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**An investigation on the use of Drama Methods in Literature Courses in the
English Language and Literature Departments in Turkey**

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**AN INVESTIGATION ON THE USE OF DRAMA METHODS IN
LITERATURE COURSES IN THE ENGLISH LANGUAGE AND
LITERATURE DEPARTMENTS IN TURKEY**

**A Dissertation Presented
by**

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Institute of Social Sciences.**


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I dedicate this work to my family.



ABSTRACT

The purpose of the present study is to see how and to what extent literary texts are accompanied with drama methods in literature courses in English Language and Literature Departments. The study attempts to find answers to the following hypothesis and question: 1) There is a significant difference between the opinions of students and teachers regarding the selection of literary texts and the use of drama methods in the English Language and Literature Departments, 2) How and to what extent are the drama methods used in the English Language and Literature Departments?

The study is based on a descriptive approach. The data were obtained from questionnaires and classroom observations. These data were analyzed by using percentage study and chi-square test. The overall conclusion of the present study is that the positive feedback we get from students in relation to the study of literary texts through the utilization of drama methods does not coincide with the present applications. The other notable finding is that students and teachers have different interpretations regarding the application of drama methods in their literature courses.

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CHAPTER I

1.1. INTRODUCTION

This chapter offers a general outline of this study. It consists of the following issues : learning and learning strategies, learning theory, types of learning, theory of teaching, language and literature, information about the background of the study that this study relies on, the problem, the hypothesis, the purpose, the scope of the study and the definition of the terms to offer a better understanding of this research.

Teaching English as a foreign language has a very great significance at the present time. All the teachers around the world 'struggle' to teach it as effectively as possible. They do their best to teach their students how to communicate through their new medium: English. Additionally, new methods and techniques are introduced by the teachers of English throughout the world. Teaching of English through literature has been revived lately after a long- lasting neglect. As İçöz (1992) states literature is only one of the sources for promoting language learning. So, the course should be conducted in such a way that it must be neither a language course nor a pure literature course if a maximal benefit is being sought. The course should serve to develop both literary awareness and language competence. İçöz, defends the idea that literature course should be offered only to the students who have the ability to read and comprehend the meaning of a text.

Brumfit (1986) argues that “ although the texts being used are literary, some of the responses of readers will be discussed in literary terms, the prime intention is to teach language, not the literature, and the texts may be used as contexts for exemplification and discussion for teaching literature.” The most approved way of taking literature into classroom is considered to be drama methods (Casse, 1981; Shaftel, 1967; Ladousse, 1987; Dobson, 1988). Under the light of this suggestion, this descriptive study aims to investigate and find examples for the type of literary texts which the drama methods can be implemented into English Language Teaching Programs at a university level.

We believe that a variety is added to the range of teaching situation when drama is integrated into language instruction ; drama, when considered as a method, can be a part of any language program. We believe that the integration of the drama methods into the language instruction will bring variety to the teaching situation. The aim of using drama methods is to establish a balance between fluency and accuracy. That is, language educators tend to guide students to use the target language without making them aware of the link between the syntactical features and the meaning intended to be transferred. Therefore, students studying English in Turkish schools can be made conscious of the miscommunication among themselves when they are asked to use the target language. These students should be guided in choosing the right structure that would express their communicative intentions best. The involvement of students in such acts of communication, tends to make the classroom environment become similar to real contexts in which one acquires the first language.

Carefully graded and programmed, drama methods are believed to act as a workable means for attaining the objectives. Teachers who have become aware of this may find it beneficial to apply the techniques applicable in drama methods into their own classroom instruction at a university level.

1.2. Learning and Literature

In this section of our research the relationship between learning and literature will be explained regarding the related studies. It is believed that a concept of language learning is essential for teaching literature. According to Brown (1980), the components of the definition of learning are broken down into following segments:

1. Learning is acquisition or getting.
2. Learning is retention of information or skill.
3. Retention implies storage systems, memory, cognition, organisation.
4. Learning involves active, conscious focus on and acting upon events outside or inside the organism.
5. Learning is relatively permanent, but subject to forgetting.

6. Learning involves some form of practice, perhaps reinforced practice.

7. Learning is a change in behaviour.

(Brown 1980: 7)

Since all methods used in language teaching are derived from a theory of language learning, the concept of "learning theory" should be clarified. Richards and Rodgers (1986) divide the learning theories into two: process-oriented and condition-oriented theories. Process-oriented theories are built on learning processes such as habit formation, induction, and generalization. Condition-oriented theories emphasize the human nature and the physical context in which language learning takes place. If teachers want to make teaching more meaningful, they should focus on learning strategies. According to Oxford (1990:7) the word strategy comes from the ancient Greek term "strategia" meaning "generalship or the art of war." Some of the basic implied characteristics of this word are: planning, competition, conscious manipulation and movement toward a goal. In nonmilitary settings, the strategy concept has been applied to clearly non-adversarial situations, where it has come to mean a plan, step or conscious action toward achievement of an objective. The strategy concept, without its aggressive and competitive trappings, has become influential in education, where it has taken on a new meaning and has been transferred into learning strategies. One commonly used technical definition says that learning strategies are operations employed by the learner to aid the acquisition, storage, retrieval and use of information. Learning strategies are specific actions taken by the learner to make learning easier, faster, more enjoyable, more self-directed, more affective and more transferrable to new situations.

As a sociolinguist, Rubin (1982) defines the strategies that are likely to be adopted by a good language learner. Thus, the good language learner is expected to be an accurate guesser, ambitious to communicate, willing to practice. She also has to monitor his/her speech to compare it with the speech of a native speaker. Stern (1983) found that good language learners cultivate positive attitudes towards the society and culture. As stated above, both Rubin (1982) and Stern (1983) have expressed similar

views about learning strategies. It is important to show the relationship between learning strategies, learning theory and types of learning. Without mentioning the close link between these concepts, we can not explain the relationship between the others such as literature, drama and language teaching.

All methods used in language teaching are derived from a theory of language learning; therefore, process of language learning is an important component of language teaching theories as indicated by Stern (1983). Richards and Rodgers (1986) also regard the theory of language learning as an essential component of language teaching, as well as the nature of language itself. These points of view assume that while some teaching methods are derived from the specific theories of the nature of language, the others are derived from a theory of language learning.

According to Gage (1965), there are eight types of learning utilized by all humans. In his work on the conditions of learning, he demonstrates types of learning according to the context and subject matter to be learned from simple signal learning to problem solving.

Gage (1965) identifies eight types of learning:

1. Signal Learning : The individual learns to make a general diffuse response to a signal. This is the classical conditioned response of Pavlov.

2. Stimulus -response learning : The learner acquires a precise response to a discriminated stimulus. What is learned is a connection or an instrumental response.

3. Chaining : What is acquired is a chain of two or more stimulus -response connections.

4. Verbal Association : Verbal association is the learning of chains that are verbal. Basically, the conditions resemble those for other (motor) chains. However, the presence of language in the human being makes this a special type because internal links may be selected from the individual's previously learned repertoire of language.

5. Multiple discrimination : The individual learns to make a number of different identifying responses to many different stimuli, which may resemble each

other in physical appearance to a greater or lesser degree. Although the learning of each stimulus- response connection is a simple occurrence, the connections tend to interfere with one another.

6. Concept learning : The learner acquires the ability to make a common response to a class of stimuli even though the individual members of that class may differ widely from each other. The learner is able to make a response that identifies an entire class of objects or events.

7. Principle learning : In simplest terms, a principle is a chain of two or more concepts. It functions to organize behaviour and experience.

8. Problem Solving : Problem solving is a kind of learning that requires the internal events usually referred to as thinking.

(Gage, 1965 : 58-59)

It is believed that human beings learn best by doing. Language teaching can not be explained apart from the concepts of learning and doing. It was noted by Gage (1964:269) that "to satisfy the practical demands of education, theories of learning must be stood on their head so as to yield theories of teaching." Additionally, teaching can be said to be guiding and facilitating the learning process.

According to Bruner (1966), a theory of teaching should specify the following features:

1. The experiences which most effectively implant in the individual a predisposition toward learning.
2. The ways in which the body of knowledge should be structured so that it can be most readily grasped by the learner.
3. The most effective sequences in which to present the materials to be learned.
4. The nature of pacing of rewards and punishments in the process of language teaching and learning.

(Bruner, 1966: 40)

These studies serve to illustrate that one needs to understand a practical theory of learning before a theory of teaching literature. The subject matter and the process of learning are the cornerstones of a theory of teaching literature in the classroom.

1.3. Literature in the Classroom

Language, the medium of communication; and literature, the product of language are closely related with each other. Literature is language in use, so it can not be separated from language. In a literary context, it is possible for the learner to accomplish a great knowledge of vocabulary and grammar. Students can use some of the lexical items in suitable sentences of their own and this helps to incorporate the items into their active vocabulary.

Literature provides learners with an ability to express their active vocabulary. At the same time literature can be a source for writing in EFL both as a model and as subject matter. Literature motivates students to use their oral skills. Students can practice their language knowledge effectively.

As it is claimed by Collie and Slater (1987) literature is the embodiment of a static, convoluted kind of language, and it is far removed from daily conversation. From this point of view, it is suggested that the study of literature can help promote understanding of the human condition and being human. According to Williams (1986:33), there are three explanations drawn from language and literature theories about the processes during reading:

1. Receiving sense
2. Finding sense
3. Making sense

Literature, to some of the writers, is a medium of language teaching. It provides an opportunity for the students to achieve the correct and perfect use of the language being taught and learnt. The literature also confirms that teachers can have a positive impact on the intellectual development of the students.

In schools the students' readings of literary texts are modified and monitored by their teachers. They present culture by using literary texts. According to Nomura (1985), literary texts are regarded as cultural artefacts that give knowledge about the world around us. The role of the reader is to be in contact with the great minds of the past through their writings. As to Nomura, a piece of literary text is the repository of human wisdom. However, it presents a criticism of life under the conditions and by the laws of beauty and truth. The writer adds that teachers are charged with helping their reader- pupils to become true scholars, acquainting themselves with the best that has been known and said in the world, and thus the history of human spirit .

Taking this relationship into consideration, Nomura, (1985) accepts the reader as a person acting the role of a critic. He mentions that this situation has several advantages. Good readers do behave remarkably like critics: they choose with discrimination, and rely on their own judgements; they are aware of the potential narrowness of their own perspective, and strive for a more universal view, they understand the need to willingly suspend disbelief, and postpone critical judgements. Readers are first of all people who bring their own individual history to the experience of their work. Moreover, reading is a language act, and as all language functions within social, historical as well as situational contexts. One may speculate on the responses of the Elizabethan audience to a play by Shakespeare, but one can not experience it. The experience is rooted in the context. Readers encounter texts not only in differing circumstances but for vastly different purposes such as revision or writing (Nomura, 1985:40).

1.4. Background to the Study

The use of literary texts and drama methods in language teaching has countless roles, and there is a need for literature in language classes. According to Spencer (1979), "literature can play an important role not as an end in itself but as a means of beginning a creative process in the minds and emotions of the students" (Spencer, 1979

:16). In order to achieve such a creative process, a teacher must select and present literature that contains some common emotional and experimental elements with which students can actively use their critical thinking actively. Marckwardt (1978) points out that "there is a justifiable and profitable place for literature in the English curriculum, although it will differ in nature as the role of the language differs. He claims that expectations on the teaching of foreign languages also bear upon the teaching of English Literature in ESL/EFL Programs (Marckwardt, 1978:19).

Povey (1972) thinks that "literature will increase all language skills because it will extend linguistic knowledge by giving evidence of extensive and subtle vocabulary usage and complex and exact syntax" (Povey, 1972 :187). Literature, which can be useful in developing linguistic knowledge both on the levels of "usage" and "use", offers several benefits to foreign language classes. Most present day literary texts assume that literature provides a basis for extending language usage. As it is known, "usage" involves a knowledge of linguistic rules, whereas "use" requires knowing how to utilise these rules for affective communication.

Stern (1987) says that literature provides information about the culture of the speakers using that language since it provides use and usage of that language within the context of particular setting. The use of literary texts and drama methods in foreign language learning classes facilitate the language teaching and have some advantages. First, it broadens the students' horizons by giving them a taste of literature. Then it improves students' general cultural awareness and stimulates the students' creativity.

1.5. Problem

Although English courses are given in English Language and Literature Departments, it has been observed that there is a lack of active participation, motivation and communication on the part of the students in literature classes. Most English language students in Turkey can hardly answer any question in English, nor can they speak in English effectively although they have been given instruction in this

language for several years. In many high schools, current teaching stresses the need to achieve linguistic competence more than the communicative competence.

There could be two main reasons why most language students are incapable of communicating in English. First, the English language programs fail to prepare students in developing their communicative competence since the textbooks emphasize linguistic forms, pronunciation drills, vocabulary items and grammar patterns. Moreover, the teaching methods are limited to memorization of phrases or patterns, endless repetition, and mechanical drills. For that reason, teachers spend most of the class time analysing grammar structure and translating from English to Turkish. This prevents students from arriving at genuine communication. Second, the environment does not encourage the students to speak the target language. After several years of English instruction, students are still unable to communicate in the language because they rarely have an opportunity to talk to a native speaker of English or to use the language in their daily lives. Briefly, in Turkey students are obliged to learn English in overcrowded classes, which decreases their motivation towards learning. Additionally, literature texts are studied for content and syntax rather than for language use. The problem of this study is how literature courses could be modified so that they would offer students an environment to use the target language in communicative contexts. If meaningful communication is one of the main purposes of language learning, there is no need for teachers to give grammatical explanations at a literature course. Since there has been a move toward oral proficiency in learners' needs, and since drama is widely used in ESL and EFL for developing oral language skills, this research aims to focus on the use of drama methods in relation to literary text selection.

1.6. Hypothesis

Based on our observation, it is assumed that the positive feedback we get from students in relation to the study of literary texts through the utilization of drama methods, does not coincide with the present applications. Additionally, students and

teachers have different interpretations regarding the application of drama methods in their literature courses.

On the basis of the above assumptions, a hypothesis is formulated in the non-directional form; there is a significant difference between the opinions of students and teachers regarding the selection of literary texts and the use of drama methods in the English Language and Literature Departments. In relation with the hypothesis, the following items will be analysed according to the throughout the investigation to provide answers to the problem of the study:

- 1.The aim of learning a foreign language,
- 2.The kind of work after graduation,
- 3.The active participation in discussions when lectures are given,
- 4 .The success in literature courses,
- 5.The interest in lessons,
- 6.The content of literary texts,
- 7.The length of literary texts,
- 8.The total hours of literature lessons,
- 9.The amount of literature subjects in courses ,
- 10.The amount of time allotted to literary genre/s,
- 11.The preference of having equal time allotted to literary genre/s,
- 12.The selection of literary texts,
- 13.The importance of language use and content,
- 14.The desire to be involved in the selection of literary texts,
- 15.The genre/s of literary texts,
- 16.The chronology,
- 17.The aim of learning literature,
18. The effect of literature on language skills,
- 19.The contribution of literature to language skills,
- 20.The widely used genre/s in literature courses,
- 21.The period of literary text,

22. The students' preferences of periods,
23. The location of study for literature,
24. The use of drama methods,
25. The extent of the use of drama methods,
26. The advantages of using drama methods,
27. The use of dramatization,
28. The use of audio-visual aids,
29. The widely used drama methods,
30. The timing of the use of drama methods,
31. Being informed before the use of drama methods.

Additionally, the following question will be answered regarding the hypothesis mentioned above:

-How and to what extent are the drama methods used in the English Language and Literature Departments?

1.7. Purpose

The purpose here is to see how and to what extent literary texts are accompanied with drama methods in literature courses in English Language and Literature Departments. The goal of this study is twofold: 1) to analyse how literary texts and drama methods are used at other universities and 2) to find out if students and teachers in these universities agree on the content and the classroom techniques applied in literature courses.

1.8. Assumptions

In formulating our hypothesis we made use of some further assumptions regarding the treatment of the literature courses and the selection of literature texts and the implementation of drama methods.

-The key in literature courses has to do with the selection of literary texts and presentation of these texts with related drama methods.

-The choice of literary text is as important as its use in language teaching. If the texts and methods are chosen appropriately, the learners will accomplish their aims better.

-Use of drama methods in teaching literary texts is the most important and useful tool to bridge the gap between the language and culture. When these two factors are taken into consideration simultaneously, the language gain will be authentic.

-When we add drama methods in the utilization of literary texts, we will add a crucial dimension to the teaching and learning process. Using drama will take students beyond verb forms and vocabulary lists that are so easily forgotten as years go by.

-A variety to the range of learning situation is added when drama methods are integrated into the language classroom.

1.9 Scope of the Study

We believe that a research including information about all of the departments will broaden the scope of the study. That is why, the scope of this dissertation is limited to the opinions of 50 instructors and 350 students studying in English Language and Literature Departments at Turkish Ankara, Hacettepe and İstanbul universities.

1.10. Definition of Terms

For the purpose of the study, the following definitions are adopted in regard to drama methods in an alphabetical order:

Culminating Activity: "A play, quiz show, festival, party, assembly program, interclass demonstration, which marks the completion of a unit of work and which includes all or some of the material learned during the study of that unit"(Finocchiaro, 1964:202).

Diorama: "A miniature stage setting in which lifelike scenes are created (farms, stores, historical events) through paintings or the use of appropriate small objects " (Finocchiaro, 1964:203).

Drama techniques: Drama is defined as a piece of writing to be performed by actors. In addition, drama is stated to comprise plays which are considered a form of literature. "Drama techniques are strategies to achieve either drama or theatre, or both. They cover a wide range of activities that are useful in the language classroom. They may be verbal or nonverbal and can be designed to accomplish a variety of goals " (Rivers, 1984:110).

Group projects: "Projects involving hobbies, crafts, physical exercises, sports and services are extremely fruitful for English conversation groups, provided that only English is spoken during a given activity"(Dobson, 1988:102).

Follow-up activities: "Experience such as drills, songs, and dramatization of dialogues in which children participate in order to practice language items have been presented" (Finocchiaro, 1964:203).

Improvisation: "The improvisation is a dramatic hypothetical situation in which two speakers interact without any special preparation " (Dobson, 1988:41). It is applied to the activities where the students are less guided than they are in ordinary role playing. According to Via (1976) improvisation is identified as one of the most popular activities. First of all, he suggests teachers to plan a situation, and then to have two or more students act out the scene. He thinks that students express themselves within their own knowledge .

Integration: (1) A synonym of "communication " ;(2) the response to a previous speaker by word, gesture, or actions" (Finocchiaro, 1964:204).

Language arts : "Also called language skills : A term that includes the abilities to understand, speak, write, read a language " (Finocchiaro, 1964:204).

Minidrama : It is a short drama, initially presented in the command form which includes a short plot. As to Griffiee (1986), it is highly structured conversation and specific action. Therefore, participating in a minidrama gives students confidence and prepares them for role play.

Play: According to Via (1976), staging a play involves a specific goal orientation that will cause the students to learn by doing . It provides a realistic model of the way we talk and can give us a good picture of language in its socio-cultural environment. Moreover, a play often demonstrates the interaction of many characters and illustrates the various levels of speech and can give students reason to use a language.

Role play: Role play is a classroom activity which gives the students the opportunity to practice the language, the aspects of role behaviour and the actual roles they may need outside the classroom. Additionally, it gives the students a chance to practice a possible real life situation. Sometimes the situation is from the students' own point of view and sometimes from a different point of view. According to Griffiee (1986), the purpose of role play is through practice. Moreover, Ladousse (1987) states that students by the use of role play are creating their own reality and, by doing so, are experimenting with their knowledge of the real world and developing their ability to interact with other people.

Scenario : It is a strategic interplay of roles functioning to fulfil personal agendas within a shared context. Strategic interplay captures the dramatic element of human interaction and, in doing so, enhances retention of what is learned when that

interaction is performed. As to Di Pietro (1987), scenarios are used to make communicational choices in interactions.

Simulation : It is the reality of function in a simulated and structured environment (Jones, 1984). It is an event in which students become participants, having roles, functions, duties and responsibilities. Additionally, Ladousse (1987) defines simulations as complex, lengthy, and relatively inflexible events.

Sketches: According to Rees (1981) sketches are short. That is, they can be learnt easily. When they are used, they ensure meaningfulness by presenting language in a context that is as realistic as the teacher wishes to make it. So, the language can be that of life with all its hesitations, repetitions, emphasis, rather than language created for the textbook.

Sociodrama : As Scarcella (in Long and Richards 1987), states, sociodrama is a kind of role-play which makes use of specific steps throughout the activity. She adds that the activity has "high student appeal because of its clearly defined topic and game-like pattern."

Theatre : "Theatre is communication between people for the benefit of other people, which includes play production. It is important to remember that merely reciting memorized lines and speeches is not theatre. There must be meaning conveyed - among the performers and between performers and the audience " (Rivers, 1984:110).

CHAPTER II

2. REVIEW OF LITERATURE

2.1. INTRODUCTION

Literature and drama methods form a basis for generating discussion and critical thinking in the classroom. They provide wonderful source materials for eliciting strong emotional responses from students. Apart from this, using literature and drama methods in the classroom is a fruitful way of involving the learner.

Lazar (1993) provides several definitions for literature from different sources:

-Literature could be said to be a sort of disciplined technique for arousing certain emotions.

(Iris Murdoch, *The Listener*, 1978).

-Great literature is simply language charged with meaning to the utmost possible degree.

(Ezra Pound, *How to Read*, Part 2).

-Literature is the question minus the answer.

(Roland Barthes, *New York Times*, 1978).

-The Formalists' technical focus led them to treat literature as a special use of language which achieves its distinctness by deviating from and distorting '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).

(Lazar, 1993:2).

As it is claimed by Frye (1964 :129), using literary texts and drama methods is not simply the admiration of literature; it is something more like the

transfer of imaginative energy from literature to students. Ibsen (1990 : 2-10) also thinks that literature represents valuable authentic material. According to him, literature depends on imagination, authenticity, and originality. However, literary texts represent a valuable source of civilization knowledge. So, using literary texts and drama methods in a classroom situation provide a stimulus for expressing ideas. Literature provides learners with an ability to express their active vocabulary. At the same time literature can be a source for writing in EFL classes both as a model and as subject matter.

However, literature motivates students to use their oral skills. Students can practice their language knowledge effectively. According to Harvey (1987:77), in order to improve students' critical thinking ability, teachers should make use of appropriate texts because, for him, "a meaningful and enjoyable experience for all students" is the study of literature by selecting appropriate texts. It is proposed by Comeau (in Rivers, 1987: 57-60) that many language instructors who have a fondness for literature, enjoy conducting various literary activities associated with poetry, plays, short stories or prose. There can be no doubt that these add variety and richness to the language class. He also mentions that there is an obvious motivational element in learning literature. Even poetry, however, exerts a motivational force. In addition, he accepts "poetry" as one of the richest vehicles for encouraging students to play with language in a personal way.

Similar to Comeau's opinions, Casse (1981:191) points out that songs and poems are not only written to be exploited for their own sake. They "can act as a stimulus for other spin-of activities." Aside from songs and poems, he focuses on the importance of pantomimes. Pantomime for him, is a "scene" in body language which can be used to elicit spoken or written language. Casse, also defends the idea of using role-play in classroom situations. He states that role-play is a teaching tool for overcoming cultural fatigue and for understanding and using appropriate verbal and non-verbal messages in specific settings. He claims that role-play permits members of a group together. During this activity students may criticize, comment upon and

explain the events in such a way that they learn from one another. However, they may accept differences in people from other cultures, trying to learn how to adopt to a new culture without losing their own identity, as well as how to interpret the appropriate questions and statements in a given contexts.

Since role-playing is so important, Shaftel and Shaftel (1967:65) focus on the advantages of implementing this technique. For them, using role-play in a classroom situation provides a setting for teaching both the technical rules of language (grammar, pronunciation) and the appropriate rules of conversation. In addition, role-playing provides a sensitizing situation in which the students work as a group to develop awareness and understanding of other cultures. They think that students may evaluate the similarities and differences between their reactions and those of their classmates. According to them "role-play also can provide the means of attacking new problems with new methods."

Supporting Shaftel and Shaftel, Lodousse (1987:5), states two basic requirements for role-play which are improvisation and fictitious roles. The concept of "improvisation" has been defined by Dobson (1988:41) as "a dramatic hypothetical situation in which two speakers interact without any special preparation." Piper and Piper also pointed out the importance of role-play. They focused on the various type of role-play. According to Piper and Piper (1984:34-36), the difference between the type of role-play that normally takes place in the classroom and that which takes place in real life can be reduced: "if classroom role-play emphasizes the communicative interaction of individuals acting on their own behalf and without the assumption of personal superimposed by the teacher."

Supporting Piper and Piper, Agelasto (1991:32) says that class participation is an important sign of a successful conversation class. One of the most beneficial tool used for classroom participation is "game". However, it can be one of the most enjoyable supplementary activities to be applied in class. Chamberlin and Stenberg (1979:5-6) mention that games are more than just relaxation. According to them, some of the games help students practice important grammatical structures. Thus

others train students in fluency. Another researcher, Mc Callum (1980:9-13), says that when one sees the importance of communicative abilities in the target language, one understands that "game" is the key in achieving these objectives.

As it is explained by Rixon (1981:1-8), "there are hundreds of games that can be used in some connection with language teaching." Supporting Rixon, Bock's (1969:45) criticisms centers on the 'rule aspect' of games and says that "a game consists of play governed by rules." The exercises and games could act as adequate frames for the teaching of any topic. Dulay, Burt and Krashen (1982:52) claim that games help students to improve "their command of the more important and common structures of English." According to Dobson (1988:41), language games can add fun and variety to conversation sessions if the participants are fond of games. He also adds that games are refreshing after demanding conversational activities such as speeches. He claims that a game is a wonderful way to break the routine of classroom drill.

At the same time games provide relaxation. Lee (1965:1) focuses on this "relaxation" point from a different perspective. In language learning fun and excitement improve student's learning ability. He believes that in foreign-language learning enjoyment and success go together.

To sum up literature is thought as helpful in the language learning process, as it fosters the personal involvement in learners. However, the key to success in using literature in the ESL class rests in the carefully selected literary works. Most of the researchers defend the idea that through careful selection of literary works according to learners' linguistic difficulty, it is possible to increase the comprehension, appreciation, and enjoyment of literature. There should be a more balanced selection of classroom texts and activities. The linguistic level must be taken into consideration, and the works must be of all kinds. In addition they must appeal to the students' interest. There should be a planned approach to the selection and implementation of literary texts and drama methods in literature classes.

2.2. The Use of Literary Texts and Drama Methods

The use of literary texts, in language teaching has been reintroduced recently. Literature has its own features peculiar to itself. These characteristics motivate the learners to a great extent. As to Bear (1985), there is a need for literature and authentic texts. He claims that literature has the power to increase motivation. According to the writer literary texts increase the readers and learners.

In the words of Dicker (1989), the introduction of literary texts in a second language enables the students to transfer the language skills in their native language to the acquisition of the target language and that these kinds of texts serve a lot in teaching any field of language. However, Gwin (1990) claims that literature helps the students to realise the context clues and use them to understand the unknown vocabulary items in the passage thoroughly. He believes that using literary texts in the classroom can provide a focus for meaningful output through writing and discussion. The writer emphasizes that the students learn how to produce good writings by observing the structures and the development of the literary texts used in the classroom.

University level classes in Turkey usually consist of students who come from different parts of country with different social and educational backgrounds. However, they are surrounded by a native language atmosphere and they almost have no contacts with native speakers of English. If drama methods are used students will be able to practice phonological features of the language. That is, through the scripts of plays or skits students can be introduced to natural use, not artificial forms which are rarely used by the native speakers of the language. On the other hand, simulation and scenarios can offer students practice for the integration of the four skills ; listening, writing, speaking and reading. This kind of practice would be appropriate for them, because drama methods are supposed to have built up confidence in using target language. By bringing practice into classroom procedures, the teachers can see that learners' involvement and enjoyment in the relevant activities contribute to the

language learning process. Revell (1979) suggests the use of drama methods as warm-ups which helps students get to know one another in group work.

Since drama methods take varied forms, the teacher should choose the one that best fits the personalities of the students in a relaxed atmosphere so that learners will be less inhibited for performances before their classmates. This calls for sensitivity on the part of the teacher as to when and how to use these activities. The major goal of English through drama according to Rittenberg and Kreitzer (1981) is to improve the general learning atmosphere in the classroom so that students will find themselves in enjoyable communication activities. Moreover, Salema and Martins (1984), suggest that language teachers should present a function or new structure using drama methods. Drama when used as a vehicle for language learning, Via (1985) explains that students discover their particular individuality and put it into practice when speaking English, whether this is in a classroom activity in a play or when speaking with another speaker of English, native or non-native. According to Via (1976), drama enlightens students' awareness of culture and various levels of speech. It is a generally accepted fact that a language must be linked with all other aspects of a culture. In this respect drama demands that the students participate in new cultural roles and behave in a culturally acceptable way. Playing a role demands that the students develop a sensitivity to how English speakers interact with each other. A classroom that uses drama, as Lester (1976) brings forward is not only concerned with the words that English speakers use, but with the situations in which the words and expressions should and should not be used. So the use of drama methods increase the use of cultural aspects of language.

As proved by research, students learn language most effectively by using it in realistic situations. Therefore, language teachers should be concerned in the classroom with language use, not language knowledge. For Deckert (1987), real uses of language, especially social uses, are the priority not the mastery of sounds and structures, nor the skills of reading and writing. According to Rittenberg and Kreitzer (1981) with the use of drama, students will not be taught proper grammatical

structures, appropriate vocabulary or acceptable pronunciation patterns directly, as it offers students a systematic series of activities and contexts in which they can work on the language items in real communication situations. As to Finocchiaro (1980), the students should be made aware of the factor of social acceptability of language use. Moreover, they should be taught to recognize the situations and circumstances in which different kinds of language are appropriate, and should be given practice in using the proper linguistic forms according to those contexts. In this connection, Finocchiaro suggests students should be encouraged to engage in dramatic activities. Using drama in literature classes, according to Rittenberg and Kreitzer (1981), is neither a grammar based method, nor a linguistically derived course of study, but a method used to activate and integrate English language learning. Since the underlying aim of drama methods is to provide students with an opportunity to apply what they have learnt in their classes rather than teaching forms or functions of language, its use will allow students to practice the target language appropriately. When students are actively engaged in the tasks, as they practice the language, it is suggested that they can create language purposefully in response to their needs in order to communicate. Language teaching achieves its goal only when students are able to actually use the language ; otherwise it becomes meaningless.

2.3. What is the difference between Drama and Theater?

According to Holden (1981), drama is concerned with the world of "let's pretend. " It asks learners to project themselves imaginatively into another situation, outside the classroom, or into the persona of another person . However, students may act in a controlled way, following linguistic and organisational guidelines laid down by the teacher. The shift in the language -teaching profession toward a greater emphasis on meaningful communicative activities instead of mechanical drills has given drama its push, because people have realised that by using drama, students have the possibility to be engaged in meaningful activities. According to Via (1979), language teachers who are looking for ways to make language learning more meaningful, more

natural, more realistic and more fun should look into the use of drama as one means of achieving their goal. As to the writer, drama methods may be a tool to solve all of the language learning/ teaching problems, but can be a valuable adjunct to any language classroom.

Since the terms drama and theater are mistakenly used, there arises a need to define both of these terms. Theater is concerned with presentation. Without audience there can not be a theatrical event. Witoszek and Jaskot (1981) report that active participation is the key word of theater. According to Via (1987), theater is communication between people for the benefit of other people, which includes play production. He says that there must be meaning conveyed among the performers and the audience. On the other hand, he defines drama as communication between people. In teaching literature drama is applied to classroom activities where the focus is on doing rather than on the presentation. According to Holden (1981), the students have the opportunity to experiment with the language they have learnt, and the teacher has a chance to see how each person operates in a relatively unguided piece of interaction. He mentions that drama is concerned with the world of doing. For Holden (1981), the use of drama seems to be a tool which enables students to interact with each other . She explains that interaction among students is realized by putting the learners in an hypothetical situation whereby they are required to project themselves imaginatively into a different situation beyond the classroom. While drama focuses on performance, theatre is involved in presentation for an audience. However, the place of drama in education is more than the act of presentation. It has additional value in language teaching, like offering several ways to stimulate and motivate the learners in their efforts to learn a new language.

2.4. Why should Drama Methods be used?

The answers of this question will be explained according to two perspectives:

1) The Psychologic Perspective, 2) The Linguistic Perspective.

2.4.1. The psychologic perspective

A number of learning choices offered through drama methods can give students the chance to demonstrate their personal potentials in both using the language and putting their ideas. It is claimed that the more chances the students offered for communication, the greater desire they would have to participate in the procedures involved. In traditional teaching, the teacher may not have the chance to develop a friendly relationship with the students. This is most probably because the students are there to answer questions asked by their teacher, whose task is considered to elicit the correct response among students' answers.

It is believed that drama methods based on practice are of motivational value, because these activities relate to students' psychological needs involving self - confidence, enthusiasm in participation, and a friendly atmosphere between the student and the teacher. It is also believed that working in groups helps students to reduce their anxiety. This is because they feel more secure when they are a member of a group rather than working individually. From the psychological point of view, activities based on group work have a particular interest for them in achieving a stated goal in the given activity. Thus drama methods can get learners and teachers involved in informal conversations. The consequence of such relationship has benefits for the teachers as well as students. While the groups are at work, the teacher controls them so that s/he can gain a considerable awareness of students' needs and interests, learning styles, and difficulties they encounter. By doing this, the teacher can decide which activities to reject and which to make use of in the classroom through drama.

English through drama is an approach to language learning. As to Pechou (1981), this approach includes activities such as improvisation, scenarious, sketches, sociodrama, minidrama and role-play. Bright and McGregor (1970), recommend the use of drama as it helps students to examine their thoughts and feelings. Besides making the students active and requiring them to apply their knowledge of the English language, drama causes them to be creative. Furthermore, drama makes students satisfied and proud because they feel that they can do something by themselves.

However, the students who are shy are helped to loosen their shyness, and this increases their self confidence.

Carlson (1982) mentions, the use of drama provides an active approach to the study of English, by putting students into situations that they require practice in oral communication and provides an opportunity for the students to use the language effectively. Using drama in the language classroom offers the possibility of extending language practice to make full use of the students' imagination. Students learn more effectively when drama methods are used. These methods help the teachers to shift the focus of students away from the specific language items being taught and create a relaxed atmosphere. According to Rittenberg and Kreitzer (1981), students with the help of such activities should find it easier to concentrate on the task of improving language production and simultaneously experience an increase in self confidence when using their new language. Also students focus on physical movement using their eyes, faces, hands and whole body gestures to enhance communication.

According to Via (1976), drama enlightens students' awareness of culture and various levels of speech . It is generally an accepted fact that a language must be linked with all other aspects of culture. Drama demands the students participate in the new improvised cultural roles and behave in a culturally acceptable way. As to Holden (1981), in language learning and teaching, the roles assumed when using language, and the registers, gestures, and facial expressions employed to convey meanings are all important. Drama allows language learners to participate in the new culture, helping them develop a sensitivity as to how speakers of the target language speak with one another. By offering students a variety of language contact situations in the classroom, language teachers may train students so that they will be better able to cope with the real world of language outside the classroom. That is, the students are given the ability to think on their feet in a language other than their own. Additionally, Stern (1983) thinks that drama familiarizes learners with the cultural appropriateness of words and expressions. Taking into consideration what the writer exposes, drama facilitates communication by bringing motivation into the classroom. However, it is also

suggested that drama methods contribute to students' developing comprehension skills since they are put in unpredictable situations whereby they have to ask questions and determine strategies in response to their classmates' courses of actions in communicative situations. Drama in the language classroom, then can be most beneficial in contributing to developing primarily the listening and speaking skills and using these skills as a preliminary for the teaching of reading and writing.

Furthermore, drama methods let students see how well they can get along with the language if certain situations come up ; they let students measure their progress . Most importantly, as Savignon (1980) states they let students experience for themselves both exhilarations and apprehensions of self expression in another language. Using drama will take students beyond verb forms and vocabulary lists that are so easily forgotten as years go by, to more lasting insights into language use. Today the increasing number of books and articles professing the benefits of using drama to teach English is evidence that it is an important approach to use. The reason for the importance given to the English through drama approach as Smith (1984) indicates is because language teaching has shifted from structural linguistics-oriented approaches into areas suggested by humanistic psychology and sociolinguistics.

2.4 .2 The linguistic perspective

Drama has been used to teach spoken fluency and grammar of language since the middle ages. Research has proved that the more a teacher can create a meaningful context, the more language will be acquired. Griffiee (1986) mentions that this is simply because languages are acquired when a context that students can understand is created. The writer thinks that what students understand is meaning. However, using drama is one way for a teacher to create a meaningful context in which students can promote the subconscious learning of the target language as drama forces to focus on meaning rather than rules and their use. Drama methods do not aim to teach students forms or functions of language. They aim to teach students forms or functions of language, they aim rather to provide students with an opportunity to apply what they

have studied in their classes. Therefore, teaching the students the subject of drama rather than the forms of language will allow students to practice the target language . This means that drama will provide the context for a meaningful exchange in which students see a reason to communicate. According to Barrows and Zorn (1983), most language teachers want to involve their whole class, encourage their students to speak up without worrying about set patterns, get them to use their imaginations, and create an amusing atmosphere that would make their students forget they are in the classroom. At the same time language teachers want their students to apply spontaneously the grammar they had already learned. As Ladousse (1987), identifies, being accurate does not just mean using structures and vocabulary correctly, but also saying the right thing in the right place, at the right time. Students need the occasional chance to take risks in the language, to try out new ways of combining words, and to find out where the gaps are in their knowledge. Maley and Duff (1982) point out that the drama activities give students an opportunity to strike a balance between fluency and accuracy. Lester (1976) points out that drama in language teaching provides a purposeful, highly motivating classroom activity. The great advantage of drama in the English language class as Lester (1976) brings forward is that it allows students to use natural, conversational English in a meaningful context.

One of the exciting and useful thing about drama methods is that they give students something to talk about . Smith (1984) believes that in order to become skilled in interacting spontaneously in the target language, language learners need the opportunity to practice language without interruption from the teacher. It is believed that using drama in the classroom provides this opportunity. However, Dubin and Olshtain (1977), mention that drama through its attention to human experience can involve students in highly motivating activity. Because students can lose themselves in the characters, plots and situations, their motivation will increase. The message is that through drama in the classroom, teachers will be able to create something as near to a real world as they can. Additionally they will lead students to learn by acting in a

meaningful context. It is possible to say that acting has an important role in learning a language as acting is a part of the process of living..

2.5. Factors affecting the use of drama methods

The factors that are thought to affect the use of drama methods will be presented in this section . In integrating drama methods into classroom ; the role of teacher, time, the role of learners, language level, space and the use of aids take an important part .

2.5.1. The role of teacher

Drama methods require a certain degree of psychological preparation and a relaxed atmosphere so that learners will be less inhibited for performances before their classmates. This calls for sensitivity on the part of the teacher as to when and how to use these activities. Appropriateness of any given activity for a particular group of students should be of importance to the teacher. For Smith (1984), teachers should give a certain amount of consideration to learners' different learning styles when deciding on the type of the activity. Since the drama methods take varied forms, the teacher should choose the one that best fits the personalities of the students in the class. According to Revell (1979), the use of drama methods help students get to know one another in group work. The writer also thinks that the use of drama methods will increase students' motivation especially at the beginning stages of the lessons.

Concerning the role of the teacher at the beginning stages of the activities, Holden (1981), states that the topic should be presented in such a way as to make students motivated for the activity. However, it is essential that students should be given well defined tasks at the start in order to avoid any kind of misunderstanding which might lead to a lack of motivation and confusion. How will the role of teacher proceed to the presentation stage? Byrne (1976:2) attempts to answer this question as to offer learners the maximum amount of practice that must be comprehensible. That is why, there should be reduced amount of talk on the part of the teacher during the practice

and production stages of the activity. However, the writer states that the teachers' role of providing spontaneity in speech is a crucial factor to keep learners actively involved throughout the activity. Thus, learners feel independent as they are allowed to use the language for what they want to say. So, it is the job of the teacher, to observe and value students' progress in deciding which activities to select.

2.5.2. The role of the learners

Describing the role of students, it was stated by Holden (1981) that students are asked to imagine that they are a certain type of person, or build up characters on their own. In both of these instances, through group-work or pair work, students depend on their own linguistic knowledge to carry out the tasks. The writer explains the general pattern of students' role as first discussing, second experimenting in groups, third presenting solutions to another group or to the whole class, and fourthly discussing the solution in groups or with all members of the class.

As it was put by Mac Rae (1985), the use of drama in the classroom aims to put learners in a position in which they can discuss, make decisions on their own and express themselves by means of constant practice. Drama methods require learners' active involvement in the task of learning a foreign language. That is to say, students are encouraged to comment on the performances of the scenes which may either be created by themselves or presented by the teacher.

2.5.3. Time

While using drama methods time should be planned carefully, because some activities will require more time than the others. As it is suggested by Savignon (1983), the teachers should not overuse an activity no matter how popular it is. She also adds that sufficient time should be carefully allocated to each activity. If the activity does not prove to be successful, the teacher can give it up and try another one. Therefore, as Smith (1984) implies, the teacher should be the one to be responsible for

deciding when and how often to use the drama technique in the language classroom for any given group.

2.5.4. Space

For the successful use of drama methods, the arrangement of the classroom plays an important role. Since most of the activities entail the use of language through gestures as well as words, what students need mainly is a room in which they will be able to move around freely. As Mac Rae (1985) states, it should possess an empty space with movable chairs and desks. It is known that an ideal classroom can not be found every time . But it can be enhanced by using posters, music, and a very limited amount of furniture which may reduce the tenseness of the classroom atmosphere.

2.5. 5. Language Level

The purpose of drama methods is to help learners communicate rather than to master the rules of the language. Keeping this consideration in mind, the level of the activity planned to take place in a foreign language situation should be appropriate to students' linguistic knowledge so that they will be able to perform the given tasks. As Maley and Duff (1982) indicate, students will need an elementary knowledge if they are supposed to carry out an exercise which fits into the elementary level. As these scholars suggest, the choices of the level plays an important part as well.

2.6. Related Studies in Turkey

Regarding the selection of Literary Texts on use of Drama Methods, Summak and Summak (1993) conducted a study entitled ' Drama Behind the Curtain : Shadow Theatre '. According to them in Turkish shadow - drama characters are employed and contemporary scripts are produced in the form of dialogues and group discussions. The highlight of this study is that even shy pupils have an opportunity to take active part in plays; because dramatization is realized behind the curtain. Each character, projected on the screen is animated by a pupil according to the script, and sticks are

used to provide bodily movement for the shadow characters. All the equipment necessary for the portable stage and the major shadow characters come in a set which could fit into a suitcase. As drama involves a kind of motivation process including language preceded by a movement, the students' minds become so free that ideas flow easily. Therefore, the targeted language is practised unconsciously involving real and fluent use of language. This approach has been petitioned in the Netherlands for the ethnic minority pupils from Turkish background to ease their second language learning and the mother tongue. Additionally, the same method has yielded better results with Turkish students learning English at intermediate level. Students showed better performance especially in speaking. The attitude of the teachers towards this approach was assessed by a questionnaire. Regarding the use of dramatic activities used in English language teaching and learning, another study was conducted by Emre (1993) in the English Preparatory School of the University of Gaziantep. The primary focus was to examine the use of dramatic activities in the ELT classrooms. Therefore, a study was carried out by administering questionnaires to the subjects. Data were gathered through those questionnaire forms answered by ninety students and nineteen instructors. The data were classified and analysed. The findings revealed that the use of these activities had lacks.

2.6.1. The development of Turkish shadow drama

Shadow theatre is thought to have originated in Far East, having first been recorded in Java, China and India, and came to Turkey. On the other hand, some scholars like Berhold Laufer (1915) or Hermann Reich (1903) have said that puppet or shadow theatre originated in the Mediterranean area and spread later to the east but this theory has been rejected that there is no record of Shadow Theatre in ancient Greece or Byzantium.

To sum up, drama methods not only motivate the learners to participate in various activities that promote language learning, but they also stir the learners'

imagination. They can help students understand, emphasize with and participate in the target language.



CHAPTER III

3. METHODOLOGY

3.1. INTRODUCTION

This part of the study gives information about how the subjects were selected, how the instruments were developed and organized, and lastly, how the data were collected throughout the research period. The research is a descriptive study aiming at investigating the attitudes of the instructors and the students towards literary text selection so that the drama methods could be implemented. As it was stated by Gay (1981:12), descriptive research involves collecting data in order to test hypotheses or to answer questions concerning the current status of the subjects of the study. As a result of our research, we would like to describe the attitudes or opinions of the individuals and the treatment of the literature courses.

3.2 Subjects

This study was conducted on 303 third-and-fourth year students in Departments of English Language and Literature in three randomly selected universities namely : Ankara, İstanbul and Hacettepe during the academic year 1995-1996. Students at these institutions ranged in age from 19 to 30. Prior to the study they had been learning English as a foreign language at high schools or abroad for a duration ranging from four to twenty-one years. The following tables give information on the subjects' background.

3.2.1. The analysis of subjects' personal background characteristics

Table 3.1 The distribution of students' sex

	NUMBER OF STUDENT	PERCENTAGE
MALE	72	23,76%
FEMALE	231	76,24%
TOTAL	303	100,00%

As shown in the **Table 3.1** there were more females in the study. (231 versus 72, respectively).

Table 3.2 The kind of students' lycee.

OPTIONS	NUMBER OF STUDENTS	PERCENTAGE
A	90	70,31%
B	21	16,41%
C	16	12,50%
E	1	0,78%
TOTAL	128	100,00%

When **Table 3.2** analyzed 70.31 percent of the students were graduated from **Anatolian High Schools**, 16.41 percent from **private colleges**, and 12.50 from **public schools**, and finally 0.78 percent had their education **abroad**.

Table 3.3 The distribution of students' class.

CLASS	NUMBER OF STUDENTS	PERCENTAGE
2	16	5,28%
3	131	43,23%
4	156	51,49%
TOTAL	303	100,00%

Out of 303 students, 51.49 percent was attending the **fourth class**, and 43.23 percent of them were **third year** students.

Table 3.4 The number of lost years during university education.

LOST YEARS	NUMBER OF STUDENTS	PERCENTAGE
1	90	70,87%
2	21	16,54%
2 AND MORE	16	12,60%
TOTAL	127	100,00%

When **Table 3.4** is analyzed 70.87 percent of the students mentioned that the number of lost years was **one**, 16.54 percent said **two years**, and finally 12.60 percent claimed **two and above**.

Afer giving information about the students' background we are going to examine the instructors below.

Table 3.5 The distribution of instructors' sex

SEX	NUMBER OF INSTRUCTORS	PERCENTAGE
MALE	4	15,38%
FEMALE	22	84,62%
TOTAL	26	100,00%

As the **Table 3.5** above shows, of instructors who participated in this study 15.38 percent were **male** and 84.62 were **female**.

Table 3.6 The distribution of instructors' academic title

ACADEMIC TITLE	NUMBER OF INSTRUCTORS	PERCENTAGE
PROF.	3	11,54%
ASSOC. PROF.	4	15,38%
ASSIST.PROF.	5	19,23%
INSTRUCTOR	4	15,38%
RES. ASSISTANT	8	30,77%
LECTURER	2	7,69%
TOTAL	26	100,00%

When **Table 3.6** is examined the distribution of instructors' academic title varies. Most of the instructors (30.77 percent) were **research assistants**.

Table 3.7 The distribution of instructors' graduation field

FIELD	NUMBER OF INSTRUCTORS	PERCENTAGE
ENG. EDUCATION	6	24,00%
ENG. LITERATURE	18	72,00%
OTHERS	1	4,00%
TOTAL	25	100,00%

As it was shown in Table 3.7, 72 percent of instructors were graduated from **English Language and Literature Departments**. The percentage of the instructors who were graduated from **English Language Education Departments** was 24 percent.

Table 3.8 The distribution of instructors' weekly course hours.

HOURS	NUMBER OF INSTRUCTORS	PERCENTAGE
0-3	1	4,17%
3-6	5	20,83%
6-12	15	62,50%
12-30	3	12,50%
TOTAL	24	100,00%

When Table 3.8 is examined 62.50 percent of the instructors said that they had **6-12 hours** of courses, 12.50 percent of them mentioned **12-30 hours** and finally 20.83 percent of them rated **3-6 hours**.

Table 3.9 The distribution of instructors' continuing post-graduate study.

HOURS	NUMBER OF INSTRUCTORS	PERCENTAGE
M.A	1	4,76%
Ph.D.	5	23,81%
OTHERS	15	71,43%
TOTAL	21	100,00%

Table 3.9 indicates that, out of 21 instructors, 5 were continuing **Ph.D.** and one of them **M.A** programme.

3.3.Instrumentation

Instruments utilized in collecting the data comprised of: 1) questionnaires, 2) observation which aimed at investigating to what extent literary texts are accompanied with drama methods in literature courses in English Language and Literature Departments (see Appendix A, B and C). However, it was believed that if classroom observation and questionnaires were used together, the evaluation would be more reliable and complementary. The reason for using all these different instruments was to combine quantitative and qualitative approaches to test the hypothesis.

3.3.1. Questionnaire

In this study, the designed questionnaires by the researcher, were given to both students and instructors. The questionnaire was given to some specialists for their criticisms in order to provide the face validity. A pre-test was also administered to one of the classes at Hacettepe University as a pilot study. Before giving questionnaires, subjects were explained about drama methods. There are thirty-three questions in the questionnaire. Two of the questions were open-ended. In addition, two of the

questions (20 and 21) have one sub-category. Out of 350 questionnaires distributed to the third and fourth-year students only 303 were filled and returned. Out of 50 questionnaires distributed to the instructors 26 were answered .

3.3.2. Classroom Observation

It is known that classroom research investigates the processes of learning and teaching as they occur in language classrooms. The results of these studies are important to theorists, classroom teachers and, researchers. This field has grown greatly in the past ten years. For all these reasons, we wanted to bring language classroom research to the attention of the readers of this study- **what actually happens**. In order to get data from classroom observation, a two hour lesson from each university was observed and taped. The taped data for each lesson was transcribed to investigate what was actually happening within the classroom in relation to our hypothesis.

3.4. Methods of Data Collection

The process of collecting data from the two sources mentioned above took above six weeks in the spring semester of 1995. In order to start the research, an authorization was taken from the directors of English Language and Literature Departments. After obtaining the permission, the students were asked to fill out the questionnaire forms just before they started their courses. The students were all informed about the purpose of the study. The interviews were held together with the administrators. The information about the total number of the students and instructors was received through these interviews. The administrators provided the researcher with the necessary information about the number of the classrooms and instructors as well as the current situation.

3.5. Procedure of Data Analysis

In this section, how the collected data have been analysed is presented. The formulas used in the data analysis procedure are also clarified. All items in the questionnaire have been tested through a non-parametric test of significance which is called "chi-square". According to Gay (1981), chi-square is used when the data are in the form of frequency counts occurring in two or more mutually exclusive categories. A chi-square test compares proportions actually observed in a study with proportions expected to see if they are statistically different. However, Gay claims that the chi-square can be used to compare frequencies occurring in different categories or groups. The chi-square may also be used when frequencies are categorized along more than one dimension. In this study, to calculate the value of chi-square, expected frequencies were calculated with the help of the following formula:

$$fe = \frac{ci \times ri}{N}$$

In this formula, **fe** represents expected frequency, **ci** is the frequency in a respective column marginal, **ri** is the frequency in a respective row marginal and **N** refers to total number of all subjects. After the expected frequency was calculated, it was subtracted from the observed frequency, the difference was squared and then the result was divided by the expected frequency. The resulting values were added up. The following formula was used for the following purpose:

$$x^2 = \sum \frac{(fo - fe)^2}{fe}$$

In this formula, **fo** stands for observed frequency, **fe** refers to expected frequency and sigma (Σ) stands for the sum of all chi-square values. To determine whether the differences between observed and expected frequency are significant, calculated chi-square value was compared to the corresponding value in the critical values of chi-square table.

For all the items in the questionnaire, percentages of the number of the subjects were calculated and the results were indicated separately in the separated tables.



CHAPTER IV

DATA ANALYSIS AND RESULTS

4.1. INTRODUCTION

This chapter deals with the analysis of the data about the attitude of the two groups, the students and the teachers. (Hereafter teachers and instructors will be used interchangeably). In order to compare the views of the instructors and the students, the same sort of questionnaire forms were used. The similarities and differences between the groups were explained in this chapter. It was assumed that there was a significant difference between the opinions of students and teachers regarding the selection of literary texts and the use of drama methods in the English Language and Literature Departments.

4.2. Analysis of the Results of Chi-Square Test

In this study thirty-one kinds of items were examined related to the assumption mentioned above. Based on our observation, it was assumed that the positive feedback we get from students in relation to the study of literary texts through the utilization of drama methods would not coincide with the present applications. The purpose was to see how and to what extent literary texts were accompanied by drama methods. In order to achieve our purpose, chi-square test was applied, and the results were explained below (see Appendix D). Empty options were not given in the tables but explained under the related items.

4.2.1. What is your aim of learning a foreign language?

Table 4.1 The aim of learning a foreign language

Q-01	O P T I O N S						TOTAL
	A	B	C	D	E	F	
STUDENT	41 13,53%	3 0,99%	46 15,18%	55 18,15%	127 41,91%	16 5,28%	288 95,35%
INSTRUCTOR	21 80,77%	0 0,00%	1 3,85%	2 7,69%	0 0,00%	1 3,85%	25 96,15%
TOTAL	62 18,84%	3 0,91%	47 14,29%	57 17,33%	127 38,60%	17 5,17%	313 95,14%
$\chi^2_{0} = 66.219$	$\chi^2_{c} = 11.070$		df = 5		P = 0.05		

A=job, B=family, C=education, D=age, E=ideal, F=communication.

The first question in the questionnaire is about the aim of learning a foreign language. As seen in Table 4.1, the results reveal a significant difference between the groups. In the first choice, 13.5 % of the students and 80.7 % of the instructors believe that foreign language is learnt to find a job. In the second option, 0.99% percent of the students state that their family want them to learn a foreign language. In the fifth choice, 41.9 % of the students accept learning a language as an "ideal". However, regarding choice D, 18.1 % agree on the emphasis of the age that we are living in since learning at least one language is a necessity for contemporary people. When we examine the option C, 15.38% of them say that they want to complete their previous education. The percent of subjects who do not answer this question is 4.95 for students and 3.85 for instructors.

Chi-square test is applied to test the significance of difference between the two groups. The result (66.219) found is greater than the corresponding chi-square (11.070) in the table of critical values (see Appendix D). Thus the difference between the groups is said to be significant.

4.2.2 What kind of work do you want to have after graduation?

Table 4.2 The kind of work after graduation

Q-02	O P T I O N S					TOTAL
	A	B	C	D	E	
STUDENT	112 36,96%	29 9,57%	51 16,83%	53 17,49%	41 13,53%	286 94,39%
INSTRUCTOR	19 73,08%	2 7,69%	4 15,38%	0 0,00%	0 0,00%	25 96,15%
TOTAL	131 39,82%	31 9,42%	55 16,72%	53 16,11%	41 12,46%	311 94,53%
2 $X_o = 15.773$	2 $X_c = 9.487$		df = 4		p = 0.05	

A=private company, B=tourist guide, C=teacher, D=academician, E=others.

The second question is concerned with the kind of work after graduation. While 37% of the students think that they will work for a private company, 16.8 percent feel that they would rather work as teachers. Moreover, 15.38 percent of the instructors share the same idea. The results have shown that there is a parallelism between the ideas of 9.57 percent of the students and 7.69 percent of the instructors since they selected the option of "being a tourist guide". The percent of the students who want to become academician is 17.49. The percent of subjects who do not answer this question is 5.61 for students and 3.85 for instructors.

The chi-square test for this item is calculated as 15.773 (see Table 4.2). When compared to the chi-square in the table of critical values, this result is found to be bigger. Therefore, the difference between the groups is statistically significant.

4.2.3. Do you participate actively in discussions when lectures are given?

Table 4.3 Active participation in discussions when lectures are given

Q-03	O P T I O N S		TOTAL
	A	B	
STUDENT	121 39,93%	176 58,09%	297 98.02%
INSTRUCTOR	14 53,85%	11 42,31%	25 96.15%
TOTAL	135 41,03%	187 56,84%	322 97.87%
$\chi^2_o = 2.205$	$\chi^2_c = 3.847$	df = 1	p = 0.05

A=yes, B=no.

The third question inquires whether there is a statistically significant difference between the two groups concerning the active participation of students, during lessons. Interestingly enough, 58 percent of the students and 42.3 percent of the instructors believe that there is a lack of active participation. There is a parallelism between this result and our hypothesis. The percent of subjects who do not answer this question is 1.98 for students and 3.85 for instructors.

The chi-square test for this item is 2.205 and it is not greater than the corresponding chi-square value (3.847) in Table 4.3. The results of the chi-square analysis indicate that there is not a statistically significant difference at p= 0.05 level.

4.2.4. Do you find yourself successful in literature courses?

Table 4.4 Success in literature courses

Q-04	O P T I O N S		TOTAL
	A	B	
STUDENT	217 71,62%	76 25,08%	293 96,70%
INSTRUCTOR	15 57,69%	10 38,46%	25 96,15%
TOTAL	232 70,52%	86 26,14%	318 96,66 %
$\chi^2_o = 2.308$	$\chi^2_c = 3.841$	df = 1	p = 0.05

A=yes, B=no.

The fourth question is whether the students are successful in Literature courses. Again, 57.6 percent of the instructors and 71.6 percent of the students indicate the existance of success. On the other hand, 25 percent of instructors and 38.4 percent of the students think that the rate of success is inadequate. The percent of subjects who do not answer this question is 3.30 for students and 3.85 for instructors.

Chi-square test is applied and the value found is 2.308 in Table 4.4. This is smaller than the critical table value of chi-square (3.841) . Thus the difference between the two groups is not significant.

4.2.5. How do you evaluate your level of interest in your lessons?

Table 4.5 Interest in lessons

Q-05	O P T I O N S					TOTAL
	A	B	C	D	E	
STUDENT	38 12,54%	106 34,98%	138 45,54%	16 5,28%	2 0,66%	300 99,01%
INSTRUCTOR	4 15,38%	7 26,92%	9 34,62%	3 11,54%	2 7,69%	25 96,15%
TOTAL	42 12,77%	113 34,35%	147 44,68%	19 5,78%	4 1,22%	325 98,78%
² X_o = 26.986	² X_c = 11.070			df = 4	p = 0.05	

A=very good, B=good, C=normal, D=bad, E=very bad.

Students' responses are generally positive on the question of interest towards lessons, 45.5% of all students rate it as "normal", 35% as "good", and 12.5% as "very good". The percentage of students who rate their interest "bad" is 5.3 and "very bad" 0.6. In response to the same question, 34.6 percent of all teachers find their students' interest "normal", 26.9 percent "good", 15.38 percent "very good", 11.5 percent "bad" and 7.69 percent "very bad". The percent of subjects who do not answer this question is 0.66 for students and 7.69 for instructors. When chi-square test is applied, the result (26.986) found is bigger than the value given in the table (11.070) at p= 0.05 level significance. Consequently, the difference is statistically different (see **Table 4.5**).

4.2.6. What is the length of literary texts?

Table 4.6 The length of literary texts

Q-06	O P T I O N S					TOTAL
	A	B	C	D	E	
STUDENT	62 20,46%	133 43,89%	103 33,99%	1 0,33%	1 0,33%	300 99,01%
INSTRUCTOR	5 19,23%	9 34,62%	7 26,92%	4 15,38%	0 0,00%	25 96,15%
TOTAL	67 20,36%	142 43,16%	110 33,43%	5 1,52%	1 0,30%	325 98,78%
$\chi^2_o = 37.545$	$\chi^2_c = 15.08$	df = 4		p = 0.05		

A=very long, B=long, C=adequate, D=short, E=very short.

More than 20.4 percent of the students and 19.23 percent of the instructors find the length of literary texts "very long" ; 43.9 percent of the students and 34.6 of the instructors believe that the literary texts are "long", and 34 percent of the students and 26.9 percent of the instructors find the length of the texts "adequate", 0.33 percent of the students and 15.38 percent of the instructors say that the length is "short", and 0.33 of the students mention that the length is "very short". The percent of subjects who do not answer this question is 0.99 for students and 3.85 for instructors. The result of the applied chi-square test is 37.545. It is found statistically significant at $p=0.05$ level because the calculated chi-square in the table (15.08) is smaller than the applied value. Therefore, the difference between the groups is said to be significant.

4.2.7 What do you think about the adequacy of the total hours of literature lessons?

Table 4.7 The adequacy of the total hours of literature lessons

Q-07	O P T I O N S		TOTAL
	A	B	
STUDENT	241 79,54%	58 19,14%	299 98,68%
INSTRUCTOR	15 57,69%	8 30,77%	23 88,46%
TOTAL	256 77,81%	66 20,06%	322 97,87%
$\chi^2_o = 15.612$	$\chi^2_c = 3.841$	df = 1	p = 0.05

A=yes, B=no.

We ask teachers and students whether they find the total hours of literature lessons adequate , more than 79.5 percent of the students and 57.6 of the instructors acknowledge that the total hours of literature lessons are sufficient. On the other hand, 19.1 percent of students and 30.7 percent of the students reject this view. The percent of subjects who do not answer this question is 1.32 for students and 11.54 for instructors.

When chi-square test is applied to see whether the results are significant, the value of chi-square is found 15.612. Since the obtained chi-square value is bigger than the critical value of chi-square(3.841) at the 0.05 level of significance for df=1, the result is statistically significant.

4.2.8. If you say yes to the seventh question, what is the amount of literature subjects in courses?

Table 4.8 The amount of literature subjects in courses

Q-08	O P T I O N S					TOTAL
	A	B	C	D	E	
STUDENT	8 2,64%	10 3,30%	45 14,85%	97 32,01%	85 28,05%	245 80.86%
INSTRUCTOR	1 3,85%	3 11,54%	5 19,23%	4 15,38%	4 15,38%	17 65.38%
TOTAL	9 2,74%	13 3,95%	50 15,20%	101 30,70%	89 27,05%	262 79.64%
$\chi^2 = 8.876$	$\chi^2 = 9.487$		$df = 4$	$p = 0.05$		

A=15-30%, B=30-45%, C=45-60%, D=60-80%, E=80% and above.

Question eight is about the amount of the subjects matter covered in literature courses. It appears that 28% of all students find the amount of literary texts as "80%", thirty-two percent of them find it "between 60% and 80%", 14.8 percent put the rate at "between 45-60%", but three point three percent think that it is as low as "between 30-45%" (see Table 4.8).

For the same question only 3.8 percent of all instructors think the amount of the literary texts in of literature courses is "15-30%", 11.5 percent of them say "30-45%", 19.23 percent of the group choose "45-60%", 15.38 percent of them mark the option "60-80%" and finally 15.38 percent rate "80 percent and above". The percent of subjects who do not answer this question is 19.14 for students and 34.62 for instructors. The significance of the results is tested with chi-square test and no statistically significant (8.876) difference has been found.

4.2.9 What is the amount of time allotted to literary genre/s?

Table 4.9 The amount of time allotted to literary genres

Q- 9	O P T I O N S		TOTAL
	A	B	
STUDENT	178 58,75%	119 39,27%	297 98.02%
INSTRUCTOR	20 76,92%	5 19,23%	25 96.15%
TOTAL	198 60,18%	124 37,69%	322 97.87%
$\chi^2_{o} = 3.921$	$\chi^2_{c} = 3.841$	df = 1	p = 0.05

A=yes, B=no.

As an answer to the question if equal amount of time is allotted to each literary genres, 58.7 percent of the students and 76.92 percent of the instructors declare that the amount of time allotted to literary genres such as poetry, theater and novel is equal. On the other hand, most of the other students (39.27 %) and the instructors 19.23% acknowledge that the time allotted to literary genre/s is inadequate. The percent of subjects who do not answer this question is 1.98 for students and 3.85 for instructors.

The findings imply that the groups react in a similar way. Since the result of chi-square test at $p=0.05$ indicates no statistically significant difference. .When degree of freedom is 1, it can be concluded that groups have similar ideas.

4.2.10 If your answer is no to the ninth question, do you want to have equal time allotted to literary genre/s?

Table 4.10 The preference of having equal time allotted to literary genre/s

Q-10	O P T I O N S		TOTAL
	A	B	
STUDENT	89 74.79%	25 21.01%	114 95.80%
INSTRUCTOR	2 40%	2 40%	4 80%
TOTAL	91 73.39%	27 21.77%	118 95.16%
$\chi^2_o = 1.726$	$\chi^2_c = 3.841$	df = 1	p = 0.05

A=yes, B=no.

When students and instructors are asked whether they want equal time allotted to literary genres, 11.5 % of instructors and 11.5 % of students mention that they do not, while 34% of students and 11.2% of instructors reject this. The percent of subjects who do not answer this question is 4.20 for students and 3.85 for instructors. The result of chi-square test is statistically different (see Table 4.10).

The result 1.726 is not found greater than the corresponding chisquare (3.841) in the table of critical values. Thus the difference is not said to be significant.

4.2.11 Who selects literary texts?

Table 4.11 Selection of literary texts

Q-11	O P T I O N S					TOTAL
	A	B	C	D	E	
STUDENT	25 8,25%	31 10,23%	2 0,66%	74 24,42%	162 53,47%	294 97,03%
INSTRUCTOR	3 11,54%	4 15,38%	3 11,54%	15 57,69%	0 0,00%	25 96,15%
TOTAL	28 8,51%	35 10,64%	5 1,52%	89 27,05%	162 49,24%	319 96,96%
χ^2 Xo = 43.576	χ^2 Xc = 9.487		df = 4		p = 0.05	

A=instructors, B=committe, C=instructors and students together, D= only the instructor, E=don't know.

The aim of the question is to learn by whom the literary texts are selected. An examination of the distribution of answers show that 53.4% of the students do not have any idea; 24.4% of the students and 57.6 % of the instructors acknowledge that the literary texts are selected by the teacher of that course. Only 0.6 % of students and 11.54 % of the teachers think that instructors and students make the selection together. While, 15.38 % of teachers mention that the literary texts are selected by a commission of instructors, 11.54 % of the instructors and 8.2 % of the students acknowledge that the selections are made by the instructors who give the same lectures to different groups. The percent of subjects who do not answer this question is 2.97 for students and 3.85 for instructors.

The result of chi-square test is found 43.576 in **Table 4.11**. When compared to the chi-square in the table of critical values, the result is found bigger. Therefore the difference between the groups is statistically different.

4.2.12 Do the instructors give more importance to language use than content?

Table 4.12 The importance of language use and content

Q-12	O P T I O N S		TOTAL
	A	B	
STUDENT	47 15,51%	241 79,54%	288 95.05%
INSTRUCTOR	3 11,54%	22 84,62%	25 96.15%
TOTAL	50 15,20%	263 79,94%	313 95.14%
$\chi^2_o = 0.320$	$\chi^2_c = 3.841$	df = 1	p = 0.05

A=yes, B=no.

The twelfth question is concerned with the importance of language use in relation to course content. The results indicate that 79.54 % of the students and 84.62 % of the instructors feel that during the lectures language use is not given more importance when it is compared with the course content . However, 15.5 % of the students and 11.54% of the instructors reject this idea. The percent of subjects who do not answer this question is 4.95 for students and 3.85 for instructors.

Chi-square test is applied and the result is found 0.320 in Table 12. It is smaller than the critical table value of chi-square (3.841). Thus the difference between the groups is not significant.

4.2.13 Do you want to be involved in the selection of literary texts?

Table 4.13 The desire to be involved in the selection of literary texts

Q-13	O P T I O N S		TOTAL
	A	B	
STUDENT	288 95,05%	11 3,63%	299 98.68%
INSTRUCTOR	13 50,00%	9 34,62%	22 84.62%
TOTAL	301 91,49%	20 6,08%	321 97.57%
$\chi^2_o = 48617$	$\chi^2_c = 3.841$	df = 1	p = 0.05

A=yes, B=no.

More than 95 percent of the students and 50 percent of the instructors want to select literary texts together. On the other hand, 34.62 percent of the instructors and 3.6 percent of the students disagree with the first group that we have mentioned before. The percent of subjects who do not answer this question is 1.32 for students and 15.38 for instructors. We believe that the instructors who did not want to answer this question may answer this item as "no".

When chi-square test is applied to see whether the results are significant, the value of chi-square is found greater than the critical value of chi-square. Consequently, the result is statistically significant.

4.2.14 Which literary genre/s do you read most?

Table 4.14 The genre/s of literary texts

Q-14	O P T I O N S					TOTAL
	A	B	C	D	E	
STUDENT	44 14,52%	146 48,18%	73 24,09%	17 5,61%	4 1,32%	284 93,73%
INSTRUCTOR	3 11,54%	11 42,31%	9 34,62%	0 0,00%	0 0,00%	23 88,46%
TOTAL	47 14,29%	157 47,72%	82 24,92%	17 5,17%	4 1,22%	307 93,31%
χ^2 Xo = 3.273	χ^2 Xc = 9.487		df = 4	p = 0.05		

A=short story, B=poetry, C=novel, D=prose, E=others.

This question asks whether there is a statistically significant difference between groups in the most widely used genre/s of literary texts. As an answer, 24.09 percent of students and 34.6 percent of instructors mention that novel is widely used as a literary genre. On the other hand, 42.3 percent of instructors and 48.1 percent of students select "poetry", and only 11.54 percent of instructors and 14.5 percent of students select "short story". In the fourth option, 5.61 percent of the students state that "prose" is widely used as a literary genre. The percent of subjects who do not answer this question is 6.27 for students and 11.54 for instructors.

The result of chi-square test is found 3.273 and it is not greater than the corresponding chi-square value 9.487. As shown in Table 4.15 the results of chi-square being at $p=0.05$ level indicate that there is no statistically significant difference.

4.2.15. Do you follow a chronological order between the literary periods?

Table 4.15 The chronology

Q-15	O P T I O N S		TOTAL
	A	B	
STUDENT	283 93,40%	12 3,96%	295 97.36%
INSTRUCTOR	22 84,62%	1 3,85%	23 88.46%
TOTAL	305 92,71%	13 3,95%	318 96.66%
$\chi^2_o = 0.004$	$\chi^2_c = 3.841$	df = 1	p = 0.05

A=yes, B=no

Students generally give a positive feedback to the question inquiring the existence of a chronological order in the introduction of literary texts in their courses. Almost all the students (93.40 %) say "yes", meaning that there is a chronological order. More than half of the instructors (84.6 percent) share the same idea with them. Only 3.85 percent of the instructors and 3.96 of the students think the opposite. The percent of subjects who do not answer this question is 2.64 for students and 11.54 for instructors.

Chi-square test is applied and the result is 0.004 which is smaller than the value given in the table (3.841) at the p=0.05 level of significance. Consequently, the difference is statistically significant (see Table 4.15).

4.2. 16 What may be the aim of learning literature?

Table 4.16 The aim of learning literature

Q-16	O P T I O N S						TOTAL
	A	B	C	D	E	F	
STUDENT	178 58,75%	5 1,65%	7 2,31%	24 7,92%	53 17,49%	12 3,96%	279 92,08%
INSTRUCTOR	9 34,62%	2 7,69%	1 3,85%	2 7,69%	7 26,92%	0 0,00%	21 80,77%
TOTAL	187 56,84%	7 2,13%	8 2,43%	26 7,90%	60 18,24%	12 3,65%	300 91,19%
$\chi^2 = 9.679$	$\chi^2 = 11.007$			df = 5		p = 0.05	

A= literature facilitates students' language skills via teaching culture, B= literature is to motivate students in learning a foreign language, C= students' contribution to their lessons will increase, D= different examples of language use can be given by literature, E= the literature courses is to expose students with English from original sources, F= others.

More than 58.7 percent of the students and 34.6 percent of the instructors think that literature facilitates students' language skills of students via teaching culture of a foreign language. Only 1.6 percent of the students and 7.6 percent of the instructors believe that literature is to motivate students in learning a foreign language. Besides, 3.8 percent of the instructors and 2.3 percent of the students acknowledge that students' contribution to their lessons will increase. Moreover, 7.6 percent of the instructors and 7.9 percent of the students mention that different examples of language use can be given by literature. Finally 17.4 percent of students and 26.9 percent of the instructors claim that the aim of the literature courses is to expose students with English from original sources. The analysis of the options yield 9.679 as a result of the applied chi-square test. It can be concluded that the difference between the two groups is not statistically significant. The percent of the subjects who do not answer this item is 2.64 for students, 11.54 for instructors.

4.2.17 What is the contribution of literature on language skills?

Table 4.17 The contribution of literature on language skills

Q-17	O P T I O N S		TOTAL
	A	B	
STUDENT	260 85,81%	37 12,21%	297 98.02%
INSTRUCTOR	23 88.46%	1 3.85%	24 92.31%
TOTAL	283 86,02%	38 11,55%	321 97.57%
$\chi^2_o = 1.46$	$\chi^2_c = 3.841$	df = 1	p = 0.05

A=yes, B=no

Students are asked whether learning English literature improve their language skills. An overwhelming percentage (85.8 %) say "yes", while 12.21 report "no". We ask the teachers the same question. More than 88.46 percent of teachers are of the opinion that studying English literature improve students' language skills. Only, 3.85 percent of them say 'no'. The percent of the subjects who do not answer this item is 7.92 for students, 7.23 for instructors.

The findings show that the groups react in a similar way. Since the result of chi-square test is not statistically significant at $p= 0.05$, it can be concluded the groups have similar ideas.

4.2.18 If your answer is yes to the seventeenth question, what is the contribution of literature to language skills

Table 4.18 The contribution of literature to language skills

Q-18	O P T I O N S				TOTAL
	A	B	C	D	
STUDENT	44 14,52%	19 6,27%	80 26,40%	124 40,92%	267 88.12%
INSTRUCTOR	6 23,08%	3 11,54%	1 3,85%	12 46,15%	22 84.62%
TOTAL	50 15,20%	22 6,69%	81 24,62%	136 41,34%	289 87.84%
$\chi^2_o = 7.472$	$\chi^2_c = 7.814$		df = 3	p = 0.05	

A= speaking, B= listening, C= writing, D= reading.

A majority of students (40.9%) and teachers (46.15%) think that reading skill is positively affected during literature studies. However, 26.4 % of the students say it is the writing skill, 6.3 percent of them mention the listening skill, while 14.5 percent of them think that it is the speaking skill, that is affected. Twenty -three percent of teachers indicate that the use of literary texts contribute to the speaking skill. However, 11.54 percent of them choose the listening skill, as opposed to 3.85 percent who say it is the writing skill. The percent of the subjects who do not answer this item is 1.98 for students, 7.69 for instructors.

Chi-square test is applied and the result is found 7.472 in Table 4.19. It is smaller than the critical table value of chi-square (7.814). Thus the difference between the groups is not significant.

4.2.19 Which genres are used widely in literature courses?

Table 4.19 Widely used genre/s in literature courses

Q-19 A	O P T I O N S						TOTAL
	A	B	C	D	E	F	
STUDENT	213 70,30%	60 19,80%	11 3,63%	3 0,99%	2 0,66%	2 0,66%	289 95.38%
INSTRUCTOR	6 23,08%	11 42,31%	4 15,38%	2 7,69%	0 0,00%	0 0,00%	23 88.46%
TOTAL	219 66,57%	71 21,58%	15 4,56%	5 1,52%	2 0,61%	2 0,61%	312 94.83%
χ^2 Xo = 30.031	χ^2 Xc = 11.070		df = 5		P = 0.05		

A= poetry, B=fiction, C=short story, D=sketches, E=tale, F=drama.

As for the literary genre/s, in the A part of the nineteenth question, 70.3 percent of the students indicate that "poetry" is widely used, while 19.8 percent choose "fiction", 3.6 percent "short story", 1 percent "sketches", and 0.6 percent "tale", 0.66 "drama". The analysis of the answers show that 23.08 percent of the teachers say "poetry", while 42.31 percent acknowledge "fiction", 7.69 percent mention "sketches" and 15.38 percent reckon "short story" (see Appendix A). The percent of the subjects who do not answer this item is 3.96 for students, 11.54 for instructors. However, when another question (Q-19B) is asked the students to learn which literary genres the students want to read (see Appendix A) ; 12.5 percent rate "poetry", 29.7 percent select "fiction", 22.4 percent claim "short story" and 16.8 percent say "drama".

The result of chi-square test is found to be 30.031. At the 0.05 level of significance, the difference is found greater than the critical table of chi-square (11.070). Thus the difference between the attitudes of two groups is statistically significant.

4.2.20 Which period/s are literary texts selected from?

Table 4.20 The period of literary texts

Q-20	O P T I O N S					TOTAL
	A	B	C	D	E	
STUDENT	26 8,58%	31 10,23%	70 23,10%	117 38,61%	17 5,61%	261 86,14%
INSTRUCTOR	0 0,00%	0 0,00%	4 15,38%	12 46,15%	5 19,23%	21 80,77%
TOTAL	26 7,90%	31 9,42%	74 22,49%	129 39,21%	22 6,69%	282 85,71%
χ^2 Xo = 13.131	χ^2 Xc = 9.487		df = 4		p = 0.05	

A=15th-16th century, B=16th-17th century, C=17th-18th century, D=18th-19th century, E=19th-20th century.

In response to a question asking students how they make selection of literary texts regarding the period/s, 8.6 percent answer "15th-16th centuries", but 10.2 percent rate "16th-17th centuries", as opposed to 23.1 percent who think "17th-18th centuries", with 38.6 percent stating "18th-19th centuries". The rate of students who declare "19th-20th centuries" is 5.6 percent. As Table 4.20, shows, around 15.38 percent of teachers reckon it is "17th-18th centuries", and 46.15 percent say "18th-19th centuries", while 19.23 percent rated that option "19th-20th" centuries. The percent of the subjects who do not answer this item is 13.86 for students, 19.23 for insructors. We think that the reason for not answering this item is that the subjects may not be sure about the period/s of which literary texts are selected from.

When chi-square test is applied to see whether the results are significant, the value of chi-square is found to be 13.131. Since the calculated chi-square value is not smaller than the critical table of chi-square at the .05 level of significance for $df=4$. Therefore the result is statistically significant.

4.2.21 What are the students' preferences of period/s?

Table 4.21 The students' preferences of periods

Q-21	O P T I O N S					TOTAL
	A	B	C	D	E	
STUDENT	7 2,31%	9 2,97%	9 2,97%	29 9,57%	234 77,23%	288 95.05%
INSTRUCTOR	0 0,00%	1 3,85%	2 7,69%	3 11,54%	16 61,54%	22 84.62%
TOTAL	7 2,13%	10 3,04%	11 3,34%	32 9,73%	250 75,99%	310 94.22%
$X_o^2 = 3.148$	$X_c^2 = 9.487$		df = 4		p = 0.05	

A=15th-16th century, B=16th-17th century, C=17th-18th century, D=18th-19th century, E=19th-20th century.

In this question we ask students which period/s they want to study widely in their literature courses. More than 77.2 students say "19th-20th centuries". Similarly, 61.5 percent of the instructors indicate the same preference, on the other hand, 9.6 percent of the students and 11.5 of instructors select "18th-19th centuries", only 3 percent of the students and 3.8 percent of instructors decide on "17th-18th centuries" and 2.97 percent of the students and 3.85 percent of the instructors mention "16th-17th centuries". The rate of the students who choose "15th-16th" is 2.31. The percent of the subjects who do not answer this item is 4.95 for students, 15.38 for instructors. We think that there is a relationship between questions 20 and 21.

The findings imply that there is not statistically significant difference between the groups. Chi-square obtained is 3.148 and chi-square calculated is 9.487. It can be concluded that the groups have similar ideas.

4.2.22 Under which settings do you take literature courses?

Table 4.22 The setting /s for literature courses

Q-22	O P T I O N S			TOTAL
	A	B	C	
STUDENT	292 96,37%	1 0,33%	1 0,33%	294 97.03%
INSTRUCTOR	25 96,15%	0 0,00%	0 0,00%	25 96.15%
TOTAL	317 96,35%	1 0,30%	1 0,30%	319 96.96%
χ^2 $X_o = 0.171$	χ^2 $X_c = 5.991$	$df = 2$	$p = 0.05$	

A= classroom, B=language lab, C= real environments.

When students and instructors are asked to indicate under which settings they take their literature courses. 96.4 percent of the students and 96.1 percent of the teachers rate "classroom". As the first choice is shown in the **Table 4.22**, most of the lessons take place in a classroom setting. Only 0.3 percent of the students say "language labs", and 0.3 percent of them refer to real environments, such as hospitals, parks or museums. The percent of the subjects who do not answer this item is 2.97 for students, 3.85 for insructors.

Chisquare test is applied to see whether the difference between the groups is significant. The result of chi-square test is 0.171 (see **Table 4.22**). When it is compared to the critical table of chi-square, it is seen that the obtained chi-square is smaller. As a conclusion the difference between the students and instructors is not statistically significant.

4.2.23 What is the extent of the use of drama methods in your courses?

Table 4.23 The use of drama methods

Q-23	O P T I O N S		TOTAL
	A	B	
STUDENT	25 8,25%	272 89,77%	297 98.02%
INSTRUCTOR	14 53,85%	11 42,31%	25 96.15%
TOTAL	39 11,85%	283 86,02%	322 97.87%
$\chi^2_o = 49.04$	$\chi^2_c = 3.841$	df = 1	p = 0.05

A=yes, B=no.

We ask teachers and instructors whether drama methods are used in literature courses. Around than 90 percent of the students and 42.31 percent of the instructors acknowledge that drama methods are not used. On the other hand, 53.8 percent of the instructors and 8.2 percent of the students reject this idea and say that drama methods are used. The percent of the subjects who do not answer this item is 1.98 for students, 3.85 for instructors.

Chi-square test is applied to see whether the results are significant, the value of chi-square is found to be 49.045. Since the obtained chi-square value is bigger than the critical value of chi-square 3.841 at the 0.05 level of significance, the result is statistically significant. There is a parallelism between our hypothesis and the result of this item.

4.2.24 If your answer is yes to the twentythird question what is the extent of the use of drama methods?

Table 4.2.24 If your answer is yes to the twentythird question what is the extent of the use of drama methods?

Q-24	O P T I O N S				TOTAL
	A	B	C	D	
STUDENT	11 44.00%	8 32.00%	2 8.00%	3 12%	24 96%
INSTRUCTOR	5 35.71%	4 28.57%	4 28.57%	1 7.14%	14 100%
TOTAL	16 41.03%	12 30.77%	6 15.38%	4 10.26%	38 97.44%
$\chi^2 = 2.813$	$\chi^2 = 7.840$		df = 3	p = 0.05	

A=10-20%, B=20-30%, C=30-40%, D=40-50%.

This item is asked to the subjects who say "yes" to the previous question to find out the amount of time allotted for the use of drama methods. It appears that 89.11 % of the students and 42.31% of the teachers do not answer this question. Among the subjects who answer this question, 5.28 % of students and 19.23 % of the instructors say that drama methods are used "10 -20" percent, but 3.6 % of students and 15.38 % of instructors rate "20-30 percent", while 3.85 percent of students and 1.32 percent of instructors think that the extent is "40-50 percent". The percent of the subjects who do not answer this item is 89.11 for students, 42.31 for the instructors. The reason for the high rate of "empty" option here is the link between this item and the previous question. This, again means that drama methods are used rarely.

The result of chi-square test is found to be 6.242 and it is not greater than the corresponding chi-square value 7.840. As shown in Table 4.24, the results of chi-square analysis indicate that there is no statistically significant difference at p=0.05 level.

4.2.25. What is the advantage/s of using drama methods ?

Table 4.25 The advantages of using drama methods

Q-25	O P T I O N S					TOTAL
	A	B	C	D	E	
STUDENT	100 33,00%	14 4,62%	51 16,83%	111 36,63%	13 4,29%	289 95.38%
INSTRUCTOR	8 30,77%	2 7,69%	5 19,23%	8 30,77%	1 3,85%	24 92.31%
TOTAL	108 32,83%	16 4,86%	56 17,02%	119 36,17%	14 4,26%	313 95.14%
Xo² = 0.819	Xc² = 9.487		df = 4		p = 0.05	

A= facilitate learning, B= confidence, C=reinforce learning, D= increase motivation, E=communication

This question asks whether there is a statistically significant difference between the ideas of groups concerning the advantages of using drama methods. 33 percent of students and 30.7 percent of instructors think that it facilitates learning. 36.6 percent of students and 30.7 percent of instructors claim that the use of drama methods increases motivation. Similarly 16.83 percent of the students and 19.23 percent of the instructors think that that it reinforces learning. Additionally, 4.6 of the students and 7.6 percent of the instructors think that students will gain confidence in themselves. The percent of the subjects who do not answer this item is 4.62 for students, 7.69 for the instructors.

Chi-square test is applied and the result is found to be 0.819. It is smaller than the value given in the table (9.487) at the p=0.05 level of significance. As a result the difference is not statistically significant (see Table 4.25).

4.2.26 Does the use of dramatization increase the rate of interest ?

4.26 The use of dramatization

Q-26	O P T I O N S		TOTAL
	A	B	
STUDENT	283 93,40%	12 3,96%	295 97.36%
INSTRUCTOR	23 88,46%	2 7,69%	25 96.15%
TOTAL	306 93,01%	14 4,26%	320 97.26%
$\chi^2_o = 0.852$	$\chi^2_c = 3.841$	df = 1	p = 0.05

A=yes ,B=no

Students generally give positive answers to the question whether their motivation will increase by the use of dramatization: 93.4 percent of students say "yes". Most of the instructors (88.4%) share the same opinion with . On the other hand, 7.6 percent of the instructors and 3.9 percent of the students think that the use of dramatization will not increase students' motivation. The percent of the subjects who do not answer this item is 2.64 for students, 3.85 for the instructors.

The result of chi-square test is found to be 0.852 (see Table 4.26). When compared to the chi-square in the table of critical values, the result is found to be smaller (3.841). Therefore the difference between the groups is not statistically significant.

4.2.27 Do the use of audio-visual aids increase the rate of lessons?

Table 4.27 The use of audio -visual aids

Q-27	O P T I O N S		TOTAL
	A	B	
STUDENT	251 82,84%	14 4,62%	265 87.46%
INSTRUCTOR	14 53,85%	4 15,38%	18 69.23%
TOTAL	265 80,55%	18 5,47%	283 86.02%
$\chi^2 = 8.120$	$\chi^2 = 3.841$	df = 1	p = 0.05

A=yes, B=no

The aim of this question is to learn whether the use of audio-visual aids increase students' interest. More than 82 percent of the students positively agree and say "yes" and only 4.6 percent of them say "no". When teachers are asked the same question, 53.85 percent of them report "yes" and 15.38 percent of them disagree on the necessity of using audio-visual aids. More than 30.7 percent of instructors do not answer this question. The percent of the subjects who do not answer this item is 12.54 for students, 30.77 for the instructors. We find the rate of instructors who do not answer this question high. This may mean that they have limited facilities of using these aids.

The findings show that the groups react differently. Since the result of chi-square test is statistically significant at $p = .05$, it can be concluded that the groups have different ideas.

4.2.28 Which drama methods are used widely?

Table 4.28 Widely used drama methods

Q-28	O P T I O N S					TOTAL
	A	B	C	D	E	
STUDENT	40 13,20%	34 11,22%	3 0,99%	14 4,62%	33 10,89%	124 40.92%
INSTRUCTOR	4 15,38%	8 30,77%	1 3,85%	10 38,46%	0 0,00%	23 88.46%
TOTAL	44 13,37%	42 12,77%	4 1,22%	24 7,29%	33 10,03%	157 44.68%
$\chi^2 = 20.498$	$\chi^2 = 9.487$		df = 4		p = 0.05	

A=word-plays, anecdotes and proverbs, B= dramatization , C=puppets , D=role-play, E=others.

Application of chi-square test indicates that there is a statistically significant difference between students and teachers. Since the critical table value (9.487) being at p=0.05 level is smaller than the observed value, there is a significant difference between the groups.

The table clearly shows that more than half of the students (59 %) and 11.54 % of instructors do not answer this question. This is meaningful, because as we state before drama methods are used rarely. There is a link between this question and the previous questions related with the use of drama methods. 13.2 percent of students and 15.38 percent of the instructors think that "word-plays, anecdotes and proverbs " are used, but 30.7 percent of instructors and 11.2 percent of instructors rate "dramatization" as opposed to 4.62 % of students and 38.46% of instructors who acknowledge "role-play". According to the 3.85% of the instructors and 0.99 % of the students puppets are used.

4.2.29 When are drama methods used widely?

Table 4.2.29 The timing of the use of drama methods

Q-29	O P T I O N S				TOTAL
	A	B	C	D	
STUDENT	18 5,94%	33 10,89%	16 5,28%	190 62,71%	257 84.82%
INSTRUCTOR	5 19,23%	11 42,31%	0 0,00%	3 11,54%	19 73.08%
TOTAL	23 6,99%	44 13,37%	16 4,86%	193 58,66%	276 83.89%
χ^2 Xo = 40.182	χ^2 Xc = 7.814		df = 3	p = 0.05	

A=at the beginning of the lesson, B= after the presentation , C=at the end of the lesson, D=never.

Students and instructors are asked to indicate when drama methods are used. More than half of the instructors do not answer this question. Only 5.9 % of the students but 19.23 % of the instructors report that they are used " at the beginning of the lesson". On the other hand, 10.89 percent of the instructors and 42.31 percent of students state they are used "after the presentation". Most of the students 62.7 % and 11.54% of instructors say "never". Only 5.28% of the students state that they are used at the end of the lessons. The percent of the subjects who do not answer this item is 15.18 for students, 26.92 for the instructors.

The findings indicate that at 0.05 level of significance, the result of chi-square test is found greater than the critical table value of chi-square (7.814). Thus the difference between the attitudes of two groups is statistically significant.

4.2.30 Are you informed before the use of drama methods?

Table 4.30 Being informed before the use of drama methods

Q-30	O P T I O N S		TOTAL
	A	B	
STUDENT	32 10,56%	241 79,54%	273 90.10%
INSTRUCTOR	11 42,31%	11 42,31%	22 84.62%
TOTAL	43 13,07%	252 76,60%	295 89.67%
² X_o = 23.957	² X_c = 3.841	df = 1	p = 0.05

A=yes , B=no

As shown in **Table 4.30**, the results reveal a significant difference between the groups. The chi-square analysis indicate that the chi-square calculated is 3.841. At $p=0.05$ level it is smaller than the obtained value which is 23.957. Additionally, percentage study shows that 15.38 percent of instructors do not answer this question. 42.3 percent of the teachers and 10.5 percent of the teachers say that students are informed before drama methods are applied. On the other hand, a majority of students 79.5 and 42.3 of the instructors state "no". The percent of the subjects who do not answer this item is 9.90 for students, 15.38 for the instructors.

4.3. The Results of Classroom Observation

There has been a shift towards the use of observation as a data collection procedure in classroom situations. Classroom observation is an adequate tool to analyze to what extent the theory of language teaching is put into practice in classroom settings. We believe that if classroom observation is made, the results will be meaningful and complementary. In this part of the study (**part B**) in relation to our

hypothesis lesson transcripts were analyzed. We spent two months for analyzing the data that we have gathered. It was assumed that there was a significant difference between the opinions of the students and teachers regarding the use of drama methods in English Language and Literature Departments. The picture emerging from this source showed that drama methods were rarely used. We hoped that the following examples would attract the readers' intention: (see Appendix C).

LESSON 1

- 1) Sen bana dünyanın küfrünü ettin, hakaretini ettin ama ben sabarı sabırlıca şöyle bir geçip unuttum. Why? Because sufferance being patience (The teacher used dramatization).
- 2) O, İkinci Dünya Savaşında ne olacağını bilmeyen Shakespeare'in bunları yazıyor olması inanılmaz birşey (The teacher used dramatization).
- 3) Bir başka gün bana köpek diye hakaret etmişsiniz. - And for these, I will lend you thus much moneys? Allah sizden razı olsun! Bu incelik karşısında size borç vermeyeyim de ne yapayım? (The teacher used dramatization).
- 4) -I am as like to call thee so again. Merak etme, ben yine suratına tükürürüm sana köpek te derim (The teacher used dramatization).

LESSON 2

- 5) Şarkı söylemeye vaktimiz kalmadı... **La, la la lala** demeye vaktimiz kalmadı (The teacher sang la ,la la lala part).

LESSON 3

- 6) Şimdi romanı gagalamaya devam ediyoruz. Ama artık bitti... Yaptığımız gagalama Şiir gibi değil. Ama neyi gagalayacağımızı artık biliyoruz. Ya da gagaladığımız zaman kursağımıza nelerin indiğini artık biliyoruz (The teacher used improvisation).

These examples indicated that drama methods were used rarely. We can say that there is a relationship between our findings and the hypothesis.

CHAPTER V

DISCUSSION AND CONCLUSION

5.1. INTRODUCTION

The primary objective of this study was to make an analysis of the data about the attitude of the two groups, the students and the teachers. In order to compare the views of the teachers and the students, the same sort of questionnaire forms were used. It was assumed that there was a significant difference between the opinions of students and teachers regarding the selection of literary texts and the use of drama methods in the English Language and Literature Departments. In this study the answers of thirty-one questions formulated in the questionnaire were examined. The purpose was to see how and to what extent literary texts were accompanied by drama methods. In order to achieve our purpose, chi-square test was applied.

5.2. Conclusion

The main aim of this study was to analyse whether there was a significant difference between the opinions of students and teachers regarding the selection of literary texts and the use of drama methods in the English Language and Literature Departments.

We can categorize the results under three headings such as literature, drama and general. When we analyse the answers of the questions related with literature, we see that the groups think similar regarding active participation when lectures are given. But when we ask whether the students are successful, the groups react different

which means that the value of this concept varies according to the subjects. Similar to this answer, the groups think different regarding the following items: success in literature courses, interest in lessons, the length of literary texts, the total hours of literature lessons, the amount of time allotted to literary genres, the selection of literary texts, the desire to be involved in the selection of literary texts and the widely used genre/s in literature courses. These results indicate that there is a real problem between the instructors and students in literature courses related with the topics stated above. Our study shows the reasons of the problem that we have mentioned in the first chapter. Moreover, the groups react similar concerning these items: the importance of language use and content, the genre/s of literary texts, the chronology, the aim of learning literature, the amount of literature subjects in courses, the effect of literature on language skills, the contribution of literature to language skills, the preference of having equal time allotted to literary genres, the period of literary texts, the students' preferences of periods, the location of study for literature courses. We can say that either teachers or students do not have any problem related with the items explained above.

When we examine the results of the items related with the use of drama methods we see that the groups think different regarding the following items : the use of drama methods and audio-visual aids, the widely used drama methods, the timing of the use of drama methods, being informed before the use of drama methods. We think that this difference shows the reality of the problem - **lack of the use of drama approach**. In relation with these items the groups show parallelism concerning the following items: the extent of the use of drama methods, the advantages of using drama methods, the use of dramatization . This is very important. If drama methods were used , this parallelism would be impossible.

As to general questions, Q-1 and Q-2 groups indicate differently , regarding the aim of learning a foreign language and the kind of work after graduation. We see a link between these questions. When compared with the results of the instructors ,the kind of work after graduation and the aim of learning a foreign language of students

are very different(see **Chapter 4**). In an open question (**Q-31**)students were asked to write their additional comments. The students repeated their problems as follows:

- Lack of communication and discussion in class
- Limited level of English proficiency

Students again and again mention that they can not express themselves in English.

5.3. Recommendations

In the light of the findings, it is hoped that the following recommendations could help in the improvement of effectiveness on the use of drama methods in literature courses: In our view the role of the use of drama methods in education needs to be emphasized. First of all a thorough needs analysis can be carried out and objectives of the course, can be identified clearly.

Drama methods can be used to improve all language skills such as listening, reading, speaking and writing. So, carefully chosen drama methods should be adopted to the skills which are studied on. The teachers should be encouraged to use learner-centered classroom activities. As collaborator and guide, the teachers set the topic when there are no single, correct answers or interpretations and when truth is interpretable. The instructors should be informed about the advantages of the use of drama methods. Additionally, teachers should be aware of the fact that students can not use the target language unless they are given the opportunity to practice it. Drama methods such as movement exercises, games, structured play, role playing and sociodrama can be employed to expand environments and increase experiences of the students. Real life situations should be created.

The teacher's role is to be a leader with a cooperative style and an open attitude. In other words, they should use their critical thinking ability that involves the use of imaginery. Students generally learn what they use, and forget what they do not use. We believe that drama can be accepted as a problem-solving method in language teching and engage the learners in meaningful activities. So, drama generally creates a

learning atmosphere which is natural. Therefore, it is suggested that drama methods should be used in classroom situations. The atmosphere of the classrooms can be made more pleasant. The process of drama methods may begin with defining a basic movement, adding improvisation, forming small groups, introducing a problem, combining the groups, adding conflict and developing a complete improvisation.

Besides, literary text selection should appeal to the students' interest. Moreover, contemporary writers should be studied. This will make a positive effect on students. Students should be given chance to select literary texts with the help of their instructors' guidance. Therefore, the students will be motivated.

Conferences and workshops should be held from time to time to encourage instructors on the use of drama methods. In order to achieve above mentioned goals, more time should be allotted for the investigation and improvement of the use of drama methods.

5.4. Sample Lessons

In this part of our study we will present sample lessons in order to show how drama methods will be used in literature courses. Before that, we want to present an example from one of the lesson transcripts that have been made. This lesson is about "To the Light House" by Virginia Woolf. As it is known, in this novel Mr. Ramsey's wife is died and he is in love with an artist.

SAMPLE LESSON PLAN

Subject: Novel written by **Virginia Woolf**.

Title: **To the Light House**.

Level of the students: Advanced.

Material: The textbook.

Time allotted to the activity/activities: 15-20 minutes.

PRE-STUDY STAGE: In this stage we aim to create student interest in the novel/ story or etc. In order to realise this purpose we suggest following activities designed on the basis of the novel by Woolf.

ACTIVITY 1: Reading or listening comprehension about the author's life or the historical and cultural background to the novel.

ACTIVITY 2 : Students make very general predictions about the novel using pictures on the cover of the novel.

ACTIVITY 3: Group discussions about what "To the light House" suggests.

ACTIVITY 4: Prediction about the story of the novel based on reading the first paragraph only.

ACTIVITY 5: General discussion questions about some of the themes which occur in the story.

WHILE-STUDY STAGE: In this stage we aim to help students to understand the plot, the characters, the language and the style of the novel. The suggested activities are given as follows:

ACTIVITY 6: Ask students to write a dialogue between Mr. Ramsey and the artist.

Topic: How do they express their love to each other?

ACTIVITY 7: In groups of four students will create a monologue for the artist. She wants to make a beautiful picture of Mr. Ramsey. What does she talk about while painting?

ACTIVITY 8: Divide the class into two **groups**. The students will prepare questions about the characters that they will ask each other before getting married? One of the groups will prepare ten questions about Mr. Ramsey. The other group will study about the artist and write ten questions.

ACTIVITY 9: Divide the class into two groups. Group A look at Word list 1, Group B look at Word list 2. Discuss what the words mean on your list mean in the content of the novel. You can use your dictionaries to help you. When you have finished, explain the meaning of the words to the students in the other group.

Word List 1

clacking

palpitations

Word List 2

elated

squabble

the air

to court

sacrifice

fervent

ACTIVITY 10: In "To the Light House", Woolf describes Mr. Ramsey why is experiencing a crisis or conflict in his family.

a) Think of a situation in which a family is experiencing a crisis or conflict. Perhaps it is something that has happened in your family. Or perhaps it is something that has happened in a family you know.

b) Imagine that you are one of the members of the family. Where are you? What kind of sounds can you hear in the background? What kind of noises and smells are you aware of? Are you looking at anything in particular?

c) What kind of thoughts and feelings are you experiencing?

d) Now write two or three paragraphs based on your thoughts about (a) to (c). Try to make your description as (vivid) as possible. When you have finished read your description to the other students. Get them to guess what situation is being described.

ACTIVITY 11: Give students characters of the novel. Each student takes his /her turn to animate a character, speaking on a given or chosen subject (such as marriage) for three minutes with one of his/ her peers. At the end of the presentation, audiences may participate in the discussions either by asking questions or by answering their questions. But this activity should be under the control of the teacher so as not to interfere with the flow of the speech and dialogue. If possible the video or tape recorders may be used. If they are used, video or tape recordings are played back and comments are made by both the teacher and students, creating a friendly atmosphere of discussion. These comments may center around two aspects:

1) The manner of presentation, including voice problems and the appropriate use of hand movements.

2) The use of words and structures meaningful to the situation and the pronunciation as well.

POST-STUDY STAGE : In the final stage , our aim is to help students to understand narrative point of view of the novel while interpreting the main themes of the text. In this stage we think that the activities 6,7, 8,9,10 and 11 may also be used.

ACTIVITY 12: Students will write three different conclusions related with the novel in groups and discuss them.

ACTIVITY 13: Students prepare a project about the works of Virginia Woolf in general.

ACTIVITY 14: Divide the students into groups of four. They will choose a scene from the story and act out it.

ACTIVITY 15: Change the narrotor of the novel to Mr. Ramsey and choose a scene from the novel. How will he tell that scene? Write a paragraph about it.

Here we are going to give a list of suggested tasks and activities related with the use of drama methods. The following activities are general suggestions which can be adopted to any kind of literary work.

PRE-READING ACTIVIES

1) Helping students with cultural background.

- a) Reading or listening comprehension about the author's life or the historical and cultural background to the novel.
- b) If library facilities are available, students do a mini-project on the social or historical background to the story(e.g. life with Mr. Ramsay). Projects presented as a talk, essay or poster.
- c) Predictions about the genre of the novel.

2) Creating student interest in the story/ novel or etc.

- a) Students make very general predictions about the story, using pictures or the dustjacket on the cover of the book from which it is taken.
- b) Group discussions about what the title of the story suggests.
- c) Prediction about the story based on reading the first paragraph only.
- d) General discussion questions about some of the themes which occur in the story.

3) Pre-teaching vocabulary

- a) Students brainstorm a lexical set which is important in the story, for example legal vocabulary in a story about crime.
- b) Matching important words in the story with their dictionary definitions.

WHILE-READING ACTIVITIES

1) Helping students to understand the plot.

- a) Students provide titles for each paragraph.
- b) Sentence completion activities (i.e. students are given the beginning of a sentence about the story which they then complete). This is a way of helping them to understand 'cause-effect' relationships within the story.
- c) Students are given three slightly different summaries. They have to decide which is the best one.

2) Helping students to understand the characters.

- a) Students choose from a list of adjectives which ones are most appropriate for describing a particular character.
- b) Students rank the characters in the story according to certain traits; for example : Which character is the most or least active , passive, aggressive, gentle, decisive, etc.
- c) Students write 'references' for different characters as if they were applying for a particular job.

3) Helping students with difficult vocabulary.

- a) Provide definitions for certain words in the text. Students match words to definition.
- b) Provide multiple choice questions to encourage the guessing of meaning from the context.

4) Helping students with language and style.

- a) Close textual analysis of a section of the text
- b) Using a section of the text to focus on a particular grammatical problem that students may have: for example: blanking out all verb forms in a section of the text and asking students to supply the correct tenses.

POST-READING ACTIVITIES

1) Interpretation of the main themes of the story.

- a) Providing students with different critical interpretations of the novel which they then discuss.
- b) Providing general questions to 'debate', focusing on any contentions points in the story.
- c) Asking students to note down any lexical areas which might take on a symbolic meaning in the story(e.g. darkness might be a kind of metaphor for death.)

2) Helping students to understand narrative point of view.

- a) Students write diary entries or a letter describing the events of the story, as if they were one of the characters in the story.
- b) If the novel is told by a first person narrator, then students write a brief character description of the narrator based o the evidence in the text.

3) Writing activities.

- a) Writing a few paragraphs using certain stylistic features of the story.
- b) Writing a review of the sections of the novel.

4) Discussion

- a) Reading and discussion of critical literary writings about the author of the story or his or her works in general.
- b) Roleplay or acting out of a scene from the story.
- c) Critical discussion or debate about the world-view of values which seem to be depicted in the text.

In the above sample lesson plan we tried to exemplify how a literature lesson can be conducted according to principals of drama approach. However, it is by no means an exhaustive one. Additions are possible.

14 *Macbeth*

TEACHING NOTES

INTRODUCTORY LESSON

This lesson took place with a class of fourth years in a classroom for a double period. The class had been studying *Macbeth* as an examination text.

Objectives

The objective for the lesson was to use drama strategies to diagnose the extent of the pupils' knowledge of the play, to reinforce that knowledge and to motivate them to a further close study of the text.

Preparation

The teacher asks the class to recall briefly the events at the end of the play, when Macbeth is defeated and Malcolm and his followers have captured Dunsinane.

1 AN OUTSIDE BROADCAST

In pairs

'A' is a member of a team which is preparing a radio broadcast about the fall of Macbeth. 'A' is engaged in preliminary research for the programme, and 'B', the partner, is someone whom they have chosen to interview, and who may be useful in the programme. 'B' has been associated in some way with the events of the play, perhaps as a servant in Dunsinane, a former follower of Macbeth, a peasant from the countryside round the castle, or one of the soldiers in Malcolm's victorious army. What inside information can the interviewer obtain from 'B'.

2 KEY MOMENTS

Small groups

Working in small groups, the class prepare 'pictures' of vital incidents in Macbeth's career. These are the kind of pictures which might accompany an illustrated edition of the text, or be used as 'stills' to advertise a film of the play.

1 Pupils will need to accept the anachronism of radio at this period in history. They may lack confidence at first in their knowledge of the play. It will be important to stress that the people they choose to be will only have a partial knowledge of what has been happening in the castle. They may be misinformed about some events, or have seen only some of what has happened so that they may make mistakes. The interviewer's must be encouraged to accept what they hear and to be positive in their questioning. It may be possible to record the interviews if equipment is available.

2 This exercise requires the pupils to understand the structure of the play, so that they can select significant moments. Each group could prepare one picture, or select five or six important moments in the play. Some groups may wish to make rough sketches of the 'pictures' before enacting them. The other groups can be asked to provide titles for each picture after they have watched them.

3 In this pair work it will be important to stress that these are fictional incidents, and that certain scenes in the play can be examined in a different way. They can occur in the text!

It may be useful for the class to look at relevant scenes before tackling these exercises, or to recall details in discussion. What are the arguments which Lady Macbeth and Macduff use to persuade Macbeth and Malcolm, in their respective scenes? Was Macduff wise to go to England?

It may be appropriate to eavesdrop on some of these scenes, or to ask some of the pairs to repeat their conversation, so that the rest of the class can hear the kind of arguments they are using.

4 In this particular lesson, Lady Macbeth's sister was played by another member of the English department, but it is not necessary to have someone actually present in the studio. The teacher may have been requested to hold such a tribunal by the new teacher, or may have received a letter from the sister.

Because each group is required to examine only a single scene, it should be possible to produce precise evidence in a short space of time.

In pairs

a The pupils are asked to imagine that Banquo has a wife who is just as ambitious for him as Lady Macbeth is for her husband. How does she react when Banquo tells her about the witches' prophecy to him? What arguments does she use? Are they the same as those used by Lady Macbeth to influence Macbeth?

b Macduff has decided to go to England. He confides his decision to a friend. His friend is not sure that he is doing the right thing, and tries to dissuade him.

c One partner is Malcolm, at the court of King Edward. The other is a spy sent by Macbeth to lure Malcolm back to Scotland. What kinds of persuasion does he use?

4 THE TRIBUNAL

a Whole group

The teacher introduces a colleague in role as Lady Macbeth's sister, who refuses to believe that Lady Macbeth is the 'fiend-like queen' she is thought to be and demands that a tribunal be set up to enquire into her guilt.

b Small groups

In groups of three or four, the pupils are asked to consider one scene in which Lady Macbeth appears. What evidence can each group find from their single scene to prove her guilty or innocent?

The tribunal is set up and each group gives evidence in turn, using only the information in the scene they have been looking at. Someone in each group explains how they came by their information – perhaps they overheard the conversations between Lady Macbeth and her husband, or they were a guest at the banquet, a servant in the castle, or a nurse or doctor.

Lady Macbeth's sister refuses to believe the evidence. She admits that her sister was very loyal to her husband and likely to have been influenced by him, but will not believe that she was evil. Some of the class agree with her and others do not. A vote is taken to decide the verdict, but Lady Macbeth's sister intends to make further enquiries.

5 FURTHER DEVELOPMENTS

a A series of news bulletins describing the political changes which occur in the play. It may be that they have to be presented so as not to give offence.

b Lady Macbeth's eldest child tells a younger sister or brother what has happened to their parents.

c Malcolm is interviewed at a later stage in his reign.

d Finding modern analogies for the story of Macbeth.

e Putting the witches on trial for their part in the tragedy.

SAMPLE LESSON

NO:2

BOZKURT, R.B. (1978). *Selections from Shakespeare*. Hacettepe Üniversitesi Yayınları, Ankara.



The Merchant of Venice

WRITTEN : 1596 - 7.

PERFORMED : 1600.

SOURCES : The Bond theme came from *Il Pecorone* (The Simpleton), by Ser Giovanni Fiorentino, printed 1558; the Casket theme from the 66th story of Richard Robinson's version of the *Gesta Romanorum*, 1577. Shakespeare may have worked from an earlier play, *The Jew*, which apparently combined the two themes. There are some parallels to Marlowe's *Jew of Malta*, both in *Shylock-Barabas* and *Jessica-Abigail*. The Jew, Rodrigo Lopez, was executed in 1594 for the attempted poisoning of Elizabeth and Don Antonio of Portugal.

OUTLINE : In order to finance Bassanio's voyage from Venice to Belmont to win the hand of Portia, Antonio, a Venetian merchant, borrows money from the Jew Shylock and signs a bond stipulating that if the money is not repaid within three months Shylock may cut a pound of flesh from Antonio's body. In Belmont, Bassanio is about to wed Portia when he learns that the ships from which Antonio would have obtained the money to pay Shylock have been lost and that Shylock is demanding his pound of flesh. After a hasty wedding, Bassanio returns to Venice to attend his friend's trial. Without telling her husband, Portia obtains legal advice and, accompanied by her maid, Nerissa, appears at the trial disguised as a lawyer. She wins the case by insisting that Shylock may take neither more nor less than the exact pound of flesh specified in the bond and that if he does, he loses a single drop of blood. Shylock must pay for the bond, but the Venetian citizen, Shylock loses half his property to Antonio, but the mer-

- (166) *see* : the die with one eye.
- (167) *passion* : fervid, or passionate.
- (168) *videbeat* : to wit.
- (169) *Sisters Three* : the Fates.
- (170) *shore* : out.
- (171) *imbred* : stain with blood.
- (172) *Bergomask* : a rustic dandy after the manner of Bergamos in Italy.
- (173) *idle* : foolish.
- (174) *No more yielding but* : yielding no more than.
- (175) *serpent's tongue* : hisses (from the Italian).
- (176) *hands* : (that is, in applicable).

to Shylock's daughter, Jessica, who has secretly fled with her lover, Lorenzo, a friend of Bassanio. The play ends happily, as Jessica and Lorenzo, having fled to her father's house, are recovered.

COMMENTARY: The Merchant of Venice, one of Shakespeare's most popular plays, is a romantic comedy, but of a most unusual kind. For one of the central themes is money, and the climax tells of an attempted murder.

The play has been constantly on stage since the Restoration period: the characters of Shylock, the moneylender, and Portia, the rich heiress, are continuously appealing to tragic actors and dramatic actresses. Its interweaving of melodramatic excitement, witty love play, and fairy tale adventure is continuously appealing to audiences.

Although Shakespeare's Shylock is the villain of the play, he is not the kind of villain represented by his prototypes in medieval story. The Jews of medieval Antisemitic legends needed the motivation beyond the fact that they were Jews and for Christian flesh. Shakespeare humanizes Shylock, and in each development by Shakespeare into a character whose sense of injury is fed by the elopement of his daughter and whose revenge for the injury just as a Christian might see it. That Shylock is humanized by Shakespeare does not make him less of a villain. It is merely that his villainy is explained in accessible human terms and not as part of an absurd racial myth.

The casket story was originally a parable illustrating the preference of a judgement that preferred outward show to true substance. In The Merchant of Venice this ancient device is used to explain the nature of true love—one of the principal themes of the play—and Shakespeare here relies upon the thousand definitions of love that goes back to Plato. Moreover, the love of the senses, Arragon love of the intellect, and Bassanio values the test by choosing love of the understanding, the highest kind of love, which is an intuitive union of minds in which the lover gives all without expectation of gain.

The relation of the love of man for woman to the friendship between man and man is a common Renaissance theme. It is a subject of Shakespeare's sonnets, and it is explored in the story of the rings. It was believed that man could not truly love woman unless he could love his friend. Friendship between men was con-

sidered to be on a higher intellectual plane than love between man and woman. Bassanio acknowledges this principle when he gives his ring to the disguised Portia as payment for the life of his friend, thinking that in doing so he is giving up the love of his wife for which the ring stands. Portia, in forgiving him, recognizes that it is proper that he do so; were he not willing to sacrifice all, including his wife, for his friend, he would be incapable of truly loving her. Through the course of the play Bassanio, who begins as somewhat of a careless adventurer, learns the meaning of true friendship as well as true love.

The court scene in the play involves a contest between mercy and justice. The argument for mercy depends upon the Christian doctrine of original sin: if justice only were to be observed in heaven, all men would be damned; only through God's mercy can man hope for salvation in spite of original sin, and if he would hope for the mercy of God in heaven, he must himself extend mercy to his fellow men on earth. Shylock's argument is based upon what was (in a great oversimplification) conceived to be the Old Testament position: that man would be judged in heaven by a strict code of justice and rewarded or punished according to his deeds on earth.

Portia's position is triumphant. She is able to defeat the claims of justice by a strict observance of justice itself, and when the argument for justice has been defeated, Shylock himself is shown mercy rather than the justice he had demanded. His money will go to his daughter and her husband, as it should, because they are his only heirs, and by his conversion to Christianity the salvation of his soul will be made possible.

SELECTIONS:

Shylock: Signior Antonio, many a time and oft

In the Rialto you have rated me

About my moneys and my usances:

Still have I borne it with a patient shrug.

For suffrance is the badge of all our tribe;

You call me misbeliever, cut-throat dog,

And spit upon my Jewish gaberdine.

And all for use of that which is mine own.

Well then, it now appears you need my help;

Go to, then; you come to me, and you say

'Shylock, we would have moneys' You say so—

poison us, do we not die? And if you wrong us, shall we not revenge? If we are like you in the rest, we will resemble you in that. If a Jew wrong a Christian, what is his humility? Revenge. If a Christian wrong a Jew, what should his sufferance be by Christian example? Why, revenge. The villainy you teach me I will execute; and it shall go hard but I will better the instruction.

(III. 1. 43-62)

Portia: Then must the Jew be merciful.

Shylock: On what compulsion must I? Tell me that.

Por.: The quality⁴ of mercy is not strain'd;⁵⁵

It droppeth as the gentle rain from heaven

Upon the place beneath. It is twice blest;⁵⁶

It blesseth him that gives and him that takes.

'Tis mightiest in the mightiest; it becomes

The throned monarch better than his crown;

His sceptre shows the force of temporal power,

The attribute to awe and majesty,

Wherein doth sit the dread and fear of kings;

It is an attribute to God himself;

And earthly power doth then show⁵⁷ likest God's

When mercy seasons justice. Therefore, Jew,

Though justice be thy plea, consider this—

That in the course of justice none of us

Should see salvation:

(IV. 1. 177 - 195)

Por.: A pound of that same merchant's flesh is thine
The court awards it and the law doth give it.

Shy.: Most rightful judge!

Por.: And you must cut this flesh from off his breast
The law allows it and the court awards it.

Shy.: Most learned judge! A sentence! Come, prepare

Por.: Tarry a little; there is something else.

This bond doth give thee here no jot of blood:

The words expressly are 'a pound of flesh.'

Take then thy bond, take thou thy pound of flesh;

But, in the cutting it, if thou dost shed

One drop of Christian blood, thy hands and goods

Are, by the laws of Venice, confiscate

Unto the state of Venice.

Gratiano: O upright judge! Mark, Jew. O learned judge!

Shy.: Is that the law?

But here an angel in a golden bed
Lies all within. Deliver me this key,
Here do I choose, and thrive as I may!

Portia: There, take it, Prince, and if my lord will, take it,
Then I am yours.
(He opens the golden basket.)

Mor.: O hell! what have we here?

A carrion Death,⁶⁰ within whose empty eye

There is a written scroll! I'll read the writing.

'All that glisters⁶¹ is not gold,

Often have you heard that told;

Many a man his life hath sold

But my outside to behold.

Gilded tombs do worms infold;

Had you been as wise as bold,

Young in limbs, in judgement old,

Your answer had not been miscoll'd.⁶²

Fare you well, your suit is told;

∞ Cold indeed, and labour lost,

Then farewell, heat,⁶³ and welcome frost.

Portia, adieu! I have too griev'd a heart

To take a tedious leave; thus losers part.⁶⁴

(Exit with his train. Flourish of cornets.)

Portia: A gentle riddance. Draw the curtains, go

Let all of his complexion⁶⁵ choose me so.

(Exit)

(II. vii)

Salerio: Why, I am sure, if he forfeit, thou wilt not take his
flesh. What's that good for?

Shylock: To bait fish withal.⁶⁶ If it will feed nothing else, it
will feed my revenge. He hath disgrac'd me,⁶⁷ and humiliated me⁶⁸ half
a million; laugh'd at my losses, mock'd at my gains, scorned my
nation, thwarted my bargains, cool'd⁶⁹ my friends, heat'd⁷⁰ mine
enemies, And what's his reason? I am a Jew. Hath not a Jew eyes?
Hath not a Jew hands, organs, dimensions,⁷¹ a senses, affections, pas-
sions, fed with the same food, hurt with the same weapons, sub-
ject to the same diseases, healed by the same means, warmed and
cooled by the same winter and summer, as a Christian is? If you
prick us, do we not bleed? If you tickle us, do we not laugh? If you

Comes to the privy coffer⁵⁵ of the state

And the offender's life lies in the mercy

Of the Duke only, 'gainst all other voice;

In which predicament,⁵⁶ I say, thou stand'st;

For it appears by manifest proceeding

That indirectly, and directly too,

Thou hast contriv'd against the very life

Of the defendant; and thou hast incur'd

The danger⁵⁷ formerly by me rehears'd.⁵⁸

Down, therefore, and beg mercy of the Duke.

Gra.: Beg that thou mayst have leave to hang thyself:

And yet, thy wealth being forfeit to the state,

Thou hast not left the value of a cord;

Therefore thou must be hang'd at the state charge.

Duke: That thou shalt see the difference of our spirit.

I pardon thee thy life before thou ask it.

For half thy wealth, it is Antonio's;

The other half comes to the general state,

Which humbleness may drive unto a fine.⁵⁹

Por.: Ay, for the state; not for Antonio.

Shy.: Nay, take my life and all, pardon not that.

You take my house when you do take the prop

That doth sustain my house; you take my life

When you do take the means whereby I live.

Por.: What mercy can you render him, Antonio?

Gra.: A halter gratis; nothing else, for God's sake!

Ant.: So please my lord the Duke and all the court

To quit the fine for one half of his goods;

I am content, so he will let me have

The other half in use, to render it

Upon his death unto the gentleman

That lately stole his daughter⁶⁰

Two things provided more: that, for this favour,

He presently become a Christian;

The other, that he do record a gift,

Here in the court, of all he dies possess'd

Unto his son Lorenzo and his daughter.

Duke: He shall do this, or else I do recant

The pardon that I late pronounced here.

Por.: Art thou contented, Jew? What dost thou answer?

Shy.: I am content.

Por.: I have

For, as thou urges justice,

Thou shalt have justice too.

Gra.: O learded judge, may Jew

Shy.: I take this offer, then pay

And let the Christian go

Bassanio: Here is the money

Por.: Soft!

The Jew shall have all justice

He shall have nothing but the penalty

Gra.: O Jew! an upright judge

Por.: Therefore, prepare thee to die

Shed thou no blood, nor cut

But just a pound of flesh

Or less than a just pound

As makes it light or heavy

Or the division of the weight

Of one poor scruple

But in the estimation of a half

Thou diest, and all thy goods are confiscate

Gra.: A second Daniel

Now, infidel, I have you on the hip

Por.: Why doth the Jew

Shy.: Give me my principal

Bass.: I have it ready for thee

Por.: He hath refus'd it

He shall have merely justice

Gra.: A Daniel still

I thank thee, Jew, for teaching me

Shy.: Shall I not have mercy

Por.: Thou shalt have nothing

To be so taken at thy peril

Shy.: Why, then, the devil

I'll stay no longer

Por.: The law hath yet another

It is enacted in the laws

If it be prov'd against

That by direct or indirect

He seek the life of any citizen,

The party 'gainst the which

The party 'gainst the which

The party 'gainst the which

The party 'gainst the which

The party 'gainst the which

- (34) Are... in council: deliberate together.
 (35) little kingdom: According to Elizabethans, human body corresponded with the universe, or with the state.
 (36) the state... insurrection: deliberation leads to disengagement and so to insurrection.
 (37) wrath... afterwards: murderous rage, followed by malice.
 (38) spirit... spirit: principles... soul.
 (39) came by: get possession of.
 (40) gentle: noble.
 (41) servants: the passions.
 (42) envious: malicious.
 (43) purgers: healers, surgeons who treat a patient by bleeding.
 (44) If I could pray to move: if like you, I could pray others to change their minds.

- (45) constant as the northern star: unchanging as the pole star.
 (46) true-fix'd: immovable.
 (47) resting: stable.
 (48) unnumber'd: innumerable.
 (49) apprehensive: possessed of reason.
 (50) holds on his rank: keeps his position.
 (51) lift up Olympus: try the impossible.
 (52) bootless: in vain.
 (53) pulpits: platforms or stages.
 (54) Ambition's debt: what was due to Caesar's ambition. Brutus is reassuring the frightened assembly; no one else is to be touched.
 (55) lovers: dear friends.
 (56) my cause: i. e. the cause of liberty.
 (57) have respect to mine honour: bear in mind that I am honourable.
 (58) Censure: judge.
 (59) senses: reason, understanding.
 (60) rude: ignorant, barbarous.
 (61) question: story.
 (62, 63) his glory... offences enforced: his glory not being depreciated... nor his offences unduly stressed.
 (64) Caesar's... Brutus: i. e. let Brutus be crowned as the better man of the two. Antony overhears all this.
 (65) Do grace... his speech: pay respect to Caesar's body, and give a respectful hearing to Antony's speech.
 (66) beholding: obliged, indebted.
 (67) for Brutus' sake: i. e. in the name of Brutus for whom I am acting.
 (68) answer'd it: atoned for it.
 (69) under leave: by permission.
 (70) on the Lupercal: on the day of the Lupercalia, which was a festival of expiation and purification held in Rome on 15 February in honour of Lupercus, an ancient Italian deity worshipped by shepherds as protector of their flocks.
 (71) dear abide it: pay dearly for it.
 (72) And none... reverence: the meanest man is now too high to do reverence to Caesar.

NOTES:

- (1) speed: prosper, favour.
 (2) favour: appearance.
 (3) had as lief not be: would as soon not live.
 (4) such a thing as I myself: i. e. Caesar, a man, like himself.
 (5) chafing with bear shores: i. e. ragging at them for their restraint.
 (6) hearts of controversy: competitive zeal.
 (7) arrive: land at.
 (8) Anchises: Aeneas' father.
 (9) bend his body: bow.
 (10) bend: inclination, i. e. look, glance.
 (11) his: its. His is the normal Elizabethan form of the neuter genitive.
 (12) books: writing tablets.
 (13) amaze: stupefy. The Shakespearean sense is stronger than the modern.
 (14) temper: constitution, temperament—the normal Elizabethan sense of the word.
 (15) get the start of: outstrip, and carry off the palm of victory (in the contest for power and honour).
 (16) palm: prize.
 (17) Colossus: a gigantic statue of Apollo at Rhodes, one of the Seven Wonders of the ancient world.
 (18) be sounded more: be more resounding in fame.
 (19) conjure with 'em: use them as names with which to conjure up the spirits.
 (20) well given: well disposed.
 (21) my name: I
 (22) looks... deeds of men: i. e. sees right through to their motives.
 (23) sort: manner.
 (24) Th' abuse... power: greatness is misused when the power it confers is divorced from pity. 'Remorse' is normally used in the sense of 'pity' or 'compassion' in Shakespeare.
 (25) affections: emotions.
 (26) sway'd: ruled.
 (27) common proof: something proved by experience.
 (28) lowliness... ladder: the affectation of humility is the means by which the ambitious man rises.
 (29) base degrees: low steps—perhaps with the sense of 'mean grades of offices' implied. The ambitious man, having gained his object, discards his earlier humility.
 (30) motion: action.
 (31) phantasms: nightmare.
 (32) Genius: guiding spirit.
 (33) mortal instruments: human faculties.

NOTES:

- (1) rated : berated.
- (2) affronted : put down.
- (3) misbeliever : a very foolish person, a Jew and a Christian misbeliever, an atheist, or an infidel, but a misbeliever, not a misbeliever, or heretically.
- (4) gashed : a wound or mark.
- (5) use : lending at interest.
- (6) So to, then : good enough for investigation.
- (7) spurn : kick.
- (8) breed : interest.
- (9) of : from.
- (10) break : break his contract.
- (11) discover : reveal.
- (12) blunt : (a) plain-spoken, (b) blunt.
- (13) withal : with it.
- (14) back again : come back.
- (15) advantages : interests he receives.
- (16) shows of dress : worthiness appearing in dress.
- (17) virgin hunt : a hunt for the virgin, the moon, and Diana, the virgin goddess, is the moon goddess.
- (18) weigh : consider.
- (19) even : just.
- (20) rated : valued.
- (21) estimation : valuation.
- (22) disabling : depreciation.
- (23) in birth : by my nobility.
- (24) fortunes : wealth.
- (25) graces : pleasing qualities.
- (26) grav'd : engraved.
- (27) Hyrcanian desert : a region south of the Caspian Sea.
- (28) vasy : vast.
- (29) watery kingdom : ocean.
- (30) spirits : persons, with a pun on spirits, meaning a popular superstition, apparitions would not enter bodies of water.
- (31) like : likely.
- (32) base... gods : Lead is both a base metal and a god.
- (33) ceruleous : (the varied smelt in which the mark was embalmed before being enclosed in lead for burial).
- (34) obscure : dark.
- (35) immur'd : walled in.

(37) angel : a gold coin, with the device of the archangel Michael was down the dragon. The association of England with 'angels' was a pun from St Augustine of Canterbury to Shakespeare.

- (38) insculp'd : engraved.
- (39) form : image.
- (40) carrion Death : (a skull or 'memento mori').
- (41) glisters : glitters.
- (42) Your... inscroll'd : that is, instead of the scroll he would have from portrait.
- (43) heat : passion.
- (44) part : depart.
- (45) complexion : both 'appearance' and 'temperament'.
- (46) withal : with.
- (47) disgrac'd me : done me disfavour.
- (48) hind'rd me : prevented my gaining.
- (49) cooled : alienated.
- (50) heated : enraged.
- (51) dimensions : bodily members.
- (52) his : i.e. the Christian's.
- (53) sufferance : forbearance.
- (54) quality : nature.
- (55) strain'd : forced.
- (56) blest : full of blessing.
- (57) show : appear.
- (58) thou... justice : you base your plea on justice.
- (59) all : nothing but.
- (60) just : exact.
- (61) scruple : an ancient Roman unit of weight, one twenty-fourth of an stay... question : remain for no further discussion.
- (62) alien : as a Jew, Shylock could not become a citizen of Venice.
- (63) contrive : plot.
- (64) privy coffer : personal treasury of the king.
- (65) predicament : situation.
- (66) danger : penalty.
- (67) rehears'd : enumerated.
- (68) humbleness... fine : humility on your part may reduce to a mere So please... daughter : if the Duke and the court will accept a fine of half of Shylock's goods, Antonio will be satisfied with the fine the other half during Shylock's lifetime, to revert to Antonio when Shylock dies.
- (69)
- (70)

SAMPLE LESSON

NO:3

BENTON, M. (1990). *Secondary World's Literature Teaching and the Visual Arts.* **Buckingham: Open Unipiversity Pess:**



Unit One: People and Problems

Section A: Choices and Decisions

The Road Not Taken

Robert Frost

Page 4

INTRODUCING THE POEM

“The Road Not Taken” addresses problems of indecision in an oblique way. Readers don’t know the specific decision the speaker is trying to make, but they do know that it creates uncertainty. Students may be able to discuss their own difficulties in making decisions and the processes they have used.

Have students turn to page 4 and read the headnote. Ask them to think about the speaker’s feelings about having to make the decision and the consequences of that decision.

READING CHECK

- | | |
|----------|--|
| <u>F</u> | 1. The speaker of the poem is very confident about the choice he makes. |
| <u>F</u> | 2. The leaves on one of the roads have turned black because of footsteps. |
| <u>T</u> | 3. The speaker feels fairly certain that he will not return to take the second road. |
| <u>T</u> | 4. The speaker finally chooses the less travelled road. |

DISCUSS

1. Which of the following best describes . . . evidence for your response?
Statement c. In stanza two he refers to the second road as “just as fair” as the first, and in stanza three he states that “both that morning equally lay/In leaves no step had trodden black.”
2. Do you think . . . try the other road? Why or why not?
In stanza three the speaker says, “I doubted if I should ever come back” because he is aware that “way leads on to way.”
3. What factors does . . . he will choose?
The speaker is not looking for any easy way, but an interesting way. He looks down the road to see undergrowth, which does not discourage him. He likes the



The Road Not Taken

Robert Frost

In this poem, the speaker must make a decision that he finds difficult. The choice he makes, he believes, will have far-reaching effects on his life.

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveller, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

I shall be telling this with a sigh.
Somewhere ages and ages hence:
Two roads diverged in a wood, and I—
I took the one less travelled by,
And that has made all the difference.

second grassy, unworn road as well as the first. He uses the words "wear" and "worn" and looks at the leaves to see how "trodden" they are. He is interested in a road that is not well travelled.

EXPLORE

1. The speaker of a poem . . . his values are?
The speaker seems to be a bit indecisive about which direction he wishes to take, perhaps fearing that he will miss out on something when he makes his decision. He is clearly not afraid to try adventure, because he takes the road that is "less travelled by." He's realistic, though, about his decision. Although he would like to try both, he knows that it is very unlikely that he will return to the opportunity.
2. What evidence is there . . . choice he is making?
The difficulty that he has in making the decision suggests an action of some consequence. He also expects to remember this decision for "ages and ages," and the decision he makes will make "all the difference."
3. How would you describe the tone . . . Disappointed? Angry? Resigned?
The tone is reflective. He takes time and careful analysis in making his decision. There is a touch of resignation and disappointment in the "sigh" and his sense that he will likely reconsider "ages and ages hence."
4. Why do you suppose . . . the poet's decision?
The poem focuses on the difficulty of deciding. If we knew the consequence of the act, the moment of decision would not be as significant a moment. When people decide, they cannot always know the consequences of their choice. That recognition and the feelings that accompany it are what is important in this poem.

FOR YOUR JOURNAL

1. Think about a time . . . turned out differently had you done so?
Have students try to think of a significant decision: not one in which they had to decide which kind of candy bar to eat, but one which had consequences beyond the moment. Examples include whether or not to take a job, go on a camping trip, join or quit an organization, or give up or take music lessons.
2. Create a story about the speaker . . . "made all the difference"?
Have students imagine just how important this decision was, that it required such thought and analysis and a belief in the importance of the consequences. Reactions will vary, but the story should portray the speaker of the poem as reflective, thoughtful, perhaps even cautious.

3. Tell how you make decisions . . . gives you trouble?

This response might be a bit more abstract than the others. Encourage students to draw on actual events from their lives to answer these questions. Have them think about whether they find it easy or difficult to make a decision and why.

Report on the Barnhouse Effect

Kurt Vonnegut, Jr.

Page 6

INTRODUCING THE STORY

Talk to students about science fiction. Many of them may be science fiction aficionados and could describe the kinds of situations and devices used in science fiction. Describe the role of the science fiction writer as someone who poses "what if?" and then spins out a scenario to answer that question. Discuss the role of science fiction, too, as a means of addressing social and political problems.

"Report on the Barnhouse Effect" focuses on the issue of world peace. The central question posed by the story is, "What is the cause of international conflict?" Barnhouse believes that it is need. The political officials believe it's the struggle for power, to control the world. You may wish to discuss this issue before students read the story, as a means of helping them obtain a clearer sense of what's at stake in Barnhouse's decision.

READING CHECK

- | | |
|-------------|--|
| <u> </u> T | 1. The narrator of the story is a psychology instructor. |
| <u> </u> F | 2. Professor Barnhouse chose the name "Barnhouse Effect" for the phenomenon he discovered. |
| <u> </u> F | 3. The Barnhouse Effect is twice as powerful as a Nagasaki type atomic bomb. |
| <u> </u> T | 4. The narrator believes that Professor Barnhouse's powers can be explained by the laws of nature. |
| <u> </u> T | 5. As Professor Barnhouse works with General Barker and Mr. Cuthrell, he changes from being meek to being stubborn. |
| <u> </u> F | 6. Mr. Cuthrell and General Barker agree with Professor Barnhouse about using the Barnhouse Effect to help other countries rather than for military superiority. |
| <u> </u> T | 7. After running away, Professor Barnhouse uses his power to destroy the world's armaments. |

Discuss

1. Which of the following best describes the speaker's feelings about the choice he makes? What, in the poem, provides the evidence for your response?
 - a. The choice is an easy one.
 - b. He chooses the easier road.
 - c. Both roads seemed equally interesting.
2. Do you think the speaker of the poem will return to try the other road? Why or why not?
3. What factors does the speaker take into consideration when deciding the road he will choose?

Explore

1. The speaker of a poem may be the poet or a character the poet has created, a persona. Describe the speaker of this poem. What personality traits can you infer? What do you suppose his values are?
2. What evidence is there in the poem that the two roads are more than just roads, but serve as a symbol for the idea of choice? How does the speaker lend importance to the choice he is making?
3. How would you describe the tone of this poem? What emotion do you hear in the speaker's voice? Is he excited about his choice? Disappointed? Angry? Resigned?
4. Why do you suppose the poet has chosen not to describe the results of the choice? How would the meaning of the poem be changed if you knew the results of the poet's decision?

For Your Journal

1. Think about a time when two clear choices were presented to you, and you had to decide between them. On what basis did you make your decision? How did you feel about having to make the decision? What were the consequences of your choice? Did you regret it or ever wish you had made the other choice? How do you think things might have turned out differently had you done so?
2. Create a story about the speaker of the poem. What choice is he trying to make in the poem? Which "road" does he choose? What are the consequences "ages and ages hence" of that decision? What does he feel about the choice he made? How has it "made all the difference"?
3. Tell how you make decisions. On what do you base them? How much do others influence you? To what extent do you gather information on which to make a decision? Are some of your decisions more emotional than others? Do you make decisions easily? What is easiest for you to decide? What gives you trouble?

And earth half-empty rolls,
 Gmbers of English soil,
 We cringe for oris' and doles —
 Prosperity's accustomed foil,
 Millions of useless souls.
 In the gutters and the ditches
 Human vermin festering lurk —
 We, the rust upon your riches;
 We, the flaw in all your work.

Come down from where you sit;
 We look to you for aid.
 Take us from the miry pit,
 And lead us undismayed:
 Say, "Even you, outcast, unfit,
 Forward with sword and spade!"
 And myriads of us idle
 Would thank you through our tears,
 Though you drove us with a bridle,
 And a whip about our ears!

From cloudy cape to cape
 The teeming waters seethe;
 Golden grain and purple grape
 The regions overweathe.
 Will no one help us to escape?
 We scarce have room to breathe.
 You might try to understand us:
 We are waiting night and day
 For a captain to command us,
 And the word we must obey.

1 left-overs

15

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25

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35

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(Cambridge, 1980)

CHAPTER 13

GLOSSARY

Alliteration	The repetition of the same consonant sound, especially at the beginning of words
Allusion	Reference to a person, place, or event with which the reader is assumed to be familiar
Ambiguity	This signifies more than one meaning or interpretation is possible
Ambivalence	This signifies more than one possible attitude is being displayed by the poet towards his theme.
Apostrophe	Direct address to a person, or place, or an abstract idea (i.e. 'Duty', 'Love') personified
Archaic	Language that is no longer in use in the sense in which it is presented
Assonance	Repetition of similar vowel sounds
Atmosphere	The mood prevailing in the poem
Bathos	Anti-climax — whether deliberate, or unintentional
Cacophony	Use of harsh, or unpleasant sounds
Cliché	A once powerful or effective phrase (or image) that has become tame and meaningless through over-use
Colloquial	Everyday, ordinary speech and language
Connotation	Implication or association attached to a word or phrase
Couplet	Two consecutive lines of verse that rhyme

Diction Type of words, selection of vocabulary, used in a poem

Didactic A work intended to 'preach', and persuade us towards, a particular moral or political doctrine

Elegy Serious, meditative poem, usually concerned with the theme of death

Empathy A feeling, on the part of the reader, of direct participation in the experience being described. The ability to share the experiences of the poem.

Enjambement A line of verse that flows uninterrupted into the following line. Also known as 'run-on' lines

Euphony Use of pleasant or melodious sounds

Figurative language Language that departs from the literal, 'dictionary' meaning of the words used

Foot Basic unit of 'metre'

Hyperbole Deliberate, extravagant exaggeration

Invective Use of direct insult, intended to ridicule, denounce or condemn

Invocation An appeal to a 'higher force' (god, muse, abstraction) to assist the poet's work

Irony When one thing is stated, yet another meaning — possibly the opposite — is implied

Metaphor When a word which normally means one thing is made to stand for something else. Because the word retains the sense of its original meaning, it becomes an implied comparison between the associations of the two meanings

Narrative A piece that tells a story

Onomatopoeia The use of words whose sounds resemble, or 'act out', their meaning

Oxymoron Combination of two terms normally considered opposite or incompatible i.e. 'precious dirt', 'delicious sorrow'

Paradox A statement which appears, at first glance, ridiculous or self-contradictory, yet which, on examination, reveals an unexpected, valid meaning

Pathos Depth of feeling or emotion; intended to evoke sorrow or pity in the reader

Personification Attributing feelings, emotions, or sensations to an inanimate object as though it were a living thing

Pun A play on words that have similar sounds but different meanings

Refrain Repetition throughout a poem of a phrase, or line, or series of lines, rather like the 'chorus' of a song

Rhetorical Question One that expects no answer, because the answer is obvious, or implied in the question itself

Simile A direct comparison between two things, using 'like', or 'as'

Stanza A division or unit of poem

Stress This indicates where the rhythmic emphasis is most heavily pronounced in a word

Style The basic manner in which the poem presents its theme

Subjective A piece in which the poet presents his own personal thoughts and emotions, his own individual response to what he is describing. If the poet attempts a neutral, detached and comprehensive approach, it may be termed 'Objective'

Symbol A physical representation of an abstract idea or concept — i.e. the 'rose' for love. Basically, anything that becomes strongly associated with something else in order to illustrate essential qualities or characteristics

Sympathy Ability to share the feelings of another person

Tone Poet's attitude to his subject and also the reader

Verse Poetry in general, not to be used instead of 'stanza'

SAMPLE LESSON

NO:4

(DRAMATIZATION)

**CORCONAN B, EVANS, E. (1980). *Readers, Texts and Teachers.*
Bynton: Open University Press.**



To illustrate how sub-texting might work, here is an example from *King Lear*, I i 37-42:

TEXT

LEAR: Meanwhile we shall express
our darker purpose.
Give me the map there. Know that
we have divided
In three our kingdom; and 'tis our
fast intent
To shake all cares and business from
our age,
Conferring them on younger
strengths, while we
Unburden'd crawl toward death.

A more liberal sub text which is defensible in light of knowledge of the whole play might be:

SUB-TEXT

Meanwhile let me get on with some-
thing more different
Give me the map. You know I have
already divided the kingdom into
three and I'm determined to give up
all responsibilities so the young can
take them on. I'm going to free my-
self of burdens as I face death.

Look, you lot will inherit everything
when I die, so you can make things
easier for me now.

Consider then the exchange between Lear and Cordelia shortly after this speech (I i 87-95):

TEXT

LEAR: What can you say to draw
A third more opulent than your
sisters? Speak

CORD: Nothing, my lord

LEAR: Nothing!

SUB-TEXT

This is what I've been waiting for.
What can you say, Cordelia, to gain a
third which is richer than your sisters
(or: what can you say which is richer
to gain a richer third). (The ambiguity
is significant.)
I'm not going along with this. I lost
my father's need for public displays
of love. It demeans him and me.
Did I hear right? You can't mean that

TEXT

ROOM: What lady's that which doth
enrich the hand
Of yonder knight?

SERV: I know not, sir

ROOM: O! she doth teach the torches
to burn bright.
It seems she hangs upon the cheek of
night

Like a rich jewel in an Ethiop's ear;
Beauty too rich for use, for earth too
dear

So shows a snowy dove trooping
with crows
As yonder lady *o'er her fellows shows*

The measure done, I'll watch her
place of stand,
And, touching hers, make blessed my
rude hand.

Did my heart love till now?
Forewear it, sight!
For I ne'er saw true beauty fill this
night.

SUB-TEXT

I v 45-57

Who's that woman dancing with that
lucky knight?

I don't know, sir

She certainly turns me on. She's even
making me dazzled

She's (too beautiful to see) too
good for this earth. I'm probably do-
ing her wrong. She stands out among the rest

I know what she's like and I must
take action... make contact with her

Did I talk like this before?

No... forget all that. I can see now
what I have to do. This is the woman
who excites me to action. The past is
forgotten. I'm a man of purpose now.
Words are not enough.

TEXT

Enter Romeo

BEN.: Good morrow, cousin.

ROM.: Is the day so young?

BEN.: But new struck nine.

ROM.: Ay me! sad hours seem long.
Was that my father that went hence
so fast?

BEN.: It was. What sadness lengthens
Romeo's hours?
ROM.: Not having that which having
makes them short.

BEN.: In love?

ROM.: Out--

BEN.: Of love?

ROM.: Out of her favour, where I am
in love.

BEN.: Alas! that love, so gentle in
his view,
Should be so tyrannous and rough
in proof!

ROM.: Alas! that love, whose view is
muffled still,
Should, without eyes, see pathways to
his will.

Where shall we dine? O me! What
fray was here?
Yet tell me not, for I have heard it all.
Here's much to do with hate, but

more with love.
Why, then, O brawling love! O loving
hate!

O anything, of nothing first created!
O heavy lightness! serious vanity!
Mis-shapen chaos of well-seeming
forms!

SUB-TEXT

11 165-188

Morning, mate.

What a bore . . . is it still morning?

It's only just nine o'clock . . . what's
up with you?
I'm depressed time drags.
Was that dad racing away?

Sure was. Why are you depressed?

I can't get what I want.

I know . . . you're in love.
Getting nowhere.

Oh, I'm wrong, you're not pining.
She won't come across.

Poor you . . . you're really tied in
knots and love (or is it sex?) is meant
to be terrific.

I don't even know what love is . . .
something's driving me crazy. Talk
about eating? Not me? What's been
going on here? No, I don't want to
know. I've heard it all before. This is
what happens when love and hate get
mixed up. You can't tell the differ-
ence between one thing and another.

Rhetoric tells it all . . . the world is
full of confusing contrasts and I'm a
victim of its paradoxes. I can't sleep.
I can't think of anyone else I'm so
centered on my own frustration. I
hate this love/sex/romance business.
You're not laughing at me in my seri-
ous misery?

TEXT

(The first OLD WOMAN is sitting at a
milk bar table. Small. A SECOND OLD
WOMAN approaches Tall. She is carry-
ing two bowls of soup, which are
covered by two plates, on each of
which is a slice of bread. She puts the
bowls down on the table carefully.)

SECOND: You see that one come up
to me at the counter? (She takes the
bread plates off the bowls, takes two
spoons from her pocket, and places
the bowls, plates and spoons.)

FIRST: You got the bread, then?

SECOND: I didn't know how I was
going to carry it. In the end I put the
plates on the top of the soup.

FIRST: I like a bit of bread with my
soup.

(They begin the soup. Pause.)

SECOND: Did you see that one come
up and speak to me at the counter?

FIRST: Who?

SECOND: Comes up to me, he says,
hallo, he says, what's the time by
your clock? Bloody liberty. I was
just standing there getting your soup

FIRST: It's tomato soup

SECOND: What's the time by your
clock? he says

FIRST: That you mean? I'm
back

SECOND: I told him all right. Go on

SUB-TEXT

Did you notice how men are still at-
tracted to me?

I'm not interested in your flirtations
. . . I'm threatened by them. . . I'll
ignore that question . . . keep to the
basics.

O K. I'll go along with you. We'll do
about safe topics.

We get on well, when we keep the talk
about food

No, I'm not going to let the matter
drop . . . I want you to talk about my
my experience.

Good . . . I can recall the story now . . .
recall it. I was that annoyed . . .
flattered really . . . and I wasn't even
inviting attention . . . just standing
there playing maid for you.

I'm going to put you down . . . ignore
your story . . . you're having yourself
on

I'm still asking you about it. Forget it
play . . . here's how he tried to put
me up. Listen again to what he said
I'm asking you . . . you want to
change?

Too right. I said him to piss off and I

SAMPLE LESSON

NO:5

(DRAMATIZATION)

MARSH, N. (1987). *How to Begin Studying English Literature.* **Hong Kong: Macmillan Education Ltd.**



the work as a whole. This step should confirm that the detailed ideas you have found are an important part of the text as a whole and because you broaden your outlook again, you develop a better understanding of how the complexity of the theme. Next Audi develops through the whole extent of the text.

All three steps are necessary. You have to make decisions about what is important at first, or you will be left in confusion asking 'How can I start?' You must analyse a part of the text in detail to make your ideas precise, and to make sure your arguments are sound and well supported so your essays will stand up to an examiner's scrutiny. You have to relate your detailed study to the whole text, or you may be stuck with only a narrow or partial understanding. Like a machine, a book will only work when all its bits and pieces are working together; so you will only fully understand the part you are concentrating on when you fit it into its place in the whole text. The three steps I have described can be used to examine every aspect of a text, and any kind of text. Indeed, the examples which make up the rest of this chapter show how to apply them to both a long, complicated novel, and a short poem.

***Wuthering Heights*, by Emily Brontë**

1 *Think about the text*

This first example shows how to find and study a major theme in a long complicated text. *Wuthering Heights* is a 400 page novel crowded with events which span two generations of two families. Here is a brief summary of the plot, so that you can imagine you have read the novel and are just starting to study it.

Mr Earnshaw, owner of Wuthering Heights, brings home and adopts a beggar boy he found wandering the streets, and calls him Heathcliff. Mr Earnshaw's two children, Hindley and Catherine, react very differently to the boy. Catherine becomes very close to Heathcliff and they are constant companions, while Hindley is jealous and hates the newcomer. When Mr Earnshaw dies, Hindley becomes master of Wuthering Heights and uses his new power to punish himself on Heathcliff by separating him from Catherine and making him live as a servant. Heathcliff runs away. When he returns three years later he finds Catherine already married to the rich Edgar Linton and sets about taking his revenge on the Lintons.

How to study

I have said quite a lot about how you can make a start in studying a text. The two main points you should grasp to see the logic of this approach are that themes are big ordinary subjects in life, and that life throws up sudden crises which are revealing. If you are still unsure how these ideas are going to work when you actually try to use them, do not worry: in the rest of this chapter I will be showing how to apply them in detailed, step-by-step examples. Before we move on to the examples, however, here is a brief summary of the three logical steps in studying that I am going to apply to the examples throughout this book.

1 *Think about the text*

This is the step I have been describing already. When you have finished reading a text, think about it and ask yourself what common experiences it is dealing with: is it about love, war, marriage or revenge? Then choose a crisis passage from the text to look at more closely. By thinking logically and positively, use this step to help you overcome the first problem and find a way into understanding the text.

2 *Analyse the text*

You have chosen an important short passage from the text. Now look at it closely, analysing in detail to see exactly how it portrays the theme or other aspect you are studying. In this step your ideas become more precise and detailed because you concentrate on finding the complexity of different elements which make up the major theme you are interested in. This step also gives you the kind of exact evidence you will need to support your ideas when you come to write essays.

3 *Relate the part you have studied to the text as a whole*

Finally, work out how the part you have studied in detail fits into

Catherine and Edgar. First, he marries Edgar's sister Isabella to spite Catherine. Catherine herself dies in childbirth, leaving a daughter, also called Catherine. Heathcliff continues his revenge by dominating Hindley who has become a drunk and a gambler, and by becoming the master of Wuthering Heights. He brings up Heathcliff, Hindley's son, to be an illiterate labourer, and completes his revenge by kidnapping and blackmailing young Catherine into marrying his own sickly son Linton, thus making sure he will be master of the Lintons' property as well. Isabella is dead, having run away from Heathcliff, Edgar Linton dies, Hindley dies, and the sickly boy Linton dies. Eventually Heathcliff also dies after being haunted for years by the ghost of the Catherine he loved but never married. At the end of the book Hareton (Hindley's son) and young Catherine fall in love, and happiness returns to Wuthering Heights.

This is the barest outline of the story, but as you can tell it is a very complicated plot. The problem of starting to study is at its most difficult here: there are several relationships, several characters and a lot of incidents. Given such complications, how can you choose where to start in your study of the text? Remember, first of all, that you cannot explain the whole text at once. In most of the texts you study you are likely to find several main themes, but for now I only want to find one so that I can make a start. Secondly, you are studying so that you will eventually be able to write essays on the text. This means that you have to find a theme and equip yourself with some close understanding of how it is portrayed in the text, and you have to find evidence, that is, quotations and close references, which show how the theme is portrayed. However, you do not need to trace the theme through the whole text. Set your sights realistically: you cannot explain the whole text at once, so find a theme and then choose a part of the text to look at more closely.

Start by considering the story as a whole. What sort of a story is *Wuthering Heights*? It is not about war, or politics, or learning or travelling. It is a love story: the plot depends on marriages, relationships between men and women, jealousies and betrayals of love. I have now found a theme, because I can make a statement about *Wuthering Heights*: there is a lot in it about love. I have already warned you that the first move in studying might seem too obvious to be worthwhile. Remember, however, that it is a very important move because I no longer face the endless complications

of the whole of the text. Now we are only dealing with one subject: love.

The next task is to find a crisis which is about love. A crisis is a place where events and feelings come together into a sudden or violent experience which changes the plot and characters. I want to find a crisis which will portray the theme of love, so I begin by thinking about love to work out the kind of crisis I am looking for. In this case, events like the death of a lover, a wedding, a quarrel between lovers, or a separation of lovers, would all be crises likely to tell me about how love is shown in the text. If you had just finished reading *Wuthering Heights*, you would have a choice of several episodes which are crises about love. I have chosen a quarrel between young Catherine and Hareton, which occurs near the end of the story. I am going to look at this quarrel in detail in order to discover how Emily Brontë portrays the theme of love in this crisis. Now I have completed Step 1: I have found a theme by thinking about the story and by saying there is a lot in the text about love; and I have chosen Catherine and Hareton's quarrel near the end as a crisis to look at in more detail.

2. Analyse the text

The first task in this step is to reread the crisis you have chosen to analyse. Here is an outline of the quarrel I have chosen to study. Catherine and Hareton quarrel in Chapter 31 over Hareton's attempt to learn how to read. Catherine discovers that he has stolen some of her books, and she ridicules his illiteracy. She taunts him until he hits her, throws the books on the fire and pushes out. In the next chapter Hareton is sulking, and Catherine wants to be friends with him. She tries to charm him into speaking to her and talks to the servant Nellie about how she wants to be friends with Hareton. Eventually she kisses Hareton when he does not expect it, makes a parcel of some books as a present for him, and pretends to teach him how to read. Catherine gradually overcomes Hareton's resentful mood, particularly when she unexpectedly kisses him.

Notice that this outline is much more detailed than my original overall summary, because I have narrowed down what I am looking at by choosing their quarrel as an important episode. The task of analysing two chapters in detail is still too large, however, so use the same method again to narrow your focus. When you have reread the whole of the crisis scene, look for crises or turning-

points' within it. You need to find short passages which describe the actual moments when something decisive happens. When Catherine and Harleton quarrel, their argument builds up as Catherine teases him, and the crisis in the scene occurs when Harleton loses his temper and hits her. When they are reconciled in the next chapter, Catherine tries and tries to make friends with him, but the 'turning-point' is only reached when she kisses him. Now I have narrowed down the search even further, so I can focus on two short passages from the text.

You may feel worried when you reach this stage in case you are missing too much by devoting your attention to such short passages. The method we are using, however, focusses on the most significant moments, when the feelings and ideas of the text explode out into the open. In addition, you will find that even the shortest passages provide rich and complex material for analysis, so there is plenty you can discover from them.

Here, then, is the first of my two passages, where the narrator tells how Harleton loses his temper in their quarrel:

But his self-love would refuse to further torment: I heard, and not altogether disapprovingly, a manful clack given to her saucy tongue. The little wretch had done her utmost to hurt her cousin's sensitive though uncultivated feelings, and a physical argument was the only mode he had of balancing the account and repaying its effects on the inflicted. He afterwards gathered the books and hauled them on the fire. I read in his countenance what anguish it was to offer that sacrifice to spleen. I fancied that as they consumed, he recalled the pleasure they had already imparted, and the triumph and ever-increasing pleasure he had anticipated from them; and I fancied I guessed the incitement to his secret studies, also. He had been content with dally talcum and tough animal enjoyments, till Catherine crossed his path. Shame at her scorn, and hope of her approval, were his first prompters to higher pursuits; and instead of guarding him from our, and winning him the other, his endeavours to raise himself had produced just the contrary result.

(*Wuthering Heights*, Penguin 1979, p. 333)

I am investigating the theme of love in *Wuthering Heights*, so I need to look at the way love is portrayed here. One thing that is clear is that this passage does not have anything to say about tenderness or affection, and you may be put off at first, thinking it has nothing to do with love. Remember, however, that I have chosen this short passage logically because it is the crisis of their quarrel. Be confident, therefore, and keep an open mind. Love is the emotional relationship between these two characters. Look at the passage:

what do Catherine and Harleton feel? What particular kinds of emotion are brought out here that link these two characters' hearts together? It seems to me that the passage brings out how Catherine and Harleton can hurt each other. She can use her superior education to hurt him by teasing him about not being able to read; and he hurts her in the only way he can, by hitting her. The narrator makes this clear: 'a physical argument was the only mode he had of balancing the account'. What we also learn from the passage is that Harleton is in 'anguish'. The first sentence tells of his 'torment', while the rest of the passage dwells on how much Catherine's 'scorn' and 'approval' matter to him. All these painful feelings, however, are connected with love: Harleton suffers because he has fallen in love. So, looking at the feelings in this passage, I can say that love is portrayed as something painful, as a sort of mental torment.

Here is the second of my short passages, the crisis in their reconciliation. Catherine has been begging Harleton to be her friend, but he answers angrily, and is determined not to let himself be scorned again, declaring, 'Nay, if it made me a king, I'd not be scorned for seeking her good will any more'. Catherine, however, begs him to forgive her:

She returned to the hearth, and frankly extended her hand. He blackened, and scowled like a thunder-cloud, and kept his fists resolutely clenched, and his gaze fixed on the ground.

Catherine, by instinct, must have divined it was obdurate perversity, and not dislike, that prompted this dogged conduct; for, after remaining an instant undecided, she stooped, and impressed on his cheek a gentle kiss. The little rogue thought I had not seen her, and, drawing back, she took her former station by the window quite demurely. I shook my head reprovingly; and then she blushed, and whispered:

'Well! what should I have done, Ellen? He wouldn't shake hands, and he wouldn't look: I must show him some way that I like him - that I want to be friends.'

Whether the kiss convinced Harleton, I cannot tell: he was very careful, for some minutes, that his face should not be seen; and when he did raise it, he was sadly puzzled where to turn his eyes.

(pp. 344-5)

The theme I am studying is love, so I must again look at the feelings described in the passage. This passage tells us more about Catherine's feelings. The writer describes how Catherine is at first 'undecided', but then 'divined' the truth by 'instinct'. She had talked to Harleton, apologised to him, cried, and held out her hand,

but all to no avail. By instinct, however, she kisses him. She feels forced to go further and further because, as she says, 'I must show him some way that I like him'. In other words, Catherine's instinctive feelings make her go beyond all the normal and reasonable ways of settling a quarrel. Hareton rejects all her advances, but her feelings are so strong that she has to go further, and her feelings also show her, by a sort of 'instinct' which can 'divine' Hareton's heart, exactly the right and only way to show Hareton that she cares. Love in this passage, then, is presented as a powerful irrational instinct which drives people to break down all the barriers in their way until they are united with the loved one. This may seem strong language for one kiss, but Catherine's blush and excuse, and the narrator's reaction show that she acts beyond the expected range of behaviour.

I have now examined two passages in detail, asking in each case what they tell me about love in *Wuthering Heights*. From analysing the text, I have learned two important points about the theme of love. First, people who are in love are vulnerable; they can be hurt and tortured because they are in love. Secondly, when love works to bring people together, it does not respect any restraints: it acts as an 'instinct' determined to go beyond all conventions in uniting the lovers. I found these two points because Hareton suffers so painfully from being in love, and because Catherine perseveres in breaking down Hareton's mood and being reunited even after he has rejected all her apologies and advances.

I have now finished the second step. Notice that in this step I have moved closer and closer to the actual text, focussing gradually on the significant details even to the point of a few phrases and words, such as 'anguish', 'torment' and 'instinct'. You have to go into this sort of close reading in this step in order to give your ideas precision and gain the detailed evidence you will need for your essays. Do not worry about narrowing down your study in this way, because the short passages we focussed on in this step were chosen as part of a crisis: in other words we deliberately chose an especially revealing part of the text to *discover points that are important throughout the work*. This is why you can move on to Step 3 confidently, and discover how your detailed analysis of the crisis fits in with the rest of the text. You have found out a lot in Step 2 because you have come to grips with the central complexities of the theme you are studying.

3 Relate the part you have studied to the text as a whole

In the first two steps my study of *Wuthering Heights* has narrowed down from thinking about the whole story, to analysing a few words. Now the study becomes broad again, for in this step you look at the text as a whole. When you study literature you are expected to do something called 'developing your ideas'. This means using what you know to find out about what you do not know yet. Studying a text is not just a matter of collecting more and more facts: your ideas actually grow and develop as you pursue them through further areas of the text. You can do this by turning what you know into the kind of question which will lead you to a fuller understanding of the text, and in the course of this book I will be showing you how to work out the right questions to ask. Sometimes you might feel that these questions are too obvious, too much like common sense to be proper academic work. In fact it is about ordinary life, however, and it is written for ordinary readers like you or me, so you must not underestimate the value of common sense or ignore the obvious. Asking the obvious question to develop your ideas is a very important move forward. When you have found a theme and analysed how it is portrayed in a crisis, there are two clear questions to ask about the rest of the text. Firstly, are the points I have discovered in this crisis important in the rest of the text and, second, have I found out all there is to find about the theme or does it run much deeper and go further than I have discovered from just one crisis?

In my case, I have found two specific points about love: as a theme of *Wuthering Heights*: that love causes suffering and is a kind of mental torment; and that it is an instinct which drives people to break down conventional barriers so they can be united with the person they love. In Step 3, look at other crises which are to do with your theme, and look for the points you have already found to see if they are repeated elsewhere in the text. This will answer the first question and confirm that what you have discovered is important in the text as a whole; it will also develop your ideas, because the theme gains breadth and power as it is revealed in different ways in different contexts.

In Step 3, then, use the same method again. Choose other crises about love from the text, and reread them. This time, however, you have an advantage because you bring with you your understanding of the first crisis you looked at. You do not need to start again with



APPENDICES

APPENDIX A
STUDENTS' QUESTIONNAIRE

EDEBİYAT DERSLERİNDE METİN SEÇİMİ VE TİYATRO-ÖĞRETİM
YÖNTEMLERİNİN KULLANILMASI

ANKET

LÜTFEN ADINIZI YAZMAYINIZ

Sevgili Öğrenci,

Çukurova Üniversitesi, Sosyal Bilimler Enstitüsü İngiliz Dili Eğitimi Anabilim Dalında, edebiyat derslerinde metin seçimi ve tiyatro öğretim yöntemlerinin kullanılmasına yönelik bir çalışma yürütmekteyim.

Bu anketin amacı öğrenci arkadaşların sözü edilen konu ile ilgili düşüncelerini öğrenerek, ilerde yapılacak araştırmalara katkı sağlayacak bir dizi öneri geliştirmektir. Anketten elde edilecek veriler gizli tutulacaktır.

İlginiz için teşekkür ederim.

F. Filiz YALÇIN

I. BÖLÜM

1. Cinsiyetiniz : a. Bay b. Bayan

2. Yaşınız :

3. Sınıfınız :

4. Kaç yıldan beri İngilizce öğrenmeye çalışıyorsunuz ?

5. Hangi tür liseden mezun oldunuz ?

Anadolu Lisesi

Özel Kolej

Denk Lise

Yurtdışında Denk Lise

Yurtdışında Özel Kolej

6. Üniversite eğitimi sırasında yıl kaybınız olduysa işaretleyiniz.

1 yıl

2 yıl

2 yıldan fazla

Lütfen sayfayı çeviriniz

II. BÖLÜM

1. Yabancı dili hangi amaçla öğreniyorsunuz ?

- a. İş bulabilmek için.
- b. Ailem ve çevrem istediği için.
- c. Daha önce edindiğim bir eğitimi tamamlamak için.
- d. Çağın gereği olduğu için.
- e. İdealim olduğu için.
- f. Ana dili İngilizce olan insanların yaşam biçimini anlamak ve onlarla daha yakın ilişkiler kurmak için.

2. Üniversiteden mezun olduktan sonra ne tür bir işte çalışmayı istiyorsunuz ?

- a. Özel bir şirkette.
- b. Rehber olarak.
- c. Öğretmen olarak.
- d. Akademisyen olarak.
- e. Diğer (belirtiniz).

3. Dersleriniz işlenirken aktif olarak konuşmalara katılıyor musunuz ?

- a. Evet.
- b. Hayır.

4. Edebiyat derslerinize kolaylıkla uyum sağlayıp başarı gösteriyor musunuz ?

- a. Evet.

b. Hayır.

5. Derslerinize karşı ilgi düzeyinizi nasıl değerlendiriyorsunuz ?

a. Çok iyi.

b. İyi.

c. Normal.

d. Kötü.

e. Çok kötü.

6. Seçilen edebiyat metinlerinin (şiir, öykü, roman, diyalog, okuma parçası vb. gibi) uzunluğu ne kadardır ?

a. Çok uzun.

b. Uzun.

c. Normal.

d. Kısa.

e. Çok kısa.

7. Bölümünüzdeki edebiyat derslerini toplam saat sayısı bakımında yeterli buluyor musunuz ?

a. Evet.

b. Hayır.

8. Yedinci soruya yanıtınız evet ise, sizce bu derslerde hangi ölçüde edebiyat konusu işlenmektedir ?

a. % 15-30.

b. % 30-45.

- c. % 45-60.
- d. % 60-80.
- e. % 80 ve yukarısı.
9. Derslerinizde edebi türlere (şiiir, tiyatro, roman, söyleşi, makale vb. gibi) eşit zaman ayrılıyor mu?
- a. Evet.
- b. Hayır.
10. Dokuzuncu soruya yanıtınız hayır ise, türlere eşit zaman ayrılmasını istiyor musunuz?
- a. Evet.
- b. Hayır.
11. Derslerinizdeki edebi metinleri kim seçiyor ?
- a. Aynı dersi farklı sınıflarda veren öğretim elemanları.
- b. Her yıl toplanan bir komisyon.
- c. Öğretim elemanları ve öğrencilerin katılımları ile.
- d. Yalnızca dersi veren öğretim elemanı.
- e. Bilmiyorum.
12. Edebi metinler işlenirken dil kullanımına içerikten daha çok mu önem veriliyor ?
- a. Evet.
- b. Hayır.
13. Dönem başında öğretmeniniz ile birlikte işleyeceğiniz metinlerin seçimini yapmak ister misiniz ?
- a. Evet.
- b. Hayır.
14. Edebiyat derslerinizde en çok hangi tür metinleri kullanıyorsunuz ?

- a. Kısa hikaye.
- b. Şiir.
- c. Roman.
- d. Düz yazı.
- e. Diğerleri (belirtiniz).....

15. Edebiyat dönemleri (Elizabethian Period, Vivtorian Age and etc.) işlenirken kronolojik sıra izleniyor mu ?

- a. Evet.
- b. Hayır.

16. Sizce bölümünüzde edebiyata yer verilmesinin amacı aşağıdaki seçeneklerden hangisidir ?

- a. Öğrencilerin dil becerilerini, o dilin kültürünü öğreterek sağlamak.
- b. Öğrenciyi daha iyi motive etmek.
- c. Öğrencinin derse katılımını sağlamak.
- d. Dil kullanımıyla ilgili çeşitli örnekler sunmak.
- e. İngilizceyi orjinal kaynaklarda öğrenmek.
- f. Diğerleri (belirtiniz).....

17. Dil öğrenirken edebi eserlerden yararlanmak sizce dil becerilerinizi geliştiriyor mu?

- a. Evet.
- b. Hayır.

18. Onyedinci soruya yanıtınız evet ise, edebi eser kullanımı sizce daha çok hangi dil becerinizin gelişmesine katkıda bulunuyor ?

- a. Konuşma.
- b. Dinleme.

c. Yazma.

d. Okuma.

19 A. Edebiyat derslerinde en çok hangi edebi türleri inceliyorsunuz ?

a. Şiir.

f. Tiyatro eserleri

b. Roman.

c. Kısa hikaye

d. Skeçlere.

e. Masallar.

19 B. Edebiyat derslerinde en çok hangi edebi türlerin işlenmesini istiyorsunuz ?

a. Şiir.

b. Roman.

c. Kısa hikaye

d. Skeçlere.

e. Masallar.

f. Tiyatro eserleri

g. Parodiler

h. Diğerleri (belirtiniz).....

20. İşlediğiniz edebi eserler daha çok hangi dönemlerden seçiliyor ?

a. 15. yy. - 16. yy.

- b. 16. yy. - 17. yy.
- c. 17. yy. - 18. yy.
- d. 18. yy - 19. yy.
- e. 19. yy. - 20. yy .

21 . İşlediğiniz edebi eserlerin daha çok hangi dönemlerden seçilmesini istersiniz ?

- a. 15. yy. - 16. yy.
- b. 16. yy. - 17. yy.
- c. 17. yy. - 18. yy.
- d. 18. yy - 19. yy.
- e. 19. yy. - 20. yy .

22 . Edebiyet derslerini en çok hangi ortamda işliyorsunuz?

- a. Sınıf içi.
- b. Dil labarotuarı.
- c. Metnin geçtiği mekan (müze, park, tyatro, hastahane, vb.).

23. Edebiyat derslerinizde tiyatro yöntemlerini (canlandırma, rol yapma, şarkı gibi) kullanıyor musunuz ?

- a. Evet.
- b. Hayır.

24. Yirmiüçüncü soruya yanıtınız evet ise, kullanım ölçüsü ne kadardır ?

- a. % 10-20.
- b. % 20-30.

c. % 30-40.

d. % 40-50.

25. Edebiyat derslerinde tiyatro yöntemlerini kullanmak size aşağıda belirtilen seçeneklerden hangisini sağlar ?

a. Öğrenmeyi kolaylaştırır.

b. Öğrencinin kendine güvenini sağlar.

c. Öğrenilenleri pekiştirir.

d. Derse olan ilgiyi artırır.

e. Öğrenciler arasındaki iletişimi güçlendirir.

26. İşleyeceğiniz metinleri dramatize etmek (canlandırmak), derslerinize olan ilgiyi artırır mı ?

a. Evet, artırır.

b. Hayır, artırmaz.

27. Görsel-işitsel araçların kullanımını derslere olan ilginizi artırıyor mu ?

a. Evet.

b. Hayır.

28 . Edebiyat derslerinde aşağıda sıralanan tiyatro yöntemlerinden en çok kullandığımız seçeneği işaretleyiniz ?

a. Kelime oyunu, fıkra, atasözü.

b. Rol yapma.

c. Kukla oynatma.

d. Taklit yapma.

e. Diğerleri (belirtiniz).....

29 . Tiyatro yöntemlerini ders sırasında en çok ne zaman kullanıyorsunuz ?

a. Ders başında konuya giriş yaparken.

b. Konu anlatıldıktan sonra, uygulama sırasında.

c. Dersin sonunda konuyu pekiştirirken.

d. Hiçbir zaman.

30. Ders işlenirken öğretmeniniz herhangi bir tiyatro yöntemini (doğaçlama, taklit, rol yapma vb.) kullanacağını söylüyor mu ?

a. Evet.

b. Hayır.

31. Eklemek istediğiniz görüş ve önerilerinizi belirtiniz.



APPENDIX B
INSTRUCTORS' QUESTIONNAIRE

EDEBİYAT DERSLERİNDE METİN SEÇİMİ VE TİYATRO-ÖĞRETİM
YÖNTEMLERİNİN KULLANILMASI

ANKET

LÜTFEN ADINIZI YAZMAYINIZ

Değerli Öğretim Elemanı,

Çukurova Üniversitesi, Sosyal Bilimler Enstitüsü İngiliz Dili Eğitimi Anabilim Dalında, edebiyat derslerinde metin seçimi ve tiyatro öğretim yöntemlerinin kullanılmasına yönelik bir çalışma yürütmekteyim.

Bu anketin amacı belirtilen konu ile ilgili düşüncelerinizi öğrenmek, ileride yapılacak çalışmalara katkı sağlayacak bir dizi öneri geliştirmektir. Anketten elde edilecek veriler gizli tutulacaktır.

İlginiz için teşekkür eder, saygılarımı sunarım.

F. Filiz YALÇIN

I. BÖLÜM

1. Cinsiyetiniz : a. Bay b. Bayan

2. Yaşınız :

3. Ders verdiğiniz sınıflar :

4. Verdiğiniz dersler :

5. Her sınıftaki öğrenci sayısı (ortalama olarak) :

6. Mezun olduğunuz üniversite/Yüksekokul :

7. Mezuniyet yılınız :

8. Kaç yıldan beri öğretim elemanısınız ?

9. Görev ünvanınız

Profesör

Araştırma görevlisi

Doçent

Okutman

Yardımcı Doçent

Uzman

Öğretim görevlisi

Diğer (belirtiniz)

10. İngilizceyi anadiliniz olarak mı öğrendiniz?

Evet

Hayır

11. Mezun olduğunuz alan:

İngiliz Dili Eğitimi

İngiliz Dili Edebiyatı

Eğitim Bilimleri

Diğer (belirtiniz)

12. Haftalık ders saat toplamınız :

0-3 3-6 6-12 12-20 20 ve daha yukarı

13. Şu anda devam ettiğiniz lisansüstü bir çalışma var mıdır ? Yanıtınız evet ise işaretleyiniz ?

Yüksek lisans

Doktora

Diğer (belirtiniz)

II. BÖLÜM

1. Öğrencileriniz yabancı dili sizce en çok hangi amaçla öğreniyorlar ?

a. İş bulabilmek için.

b. Aileleri ve çevreleri istediği için.

c. Daha önce edindikleri dil eğitimi tamamlamak için.

d. Çağın gereği olduğu için.

e. İdeali olduğu için.

f. Ana dili İngilizce olan insanların yaşam biçimini anlamak ve onlarla daha yakın ilişkiler kurmak için.

2. Sizce öğrencileriniz mezuniyet sonrası ne tür bir işte çalışmayı istiyorlar ?

a. Özel bir şirkette.

b. Rehber olarak.

c. Öğretmen olarak.

- d. Akademisyen olarak.
- e. Dięer (belirtiniz).....
3. Dersleriniz iřlenirken ęrencileriniz aktif olarak konuřmalara katılıyorlar mı?
- a. Evet.
- b. Hayır.
4. Sizce ęrencileriniz edebiyat derslerinize kolaylıkla uyum saęlayıp başarı gösteriyorlar mı ?
- a. Evet.
- b. Hayır.
5. ęrencilerinizin Edebiyat derslerine karşı ilgi düzeylerini nasıl buluyorsunuz?
- a. Çok iyi.
- b. İyi.
- c. Normal.
- d. Kötü.
- e. Çok kötü.
6. Derslerinizde kullandığınız edebiyat metinlerinin (şiir, öykü, roman, diyalog, okuma parçarı vb.) uzunluęu ne kadardır ?
- a. Çok uzun.
- b. Uzun.
- c. Normal.
- d. Kısa.
- e. Çok kısa.

7. Bölümünüzdeki edebiyat derslerini toplam saat sayısı bakımında yeterli buluyor musunuz ?
- a. Evet.
- b. Hayır.
8. Yedinci soruya yanıtınız evet ise, sizce bu derslerde hangi ölçüde edebiyat konusu işlenmektedir ?
- a. % 15-30.
- b. % 30-45.
- c. % 45-60.
- d. % 60-80.
- e. % 80 ve yukarısı.
9. Derslerinizde edebi türlere (şiir, tiyatro, roman, söyleşi, makale vb. gibi) eşit zaman ayırıyor musunuz?
- a. Evet.
- b. Hayır.
10. Dokuzuncu soruya yanıtınız hayır ise, türlere eşit zaman ayrılmasını istiyor musunuz?
- a. Evet.
- b. Hayır.
11. Derslerinizdeki edebi metinleri kim/ler seçiyor ?
- a. Aynı dersi farklı sınıflarda veren öğretim elemanları.
- b. Her yıl toplanan bir komisyon.
- c. Öğretim elemanları ve öğrencilerin katılımları ile.

- d. Yalnızca dersi veren ęretim elemanı.
12. Edebi metinler iřlenirken dil kullanımına ierikten daha ok mu nem veriyorsunuz ?
- a. Evet.
- b. Hayır.
13. Dnem bařında ğrecilerinizin fikrini alarak birlikte metin seimini yapmak ister misiniz ?
- a. Evet.
- b. Hayır.
14. Edebiyat derslerinizde en ok hangi tr metinleri kullanıyorsunuz ?
- a. Kısa hikaye.
- b. Őiir.
- c. Roman.
- d. Dz yazı.
- e. Dięerleri (belirtiniz).....
15. Edebiyat dnemleri (Elizabethian Period, Vivtorian Age and etc.) iřlenirken kronolojik sıra izliyor musunuz ?
- a. Evet.
- b. Hayır.
16. Sizce blmnzde edebiyata yer verilmesinin amacı ařađıdaki seeneklerden hangisidir ?
- a. ğrencilerin dil becerilerini, o dilin kltrn ğreterek sađlamak.
- b. ğrenciyi daha iyi motive etmek.
- c. ğrencinin derse katılımını sađlamak.
- d. Dil kullanımıyla ilgili eřitli rnekler sunmak.

e. İngilizceyi orjinal kaynaklarda öğrenmek.

f. Diğerleri (belirtiniz).....

17. Dil öğretirken edebi eserlerden yararlanmak sizce öğrencilerin dil becerilerini geliştiriyor mu?

a. Evet.

b. Hayır.

18. Onyedinci soruya yanıtınız evet ise, edebi eser kullanımını sizce öğrencilerinizin daha çok hangi dil becerisinin gelişmesine katkıda bulunuyor ?

a. Konuşma.

b. Dinleme.

c. Yazma.

d. Okuma.

19 . Edebiyat derslerinizde en çok hangi edebi türleri inceliyorsunuz ?

a. Şiir.

f. Tiyatro eserleri

b. Roman.

c. Kısa hikaye

d. Skeçlere.

e. Masallar.

20. İşlediğiniz edebi eserler daha çok hangi dönemlerden seçiyorsunuz ?

a. 15. yy. - 16. yy.

b. 16. yy. - 17. yy.

c. 17. yy. - 18. yy.

d. 18. yy - 19. yy.

e. 19. yy. - 20. yy .

21 . Derslerinizde öğrtettiğiniz edebi eserlerin daha çok hangi döneme ait olmasını istiyorsunuz ?

a. 15. yy. - 16. yy.

b. 16. yy. - 17. yy.

c. 17. yy. - 18. yy.

d. 18. yy - 19. yy.

e. 19. yy. - 20. yy .

22 . Edebiyet derslerinizi en çok hangi ortamda işliyorsunuz?

a. Sınıf içi.

b. Dil labarotuarı.

c. Metnin geçtiği mekan (müze, park, tyatro, hastahane, vb.).

23. Edebiyat derslerinizde tiyatro yöntemlerini (canlandırma, rol yapma, şarkı gibi) kullanıyor musunuz ?

a. Evet.

b. Hayır.

24. Yirmiüçüncü soruya yanıtınız evet ise, kullanım ölçüsü ne kadardır ?

a. % 10-20.

b. % 20-30.

c. % 30-40.

d. % 40-50.

25. Edebiyat derslerinde tiyatro yöntemlerini kullanmak size aşağıda belirtilen seçeneklerden hangisini sağlar ?

- a. Öğrenmeyi kolaylaştırır.
- b. Öğrencinin kendine güvenini sağlar.
- c. Öğrenilenleri pekiştirir.
- d. Derse olan ilgiyi artırır.
- e. Öğrenciler arasındaki iletişimi güçlendirir.

26. İşleyeceğiniz metinleri dramatize etmek (canlandırmak), derslerinize olan ilgiyi artırır mı ?

- a. Evet, artırır.
- b. Hayır, artırmaz.

27. Sizce derslerde görsel-işitsel araçların kullanımını öğrencilerin derse olan ilgisini artırıyor mu ?

- a. Evet.
- b. Hayır.

28 . Edebiyat derslerinde aşağıda sıralanan tiyatro yöntemlerinden en çok kullandığınız seçeneği işaretleyiniz ?

- a. Kelime oyunu, fıkra, atasözü.
- b. Rol yapma.
- c. Kukla oynatma.
- d. Taklit yapma.
- e. Diğerleri (belirtiniz).....

29 . Tiyatro yöntemlerini ders sırasında en çok ne zaman kullanıyorsunuz ?

- a. Ders başında konuya giriş yaparken.
- b. Konu anlatıldıktan sonra, uygulama sırasında.

c. Dersin sonunda konuyu pekiştirirken.

d. Hiçbir zaman.

30. Dersleriniz sırasında herhangi bir tiyatro yöntemini (doğaçlama, taklit, rol yapma vb.) kullanmadan önce öğrencilere açıklamada bulunuyor musunuz ?

a. Evet.

b. Hayır.

31. Eklemek istediğiniz görüş ve önerilerinizi belirtiniz.

31. Edebiyat derslerinde kullandığınız kaynakları, İngilizce ve Türkçe olarak sıralayınız.

Dersin adı _____ Kullanılan Kaynak/kaynaklar _____

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.

32. Öğrencilerinizin fikrini alarak edebi metin seçmenizin derlerdeki başarı ve ilgiyi artıracığına inanıyor musunuz ?

a. Evet.

b. Hayır.

33

. Eklemek istediğiniz düşünceleriniz.

Katkılarınız için teşekkürler.

TRANSCRIPTION CONVENTIONS

- 1. T: Teacher speaking or lecturing to students.**
- 2. S: Student speaking.**
- 3. Ss: Several or all students speaking.**
- 4. Pauses are indicated in brackets:**
 - (.) indicates a pause of a second or shorter;**
 - (. 3 .) indicates a pause of three second, etc.**
- 5. xxx is used to indicate speech that could not be deciphered.**
- 6. ... indicates that the speaker did not complete an utterance, ie., that her/ his speech 'tailed off'.**
- 7. (=) indicates translation.**
- 8. A limited amount of contextual information is given, where appropriate in brackets.**
- 9. (**) is used to indicate the use of Drama Methods.**

APPENDIX C
LESSON TRANSCRIPTS

LESSON 1

T: Where is the attendance sheet, tamam, peki. OK. Antonio sees Shylock. This is page 58, seven, eight. This is due to another weakness in his character. You see Antonio is not a true tragic here. Therefore he has different kinds of tragic weakness. And this is he is too confident of himself. He saw sure that he will be able to pay the money in three months time, therefore nothing will happen to him. Shylock : "- Why look you how you storm. I would be friends with you, and have you love, forget the shames that you have staine'd me with, supply your present words, and take no doot of usance for my moneys, getation rituals. The cycle of death and life. The awakening of the nature, dead nature in spring and we have also seen that sex is an important subject. In the form of love sometimes, marriage as suggested by as the reference to neaps, but more importantly to Edmund Spenser's poem about marriage, " Epitalameun" and later on in the poem we have a scene which we see Queen Elizabeth, the first and her lover, reputed lover " Lester", they are seen in a boat on the river Thames (. 3 .). These are associations principals, if you are an important person. Antonio is not an ordinary character. He is an important man in the society of Venice and we also remember that we are in the fugal age. Venice is a political unit in itself. Right ? It is not like today just a city in Italy. It is a political unit. It has a duke, at the top. And Antonio is the one of the most respectable merchants in that time, in that state, the state of Venice. And all of

a sudden, he breaks his most important principals a merchant due to a certain weakness. And what is that weakness? Because he can not make a tragic mistake without a tragic weakness as you know. What is that?

Ss: He does not think of his own future.

T: He is too attached to Bassanio and that is going to be a tragic weakness and Shylock says: "- Ay, three thousand ducats and for three months. I had forgot" says Shylock. "- Three months you told me so, well than your bound". The bound? The contract. "- And let me see but hear you, you said you neither lend nor borrow upon advantage. Antonio, I do never use it. " And then Shylock begins for us. I am not going to read that part. A long passage about the fact that taking interest is not a great scene. Right? And he gives examples from the old testaments from his own religious book and he refers to all kinds of characters in the old testament just to prove that taking interest is not a crime, it is not being immoral. And Antonio gets very angry. Return to page 82, line 95. Shylock goes on talking, giving examples and so on. And Antonio says. Can you find it? Line 95? "- Mark you this Bassanio. The devil can xxx. We on the line, the devil can cite scripture for his purpose. " Meaning he is the demagogue, he is using the Holy's scripture for his interests. An evil soul producing holy witness is like villain with a smiling cheek, a goodly apple rotten at the heart. Au what a godly outside falsehood hat! Actually he is speaking like a tragic hero, is not it? Is not he he is talking like a merchant at all. He can see into Shylock very clearly. Shylock : "-Three thousand ducats . It is a good round sum. Three months from twelve, then let me see the rate. " The rate? The rate of interest! "- Well, Shylock, shall we be beholdng to you? " and Shylock : "- Signior Antonio, many a time and oft " meaning ; many times . "- In the Rialto, Rialto you know, you have rated me ." Rated me means ; reproached me. "- About my moneys and my usances! " You have told me bad things. You have familiated me, sculpted me, you have blamed me because of the way I make money. "- Still have I born it with a

patient shrug for sufferance is the badge of all our tribe." A very effective answer, you see . As we carry on again we take sides with Shylock. Listening to these guides we shift sides, because Shylock also sounds justified. (**) Sen bana dünyanın küfrünü ettin hakaretini ettin ama ben sabarı sabırlıca şöyle bir geçip unuttum. Why? Because sufferance being patience . "-Suffering silently is the badge, is the symbol of my tribe, of the Jewish tribe. Orda bizim içimiz eriyor tabii... Çünkü neden? Allahım neler çekti bu insanlar? Hakkaten. Ahh! Hitler! İkinci Dünya Savaşı falan diye düşünüyoruz. You can call me. Çarpıcı olay şu: (**) O, İkinci Dünya Savaşında ne olacağını bilmeyen Shakespeare'in bunları yazıyor olabilmesi inanılmaz bir şey. "- You call me misbeliever, cut-throat dog, and spent upon my Jewish gabardine." The Jewish people wear a special kind of cloth you know, long one, like a dress, like women's dress. "- And all for use of that which is mine own. Well than it now appears you need my help: Go to then; you come to me, and say. Shylock, we would have moneys: and you say so; you that did void your rheum upon my beard, and foot me as you spurn a stranger cur over your threshold: Moneys is your suit. What should I say to you? " which means ; what a strange situation, you use to scold me, you use to install me, you use to speed at me, you use to kick me. Because of my job. And now you come to me as if nothing has happened up between us and you say "- Can I borrow some money, Shylock? " He is taking his revenge. "- What should I say to you? Should I not say has a dog money? Is it possible a cur ? A cur ? A dog. OK. " - Can lend three thousand ducats? Or shall I bend low, and in a bondsman's key, with bated breath, and whispering humbleness, say this: Fair sir, you spet on me on Wednesday last". Sevgili beyefendi geçen çarşamba günü, suratına tükürmüştünüz. "- You spurned me such a day ; another time you call'd me a dog." (**) Bir başka gün bana köpek diye hakaret etmişsiniz. "- And for these, I will lend you thus much moneys? " Allah sizden razı olsun! Bu incelik karşısında size borç vermeyeyim de ne yapayım ? He is having his time. He is

enjoying himself greatly. But Antonio, he does not feel embarrassed at all. He says: (**) "- I am as like to call thee so again." Merak etme, ben yine suratına tükürürüm sana köpek de derim. "- To spet on thee again to spet on thee again, to spurn thee too. If thou wilt lend this money, lend it not as to thy friends." OK. I want this money, yes, but do not lend it to me as a friend ! Lend it as an enemy. "- For whom when did friendship take a breed, barren metal of his friend? But lend it rather to thine enemy; who if he break, thou mayst with better face exact the penalty." OK. Put down your conditions nad if I do not meet my conditions, the conditions you will give me whatever punishment you wish. Antonio's second tragic mistake. And this is due to another weakness in his character. You see Antonio is not a true tragic here. Therefore he has different kinds of tragic weakness. And this is he is too confident of himself. He saw sure that he will able to pay the money in three months time, therefore nothing will happen to him. Shylock : "- Why look you how you storm. I would be friends with you, and have you love, forget the shames that you have staine'd me with, supply your present words, and take no doit of usance for my moneys, and you will not hear me. This is kind I offer. " and again Shylock says: "- This kindness will I show . Go with me to a notary, seal me there your single bond : and in a merry spart. If you repay me not on such a day that is after the three months are over, in such a place, each sum or sums as are expressed in the condition let the forfeit be nominated for an equal pound of your fair flesh. I will cut off a pound of your flesh. " How much is a pound?

Ss: 454 gram.

T: Less than half a kilo but quite a lot . Remember when we loose half a kilo. I am talking about young girls in the classroom. Of course we say : A,ha I have lost something. When I loose half a kilo I do not even notice it. That is a different story. But shaking off half a pound of a flesh is something great. And Antonio accepts. "- OK. Content, Faith : I will seal to such a bond and say

there is a much kindness in the Jew. He is too confident of himself. Bassanio: "- Now he is aloud. Bassanio is aloud. No, Antonio . You shall not seal to such a bond for me. I will rather dwell in my necessity." He wants to give up the whole project of going to Portia. Antonio: "- Why fear not, man. I will not forfeit it." Forfeit here means what?

Ss: Murmuring.

T: I will not go against the bond meaning ; I will fulfil the condition. I will not fail to fulfil the conditions. Within these two months, that is a month before this bond expires. "-I do expect return of thrice times the value of this bond." I am sure money will come back to me. So the deal is made. Antonio is happy. Shylock is happy. Bassanio is not happy. Middle of page 85, line 175 I think. Because Bassanio says: I like not fair terms and villain's mind. He is not a very happy with this condition. Well Antonio has made his two office tragic mistakes. The first one is to borrow money from an enemy like Shylock. Tragic mistake number two; being too sure that he will be able to pay that this depths. So he accepts all the conditions. So now we are little by getting aware a fact that horrible things are going to happen in Venice where the main theme is money and which is the place of reality. And in the next scene, we go back to the dreamland, Belmont, to the place of fertile, folktale and legend. I am not going to read the scene for you. Yok, yok. Yes. I am not going to read it because one of the sooters come, Prince of Morocco. And he is ready to make his choice. So, events are producing in Belmauntas well as the sooters come one by one and they are going to take their chance at choosing the right caskets. We go back to Venice again . And we have a farcical scene this time in Venice act 2, scene 2. Lancelot Gobbo, he is the clown of the play. Let me read it a little bit and then you will tell me about the function of this character and this scene in the play. A very funny scene. Bence komik değil ya neyse. It is supposed to be a comic scene obviously the part in which audience laughed a lot. But it has a different function and

obviously it is in prose since it is comedy. Lancelot: "- Certainly my conscience will serve me to run from this Jew, my master. He is Shylock's servant and he has decided to run away." The fiend, fiend ? Devil, who is the Devil? Shylock. "- is at mine elbow, and tempts me saying to me, 'Gobbo', Launcelot Gobbo, good Lancelot, or 'good Gobbo' or 'good Lancelot Gobbo' use your legs, take the start, run away. My conscience says: "- No, take heed, honest Lancelot; take heed, honest Gobbo; do not run; scorn running with the heeds." This is a discussion, sorry the fiend is not Shylock, the fiend is the fiend in us. The devil in us. Is he going to run away and leave this master or is he going to stay? Now, the question is what is wrong with the Jew? Why does this servant want to run away? You see this is looking at the position of the Jew from a different view point. Page 88, line 20. "- To be ruled by my conscience. I should stay with the Jew master, who, God bless the mark! is a kind of devil, so not only Antonio, but his servant is also thinks the same way about the Jew and to run away from the Jew. I should be ruled by the fiend, who saving your reverence, is the devil himself: Certainly the Jew is the very devil incarnal; and in my conscience, my conscience is but a kind of conscience offer, to counsel me to stay with the Jew. The fiend gives the more friendly counsel: I will run, fiend, my heels are at your commandment, I will run." And then there is this farcical scene between Gobbo and his father, his father comes. He is an old man. He can not see properly. So there is this little trick of mistaken identity. He does not recognise that Gobbo is his own son and he says:"- Master, I am looking my son and finally they find out that there are father and son." The point of this scene is that Antonio is not the only person who does not like Shellac. Shylock is not liked by his servant either. And is the servant interested how his master makes money? Of course not. He is only interested in the money he get. And most, most probably the Jew gives him very very little money. Allright! So we scip that scene. You can read it for yourself. In my opinion not very funny, but farsical. Allright!

Now, he is running away from the Jew to me too. To become his servant? Bassanio's! Once again, we feel bad. You see, the money comes from Shylock and it goes to Bassanio. We, we more less have this feeling. Why is this, white Christians getting everything? Why is Shylock loosing everything? You see, Shakespeare has balanced the negative and positive qualities of both characters so well that our opinion shifts all the time and this is how Shakespeare wants us to feel exactly. So, Shakespeare is playing with us now. We can not sight with any one of the characters. And then we face another problem and that is page 93, act 2, scene 3.



LESSON 2

T: Günaydın ! Hatırlıyorsunuz herhalde değil mi nerede kaldığımızı değil mi? Arkadaşlarınız geldiler bana biraz evvel. Bazı yerleri yeniden yeniden inceleyeceğiz. Haklılar tabii bu güç birşey. Ne dedik? One of the best known, and probably one of the most complex points written in the twentieth century. It was criticised as being obscured difficult to understand and this is not strange at all. Because as we have seen the poems full of references, this is how the poem constructed. You remember what I have told you about it earlier. It is, yes T.S. Eliot's view of the modern world and that view is conveyed to us through a new technique, a new method of presentation which basically consists in giving short scenes from every day life, contemporary every day life, but we have throughout the novel teach no the poem, throughout the poem. If you teach too courses this is what happens of course we have a narrator somebody who speaks the poem. (The door was opened.) Ne oluyor? But that speaker is not identified clearly as we have seen before but he seems to melt in twentieth century. This is his own phrase melting in to two main characters. " Tiorisus", the mythological Fisher King". Those of course have their function in the poem we have we have seen what sort of man or woman a combination of man and woman. Tiorisus is a blind man, all the same capable of seeing the future he has been gifted, given the gift of sight, the spiritual sight, for his physical blindness to make up for spirit. And " Fisher king " is a figure which is very important. Because the land is based on, the great extent on what we called " vegetation myths", rituals, fertility myths. They are called either vegetable, vegetation myths or fertility myths. And you remember that were rituals connected with them. Most of the time these rituals connected performance before spring in order to encourage the coming of the spring. The waste land, the name itself suggests that that the the modern world is a waste land, is no longer fertile and that of course tied up which

those fertility rituals. Eliot himself says that he was greatly influenced by the book on such rituals written by the woman called Jessie Western and there is also of course phrases important word on anthropology, " The Golden Ball". Let's leave this a side for time being and set back to the poem, itself. The structure of the poem then, consists of a number of scenes relating to the modern world and through the narrator's mind pass many references to old poetry, to religion, to death, mythological figures and mythological stories; but in terms of subject matter death is important because that is part of this vegetation rituals, the cycle of death and life. The awakening of the nature, dead nature in spring and we have also seen that sex is an important subject. In the form of love sometimes, marriage as suggested by as the reference to neaps, but more importantly to Edmond Spenser's poem about marriage, " Epitalameun" and later on in the poem we have a scene which we see Quenn Elizabeth, the first and her lover, reputed lover " Lester", they are seen in a boat on the river Thames. These are associations belonging to the past of course and we have a number of short scenes. One refers to that one eyed merchant. You remember and refers to a dirty weekend and the suggestion is clear enough. There is an invitation to lunch first and an invitation to spend the weekend together and that weekend is turned is described as dirty weekend. This is the short scene in which we have a young man visiting a typist . And you remember the way he leaves the flat and also a reference to again the mythological story of Terius and and Flome. All these are related to the subject of sex. The important point of course of course is that just as the modern world is no longer productive, no longer fertile just as the modern world has declined into sterility, sex too has become in the modern world, quite meaningless and setirile. There is hardly any emotion involved, there is hardly any meaning in the relationship described or presented in these scenes . Sex is used in this sense, in the poem as a means of showing how the modern world is no longer fertile, meaningful, spiritually significant place. And now

what we have to do of course is to see how all this comes out in the poem itself. A sense of death and decay has been presented through references to rats, bones and death in general and as I have told you, death is one of those subjects, important subjects in this poem too.

S1: Can you explain the meaning of 'demaunth'? Can we want an explanation of "demaunth". The meaning of demaunth?

S2: The lack of demaunth?

S1: I am not this relation. What does it contribute to?

T: Delayed. The speaker.

S1: There were, no. There were three meanings. One of them is mistress. The other is Cenova Gölü. And the third one is the missing of a country.

T: Well, yes. Because the narrator sitting there thinks about his country. A sort of exile and therefore in a sad stage of mind and that.

S1: And what does it contribute to this?

T: Well, there is a general sense of isolation, but more importantly there is a yearning for more glorious time which was in the past of course, yes. And the past is most of the time there has a means of contrast to the present and the reference to the past are usually references which invite criticism of the present by way of contrast with the past. And the reference to a lake of course again. The waste land is a dry land where is a reference of a lake is to reference of water, again associated with fertility and life. I will also remember you Mrs. Porter and Swinny, another relationship which is purely physical and therefore meaningless and jug. Jug, jug, jug itself is a slang word for a slang expression for sexual intercourse. You see how carefully the poet has planned his poem. His main aim of course is to present a world which is meaningless, which is unproductive, which has lost its meaning, which has lost its fertility and there is a yearning for change of course. A yearning of regain that lost lost, that lost a period in which life was more meaningful and there was a hope for reparation. Reparation which means?

Ss : Yeniden doğuş.

T: The continuation of life not necessarily in the religious sense only, but this process of death and rebirth. There does not seem to be hope for the continuation of life in its present meaninglessness.

Ss: What about currents? Does it show any? Isn't there any fertility in world? A pocket full of currents. I read which means fertile.

T: It is not fertility. The currents are there. He deals in currents. He is a merchant of currents and that again produces a sense of dirtiness again. You remember, remember the reference, to the dirty weekend, a sense of sticky hands, sticky pocket, not quite clean that one eyed man. again not the sort of situation in which there is allegiance, dignity in a relationship. You remember the reference to one-night cheap hotels in, in Prufrock. The implication is similar to death. The city has become unreal. It is again has lost its meaning as a place in which people live collective and meaningful lives. Now let's move to Brown and folk... Brown and folks suggesting at least an atmosphere of what? The sort of atmosphere which we saw in the preludes, you remember. Rather unpleasant, dark and gloomy, unshaven. The individual words are not very important. They are important in the sense that, they contribute to the general atmosphere, to the general affect of the poem and so that CIF (si,ay,ef) London is a commercial term to characterize Mr. Yugenizede. He is a merchant. That's all his life and his sexual life is suggested by the offer he makes to somebody unidentified in the poem. At the violet hour, when the eyes and back turn upward from the disk again, this is a scene from city life. Somebody brought up in the Western tradition of thought and civilization would recognize something more in this reference to city. Because here is the expression, "the city of of God". But I'm not going to go into that, because that involves a lot of for the moment unnecessary explanation. That city, the city has lost its vitality, its meaning and it is a place where the typist and that young clerk and people like, Mr. Yugenedeeze and

Mrs. Porter and Sylee live. It is no longer "The City of God". The typist herself obviously lives rather unpleasant and miserable life. She leaves everything lying about in the morning before she goes to work and when she comes back, it is a solitary tea she has. Food out of tins, tin food and all that. She turns after the young man has left. She turns and looks a moment in the glass hardly aware of her departed lover. Obviously this has no meaning for her at all. Her brain allows some thoughts related to post. Now, that is over. As you see. there is a sense of, yes, that in these lines automatic hand, you remember that reference.

S : Arayı atladi.

T : You remember that reference in an earlier poem. Again "Preludes". You remember people all turned into machines. Unfeeling and unthinking. When lovely woman stoops to Holly. Is a short reference to a poem in the wakefill and one remembers of course all the misery, unhappiness, brought about by a lose affair. Shall we say ? Described or presented in that novel. And there is none of that in the present case. In an earlier time this would have caused a great deal of emotion. But now it produces nothing at all, no emotion of any sort is involved in the affair. "This music" the line begins with "this music". Now, you remember one principal of structure or structuring in modern literature. This was assosiation of ideas. The last word in the previous line was gramafon.

S : Gramafon.

T : Gramafon, that is music and the next line "his" it begins with "his". So there is a linking of images. The poem case on as if the speaker has heard the music that has been played. And along the Victoria Street, is, that again is London. These details, these small details are there. Because the poet is concerned about presenting life Modern life in a modern city. For the first time in the poem we have something pleasant, almost for the first time. And than "fisherman launched at noon". Sorry "fishman launched at noon". Fish.

Nedir fish ? What, what is the significance, symbolic sign of it ? Food at least and yes associated with water, life and chatting, this is conversation and communication, a sense of friendliness and there is also a reference to inexplacable splendor of Ionian white and gold. Ionian of course brings to mind, what ? Nedir ? Greece, Greece what about Greece ? Can you remember a line by another poet ? The Glory ? Edgar Alan Poe muydu ? I can't remember it distinctly, but what I have in mind "The Glory was Rome".

Ss : Helena'da.

T : Helena'da. Helen - "Sweet Helen, make me mortal with a kiss" diyordu. O evet. Helen. Ne diyordu ? O. Aee...

Ss : Helena' nın ...

T : "Sweet Helen, make me mortal with a kiss. O başka. O şeyden. Dr. Faustus'tan. Edgar Alan Poe'nun ki başka. To Helen, yok mu ? Oku bak !

Ss : Reads : "The glory that was Greece".

T : "The glory that was Greece" and...

S2: And "the grander that was Rome".

T : Yes "the grander that was Rome". So the reference to Ionian is obviously associated with a glorious past. A glorious past is contrasted the miserable present obviously. But we must realize that this is an actual place in London, and old place representing in this case by way of reference to Greece, a glorious past time. The rest of the passage, the rest of the this section presents a London which is the opposite of being glorious in all its aspects "What follows" is another, again scene from the past. No, first from the present and than from the past. The present river you remember "My Son". This is what the Sweet, Thames is like now. This is what the River looks like now. Polluted of course. This is the main feature of the river. Another relationship has been presented. This time the relationship between Elizabeth the first and the Duke of Lester. Elizabeth. Yes. And you remember the boat described here. Described as a shell . Red and gold. Red being the colour of passion

and this obviously passes through the mind of the speaker and everything comes to us in this poem, you remember, in this way past and present can be brought together and such a scene occurs to his mind probably by way of association again. But the Poet's aim of course is to enable us to make a comparison between the past and the present. And immediately after that we go back to the present again. "The dusty trees" (Reading). There is a speaker here. This is a quotation and an identified person. The quotation continues on Margate sense "I can connect nothing with nothing" that means we can not think properly, logically. Margate sends again send is lifeless, suggests a desert. Obviously calculated to illustrate the sterility of the relationship. "The broken finger nails of dirty hands" just a phrase could easily have been in one of the Prelude's "the broken finger nails o dirty hands". My people, humble people who expect nothing, her parents are humble parents who expect nothing from life, nothing from the daughter's future. (**) Şarkı söylemeye vaktimiz kalmadı . Çünkü onu on geçiyor. Hatta onbirbuçuk geçiyor. Bitmiş ders. Değil mi? Çeyrek geçiyor senin saatin, biraz ileri, La la la lala demeye vakit kalmadı . Hemen başka birisi konuşuyor yalnız, ne diyor "to Cortage then I came" sonra Kartaca'ya geldim. Nereden geldi? Londra'dan, Margate'e, Margate'ten, Kartaca'ya. İstedığı gibi hareket edebiliyor. Helikoptere gerek yok. Evet, Şimdi koteşın (quotation) bitti kapandı. Onun defteri dürüldü.

Ss : Yarın ne yaparız ?

T : Yarın, ha buna devam ederiz. Sonra "Holome". Holome var ya.

LESSON 3

T : (**) Şimdi romanı gagalamaya devam ediyoruz. Ama artık bitti. Yaptığımız gagalama. Şiir gibi değil. Ama neyi gagalayacağımız biliyoruz. Ya da gagaladığımız zaman kursağımıza nelerin indiğini artık iyice biliyoruz. Sağır sultanlar bile. İnşallah bakalım. Gene biz adet yerini bulsun diye devam edeceğiz. Son bölümde de dedik. The central character is Lily Briskol. She almost represents Mrs. Ramsy. But Mrs. Ramsy is very much there too. It is Mrs. Ramsy who appears on the step and enables Lily Briksol to finish her painting which also finishes the novel you remember. Yesterday we looked at Lily, thinking about Mr. Ramsy and Mrs. Ramsy and almost blaming her for being too soft, too giving and critisizing Mr. Ramsy for exploting his wife. Giving, giving, giving you remember. She died had left all these. Really, she was angry with Mrs. Ramsy. She is trying to paint but she is at the same time very much conscious of Mr. Ramsy's presents. This is almost a reputation of earlier scene. The scene in the first scene, in which we see Mr. Ramsy again walking around restlessly, obviously craving for sympathy which his wife feels and gives and Lily of course is no Mr. Ramsy. She doesn't know how to go about it. She doesn't. She is not willing to give it to him. But at one paint probably for the sake of Mrs. Ramsy or in her memory she tries to do so. But she doesn't know how to do it. Finally you remember this is a rather comic scene. She says on page 174. "What beautiful goods". This is like the story of the Red ridinghood, what beautiful tief you have grandmother and this is just almost a reputation of that. What beautiful boots, she exclaimed. She, she was a shamed of herself, saying such a stupid thing to such a great main. But strange than, this is the complexity of human nature. It produces the right affect. He is suddenly very happy.... But let me read this short paragraph. (Reading) "She was ashamed of herself to raise his boots when he asked her to solice his soul". To solice his soul: ruhunu teselli etmeye, dinlen

rahatlamaya, masını isterken. When he had shown her his bleeding hands, his lacerated heart and ask her to pity him to say cheerfully "What beautiful boots you wear" deserved she knew that she looked up expecting to get it in one of his sudden roars of ill temper, complete enervation. Now, Mr. Ramsay is going to kill me for saying that but opposite do we know the reverse. Instead Mr. Ramsay smiled. He is very pleased. That seemingly very significant scene of course shows the power of human communication, the power of human sympathy. The result is described in these words later on the paragraph "They had reached Lilly and Mr. Ramsay figurative speaking of course. They had reached she felt and this is coming to us through Lilly's mind once more. A sunny island where peace develt, serenity rained and the sun shone forever. This is complete understanding between two people. The blessed island of good boots. Her heart warmed to him for the first time she comes to feel for him, something warm. Her heart warmed to him. Now let me, the rest of the paragraph is not very important. The important point is that when Mr. Ramsay is walking around, you remember she can not work. She is uneasy. After she expresses sympathy and in a way condescends to him. She too feels condescended and feels that she can go on with her painting more successfully? So it is possible to say that he took contributes to the finishing of the painting in an indirect way of course. She doesn't give it willingly at first. She is still resentful to some extent. But why was it like that, that came. She could not help feeling annoyed with that, the children. They might have given him what now they were off she had not have the chance of giving him. She is criticizing the children for not being more sympathetic with their father earlier you remember she'd criticised Mrs. Ramsay for being too sympathetic and now she is criticizing the children for not being sympathetic enough. So that change is all that. They might have given him what now that they were off she would not have the chance of giving him. They were off now, they're giving, they're down at the beach to go to the light house. For she felt the sudden emptiness a

frustration for feeling at come too late. The feeling of sympathatic they come too late there it was ready. But he no longer needed it. He'd become a very distinguished elderly man who had no need of he what soever. Such quick changes take place in people's moods. You remember earlier we had the same thing as soon as he was sotheded to use Virginia Woolf's own word, Mr. Ramsy west away and minded his own business as he does here after being confortd by Lily. We have in the rest of the novel two things happening. On the one hand, we have Lily painting her picture, trying to finish it or at least to go on with it. On the other hand we have the children and Mr. Ramsay sailing to the Light House. The children being of course. I forget their names. James.

S1 : Kern, Nancy, James.

S2 : James.

S3 : Balıkçının oğlu yok.

T : Balıkçının oğlu nerde?

S1 : Balıkçının oğlu vardı ya.

T : Karıştırmışsınız. İki çocuk var giderken. Bi oğlan, bi kız var.

S4 : Balıkçının oğlu vardı.

S5 : James vardı . Hocam vardı James.

T : Allright, allright. You can verify this by going back to those passages. But more importantly this is what is happening in the external world. But we have seen again and again that more importantly we have what is happening inside the characters' minds.

S7 : Reconciliation takes place.

T : Reconciliation takes place between father and children. But before that we see into or we're shown into their minds. Both are resisting their father. Especially James is decided determined not to show any signs of sympathy and he fries to make his sister do the same. But finally I, very simple remark again solves the situation just as it has solved the situation between Lily and Mr.

Ramsay but just what beautiful boots you have, what fine boots you have, change the whole relationship you remember and now just a few words spoken by the father well done. Two words actually changes the sense of hostility into something warm. Something that has not been there from the beginning. So the novel started you remember the sense of hostility and there was a lot of that between James and his father. You remember how if he had a knife he would stick it into his father's breast that was his feeling as a child. It is still there. But it changes. There is reconciliation between James and his father and so the novel brings something to an element. Because in the novel we have a situation in the beginning. Something happens. We're not going to the picnic or on a picnic to the Light House and this changes the whole balance. The peace that was reigning in the house and desters up also hostile feelings and we have a number of events during the course of novel and finally everything must be brought to a solution. You remember the French word is used for the end of a novel "denuma" which means "solution". So, all the problems are brought to a sort of solution and we have the solution of course is between achieving a peaceful relationship or a normal relationship between father and son. So what we have in the beginning is brought to a sort of solution at the end so although we know that nothing much happens everything has been planned very carefully in the novel. Lily starts painting her novel she has problems with it and finally it is only at the very end that she finishes it or to put it more correctly when she finally is able to finish it the novel ends. So there is some sort of resolution after all but this is what happens is the external world and partly in the internal world of the characters but meanwhile we have characters thinking and feeling. One of the main points you remember was concerned with the meaning of life in the general sense. On page 180 we are concerned with Lily Briskov again and we are shown into her head, into her mind. Half way through the page, she's thinking about the party to the Light House. There is a line beginning with always. Bir cümle başı

bulalım. There is a line beginning with always. It was in her nature or in her sex she did not know which before she exchange the fluidity of life for the concentration of painting. She had a few moments of nakedness. When she seemed like an unborn soul.

Ss :Where it is?

T : One eighty. Sizde yüzyetmişdört olabilir mi?

Ss :Olabilir.

T : "Always can't paint" diye bir yer var, bir sonraki paragrafın başı .

Ss : Yüzyetmişiki ya da yüzyetmişüç.

T : Kaç?

Ss : Yüzyetmişüç.

T : Yüzyetmişüç. Ondan dört parmak "ölç. Şöyle (Teacher shows his hand) Nereye geldi? Always'e gelmedi, ha? Sayfa atladın. Always before she exchange the fluidity of life for the concentration of painting, she seemed like an unborn soul. "A soul left of a body" sonuna kadar okuyun. Bir bakın, ipucu nerede? Nerede ipucu? She is a painter. She is an artist. Before she exchanged the fluidity of life. The fluidity of life is a phrase we have learned, all learned by now. Fluidity of life. Keep that in mind. For the concentration of painting. Painting is an art and art has concentration. Ne demektir? "Art has concentration". Life is defused, fluid, defused, defused. Nedir defused?Dağınık. Dağınık. Bunun tersi nedir? (T.writes on board). "Concentrated". But Virginia Woolf's problem is to make her novels on the surface appeared fluid and defused just as life is defused and fluid. But since the novel like painting is an art she must also give it concantration. So concantration of the concantration of art must be confined with the fluidity defusedness of real life and this two of course are opposed to each other and this is a difficult problem and how she has solved it of course we have now a clue to it you remember we come to that passage in which Lily will be describing her conception, conception of art. Her notion of what her art should

be, all fluid on the surface, but what was it? Beneath that linked everything brought together firmly, linked to one another. This is concentration in a way, bringing together, but at the same time giving the or creating the impression of fluidity and defusedness, defusion. Sonuna kadar okuyun onu. Now, in the external world, in the real world we have a woman, standing before her painting, her canvas and painting or trying to paint but at the same time, a train of thoughts goes through her minds and these must be of course all related to the main themes of the novel and one of those main themes you remember was a concern with the general meaning of life and this is hat we have on page 182. Herhalde sizde, bazılarınızda yüzyetmişbeş yada yüzyetmişdört. The long paragraph beginning on page one-eighty-one or one-seventy four. Charles Tensleg used to say and towards the end of that paragraph, we have Lilly saying but what a power was in the human soul. But what a power was there, was. Buldunuz mu? İnsan ruhu ne kadar güçlü ya da insan ruhunda ne büyük bir güç var, insan ruhu. That woman sitting there, writing under the rock resolved everything into simplicity. That woman is Mrs. Ramsay herself. The strength of the human soul. What did she do? She resolved everything in simplicity. This is concentration. Isn't it? To simplify is to concentrate. May these angers irritations full of like old rags. Bütün "öfkeleri, şunları, bunları giderdi. In other words, she achieved a harmonous relationship between or among her guests including of course her own family. This is why we have described her as a sort of artist herself just as Lilly Briksol is an artist in the real sense. She brought together this and that and than this. So she brings everything together. This and that and than this. And so made out of that miserable siliness and spide something, something. This scene on the beach for example. "This moment of friendship and liking which servived something permanant. After all these years complete so that, she deeped into it to reflation her memory of him and it state in the mind almost like a work of art. This is Mrs. Ramsy working like an artist achieving permanant in the minds of

things that flow endlessly and Lily Brisko goes on thinking like a work of art she repeated to herself "looking from her canvas to the drawing room steps" and back again. She must rest for a moment and resting looking from one to the other wakenly. The old question which treverts the sky of the soul perpatiually, the old question. The waste, the general question which was apt to particularize itself at such moments as these when she releized faculties that had been on the strain stood over them, over her, caused overher, that is a question coming to her causing over her, darkened over her and the question finally we get. What's the meaning of life? This is the owerhelming question. Obviously (T. laughs) That was all, a simple question, one that tended to close in on one with years. İnsan bu, böyle soruyu, bir soruyu ne zaman sorar? Söylüyor. When one tended to close in on a question that tended to close in on one on a a man, man or woman. İnsanın üstüne çöken bir soru! Ne zaman? Yaşlandıkça. Gençken insan "what is the meaning" of life falan filan diye şeyler sormaz. Habire düşün diye de zorlanınca da hoşuna gitmez herhalde. Aksi gibi bütün yazarlar da bize bunu düşünmemizi istiyor, bize bunu düşünmeyi zorluyor. A simple question must be ironic simple in the sense of consisting a few words. The great revalation had never come. The great revalation, the great truth, the answer giving the meaning of life had never come. The great revelution perhaps never did come. There is no such thing as a great revelation, a great truth. Instead there were little daily miracles, ilyumulatıons. You remember we talked about this. This is Virgina Woolf's concept of reality. You don't have solid chunks on reality as it were in life but you can have an insight into reality in a moment of vision, just a moment dissappedring very quickly again. So the normal state of existance is one which is likened, resembled to living in the dark. To be in the dark of course means to not to know. But these are moments when one is able to have an insight into reality and Lily finally experiences such a moment and is able to finish her painting. Let's read the rest of the passage. Because this is one of

the important places obviously which give us a clue to the writer's view of reality. Instead that there were little, oray okuduk. This that and the other. Here was one. This that and the other, herself and Charles Tensley and the breaking wave Mrs. Ramsay bringing, saying "Life stands till here". Once more the implication is that, Mrs. Ramsay too is an artist just is Lily herself, a a a, in an other sphere, ne demek? Başka bir alanda. In the sphere of painting. Lily herself tried in another sphere. Lily herself tried to make on the moment sth permanant. This was of the nature of a revelation in the mids of caos and what is this revelation? In the mids of caos which is the normal state of things in the world, a state of continual flugs change the view expressed by who was it? Dün söyledim.

Ss : Murmuring. Heraklitus.

T : Heraklitus in which everything is changing continuously. In the mids of caos there was shape, there again life is a state of caos difuse and fluid in the mids of caos there was shape and shape is the pattern that art emposes on life. This internal passing and flowing is the eternal flugs of life described by Heraklitus which is very much Virginia Woolf's own view of life you remember. She looked at the clouds going and the leaves shaking in the external world everything is changing, is in motion. "Life stands still here" Mrs. Ramsay said, Mrs. Ramsay, Mrs. Ramsay she repeated. She owed this revelation to her. This is a revelatio. Şimdi, vaktimiz kalmad . Bitti. şimdi bir şeyi, bir pasaj söylüyordum size, hani bulamadık, bulamadık, bulamadık, bulamadık, Bulacağız, bulacağız,bulacağız dedik. Bulduk. Yüzdoksandörtte, sizde herhalde yüzsekseneyedi midir nedir? Yüzsekseneyedi mi? Bu, hani herşey yüzeyde fluid falan filan alta neyse.

S1 : Paragraf başına mı geiyoruz?

T : Hayır, yarın bitiririz. Yarın değil. Yarın ne var, şimdi?

S2 : Şiir var.

T : Şiir var, gelecek hafta. Pazartesi bitirelim.

S3 : Hocam sınav var.

T : Sınavlar arşamba, Perşembe başlıyor. Otuzunda arşamba günü ders var.

Gelecek derse demek ki herkes romanı bitirmiş olmalı .



LESSON 4:

T: A little bit about how we treated Merchant of Venice so far up to the point we have reached. What are the points that we have focused about?

Ss: She is fair.

T: But we did realize that she is fair. OK. That, that is right. In general we are talking about a merchant who lives in Venice and what is it that makes that merchant Shakespearian is that; he is the sad man although he is very rich. And then, we have the love subplot as you said ; the formal virtue of the girl and beloved is her being rich, then her fairness, then her other virtues. These are strange points and these strange points actually what do I actually mean by strange "out of the way ", "not expected" points which make the play Shakespearian and then what about the difference in space? H1, h1?

S1: In the second act, scene 1.....

T: That is different. But what about the place that Shakespeare uses?

S2: Belmont.

T: How many places do we have?

Ss: Murmuring.

T: We have two places. One is Venice. The other one is Belmont which is not Italy. That is why, it is not a real place. We called it a green place and what are some of the evidences that this is really a dream place?

S3: Certain legends.

T: If a legendary quality of a folktail quality as we know. What?...What in particular? Yes?

S4: Italian people are acting as English.

T: O.K. That was not the answer to my question. But it was an important point anyway. Yes actually we hear Elizabethan gentleman talking to each other treating each other very politely, but their names are Italian and the play takes place in Venice, in Italy. But what are some of the elements that, that are associated with the idea of legend and folktail in Belmont. There is a beautiful

lady there and everyone seems to love her. O.K. This is a typical folktale element. Is not it? all the young men in the world here of a pretty lady living somewhere in this world and they all become suitors to her. This is what we find in folktale and legendary, one element. Another element? Which makes it, get associated with folktale and legend?

S5: The certain conditions which...By the father of this particular.

T: Very well. The girl can not get married to whomever she wants. There are conditions set by her, very rich and respectable. And there are three caskets and the guy who chooses the right casket is going to get her. Can you think of other elements?

Ss: Silence.

T: Yes. Are we focus on the importance of number three. Because there were three boxes and three men who wanted to get married to Porsia. So this is a kind of symbol which is used in legend folktale, in legend folktale. In religious books, yes number three reminds us of a sort of arcitale element found in all kinds of culture. Aferin. O.K. And now, as Zuhail told us we are doing the, we are in Belmont and you will notice that as we go along we will find that one scene takes place in Venice, the place of reality and what is the main scene in that place of the reality?

Ss: Money.

T: Money and next scene will be taking place in Belmont which is concerned with the theme of love in general. We will later on decide whether there is not any love mingled with money matters, and whether there is not any money concerned with love matters. We will later on see it. This is, was a prose. Act 1, scene 2 and the two young young girls were gossiping and joking about Porsia's suitors. By the way we also pointed out to the feministic attitude of Shakespeare, right? A girl obviously an Elizabethan girl has no rights. She is just a pretty thing who attracts young man by her beauty or by her money.

S5: Money.

T: Money. Let's go on with the jokes a little bit. Why do we have this passage in the play? What is the function?

Ss: Comic.

T: To begin with. It is a comical scene. Secondly, it shows us Porsia's conditions and thirdly it shows us what a clever girl. She is because she jokes so intelligently about her suitors. Page 77 and Mercia asks Porsia middle of the page about the young warren of England. There is also an English gentleman. One of the suitors, she says middle of her speech, I am not reading it all. "He is a proper man's picture" (reading). Can you find it? "But a less who can converse with a dump show". Meaning? He is a picture. He does not talk. He just looks a gentleman, but he does not talk. A dump show, meaning?

Ss: Pantomime.

T: Pantomime. O.K. How oddly he is sooted. Meaning? He does not like the way, she does not like the way, he is dressed. I think he both is doublet in Italy. His round house in France, his bonnet in Germany and his behaviour everywhere. Meaning, he does not have a set behaviour and he is not fashionable at all because every single person he piece he wears belongs to some different culture. I am skipping the Scottish Lord and I am moving down to how like you the young German, the Duke of Saxony's nephew? Porsia's very ironical answer "very lovely in the morning when he sober", meaning; I think very lovely of him. In the morning when he sober and the most lovely in the afternoon when he is drunk. That means that whether he is drunk or sober. She has a very very low opinion of that man besides he had drunkert. O.K. So much for the gentleman she does not like. Remember one more element which associates Belmont with the legend myth and folktale, this reference to golden Peace? Keep that in mind O.K? Bunları final için söylüyorum tabii. bu sınavda Macbeth ile başbaşasınız da... Finale kadar unutturum da onun için söylüyorum. O.K. that means Porsia does not like

anybody. She finds fault with every single suitor except one and he is not a suitor yet. Let's read that part bottom of the page 78, line 105. Merissa remembers him. Who is that him?

Ss: Bassanio.

T: Bassanio, our guy. Do you not remember lady in your father's time, a vention, a scholar, and a soldier, that came hider in the company of Marcio ManPera. Pursia remembers : "Yes, yes. It was Bassanio as I think so was he called. (T reads from the book). True madam! He of Id man that ever my foolish eyes looked upon was the best deserving a fair lady . And Pursia says : " I remember him well. And I remember him worky of aaaa dying phrase. It means that; the story is going to develop in that line. Bassanio, if he ever can get the money, or his trip, for his voyage, let's called it because he is going to take a ship. And he is, when he becomes one of the suitors, we are almost sure that he will choose the right caskets. It is again a folktale element. Right? We know that this guy is going to get the girl. We know it before end. O.K.? And the suitors began to come one by one. But we leave Belmont at scene and we go back to Venice . A very crucial scene, because in the scene, we are going to need our second leading character the Jew, Shylock. One of Shakespeare's greatest characters. And Bassanio with Shylock, the Jew and they are bargening. What Bassanio needs how much?

Ss: Three thousand .

T: Three thousand ducats! Duka altını derler ya. Three thousand ducats and what is the length of the time.

S4: Three months . Three, three O.K. And who is going to borrow the money ? not Bassanio! Because Bassanio has no money. He is a soldier and the scholar Antonio of course. Who has the credit? That. Does Bassanio know that Antonio and Shylock do not like each other? He does not! O.K! And we learnt that Shylock hates Antonio and hatred is full of tragic potential. Remember?...Love is full of tragic potential but hatred is full of tragic

potential! And Shylock although he hates Antonio is ready to give him a loan. Antonio does not know it yet . We turn to page 80, line 29 and Shylock asks. Bu da çok ilginç tabii. Shylock ta şiir konuşmayı biliyor, Bassanio'da tabii. Niye prose konuşuyorlar? This part of the scene is in prose. Why? It is not a farsical scene.

Ss: Serious scene.

T: It is a bargain. It is talking about the passage. It is talking about money matters and money can never be poetic for you. This is your Shakspeare. When there is a dirty bargain he makes these characters speak in prose. Because money makes you cheap. but when hatred is something a feeling which is has tragic potential and the moment Antonio enters they begin to speak in this word. Enter Antonio middle of page 80. Bassanio: " This is Antonio". Shylock'u İngiltere'de beş sene önce kim oynadı biliyor musunuz? Bilin. Düşünün. Çok ünlü bir sinema artisti. Amerikalı. Evet?

Ss: Silence.

T: Yakıştırın. Dustin Hofman, kırmış geçirmiş tabii. Müthiş birşeymiş. So think of Dustin Hofman as we are reading on and he is aside. Antonio is coming here. He is a proud man. Let's keep that in mind. And we know that he hates Shylock. Because he is a usurer. Userer?

Ss: Tefeci.

T: Tefeci. Antonio is coming like a God, the most respectable merchant in Venice and Shylock very humble. Because he belongs to an ethnic group. Very humble, but full of fire! What does he say? "How like a foaming publican he looks". Foaming publican is a Roman term. You should remember the days of Julius Sezar and more Antonious in a those publicants. The people who represents the politicians who represents the States. Hi, hi. Look at this merchant. How like a foaming publican he looks. After all this is the Italian culture. I hate him for he is a Christian. But more not only because he is a Christian but more for that in low simplicity he lends out the

money and greet and brings down the rate of usurers. here with us in Venice. Hristiyan olması o kadar büyük bir kabahat değil de daha büyük kabahati var.

S5: Tahmin ediyorum burada tefecilerin parası ile ilgili. He does not get any interes. He lends money to whoever you want he is a generous man. Antonio is a generous merchant. He he just gives out the money without any interest. Therefore everybody goes and borrows money from Antonio instead of coming to Shylock, and getting a loan on an interest and that is what's makes Antonio, the most unpleasant in Shylock's eyes. Now, this is very important because, very soon I mean next week we will start discussing whether after all Shylock is justified in some of his attitudes and so on. We will all like Shylock very much. Because Shakespeare the humanist has portrait him. Shylock is also a human being but we have to be very careful before we make decisions upon this character. So the best thing is of course to watch out for what he himself says. I hate him for being Christian but more because he loans, gives loans without any interest. You see, Shylock is not a merchant, he is a usurer. He makes money by taking money and leading it out and getting the interest. If I can catch him ones upon the hit. I will feel I will feel fat the ancient grage I bear him. Ancient grage? What kind of grage is this? This feeling of devenge. This feeling of haitred. Ancient! Why is it ancient? They are not very old man. What does this ancient grage refer to? To the fact that Antonio lends money to people without interest or ? What? 0.K The ancient grage between Christians and Jews. We are not sure at the moment sure about what Shylock's strategy is. Do you see! Des he really hate the man? Because he is a Christian and he is a Jew or is it because of the money matters? Because he brings in this theme of ancient grage in all the time and he will be doing it. He hates our secret nation. And even there were merchants most do congregate on me only my bargains and my well won thrift. You see how he combines the two issues. The two issues had nothing to do with each other. But he combines them. What do we call it in modern politics? Demagocy! Right?

Demagogy! you are trying defend a cause and then you are confusing other issues into that cause and you make yourself sound justified. But who would not be effected by this ancient grage that Jews bare against Christians and Christians bare agaist Jews if something breaks one's heart. Especially it is very important for us because today we are people who know all about what Hitler did to the Jews. Right? When looking at the text Shakespeare did we are looking at the text as ourselves today. Therefore we have a soft pot for Shylock. Let's keep that in mind but let's also try to control our outlook. We have to be objective. Şurayı da bitirelim break'e çikalım. He hates our secret nation and he rails even there where merchant do most congregare on me, my bargains and my well won thriftwhich he calls "interest", faiz. At this moment since we do not know much about Antonio except the fact that he is sad, he Shylock wins our hearts. We are with him now and we are not in a position to see that he is, he is a good demagog. At the beginning of the play we do not knom it yet, O.K. And then the conversation between the two will start. Let's have a break of five minutes.

APPENDIX D
CHI-SQUARE TABLE

ν	0.250	0.100	0.050	0.025	0.010	0.005	0.001
1	1.3233	2.7055	3.8415	5.0239	6.6349	7.8794	10.828
2	2.7726	4.6052	5.9915	7.3778	9.2103	10.5966	13.816
3	4.1084	6.2514	7.8147	9.3484	11.3449	12.8381	16.266
4	5.3853	7.7794	9.4877	11.1433	13.2767	14.8602	18.467
5	6.6257	9.2364	11.0705	12.8325	15.0863	16.7496	20.515
6	7.8408	10.6446	12.5916	14.4494	16.8119	18.5476	22.458
7	9.0372	12.0170	14.0671	16.0128	18.4753	20.2777	24.322
8	10.2188	13.3616	15.5073	17.5346	20.0902	21.9550	26.125
9	11.3887	14.6837	16.9190	19.0228	21.6660	23.5893	27.877
10	12.5489	15.9871	18.3070	20.4831	23.2093	25.1882	29.588
11	13.7007	17.2750	19.6751	21.9200	24.7250	26.7569	31.264
12	14.8454	18.5494	21.0261	23.3367	26.2170	28.2995	32.909
13	15.9839	19.8119	22.3621	24.7356	27.6883	29.8194	34.528
14	17.1170	21.0642	23.6848	26.1190	29.1413	31.3193	36.123
15	18.2451	22.3072	24.9958	27.4884	30.5779	32.8013	37.697
16	19.3688	23.5418	26.2962	28.8454	31.9999	34.2672	39.252
17	20.4887	24.7690	27.5871	30.1910	33.4087	35.7185	40.790
18	21.6049	25.9894	28.8693	31.5264	34.8053	37.1564	42.312
19	22.7178	27.2036	30.1435	32.8523	36.1908	38.5822	43.820
20	23.8277	28.4120	31.4104	34.1696	37.5662	39.9968	45.315
21	24.9348	29.6151	32.6705	35.4789	38.9321	41.4010	46.797
22	26.0393	30.8133	33.9244	36.7807	40.2894	42.7956	48.268
23	27.1413	32.0069	35.1725	38.0757	41.6384	44.1813	49.728
24	28.2412	33.1963	36.4151	39.3641	42.9798	45.5585	51.179
25	29.3389	34.3816	37.6525	40.6465	44.3141	46.9278	52.620
26	30.4345	35.5631	38.8852	41.9232	45.6417	48.2899	54.052
27	31.5284	36.7412	40.1133	43.1944	46.9630	49.6449	55.476
28	32.6205	37.9159	41.3372	44.4607	48.2782	50.9933	56.892
29	33.7109	39.0875	42.5569	45.7222	49.5879	52.3556	58.302
30	34.7998	40.2560	43.7729	46.9792	50.8922	53.6720	59.703
40	45.6160	51.8050	55.7585	59.3417	63.6907	66.7659	73.402
50	56.3336	63.1671	67.5048	71.4202	76.1539	79.4900	86.661
60	66.9814	74.3970	79.0819	83.2976	88.3794	91.9517	99.607
70	77.5766	85.5271	90.5312	95.0231	100.4250	104.2150	112.317
80	88.1303	96.5782	101.8790	106.6290	112.3290	116.3210	124.839
90	98.6499	107.5650	113.1450	118.1360	124.1160	128.2990	137.208
100	109.1410	118.4980	124.3420	129.5610	135.8070	140.1690	149.449
z_0	+0.6745	+1.2816	+1.6449	+1.9600	+2.3263	+2.5758	+3.0902

APPENDIX E

TABLES



Table 3.10 The distribution of students' age.

AGE	NUMBER OF STUDENTS	PERCENTAGE
18	4	1,32%
19	5	1,66%
20	17	5,63%
21	62	20,53%
22	84	27,81%
23	60	19,87%
24	34	11,26%
25	19	6,29%
26	8	2,65%
27	2	0,66%
28	2	0,66%
29	3	0,99%
30	2	0,66%
TOTAL	302	100,00%
AVERAGE	22,49	

Table 3.11 How long have the students been studying English ?

YEARS	NUMBER OF STUDENTS	PERCENTAGE
3	2	0,68%
4	11	3,74%
5	6	2,04%
6	8	2,72%
7	10	3,40%
8	28	9,52%
9	14	4,76%
10	58	19,73%
11	68	23,13%
12	42	14,29%
13	12	4,08%
14	9	3,06%
15	10	3,40%
16	5	1,70%
17	1	0,34%
18	3	1,02%
20	3	1,02%
21	2	0,68%
24	1	0,34%
30	1	0,34%
TOTAL	294	100,00%
AVERAGE	10,61	

Table 3.12 The distribution of instructor's age

AGE	NUMBER OF INSTRUCTORS	PERCENTAGE
25	1	3,85%
27	1	3,85%
28	2	7,69%
29	2	7,69%
31	1	3,85%
33	1	3,85%
35	3	11,54%
37	1	3,85%
38	2	7,69%
39	1	3,85%
40	2	7,69%
41	2	7,69%
42	2	7,69%
45	1	3,85%
53	1	3,85%
55	1	3,85%
60	1	3,85%
62	1	3,85%
TOTAL	26	100,00%
AVERAGE	38,77	

Table 3.13 The distribution of instructor's experience

EXPERIENCE	NUMBER OF INSTRUCTORS	PERCENTAGE
2	1	3,85%
3	3	11,54%
4	2	7,69%
5	1	3,85%
6	1	3,85%
8	1	3,85%
9	2	7,69%
10	3	11,54%
12	2	7,69%
14	1	3,85%
15	2	7,69%
17	1	3,85%
18	1	3,85%
20	1	3,85%
25	2	7,69%
26	1	3,85%
27	1	3,85%
TOTAL	26	100,00%
AVERAGE	12,00	

APPENDIX F
LETTERS

**Ankara Üniversitesi İngiliz Dili Edebiyatı
Bölüm Başkanlığına**

Çukurova Üniversitesi Sosyal Bilimler Enstitüsü İngiliz Dili ve Eğitimi
Anabilim Dalında doktora öğrencisiyim. " An investigation on the selection of Literary
Texts on use of Drama Methods " konusunda , Prof. Dr. F. Özden Ekmekçi ile tez
çalışmamı yürütmekteyim.

27.03.1995 ile 31.03 1995 tarihleri arasında çalıştığım konuyla ilgili öğrenci ve
öğretim elemanlarının bir bölümüne anket vermek ve ayrıca İngiliz Edebiyatına yönelik
derslerden bazılarının (şiir , tiyatro gibi) birer saatlik teyp kasedi kaydını yapmak
istiyorum.

Gereğini bilgilerinize sunarım.

Saygılarımla
13.2.1995
F. Filiz Yalçın

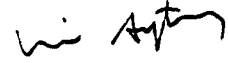
Gaziantep Üniversitesi
Fen Edebiyat Fakültesi
İngiliz Dili ve Edebiyatı Bölümü
Araştırma Görevlisi

16.3.1995

Sayın Filiz Yalçın,

27.3.1995-31.3.1995 tarihleri arasında konunuzla ilgili olarak Anabilim Dalımızda çalışmalar yapmak istediğinizi belirten mektubunuzu almış bulunuyoruz. Çalışmalarınızı sürdürmeniz için gereken yardımı sağlayabileceğimizi bilgilerinize sunarım.

Prof.Dr. Ünal Aytür



İngiliz Dili ve Edebiyatı

Anabilim Dalı Başkanı

7 Mart 1995

Sayın Filiz Talcın,

İngiliz Dili ve Edebiyatı Anabilim Dalında yapmak istediğiniz araştırmaya yardımcı olmak isteriz. 10 Nisan'da vize sınavları başlayacağından, derslere girebilmek için 3 Nisan'ı izleyen haftadan yararlanabilirsiniz.

Basarı dileklerimizle.



Prof. Dr. Nebile Direkçigil
Anabilim Dalı Başkanı

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ÖZET

TÜRKİYE'DE İNGİLİZ DİLİ VE EDEBİYATI BÖLÜMLERİNDEKİ EDEBİYAT DERSLERİNDE TİYATRO ÖĞRETİM YÖNTEMLERİNİN KULLANIM DURUMUNUN ARAŞTIRILMASI

F.FilizYalçın Tılfarlıođlu
Doktora Tezi, İngiliz Dili Eğitimi
Tez Yöneticisi: Prof. Dr. F. Özden EKMEKÇİ
1996, 175 Sayfa

Söz konusu tez ülkemizde İngiliz Dili ve Edebiyatı Bölümlerindeki Edebiyat derslerinde Tiyatro -Öğretim Yöntemlerinin kullanım durumunun incelenmesine yöneliktir. Konu ile ilgili veriler İstanbul, Ankara ve Hacettepe üniversitelerinde bulunan öğrenci ve öğretim elemanlarının bir bölümüne anket formları uygulanarak, sınıf içi gözlemler yapılarak, şiir, tiyatro, roman gibi derslerin bant kayıtlarını söylem-çözümlemesi yoluyla incelenmesi sonucu toplanmıştır. Öğretim elemanlarının ve öğrencilerin görüşleri arasında istatistiksel olarak anlamlı bir fark olup olmadığını araştırmak için verilerin analizinde **kikare** testi uygulanmıştır. Bu bulguların ışığında öğretim elemanları ve öğrencilerin görüşleri arasında anlamlı bir fark olduğu gözlemlenmiştir. Konu ile ilgili birtakım öneriler sunulurken, örnek bir ders modeli hazırlanmıştır.

CURRICULUM VITAE

Mrs. F.Filiz Yalçın Tılfarlıođlu, the researcher was born in Gaziantep in 1968. She graduated from Gaziantep Anotalian High School in 1986. She holds her B.A. in İstanbul University, in 1990 from the faculty of Science and Letters and her M.A. Degree in ELT, Gaziantep University in 1993. She has been working as a research assistant at the university of Gaziantep for six years and has several publications.

