with the salary or with the working hours in his previous job. He had felt(great tiredness) because he had been working a lot. Bob was glad to have a job where he did not have to(record time for the start and finish by putting a card into a machine) He was just (killing time) while he was waiting for the boss to come. When he saw that the boss was a woman he was (surprised) as he was not used to meeting such a beautiful woman in the workplace. And his smiling face suddenly (suddenly change in the face) One day he was late for work and he was afraid the boss would him(criticise sb. seriously) for being late in front of everyone. Fortunately, she was not at the factory that day. But he had been unlucky since birth. One day he lost his balance and broke the pot in which there were flowers that were the boss' favourite. She got angry and said "you,!"(an offensive word used for black people . He got very angry and stood in his chair to hit the woman. Some other black men said, "easy boy", they behaved as if they got used to her insults and as if that bloody word just (the person didn't mean to say it). He sat down on his chair again and began to (eat food in small amounts)his food. The woman, for revenge, gave him an extra work. As the flowers in the garden of the factory had began to, (hang down) he had to water them. He was about to refuse at first and wondered why she was him, (behaving unfair to sb.) but one of his friend (patiently persuaded) him to do so. When

he obeyed her order, the boss walked away (as if someone win a victory) One day, the woman recognised that Bob did not do his job appropriately. Because he had an accident the day before, his foot was pain (feeling a regular pain) The boss (frowned at) and told him to get out. The man got angry and stood up violently. His muscles involuntarily, (held tightly) then went (weak) but he was able to hit her in the face. She became shocked. Her glasses dropped. She her glasses on the floor. (searched for stg. with the help of hands) But the man did not stop. "Keep your dirty hands off me", she (made an irritating sound to show anger) Everyone was shocked. A light bulb was.....(hanging or swinging loosely) from a wire in the ceiling. The trees were..... (moving back and forth)in the wind outside the factory. The police arrived and said," You, nigger!" He thought that he was so unlucky that he was(involved in a bad situation) again.

- D) Write a paragraph on what have you learned about American culture (from Like A Winding Sheet). You can classify them by making use of these cues:
*discrimination, superstitions (4), dialect, idioms

Good luck ☺

APPENDIX T4

QUIZ

ANSWER KEY

Like A Winding Sheet by Ann Petry

- A) Below are two sets of uncompleted sentences. Part 1 includes adverbial clauses while Part 2 includes main clauses. Your task is to combine each adverbial in Part 1 with a main clause in Part 2 so as to create **meaningful and grammatically correct sentences**. The capital letters **do** show that you have to begin with that part. You should pay attention to the **punctuation rules** or else you will lose points. Finally decide what type of adverbial clause is used in each sentence after writing sentences in full form.

Part 1.

1. When Mr. Johnson woke up
2. If he could have brought himself to beat the forewoman up
3. although he felt the poisonous anger wrapping him
4. Mr. Johnson got so angry that
5. because nobody has the right to hurt somebody no matter what happens

Part 2.

1. Mae will not forgive her husband
 2. Mae had already got up and was fixing the breakfast
 3. he would not have hit his wife
 4. his fingers were tingling
 5. He tried his best to control himself so as not to hit the woman
- When Mr. Johnson woke up, Mae had already got up and was fixing the breakfast. Adverbial Clause of **time**
 - If he could have brought himself to beat the forewoman up, he would not have hit his wife. Adv. Clause of **condition**
 - He tried his best to control himself so as not to hit the woman although he felt the poisonous anger wrapping him. Adv. Cl. of **concession**

- Mr. Johnson got so angry that his fingers were tingling. Adv. Cl. of result
- Mae will not forgive her husband because nobody has the right to hurt somebody no matter what happens. Adv. Cl. of reason

B) The following sentences are all related to the plot of *Like A Winding Sheet*. Complete them with adverbial clauses that would be appropriate to the story. Use a different kind of adverbial clause in each sentence.

Although he was angry, he was unable to hit the two women.

He managed to control his explosive anger **because he didn't want to argue with his wife**.

If he were the factory manager, he would reform many of the working conditions in the factory.

He felt so insulted by the women **that he wanted to hit the forewoman and his wife**.

Mae was annoyed with him **when she was beaten by her husband**.

C) Complete the gaps with the words given in italics.

bawl out, throbbing with, picking on, clenched, scowled, slipped out, appalled, fatigue, swaying, winced, complacently, nibble, punch the clock, groped for, fooling around, coaxed, enmeshed, limp, dangled, nigger, snarled, drooped

Bob had not been satisfied either with the salary or with the working hours in his previous job. He had felt **fatigue** (great tiredness) because he had been working a lot. Bob was glad to have a job where he did not have to **punch the clock**. (record time for the start and finish by putting a card into a machine) He was just **fooling around** (killing time) while he was waiting for the boss to come. When he saw that the boss was a woman he was **appalled** (surprised) as he was not used to meeting such a beautiful woman in the workplace. And his smiling face suddenly **winc**ed. (suddenly changed in the face) One day he was late for work and he was afraid the boss would **bawl him out** (criticise sb. seriously) for being late in front of everyone. Fortunately, she was not at the factory that day. But he had been unlucky since birth. One day he lost his balance and broke the pot in which there were flowers that were the boss' favourite. She got angry and said "you, **nigger!**" (an offensive word used for black people). He got very angry and stood in his chair to hit the woman. Some other black men said, "easy boy", they behaved as if they got used to her insults and as if that bloody word just **slipped out**. (the person didn't mean to say it). He sat down on his chair again and began to **nibble** (eat food in small amounts) his food. The woman, for revenge, gave him an extra work. As the flowers in the garden of the factory had begun to **droop**, (hang down) he had to water them. He was about to refuse at first and thought that why was she **picking on** him, (behaving unfair to sb.) but one of his friend **coaxed** (patiently persuaded) him to do so. When he obeyed her order, the boss walked away **complacently**. (as if someone win a victory) One day, the woman recognized that Bob did not do his job appropriately. Because he had an accident the day before, His foot was **throbbing with pain** (feeling a regular pain) The boss **scowled** (frowned at) and told him to get out. The man got angry and stood up violently. His muscles involuntarily **clenched**, (held tightly) then went **limp** (weak) but he was able to hit her in the face. She became shocked. Her glasses dropped. She **groped for** her glasses on the floor. (searched for stg.

with the help of hands)But the man did not stop. "Keep your dirty hands off me", she **sarled**. (made an irritating sound to show anger) Everyone was shocked. A light bulb was **dangling** (hanging or swinging loosely) from a wire in the ceiling. The trees were **swaying** (moving back and forth) in the wind outside the factory. The police arrived and said, " You, nigger!" He thought that he was so unlucky that he was **enmeshed** (involved in a bad situation) again.

- D) Write a paragraph on what have you learned about American culture (from Like A Winding Sheet). You can classify them by making use of these cues:
*discrimination, superstitions (4), dialect, idioms

Discrimination: black X white, aristocracy X working class, **Superstitions:** 4 superstitions, **Dialect:** oughta, outa, ain't, the use of double negation, **Idioms:** cuss sb. four ways to Sunday, couldn't bring sb. to do stg. (OR ANYTHING REASONABLE)

APPENDIX T5

SELF EVALUATION

- 1) Did I achieve to get students "ready" for the lesson? ●
- 2) Did I support "movement" in the classroom? ●
- 3) Could I choose an appropriate "Brain Gym" activity? (Did it serve a specific purpose?) ●
- 4) Did I achieve "collaboration" in the classroom? ●
- 5) Could I pay enough attention to "flexible student grouping"? ●
- 6) Did I support "individual working" as well? ☉
- 7) Did I achieve to provide the students with a range of "strategies" related to their tasks? ●
- 8) Did I allow them to "choose" or "develop their own strategies"? ●
- 9) Did I achieve to help students practise the target structure and vocabulary in a "meaningful context"? ●
- 10) Could I achieve to support the students' "mastery" in the target structure through both controlled and semi-controlled activities? ●
- 11) Did I use "metaphors" to accelerate meaningful learning? ●
- 12) Are the metaphors still meaningless (abstract) to the students, or did I achieve to help them understand through creating an association between these metaphors and "the real life" things? ●
- 13) Did I achieve to choose discussion topics that they could relate the meaning through their "prior experiences" and "emotions"? ●
- 14) Could I create a kind of "experience" for those who have not experienced the things mentioned in discussion questions? ☉
- 15) Could I give students the opportunity to do "role-play", and "raise their EQ" towards the possible situations and create their own solutions to the possible problems? ●
- 16) Did I give students a good example of how an imagery can be written, or could I combine "the form and the content" in relevance to the writing task, also providing them with examples for how imagery is used in writing? ●
- 17) Was the homework assignment at the end of the lesson purposeful, or with this assignment did I get the chance to help them "create solutions" to the existing problem to achieve "mentor-student relationship"? ●
- 18) Did I support "peer-correction" and "self correction"? ●
- 19) Could the students also take "feedback" from me? ●
- 20) Did I monitor the whole activities in the classroom? ●
- 21) Did I consider the students' "personal best" while assessing their works? ●
- 22) Did I "appreciate each student's effort" by charging the work group to post each paper on the bulletin? ●
- 23) Could I support "classroom enrichment" through music, colourful posters, movement, challenge, and feedback? ●
- 24) Did I bring "real life issues" into the classroom? ●
- 25) Could I support the idea that "need" accelerates learning? ☉
- 26) Could I confirm to the idea of "age-appropriateness"? ●
- 27) Could I give "adequate time" for each activity? ☉

● : Yes

☉ : To some extent