

*To my beloved parents Havvana and Kenan GÜLTEKİN  
and to my dearest brother Murat GÜLTEKİN*

USING POETRY IN EFL SPEAKING CLASSES –  
A CLASSROOM-BASED STUDY

The Graduate School of Education  
of  
Bilkent University

by  
SERPİL GÜLTEKİN

In Partial Fulfillment of the Requirements for the Degree of  
MASTER OF ARTS

in

THE DEPARTMENT OF  
TEACHING ENGLISH AS A FOREIGN LANGUAGE  
BILKENT UNIVERSITY  
ANKARA

July 2006

BILKENT UNIVERSITY  
GRADUATE SCHOOL OF EDUCATION  
MA THESIS EXAMINATION RESULT FORM

21.06.2006

The examining committee appointed by the Graduate School of Education  
for the thesis examination of the MA TEFL student

Serpil Gültekin

has read the thesis of the student.

The committee has decided that the thesis of the student is satisfactory.

Title: Using Poetry in EFL Speaking Classes – A Classroom- Based Study

Thesis Supervisor : Assist. Prof. Dr. Johannes Eckerth  
Bilkent University, MA TEFL Program

Committee Member : Assoc. Prof. Dr. Charlotte Basham  
Bilkent University, MA TEFL Program

Committee Member : Assist. Prof. Dr. Valerie Kennedy  
Bilkent University, Faculty of Education

I certify that I have read this thesis and have found that is fully adequate, in scope and in quality, as a thesis for the degree of Master of Arts in Teaching English as a Foreign Language.

.....  
Dr. Johannes Eckerth  
(Supervisor)

I certify that I have read this thesis and have found that is fully adequate, in scope and in quality, as a thesis for the degree of Master of Arts in Teaching English as a Foreign Language.

.....  
Dr. Charlotte Basham  
(Examining Committee Member)

I certify that I have read this thesis and have found that is fully adequate, in scope and in quality, as a thesis for the degree of Master of Arts in Teaching English as a Foreign Language.

.....  
Assist. Prof. Dr. Valerie Kennedy  
(Examining Committee Member)

Approval of the Graduate School of Education

.....  
Visiting Prof. Dr. Margaret Sands  
(Director)

## ABSTRACT

### USING POETRY IN EFL SPEAKING CLASSES – A CLASSROOM-BASED STUDY

Gültekin, Serpil

M.A. Department of Teaching English as a Foreign Language

Supervisor: Dr. Johannes Eckerth

Co-supervisor: Dr. Charlotte Basham

July 2006

This thesis explores the language production, interaction, and involvement of students while working on poem-based tasks in a speaking course. The study was conducted at Anadolu University School of Foreign Languages in the spring semester of 2006.

The data was collected through students' audiotaped task completion. The participants in the study were 22 upper-intermediate students and their speaking class teacher. Three different tasks based on four different poems were implemented in the class, and the implementation lasted three weeks.

The audiotaped interactions of students were then transcribed by the researcher and analyzed with reference to discourse analysis techniques. The transcripts were analyzed in terms of five aspects, including target language use of students, student interaction, negotiation of meaning, discussion of form and function, and involvement of students.

The study demonstrated that students mostly used the target language and that they interacted with each other to complete the tasks, that they mutually negotiated the meaning of their utterances, and talked about the form and function of the language represented in the poems. Finally and overall, it was found that they engaged themselves cognitively as well as affectively in the poems and the tasks.

Key words: Task-based learning, poetry in language learning, interaction, negotiation of meaning, task involvement.

## ÖZET

YABANCI DİL OLARAK İNGİLİZCENİN ÖĞRETİLDİĞİ KONUŞMA

SINIFLARINDA ŞİİRİN KULLANILMASI-

SINIF İÇİ ÇALIŞMASI

Gültekin, Serpil

Yüksek Lisans, Yabancı Dil Olarak İngilizce Öğretimi Bölümü

Tez Yöneticisi: Yard. Doç. Dr. Johannes Eckerth

Ortak Tez Yöneticisi: Doçent Dr. Charlotte Basham

Temmuz 2006

Bu tez, konuşma derslerinde, öğrencilerin şiir kullanılarak hazırlanmış aktiviteler üzerinde çalışırken ortaya koydukları dil üretimini, birbirleriyle olan etkileşimlerini ve aktivitelere olan ilgilerini incelemiştir. Bu çalışma, Anadolu Üniversitesi Yabancı Diller Yüksekokulu'nda 2006 bahar döneminde uygulanmıştır.

Veriler, ikili çalışılmış olan aktiviteler yoluyla toplanmıştır ve kaydedilmiştir. Çalışmaya katılanlar, 22 upper- intermediate kuru öğrencisi ve konuşma dersi

hocalarıdır. Sınıfta, 4 farklı şiir kullanılarak hazırlanmış 3 aktivite uygulanmıştır ve uygulama 3 hafta sürmüştür.

Daha sonra, öğrencilerin aktiviteler üzerinde çalışırken kaydedilen konuşmaları araştırmacı tarafından yazıya dökülmüş ve şu beş kriter kullanılarak incelenmiştir: öğrencilerin hedef dil kullanımı, birbirleriyle etkileşimleri, birbirlerini anlamaya yönelik konuşmaları, form ve anlamları üzerine tartışmaları ve aktiviteye olan ilgileri.

Çalışma, öğrencilerin çoğu zaman hedef dili kullandıklarını, aktiviteleri tamamlamak için birbirleriyle etkileşimde bulduklarını, birbirlerinin söylediklerini anlamak için tartıştıklarını ve form ve anlamları hakkında konuştuklarını göstermiştir. Son olarak da, zihinsel ve duygusal olarak aktiviteler ve şiirlerle uğraştıklarını ortaya koymuştur.

Anahtar kelimeler: Göreve dayalı öğrenim, şiirin dil öğrenmede kullanılması, etkileşim, anlama yönelik konuşma, aktiviteye olan ilgi.



## ACKNOWLEDGEMENTS

I would like to express my gratitude to my thesis advisor, Dr. Johannes Eckerth for his patience, invaluable feedback and continuous support throughout the study. He provided me with constant guidance and encouragement during the painstaking thesis writing process. I am also grateful to Dr. Charlotte Basham and Lynn Basham for revising my thesis, giving me feedback, and for their assistance and kindness since the beginning of the program, and to Dr. Theodore Rodgers for his endless energy, moral support, and encouraging e-mails. Special thanks to Dr. Valerie Kennedy for her feedback on my thesis and for her kindness. I would also like to thank to Assist. Prof. Handan Kopkallı Yavuz the director and Dr. Aysel Bahçe vice director of Anadolu University School of Foreign Languages for allowing me to attend the MA TEFL program. I owe special thanks to Barış Kasap for giving me the reason to be a part of this program, for willingly agreeing to participate in my study, and for being helpful, kind and attentive. I would also like to thank to all participants in Upper Intermediate 3 Group for their participation and patience in the study.

I would also like to thank to my colleagues from Anadolu University Sercan Sağlam, İlknur İstifçi, Özlem Kaya, Elif Semanur Mor-Mutlu, and Pınar Soyer Mihçakan for willingly lending me their audiotapes, which was very helpful for the study. Special thanks to all my friends in Anadolu University for their moral support throughout the year.

I would like to express my special thanks to the MA TEFL class of 2006, especially to the dorm girls for their never-ending support and encouragement: Elif

Kemalođlu for her mirror-like comments reflecting me the realities of this world and myself, for making people feel important, and for her modesty; Meral Ceylan for being the joy of the corridor with her special dances and funny mimicking, for her continuous help during the program, and for the foreign candies she shared with us; Pınar Özpınar for her beautiful songs with her strong voice, and for the nights we spent dancing in Ankara in the first term, for her joy and positive spirit, and of course for her continuous horoscope comments; Yasemin Tezgiden for her tranquility effect in difficult times, for that night she coloured with the poems and our laughter, and for her Afyon cream; Fevziye Kantarcı for her endless listening ability, her interesting expressions peculiar to Kayseri, her cheerful laughter, and for her educative sentences beginning with “Babam/ Annem der ki...”; Fatma Bayram for her special care for all of us, for the tea she prepared periodically, for her maturity, and her attitudes and words bursting us all into laughter; Emel Çađlar for her nice movies, her skillful mimicking of people, and her invaluable advice about marriage.

Finally, I am deeply grateful to my father for his never-ending support and patience in every means, to my mother for giving me the encouragement to go on, and my brother for being understanding throughout the study.

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## CHAPTER I: INTRODUCTION

### Introduction

Of the four skills in foreign language learning and teaching, speaking, as a productive skill, is considered to be one of the most challenging ones for both students and teachers. To be able to speak a language and to comprehend it requires proficiency regarding to linguistic rules and communicative patterns. As foreign language teachers we observe that although students receive enough linguistic input, they cannot put newly-learned rules or structures into practice when speaking. Teachers have difficulty teaching this skill, as the only face-to-face interaction in English is likely during class hours. In the classroom, the spoken language that learners are exposed to is provided only by means of teacher talk, peer talk and audio cassettes. The students have difficulty producing the target language and participating in discussions. In order to maximize participation, there are a lot of communicative activities used to increase the time of student talk and arouse their interest in some topics. However, many teachers from different universities in Turkey and my colleagues in my home institution state that learners complain about unappealing topics and they are usually unwilling to make comments about them or are reluctant to participate. Thus the teachers try to relate the topic of the lesson to real life situations or issues upon which students may have an opinion. Arousing their interest about a

topic seems to be the only way to encourage them to participate eagerly without forcing them to speak in the class.

One way to foster participation and the interaction among students has been the use of tasks involving pair and group work. There are many important reasons why pair and group work activities are preferred in speaking classes. In pairs or groups with their friends, students feel as if they are in a sheltered place so they may feel more comfortable when speaking, and they have more opportunities to interact with each other without the dominance of the teacher. This increases their speaking time. With the help of this setting, the students may reflect on each other's language use in groups or in pairs, and this may lead to self-awareness in their language production. To sum up, considering the activities or topics covered in speaking courses and the ways students are grouped, it can be said that teachers try their best to encourage the students to produce the target language and to participate in discussions.

In order to stimulate the involvement of students, in the present study I focus on the use of poetry in language teaching. Literature can be defined as the body of written work of a language, period, or culture, and is imaginative and creative. Poems use language in a much "richer" way than prose which distinguishes them from other forms of literature. They can say many things in a few words, and they may evoke strong feelings through the kind of unorthodox language they use. Poetry provides a variety of structures and vocabulary, as well as it makes creative use of these two.

The systematic use of literature in language teaching can be traced to the "Grammar Translation Method", employed more than one century ago. It mostly consisted of the translation of literary texts into the native language of the learners.



When the Grammar Translation Method was replaced by methods emphasizing structures and vocabulary, like the Direct Method or the Audiolingual Method, the use of literature in the language classroom decreased. There was a reaction against the use of any literary English texts in English language teaching, maybe because most language teaching methods popular at that time were not suitable for teaching literature. They mostly focused on correctness in grammatical form, repetition of structures and a restricted lexicon. During the past few decades, there has been much discussion about teaching any kind of literature or having it in an English language teaching syllabus, but it is now gaining acceptability in EFL classes (O'Sullivan, 1991). EFL Instructors have realized the value of literature as a means of teaching language skills and as a means of providing authentic language and learning situations.

Poetry, as a specific type of literature, has been an object of criticism in its own style and form. Because it often breaks the general rules of grammar and syntax, a language learner may have difficulty in getting into a poem and understanding it. Schultz (1996), for example, points out that teachers have ambivalent feelings about poetry, since some of them might think it is not consistent with their idea of a communicative language classroom. In spite of these and similar kinds of criticism about its use in language classes, there are arguments supporting the use of poetry in language teaching. Ramsaran (1983) for example, asserts that poetry can be used in the class to develop students' knowledge of English. Selected poetry can be used to teach English at different levels of proficiency. This selection can be made according to the proficiency levels of students, and it can include the considerations of linguistic accessibility and topic choice (Tomlinson, 1986).

This study aims to investigate the potential of using poetry in EFL speaking classes. By the development and implementation of specific tasks based on poetic texts and carried out in pair work, the study tries to analyze in what way and to what degree the students use the target language, interact with each other, and involve themselves in the poems cognitively and affectively. The specific context where the study was carried out was the School of Foreign Languages at Anadolu University.

#### Background of the study

In this section, ideas about why literary texts, and specifically poetry, can be used in language teaching will be discussed.

Proponents of using literature to teach language argue that literature offers various kinds of written materials that question fundamental human issues. Rather than being temporary, these issues are permanent because of their pervasive relevance to life. Even though the meaning of a literary work does not always remain the same because people in different cultures and at different times may interpret literary texts in different ways, a literary work may speak to a reader in another country or at a different period of history, transcending both time and culture (Collie & Slater, 1987). This possibility of transcendence is important in language teaching, since it can be argued that literary works are never out-of-date and can address many learners from different cultures over long periods of time. Proponents further argue that literature expresses the most significant ideas and sentiments of human beings, and that it represents a means by which students can be put in touch with a range of expression, often of universal value and validity, over a historical period or periods (Carter and Long, 1991). That is why literature can be a good starting point for discussions about

the issues of humanity and the world. Everyone in the class may have some kind of an idea about those issues related to their own life.

Another argument for using literature in the language classroom is that literature is authentic material. Most works of literature are not fashioned for the specific purpose of teaching a language. Recently, however, materials used in language courses include many authentic samples of language, such as travel timetables, pamphlets, cartoons, advertisements, newspapers or magazine articles. Proponents maintain that learners are exposed to language which is genuine and undistorted, and which can be used in the classroom context. They argue that for such materials covered in the classroom, literature is a valuable complement in terms of providing learners with the language such as in the formerly mentioned materials. At the same time, learners become familiar with many different linguistic uses and forms like irony, argument, narration, and so on. According to Collie and Slater (1987), although literature may not be confined within a specific social network in the same way that a bus ticket or an advertisement might be, it can combine a great deal of cultural data. At this point, some opponents of using literature to teach language argue that it does not give learners the kind of vocabulary or language forms they really need, and this argument has some validity. However, this objection is not so important if the teacher can make judicious choices about the texts to be read. Collie and Slater (1987) states that on the positive side, with the help of the rich context in literature, lexical or syntactical items might be made more memorable, and this feature can help students to develop their ability to make inferences from linguistic clues and to connect ideas in many ways. Thus, a literary text can also serve as an excellent prompt for oral work when it is used carefully to stimulate learners' curiosity and

stimulate the interaction with each other. At a productive level, literature may make the learners more creative, and help them to appreciate the richness of the language and start to use some of the potential themselves.

Though the use of poetry has been a controversial issue, there are some scholars who think that the poetry is a specific genre which can be profitable in language teaching and learning situations. Hanauer (2001), for example, claims that poems help learners to extend their linguistic knowledge by encouraging them to apply what they already know to new contexts. Thus, the use of poetry fosters language acquisition. In her study she reports that most of the students were eager to construct meaning out of the poems in different ways which may mean that poems can be good stimulants for encouraging the students to arrive at possible meanings. Furthermore, poetry can be used to foster students' interpretative skills. Some different linguistic conventions found in poetry like metaphor, personification, rhyme or inversion are facilitators for meaning to be made. Thus, as Maley & Moulding (1987) emphasize, teachers can make use of certain linguistic features to encourage learners to be creative and interpretative and to make their own meanings out of a message. Collins (1963) also points out the importance of construction of meaning in a foreign language and states that the poetry should be admired, since it leads the reader to a deeper understanding of the content and of the words to be learned. As poetry provides intellectual stimulation for learners, it is not just memorization of words assigned, for instance, as homework.

## Statement of the problem

A limited amount of research about the use of poetry or other types of literary texts in preparatory schools in Turkey has investigated the language production of learners resulting from the use of literary texts, specifically poems, in EFL classes (Ayrar, 1989 and Munzur, 1991). The findings of the study by Munzur (1991) indicate that poetry might be a valuable source of variety in activities that can be used in the classroom.

Though there is no distinct empirical evidence available, from informal talks with colleagues and from my own experience, that is to say, from episodic evidence it can be said that there is almost no use of poetry in English preparatory schools in Turkey. In my home institution, Anadolu University, poems are used only in reading courses once or twice a year to provide a change to the usual classroom activities. Some of the studies mentioned above, especially Munzur's (1991), provide certain data about the use of poems in EFL field, but more research is required to examine closely the interaction among learners based on poetry. Especially, its place in speaking classes to stimulate foreign language production should be investigated thoroughly.

This study investigates the potential of using poetry in EFL speaking classes in terms of speech production, interaction and involvement. Speech production refers to the language the students use while working with poetic texts, interaction refers to the kind of cooperation they achieve with each other working in pairs, and involvement refers to the cognitive and affective relationship they establish between themselves and the text. Specifically, involvement refers to ways in which the poetic dimensions of the text stimulate students to express their personal opinions and feelings about the

topics raised. The poems in the study are contemporary ones, dealing with daily life in free verse. These poems are used in order to design “poem-based” information gap task, jigsaw task and discussion task in which students are required to work together in pairs. On the basis of shared and split information, they need each other to complete the tasks.

#### Significance of the study

This study proposes to investigate the use of poetry in speaking classes. The findings of the study may inform teachers teaching speaking classes about the degree to which poetry can help students produce the target language and interact with each other during pair work activities.

In my home institution, this study is the first one in which poetry has been used in speaking classes. The results of this research will provide data and propose hypotheses about speaking activities using poetry, target language production of the students in these activities, and poetry as a means of stimulating interaction and involvement. Also, because our school is in the process of curriculum renewal, materials and activities used in speaking courses may be reviewed or modified according to the findings of this study.

Another significance of the study is that audiotaping will be used in order to obtain data about the implementation of prepared poem-based tasks as a research instrument. With its help, the language production of the students during pair work can be followed closely. Thus the results regarding student pair work might be useful in terms of choosing and applying the appropriate topics and ways to encourage them to start and maintain a conversation that is, to encourage them to interact.

This study will address the following research questions:

1. In what way and to what degree do poem-based tasks stimulate students' speech production?
2. Are poem-based tasks a suitable means of stimulating learners' interaction with each other?
3. Do poem-based tasks stimulate students' cognitive and affective involvement?

### Conclusion

In this chapter, a brief summary of the issues concerning the background of the study, the statement of the problem, the significance of the problem and research questions have been discussed. In the next chapter, the relevant literature on the use of literary texts, especially poetry, will be reviewed. The third chapter deals with the methodology, and presents the participants, the instruments, the data collection procedures, and the data analysis procedures. The fourth chapter discusses the data collected and the summary of the findings. The last chapter is the conclusion which includes the findings, the implications, and the limitations of the study as well as the recommendations for further research.

## CHAPTER II: LITERATURE REVIEW

### Introduction

This literature review chapter is divided into four parts. The first part introduces the overall view regarding literature in language teaching. Next, different arguments about the use of literary texts in EFL classes as a language teaching tool are reviewed. In the following part, the overall view regarding poetry in language teaching as a specific genre of literature is presented. Finally, different arguments of some scholars on the use of poetry in language teaching are reviewed.

### The place of literature in EFL classes

In the field of teaching English as a foreign language, the use of literature has been a controversial issue among language teaching scholars. While some of them support the idea of including literary texts in EFL curriculum, saying that literature provides authentic texts for use in language teaching, others resist teaching foreign language with the help of those - as they call them - difficult and demanding texts. They claim that literary texts in a foreign language are not easy to comprehend and that it is not suitable to use them as a tool for language teaching.

Various publications can be found on the methodology of foreign language teaching, innovations in teaching language, and different kinds of activities promoting



different learning situations. These publications have been reviewed to find what scholars state about the place of literature in foreign language classes. Also, there are some research studies on the use of literary texts in language teaching. In the following chapter, a review of major discussions of the use of literature in foreign language will be presented.

#### Arguments in favor of and opposed to the use of literature in EFL classes

In this section, the major arguments about the use of literature in teaching foreign language will be summarized considering issues of authenticity, linguistic features and language skills, language awareness, and students' speaking abilities.

#### Authenticity

The first argument about the use of literary texts in language classes is related to the matter of authenticity. The authenticity of literary texts is related to the language used in these texts and the issues covered in them. Many materials usually used in language classes are designed specifically for the purpose of teaching language, and they try to convey a certain predetermined message. However, literary works are not prepared texts to teach language. With their deviant language, and the contexts this language is presented, literary texts are authentic.

Edmondson (1996), to start with, discusses this issue and asserts that there is no difference between non-fictional texts and literary texts in terms of their use in language teaching. He further contends that what you use is not so important; what actually counts is the way you use it. That is, the treatment, not the texts, is important. In Edmondson's opinion there should be evidence that specific kinds of treatments of

literary text have some different pedagogical outcomes when the same treatments are used with other kinds of texts. Otherwise, there is no way of knowing whether those outcomes are simply the result of pedagogic treatment or not. Here, he goes one step further and claims that the literary texts may not be “powerful motivators”, as they are generally considered. The use of literature in the classroom can also demotivate students. Therefore, the treatment of the texts in the classroom is the important factor for motivation as he previously suggested. What Edmondson (1996) argues about the treatment of the literary texts may be partly true because it may be difficult to distinguish the effect of the text and the pedagogical implementation. It will require more research in order to have a clear-cut idea about the pedagogical use of the texts.

About the same argument, Ghosn (2002) can be considered to have a positive attitude towards the use of the literary texts. He asserts that authentic literature provides a motivating, meaningful context for language learning because it presents natural language, and can foster vocabulary development in context. Namely, it is not prepared deliberately for some specific use of people, but it is a natural extension of human feeling and thinking. For this reason, literary texts may provide interesting and provocative material for reading. As for texts prepared specifically for language teaching, Widdowson (1983) gives an example that it is difficult for learners to get interested in and motivated by a dialogue about buying stamps at a post office. Everything continues as if there was not any problem in communication, and there is no character and no mystery. The messages in those dialogues in textbooks are so clear that there is little possibility for deviation from the communicative plot or pattern. Similarly, Crystal (1987) states that traditional EFL course books are criticized as being “stiff imitations of the dynamic spontaneity of real life, their

characters as nice, decent, and characterless, and the situations generally unreal and dull”. In other words, course books are prepared to serve a specific purpose so that they have the concern of conveying the predetermined message to give in them (p. 47).

In line with the argument above, considering the course books and texts in them, Hill (1986) points out that it has always been difficult for teachers to introduce “real life” into the classroom and to make students aware of all the potential situations in which language may vary. Literature can provide those communicative situations for them, since the content of literature is often derived from daily life. Thus, it may be seen as authentic and natural.

Hill states:

Literature is rooted in daily life, the activities that people carry out each day. The world of ordering food and drink, catching buses and trains, and making and breaking appointments runs through all literature (Hill, 1986, p. 4).

It is obvious that Hill’s (1986) quotation above cannot be generalized for all literary texts. Not all the texts of literature all the time tell the story of people dealing with daily life activities. However, there are short stories, dramas or poems that reflect real life in a very striking way, and some of them can be selected for foreign language use.

Furthermore, since certain types of literature have as a source what people experience in daily life, they likely present contexts which are meaningful for learners. Sage (1987) also supports the idea of meaningfulness by claiming that with

its stories, poems, and plays portraying a wide variety of human concerns and needs, literature is inherently human. It consists of issues or feelings with which people are familiar or which they experience. It covers the problems which are common to all people. Thus, it is a natural reflection of human life in all terms. The reason why it attracts readers is that it reflects “timeless values and preoccupations of people”. According to him, literature brings out what is common to many people, even to the readers who may not or cannot experience it in action or feeling.

In short, there are conflicting arguments about the authenticity issue of literary texts, and whether the use of literary texts is suitable for language teaching. The opinions of some scholars were presented above. In the following section, literature in terms of linguistic features and language skills will be presented.

#### Linguistic features and language skills

Beside the authenticity issue, another argument about literature lies in the opinion that its language is not appropriate to be used in language learning and teaching. Since the rules of grammar are often violated in literary texts, they are not considered as suitable materials for foreign language teaching.

Hill (1986) mentions that an objection to the inclusion of literature to the language teaching syllabus is that literature is linguistically unsuitable as a model for language, so teachers often complain that the language of literature is irrelevant to their learners’ needs. Buckledee (2002) accepts this, yet he explains that the creative writer’s willingness to break the rules and conventions is an important feature distinguishing literary texts from other written genres. He continues that even popular writers “cheerfully invent a neologism, convert a noun into a verb, treat a transitive

verb as if it were intransitive or simply withhold the key information deliberately. It is a skillful technique and it stimulates our curiosity and persuades us to carry on reading (p. 10)". When it is taken as a feature attracting the attention of students to make them wonder about the content of texts, this technique can be good for language learning. It can be interesting for students to discover these changes and their meanings. Yet, I should admit that some texts with excessive use of those techniques could be mystifying for learners. Thus, the important thing to be considered is to make careful and appropriate choices for the students.

About the use of language in literature, Lee (1970) emphasizes the linguistic importance of literature beside the meaningful context it offers and reports that the sources of language are most fully and skillfully used in literature. Those who want to use language with the greatest possible skill and effect should be exposed to literature to study linguistic features of language and different contexts in which those features can be used. This may sound as a very idealistic goal, but literature has the potential of presenting contexts to use the language, and to learn different skills of language, such as reading, grammar, reading or speaking.

As opposed to the argument saying that language which is used in literature is not suitable for language teaching, Povey (1967) thinks that literature is a teaching aid for all language skills and that it potentially extends linguistic knowledge by modeling extensive and subtle vocabulary usage and complex and exact syntax. Moddy (1971, as cited in Sage, 1987) adds that literature offers many interesting chances to write, and that it promotes oral practice through discussion. It can also stimulate and improve students' listening ability, because while you are listening to a poem read or a drama acted, some other conventions peculiar to literature come to the front, such as

intonation, rhyme or rhythm. This may help learners to develop their understanding and interpretation of spoken language. Likewise, Collie & Slater (1987) mention the scope a particular literary work offers for one or several language skills, and they point out that in improving reading, writing, speaking and listening, tasks and exercises based on literary texts can provide valuable practice. Especially, they put the emphasis on the feature of stimulating oral language and involving the learner in the text, since literature may provide various contexts to prepare tasks in which the students can interact with each other. In terms of the involvement of the learner in oral language production, Ghosn (2002) holds the same idea, and he further asserts that literature may help L2 learners to internalize the new language by providing access to a rich variety of linguistic items and a context for their communication efforts. Therefore, literature seems to offer a medium which can create an “acquisition-rich” (Ellis, 1994) environment in which the students may encounter a wide range of linguistic knowledge and different situations through which they can interact with each other in the classroom context.

Related to the language skills, another argument stated by Hill (1986) is that literature does not contribute to the utilitarian objectives of language learning. If people want to learn the language to meet their occupational and academic needs, and if the courses are designed to meet the demands of practical utility, there is no need for literature. Yet Ghosn (2002) indicates that literary texts introduce the type of thinking and reasoning expected in academic classes. These include looking for main points, supporting details, comparing and contrasting, looking for cause-effect relationships, and becoming familiar with the type of language needed to express

one's own thinking. At the same time, literature allows the teacher to expand the themes while making use of new language forms in different contexts.

As shown above, there are different arguments regarding the language of literary texts, and whether the language used in literary texts is suitable for foreign language teaching. Besides the linguistic features of literature, using it as a stimulant to develop the language awareness of learners is another issue of argument.

### Language awareness

Stimulating the language awareness of the learner, which means the learners' noticing the choice of linguistic features - structures or words - and their different usage in the text, is another topic in the discussion of the use of literary texts in EFL teaching. As opposed to grammatical knowledge, language awareness refers to certain 'sensitivity' towards the way a language functions or is used in communicative settings. This can be taken as a counter argument for the criticism about the use of language in literary texts, since this argument takes the unusual language of some literary texts as a basis for language learning.

Because there is rich context in literature and words and structures might be often more memorable as a result of the deviation from the conventional rules of language, students' awareness of those linguistic features and their ability of making inferences and connecting ideas in some different ways develop. Therefore, according to Collie & Slater (1987), if this is true, literary text can be a good starting point for oral work when it is prepared or used in the way that students are to interpret 'between the lines' and make inferences analyzing the use of linguistic features. Literature can make students more creative in this way, and they can realize the

potential to use the language themselves. At this point, a discussion of stylistics while using literature is another important issue. Van Lier (1995, as cited in Carter & McRae, 1996,) claims that the development of language awareness is rooted in this kind of text, and if you carefully analyze linguistic choices in literature, you can see how rules are broken for creative purposes. Widdowson (1975) agrees with him on the base of a stylistic analysis and states:

Stylistic analysis helps to foster interpretative skills and to encourage reading between the lines of what is said. It can also help teach the confidence to make sense of language input which is not always - in real communicative contexts - neat, clear and comprehensible. This is seen as a major advantage of stylistics. Students keep working at the language, making inferences, extracting all the possible clues to meaning (Widdowson, 1975, p. 5).

It is true that in our everyday communication with people, the information is not always present in an understandable or transparent way. One has to have the skills to interpret the possible messages which are sometimes hidden in the words. Since some literary texts have the potential of offering contexts arousing curiosity and stimulating the exploration of new meanings, including literature in language teaching may be beneficial for learners.

#### Students' speaking abilities

In addition to the issue of language awareness in relation to literary texts, another argument about the literature in language classroom is that it aids learners in gaining ways of expressing their opinions in the target language. By the help of the



language in literary texts, and various contexts within this language is used, students may develop their understanding and their use of language in different settings. To start with, since literary texts have a rich context with various issues familiar to many people as a result of their personal experience or their world knowledge, learners dealing with these texts will inevitably face the strategies used in communication by the help of the presentation of those common appealing issues (Sage, 1987).

Sage asserts:

Literature models a wide range of communicative strategies. Through literature, sooner or later, the student encounters nearly every kind of communicative technique speakers use or think of using. Literature displays a broader range of such communication strategies than any other single ESL teaching component (Sage, 1987, p. 6).

Some literary texts can be considered a reflection of human thought, feeling or behavior, and they communicate their messages employing such devices as irony, simile or exaggeration. Therefore, the learners may see various kinds of techniques native speaker use to communicate, and this may develop their interpretation of different contexts in which the target language is used.

Widdowson (1975) also agrees with the argument claiming literature can be used to exemplify strategies in communication, and he states that literature can lead to “a sharper awareness of the communicative resources of the language being learned”. The concept of literature has to be explored as discourse. That is, understanding literary texts does not only mean comprehending what they say linguistically, but interpreting what the words or the sentences may mean in that particular context.

However, he makes a distinction between conventional discourse and literature and asserts:

...but the difference between conventional discourse and literature is that in conventional discourse you can anticipate you can take short cuts, you often know something about the topic the passage deals with, and you can use that knowledge while reading naturally in order to find out what's going on in the passage... you can't do that with literature, for the reasons I've mentioned, because you've got to find the evidence, as it were, which is representative of some new reality (Widdowson, 1983).

If this is true, literature requires interpretative procedures to make sense out of the things you read and to understand them. If these procedural abilities need to be developed to understand discourse, then there is a place for literature. Widdowson (1975) further states that in literature the "what" and "how" of the text are inseparable, and that is what makes literary texts unique. Because "what" and "how" are not distinct, it is valuable in extending learners' awareness that how they say something is important in two ways. How something is said is important in terms of speakers' achieving their purpose in communication, and so is communicating something about themselves - establishing their voice - while deciding how to say something.

Likewise, McKay (2002) supports the idea of developing learners' interpretative abilities and states:

Unlike dialogues written for traditional language learning texts, story dialogues typically offer a detailed account of the speakers' backgrounds and

role relationships. Hence, such dialogues provide students with a basis for judging the appropriateness of language use (McKay, 2002, p. 327).

As mentioned above, she thinks that one of the benefits of using literature in the language classroom is the potential for developing the students' speaking skills, especially their sociolinguistic and pragmatic competence. Different from the traditional dialogues, story dialogues give learners a chance to make use of their background knowledge or to see the differences in language use. This may help them understand the language in different contexts and respond accordingly. Students' communicative competence may develop when they notice various social settings and the language used. Thus, students may find their own voice in a foreign language, exploring all possible ways of expressing themselves and considering a language suitable for achieving this. This may also lead them to take part in discussions in which they can use the means of expressing themselves. In line with this, Wenston (1989, as cited in Carter & McRae, 1996) points out that literary texts may provide many natural opportunities for discussion and for the resolution of differing interpretations, because they preserve the ambiguities and indeterminacies in experience. Literary texts help students generate many questions about what means what and how texts mean what they mean. They encourage the students to question the things mentioned in the text in order to construct possible meanings

Ayral (1989) is another supporter of the position that literary texts can be used to foster the learners' speaking and communicative abilities in language classroom. In her study, she shows that literature encourages the students to view language as a tool for communication. She used drama in the language classroom and observed that the

students were willing to participate and act out the roles given to them. This really helped them to see their potential as language speakers and to develop their communicative competence in a creative way. Also, by integrating drama into the language classroom, variety was added to the range of learning situations. Students were able to explore different ways of self expression in the foreign language. For this reason, drama shows potential as a part of communicative and interactive language teaching.

To sum up, there are some opinions about the use of literary texts in language classrooms which appreciate its value as a learning and teaching aid, and others which oppose the idea of including it in language learning. Therefore, those arguments were presented in this part. In the following part, different arguments about the use of poetry in language classes will be reviewed.

## The use of poetry in EFL classroom

### Introduction

Of the different types of literary texts, poems are considered to be the ones mostly used because of their suitability for any class hour since some specific type of poems are short (Collie & Slater, 1997 & Leki, 1986). Poetry is different from prose in terms of its form and its style, and therefore some scholars feel the language of poetry is inappropriate for language learning. However, there has been some ongoing research showing that college level students, even those at the beginning level can gain linguistic knowledge and oral skills from poetry integrated into the curriculum (Schultz, 1996). Because there are conflicting opinions about the use of poetry, arguments for and against its use in EFL classes will be summarized in this part.

Various arguments regarding the use of poetry and some empirical studies on this issue will be presented about the use of poetry.

#### Arguments in favor of and opposed to the use of poetry in EFL classes

In this section, arguments in favor of and opposed to the use of poetry in foreign language teaching will be presented considering the language of poetry, poetry as a facilitator of communicative competence, and learner's interpretative abilities and involvement.

#### The language of poetry

One of the criticisms about the use of poetry in language classes is related to the language and different conventions peculiar to poetry such as metaphor, simile or symbolism.

Some overall attitudes towards poetry and general assumptions are summarized by Sage (1987). He points out that poetry is considered to be the last subject which should be taught in ELT. There may be some reasons for the formation of this assumption like bad experiences and various fears. He emphasizes that behind the pedagogic objections to it, there is the fear that such radical language, which is different from conventional over-structured language, may be too difficult, and people are concerned about its correctness. He indicates that especially if a poem is well-crafted, it may appear to conceal its craft too well. In other words, when, for instance, the metaphors used in the poem are too difficult for students to understand, this may be a problem. For that reason, it is difficult or almost impossible for readers to penetrate it sufficiently to understand it. However, by the help of the figures of speech,

the desired meaning may be communicated effectively. According to Charlesworth (1978), metaphor is one of them and the most significant connection between learning and poetry. Most learning takes place through a metaphorical process by relating the unfamiliar to what the students already know. The study of generating relationships between unknown and known may help the learners to develop interpretative skills.

Some teachers are reluctant to use poetry in their classes. This may be due to some preconceptions about poetry coming from their L1 experience. A poem can be discouraging for reader to approach because it may appear, in Sage's (1987) words 'self-contained', so the reader or the teacher including poems in his teaching may first find it so difficult to make sense of poetry or she may abandon the effort (p. 15). Nevertheless, he also adds that the variations of language common to poetry such as symbolism, simile, metaphor, personification or irony are diverse, and this diversity of sentences and words is used to express the variety of states of mind. In other words, there are many different ways of describing feelings, actions, people or any other thought peculiar to the person. It is true that poetry makes use of a variety of linguistic devices which can be found in ordinary language, as Maley & Moulding (1987) states. They include rhyme, the inversion of grammatical patterns, and the use of figurative language in the form of similes, metaphor and personification. The effect of those features is to emphasize the meaning of the message. This is usually achieved more economically in poetry than in other texts. Because of the presence of figurative language, selected poetry may be used in teaching English at different levels (Ramsaran, 1983). Ramsaran suggests some ways of using different poems for different purposes. Where a poem reflects conversational spoken English, it might be used for rhythm and intonation practice. Where it deviates in any respect from

everyday English, the deviation may be used as a point of departure for discussion or drill to show any chosen grammatical structure. Furthermore, this can be a basis for expanding the students' language awareness, as Lazar (1993) comments, if teachers can exploit more deviant and unusual language found in poetry when using it in the classroom.

Among all literary genres, Schultz (1996) mentions that poetry has the most ambiguous position in terms of the language curriculum. Language teachers are often indecisive about its value for beginning and intermediate language learners since poets often use non-standard vocabulary and break the rules of syntax and grammar. They think it is better to teach practical, everyday vocabulary, standard grammar and syntax. They perceive poetry as something esoteric. Yet, Gasparro & Falletta (1994) and Schultz (1996) assert that the use of poetry in ESL classroom enables students to explore the linguistic and conceptual aspects of the written text without concentrating on the mechanics of language. In addition, there is another criticism related to the argument that poetry violates the rules of language. This belief is rooted in learners' and teachers' habits about poetry which is the negative attitude towards this genre in the native language. Most of the students express their insecurity in dealing with it when they are asked about their high school experience with poetry (Federici, 1989 as cited in Schultz, 1996). Students can eagerly talk about novels, short stories or plays, and enter into a discussion about the plot or the setting. However, they do not really understand poetry and do not know how to approach it.

In line with the former argument, Aysel & Yalçın (1990) conducted a survey with students and teachers about the use of literary texts in private high schools in Turkey. They tried to find out the attitudes of students and teachers towards different

genres of literature. Some of their survey results revealed that poetry and short story do not have much effect on language skills according to the students. They even thought that poetry has the least contribution to language skills development. In very rare situations, students accepted that poetry was useful, and that was when the teachers showed their own interests in poetry and conveyed their enthusiasm to their students. The reason why students were so discouraged by poetry was the archaic language and complicated prosody of the poetry in their native language which was Turkish.

Many people suppose poetry to be a limited or an arcane brand of language, but it is not. It has been argued that poetry frequently breaks the 'rules' of language, but by doing so it communicates with using a fresh, original way. It adapts itself to many human issues. Because issues poetry deals with all people, their lives and feelings, it can be appealing for the learners to speak, and learners' expressing their opinions about the topics they are interested in can contribute to their communicative competence in a foreign language.

#### Poetry as a facilitator of communicative competence

The next argument about the use of poetry in language teaching and learning is related to the question of whether poems have the potential to facilitate learners' communicative competence.

The general attitude in language learning towards poetry can be seen clearly in the quote by Maher (1982). He states;

Few teachers will grudge the place accorded the novel or short story in expanding vocabulary, reinforcing structure, or breathing life into the body of



language. The poem, however, with its obscurities and sometimes archaic expression and spelling, has a harder time defending itself as valid instructional material rather than mere decoration (Maher, 1982, p. 327).

It is difficult to change the belief that poetry is just a ‘decoration’ which cannot be used for practical purposes in language teaching and learning. Maher (1982) illustrates this belief by giving the example of a teacher in an international conference who talks about the irrelevance of poetry to immediate needs of the students. She says “I am not against poetry. Do not get me wrong. It is just that when the purpose of most courses is communicative competence as fast as possible poetry is just not relevant. Let’s face it. It is a luxury.” (p.17) The opinion above claiming most of language courses have the manner of ‘as fast as possible’ is true. There is a heavy load and limited time in terms of realizing the objectives in syllabi in schools, and probably poetry is seen as time consuming and irrelevant. Likewise, Tomlinson (1986) states that the main objective of using poetry in language lesson is not to appreciate poetry or to teach learners to write, but to find a way of involving the learners in using their language skills in an active and creative way, and also to contribute to the development of their communicative competence. Namely, the goal is not poetry analysis. Similarly, in the tasks used in the present study the goal of students working together is not to find out author’s intended meaning, but rather to reflect about the poem, and to connect the issues raised or feelings evoked in the poem to their own life. Therefore, the learning process can be more meaningful and communicative in the sense that poem-based tasks encourage learners to elicit their own meaning out of the poems, and to express their opinion by negotiating the meaning with their friends.

Though it has been claimed that poetry might be not more than a ‘decoration’, that is to say, an aesthetic, but non-essential supplementation to the business of language teaching, I would like to argue that it is exactly these aesthetic features of poetry - rhyme, simile, semantic image, specific syntax – which can lead the students to view the world with ‘new eyes’ (Hu-i Chun, 2003). These features make poetry useful for discussion in the classroom. By using it, learner’s oral competence in expressing their thoughts and negotiating meaning can be trained. Namely, the conventions themselves in poetry may serve as a stimulant for the students to discuss and exchange opinion. Also, as for viewing the world with new eyes, the students can see that the expression of thoughts, feelings or actions can be made in various ways. For this reason, poetry may help them to vary their attempts of self expression and communication.

The research study done by Munzur (1991) also contributes to the issue of communicative competence that can be facilitated by poetry. In her study, she observes college students’ reading the poems she chose and answering the questions she prepared in order to see whether reading a poem and answering questions about it fosters communication in English among students. She also tried to learn the attitudes of the students towards the poems and activities with a questionnaire. The results showed that the students had positive attitudes towards the activities and the poems given. Furthermore, the study revealed that poetry can be used as a teaching material, like the ones described in this study, in developing communicative abilities of students in EFL classes.

In addition to the communicative competence learners may gain as explained above, literary texts might also be helpful for the learners to foster interpretative abilities and involvement.

### Learner's interpretative abilities and involvement

The last argument about the use of poetic texts in foreign language teaching and learning is based on the assumption that poems can encourage the learners to involve in a meaning making process.

A poem has the potential of leading students to make their own meanings out of the words or features used in it. Carter & McRae (1996) give a stanza by the American poet e e cummings as an example of the stylistic approach to the poetry and explain:

yes is a pleasant country

If's wintry

(my lovely)

Let's open the year.

The poem uses very simple language. But the poem is ungrammatical and it is also semantically deviant. We don't open years; conjunctions do not normally appear in subject position. How can yes be a country, and so on? But I have watched with fascination how groups of students in many parts of the world can begin to pick up its meanings, begin to interpret it, begin to make it make sense, by exploring the language as a starting point (Carter & McRae, 1996, p. 4).

As it is seen above, the poem is a really short one, but with the little words used and the way they are used, one can interpret and say many things about relationships. Learners can make comments on the meanings of 'yes' or 'if' in the poem by using their language knowledge to predict the possible relationships between words and ideas. As Collie & Slater (1987), Collins (1963), Leki (1986) point out, although some poems are short, they have the advantage of being appealing to the senses with rhythm or rhyme, for instance, by attempting a recreation of auditory and visual images which help the understanding of the meaning. Poetry is a different type of a text compared to non-fictional texts, and it leaves a different kind of an effect on the reader. The usage of the words in poetry distinguishes it from the prose (Denman, 1988). It stimulates the readers to think on the reason why those specific words are used, and what they may mean.

It can be said that these factors distinguishing poetry from the other kinds of texts may facilitate learners' involvement with the poetic text, and stimulate their curiosity to interpret the possible meanings of the words or lines they read. In line with this argument, the analysis of Hanauer (2001) is about the processes second language learners use to understand poetry, and sheds light on the debate about whether or not a second language learning syllabus should incorporate poetry reading as a task. The study shows that understanding poetry is mainly a meaning construction process. In her study, students discussed the poem and tried to understand it in pairs. She points out that over 95% of students' statements were to construct meaning, and they did this primarily by noticing different aspects of the form of the poem like specific lines, grammatical usage or repetition. In this way, they hypothesize their own interpretations. She concludes that the unusual language of poetry forces students to

re-examine its linguistic structures and compare them to the ones they already know in order to find meaning. This process of concentration both on meaning and form puts the target language in a new context that broadens students' awareness of its creative and interpretative capabilities.

In short, considering the study of Hanauer (2001) about the use of poetry in foreign language learning, it can be said that poetry may be used to direct students' attention to the various aspects of the language used in terms of form and meaning. Through the construction of meaning by the help of the language used in poetry, learners' understanding and interpreting of the target language can be fostered.

### Conclusion

This chapter gave detailed information about the arguments on the use of literary texts and poetry in language classrooms. Those arguments were presented with the assumptions of some scholars, and the findings of some research studies about the integration of literature, specifically poetry, into EFL classes. In the next chapter, the participants and the instruments in the study, data collection and data collection procedures will be presented.

## CHAPTER III: METHODOLOGY

### Introduction

This study investigated whether the tasks which are prepared based on poetry foster the production of the target language in the foreign language classroom and what kind of language the students produce during pair work. The research questions in the study are in what ways the students produce the target language during the tasks based on poems, and whether the poetry is a suitable means of promoting students' language production. This chapter describes the methodological procedure followed while collecting the data for the study. As presented in the literature review, there are some opposing ideas about the use of poetry in language classes. In order to find out if poems are suitable means of stimulating foreign language use, in what ways learners interact with each other, and whether they are involved in the process, three different tasks based on four different poems were implemented in one classroom in the School of Foreign Languages at Anadolu University. These tasks were completed in pairs, and while all the pairs were working on the tasks, four pairs were audiotaped to be transcribed and to be analyzed after the data collection process. It was assumed that all the students in pair work participated to complete the tasks, interacted with each other, and produce the foreign language. This chapter will provide a detailed description of

the participants, the tasks used as the instruments, the data collection, and the data analysis procedure.

### Participants

The participants in this study are the students of an upper intermediate speaking class and their speaking teacher in the School of Foreign Languages at Anadolu University.

In Anadolu University School of Foreign Languages, there are nearly one hundred and fifty instructors who volunteer to teach a particular skill in a particular year. In second term, there were 11 instructors teaching speaking to upper intermediate level classes. In the study, the speaking teacher was chosen on a voluntary basis in order for the implementation to be more natural. Here, the important thing was the willingness of the study teacher to guide the students while they were working on the poems. She wasn't forced for anything in this study. Also, her appreciation for the poetry gave the implementation process a natural flow within the syllabus of that course. The study teacher, teaching speaking to this upper intermediate class, was a five-year experienced Turkish female teacher, a graduate of an ELT department.

The participants were 22 upper intermediate students whose ages were between 18 and 20. Thus, 11 pairs worked on the tasks during the implementation. According to the results of a standard proficiency test after the first term, the levels of these students were determined to be upper intermediate. There were 11 upper intermediate classes in the second term, and the students were distributed to each class according to their levels. Like in the other upper intermediate classes, most of the students in the study class were intermediate level students in the fall term, a few came from lower-

intermediate level, and few of them were beginner or elementary level students in the fall term. This class had eight hours of speaking course each week. For this study, only one hour was dedicated to the prepared tasks in three weeks successively. The study teacher was aware of what was going to be done. The teacher knew that the study was about the foreign language production as a result of the given tasks based on different poems. However, the students were not provided a detailed explanation of study in order to maintain objectivity.

### Instruments

In order to examine the language production of students, four poems were chosen and three tasks were prepared for use in the speaking course by the researcher and with the suggestions of the study teacher. First two the tasks consisted of one poem and questions related to the content of the poem and to the experience of the students. There were two poems in the last task and again the same kind of questions for students as in the previous tasks. Some of the important things were considered while choosing the poems for the tasks. As Maley & Moulding (1985) mentioned, you can open up some themes which are common to different cultural backgrounds, and selected poems can be a stimulus for fruitful group discussion. Furthermore, the suitability of the two poems can be evaluated by three models which were stated by Carter & Long (1991). These models are language model, culture model, and personal growth model. As for the language model, four of the poems were simple, therefore accessible, and can be used as the source to consolidate learners' speaking skills. In terms of culture model, according to Carter & Long (1991) literature is a way to lead students to the expressions with universal values. Thus, from all four poems, some



common and well-known issues can be elicited like getting the awareness of the educational system, love, getting old and human factors affecting the end of the world. Moreover, the students can see and discuss the differences between two cultures, and this can be a way to broaden their culture horizons. The personal growth model is the availability of the text in terms of the engagement of the students. When the first, third and fourth poems are considered, it can be said that they indicate the very common, appealing and familiar topics 'love and getting old'. It is suitable for the students to make connections with their personal experience and the poems. For the second poem, the topic is different end of the world, and third poem is also a good stimulus for the students to give examples and generate further thoughts about the issues presented. Different types of tasks were used to find out the language production each one may promote. Also, the tasks were prepared considering time constraints because there was only one hour allowed for each task given once a week.

One class before the implementation of the first task, I was introduced to the students and talked about the study a little bit. I just talked about what kind of tasks they would work on, and about the audio recording procedure. I had brought the audio recording devices and the microphones to the class beforehand. Also, by the time the students started to work on the tasks in pairs, I had already arranged and distributed the microphones and audio recorders among the pairs.

In the first task the poem called "Growing Pain" by Vernon Scannel (Maley & Moulding, 1985) was used (see appendix A). In the book the poem was given, there were some comprehension questions about the poem. However, those questions weren't used in this task. They were changed in the way to promote interaction between learners. The study teacher inserted this task in the unit called 'Sex and

Gender' since there was a section with similar content. The poem is about a little boy who falls in love for the first time at school. This was an information gap task intended to encourage the students in pairs to negotiate the meaning. According to Ellis (2003), an information gap activity ensures the transfer of given information from one person to another, so information exchange is required for the learners to complete the task, and the task outcome is closed. Because these kinds of tasks require one-way or two-way interactant relationship as categorized in the taxonomy of Pica, Kanagy and Falodun (1993). If they require two-way interactant relationship, they have a great impact on learners' negotiation of meaning. The poem was divided into two parts and each student took one part. That is, one student had the beginning and the other students had the rest of the same poem. Then, they read their parts and prepared three questions they had formed about the rest of the poem to ask their partners. By the help of the answers they got, they tried to predict the rest of the poem. As a second step, they, as pairs, answered the questions about the poem given by the teacher. The reason for this activity was to encourage the students to comprehend the poem deeply. The questions were about some specific words the characters say or some sentences in order to make the students think critically about the ideas and the characters in the poem, and to encourage them to put forward their own ideas. When they finished, they were given some role play situations prepared in consideration of the content of the poem they read, and then they acted out these situations as the last step of the task. In these situations, they were asked to think like the character in the poem, and ask for some suggestion from their friends. The reason why the role play situations were given as a follow-up activity is because the student tended to give examples from their experiences about the content in the pilot study. Also, as Maley & Duff (1989)

mentioned, drama or role play is a good channel to exploit to make an access into the poems. Thus, it could be better to create some suitable situations in which they could express their opinions and reactions about a certain real life situation. It is a good way to trigger the imagination of the students, and help the students to get out of the classroom setting (Maley & Duff, 1989).

The second task, which was a jigsaw task, was prepared based on the poem “Fire and Ice” by Robert Frost (Frost, 1995) (see appendix B). In the book the poem was taken, there were some questions, and writing activities. None of the questions or activities was used in this task. It is about the end of the world and this poem was inserted into the unit called ‘Disasters’. In jigsaw tasks, the participants share the information, and are required to pool their information in order to reach to an outcome to the task. The interactant relationship is two-way, that is the interaction of all the participants is necessary. As Ellis (2003) stated, jigsaw tasks promotes meaning negotiation and create the conditions needed for acquisition. In this task, students were supposed to bring each separate line of the poem together again in pairs. The lines of the poem had been separated beforehand and given to the students. Each pair had a nine-line poem and tried to put the lines in the order they wanted or they thought suitable in the time given. At the end of this 15-minute- time, the students had their own version of the same poem. The rationale behind this task was to encourage the students to talk about the language of the poem putting the lines in a meaningful order by making use of some specific features particular to a poem. Next, the teacher gave the original poem to the pairs, and they compared their own version and the real poem and saw the differences. After that, the students tried to answer the questions about the poem. The questions were intended to make the students think about some key points

of the poem. They led the students to the meaning asking their ideas about the poet's ideas or their ideas about specific words.

Different from the previous task, two poems were used in the last task. They were "Warning" by Jenny Joseph (1983) and another poem by John Arden (Munzur, 1991) which had no title but has the similar topic (see appendix C). The second poem was taken from the master's thesis of one of the MA TEFL graduates Nazan Munzur (1991). None of the activities or questions in that lesson plan was used. These two poems were inserted to the place in a unit which talks about different ages. The reason why two poems were used in this task instead of one as in the previous ones was because this task was mainly a discussion task that took the comparison between these two poems as a starting point. They were encouraged to exchange ideas about each person in the poems and defend their opinions by giving examples from their experience and life. At first, the students were given the two poems with the list of some adjectives. After reading the poems, they tried to decide which adjective described the people told in both poems best by discussing and explained why they thought in that way. Then, they discussed the given questions about the poems, putting forward their own opinions and explaining them. The questions were prepared to direct the students' attention to the contrasts of these two poems, and to elicit their perceptions about the people like in the poems and their opinions on their own situations in the future.

### Data collection procedures

In early February, I gave a petition to the Head of Anadolu University, School of Foreign Languages asking to start the implementation process of my study in late February, and I obtained the formal written permission to conduct my study the second week of February.

In December, the first task which was an information gap task was piloted in another upper-intermediate class in preparatory school. It was a very fruitful experience because this pilot study enabled the researcher to realize some of the deficiencies both in the task preparation, the availability of the physical conditions, and the participants. After the piloting, some changes were done in the task under the light of the transcription done, and the experience of audio recording the willing pair. It was found out that some of the students couldn't understand few of the questions asked about the poem. They found them difficult to elicit from the content, so those questions were modified. Moreover, the need for external microphones emerged since audio recording of some pairs in one class was difficult due to the disturbing noise of the other students working in pairs as well. Also, some practical issues about the arrangement of the seats while recording and the involvement of the study teacher into the process were observed and refined.

After getting the exact class hours and days of that particular upper intermediate speaking class, I arranged a schedule with the study teacher showing on which day, in which class hours, and between which usual class activities my tasks would be implemented. I needed to be very careful about these kinds of procedural things because it is not generally ethical to cause a class to stay behind the overall

syllabus of that term. In order not to interrupt their usual flow of the lesson, I carefully inserted my tasks in the syllabus and the units.

I started the implementation of my study with the first task on 23<sup>rd</sup> of February. The second task was the week later on 28<sup>th</sup> of February, and the third one was on the 1<sup>st</sup> of March. The implementation process lasted three weeks.

In each implementation of the tasks, the study teacher introduced the task to the students and gave the necessary instructions. Which pairs would be recorded was determined just before the first task, and it was again on a voluntary basis. Eight students were willing to be recorded, and we did not encounter any problems about forming the pairs among those students. In first two weeks of the implementation, these 4 pairs were recorded. However, in the last week one of the volunteer students was absent, and no one in the class was willing to be recorded with that one student. Thus, I recorded only 3 pairs in that week.

Table 1: Data collection procedures

Date	Poem-Task	# Pairs audiotaped
23.02.2006	Growing Pain Information gap	4
28.02.2006	Fire and Ice Jigsaw	4
01.03.2006	Warning and the other poem Discussion	3

## Data analysis

At the end of the data collection procedure, recordings of the pairs worked on the tasks were obtained. These recordings were transcribed first, and then analyzed by using discourse analysis techniques. The focus in this study is on the analysis of spoken language. The students in each pair were supposed to concentrate on the poems and the tasks formed on the basis of those poems, and they were also expected to interact with each other in the target language. Thus, the production of the target language was unpredictable. No specific language pattern was expected while analyzing the language produced by students. This was a data-driven study, and different aspects of the language were described through the interaction between students, and then those features in their speech will be described. These features will be related to their interaction in pairs in terms of communication strategies, their use of target language during the interaction, use of negotiation of meaning, their discussion about forms and meanings, and the involvement of students in the poems cognitively and affectively.

## Conclusion

This chapter gave general information about the aim of the study, listing the research questions the researcher attempts to answer, the participants in the study, instruments used, data collection procedures, and data analysis. In the next chapter, the data analysis done using the above-mentioned qualitative method to answer the research questions will be presented in detail.

## CHAPTER IV: DATA ANALYSIS

### Introduction

The main aim in this study was to discover what kind of language the students produce while working in pairs on the poem-based tasks prepared by the researcher, in what ways they interact in the target language, and whether poetry is a suitable means of stimulating students' involvement. The task types used in the study were an information-gap task with one poem, a jigsaw task with one poem, and a discussion task with two poems.

This study aims to answer the following research questions:

1. In what way and to what degree do poem-based tasks stimulate students' speech production?
2. Are poem-based tasks a suitable means of stimulating learners' interaction with each other?
3. Do poem-based tasks stimulate students' cognitive and affective involvement?

The study, conducted at Anadolu University, School of Foreign Languages, lasted three weeks. The tasks were implemented in an upper-intermediate speaking class with 22 students and with the help of their spring term speaking teacher. Some of the pairs working on the tasks were audiotaped, this material later to be transcribed and analyzed. The transcribed data was analyzed with discourse analysis techniques. Since this study was both data and theory driven, some categories widely used in



interactional analysis which are hypothesized to contribute to SLA were searched for. These properties were negotiation of meaning, communication strategies in speaking, and negotiation of form.

In this chapter the findings about language production and the interaction of the students working on the poem-based tasks will be presented and described. The findings include the qualitative data which were analyzed with the help of discourse analysis techniques. In the data analysis procedures part, the analysis of the data will be presented in the order of these five aspects: the students' use of the target language while working on the tasks in pairs, whether they interacted with each other or not, whether they negotiated meaning or not, whether they talked about the language, and whether they got involved in the poems cognitively and affectively while working on the tasks.

#### Data analysis procedures

##### 1. Students' use of the target language

As the first aspect of data analysis and as the answer to research question 1, the transcriptions were analyzed to find whether the students interacted in the target language or not while working on the tasks during pair work. All of the pairs used English during their interaction in all three tasks. As they were upper intermediate level students, they had no problem expressing themselves in the target language. However, even if most of the time they used English, there were a few situations in which they used Turkish for some purposes. Some of these cases seemed to be those in which they could not remember the necessary vocabulary item or they did not know the English word itself. Thus, they simply used the Turkish word.

Transcripts 1, 2 and 3 are some of the examples of these situations in which the students used Turkish words to express what they meant (see Appendix D for transcription conventions).

**Transcript 1 (jigsaw task)** (sequence taken from Appendix F):

- 25 M: What? Why?  
26 Y: Hmm.. I don't know it is .... **alakasız**  
27 M: Irrelevant  
28 Y: Yes irrelevant

**Transcript 2 (jigsaw task):**

- 1 A: yes I agree and the other one....what other words can you think  
2 instead of ice and fire?  
3 C: desire and hate because the hate **kapsamak** [contain or cover]  
4 this poem at least I think so....That is these words  
5 may help the reader.. help the poet while he or she  
6 was expressing himself or herself.

In transcripts 1 and 2, the student didn't know the English word or he couldn't remember the right word at that time.

Moreover, the students occasionally used Turkish instead of some of the conjunctions like “actually” and “then”. They use “asıl” and “o zaman”. Here is the transcript 3 as the example:

**Transcript 3 (jigsaw task):**

- 1 T: is also great  
2 Ö: **asıl** is also great is after that  
3 T: *hmm I think I know enough of hate and/*  
4 Ö: and suffice it's enough

In transcript 3, one of the students used “asıl” instead of “actually”.

The other case they used their mother tongue occurred when they couldn't use gap fillers. Instead of using “well” and “that is”, they used the Turkish word “şey”,

“yani” or “işte”. The fourth and the fifth transcripts exemplify this situation mentioned above.

**Transcript 4 (jigsaw task)** (sequence taken from Appendix F):

- 3 M: Hmm..no..I hold with those...ok this sentence stays here...  
4 *Some say the world/*  
5 Y: There is something with these somes... Both of them starts  
6 with some.  
7 Y: They can come after the other because... they are suitable...  
8 **yani/**  
9 M: ha sey....rhyme?

**Transcript 5 (discussion):**

- 1 A: yes, the first one, she wants to drink, but ..... she didn't want to  
2 do difficult things difficult work she only wants to drink eat  
3 sleep....she is tired.  
4 T: **yani** I think her life is monotonous and boring

As seen in transcripts 4 and 5, the reason for not using English may be that they do not have native-like fluency while speaking or perhaps they were so engaged with the things they wanted to say or mean that they did not bother to use those kinds of conversational fillers, and used the Turkish word.

To conclude, the students working in pairs with their friends succeeded to speak mostly in English while completing the tasks. They resorted to Turkish only when they could not remember the English word or when they did not know the English word at all.

## 2. Interaction in pairs

At this point, it was observed that the students used the target language while they were trying to complete the tasks. The second aspect to consider is whether they interacted with each other during task work or whether they completed the tasks individually rather than cooperatively. Even if the students were supposed to work on the tasks as pairs, it may not mean that they interacted with each other. It was also possible to complete the task without interaction. Here, interaction involves their communication with each other, understanding of what is said or exchanging opinion. Thus, there should be a closer look at their communicative and cooperative behavior during the completion of the tasks. The result is the answer for the research question 2. In order to determine in what way and to what degree students interacted with each other, the researcher looked for communication strategies so that the tracks of interaction were defined in the data. As stated in Yule (1997) and in Bygate (1987), people use communication strategies in order to get around the difficulties in conveying their message. They may overcome problems either by finding another way to express their idea or by avoiding conveying the message. There are different kinds of strategies like, involvement strategies, compensation strategies, confirmation strategies, or reduction strategies. In compensation strategies, the speaker tries to express what he means by using paraphrasing, elaborating or giving examples. In reduction strategies, the speaker tries to overcome a problem by not expressing what he has in mind. For instance, the speaker may avoid a topic in order not to have a breakdown in communication. In involvement strategies, though, the speaker tries to get involved in the conversation by asking questions, stating opinions or interrupting where necessary to express a relevant idea. Lastly, in confirmation strategies, the

speaker or the listener tries to confirm his understanding of the intended message. This can be done, for example, by indicating appropriate agreement, and expressing comprehension or uncertainty about comprehension. When the transcripts were analyzed, it was found that the participants interacted with each other to complete the task and exchanged opinions using some communication strategies. According to Tarone (1980), communication strategies are useful in creating the chance for the negotiation of meaning to correct target language forms and in helping the acquisition by keeping the conversation going. During the task work in the study, the most commonly used strategies by students were confirmation strategies and compensation strategies. It was observed during the interaction between students that they mostly used asking for repetition and backchanneling as confirmation strategies, and asking and answering questions, elaboration, and paraphrasing as compensation strategies. Some examples are presented below to make it clear, and it was observed that this two-way interaction in which all the participants are obliged to participate or interact in order to complete the task is an overall pattern throughout the time the students spoke.

In the following transcript, number 6, the students were answering one of the questions about the first poem, which was used in the information gap task ( see Appendix A).

**Transcript 6 (information gap task):**

- 1 S: I think the poem is about love...first love. What about you?
- 2 What do you think?
- 3 B: I think so... I think the poem is about love.. impossible love
- 4 (.....) in time fall in love
- 5 S: *What does the boy do in school?*
- 6 B: The boy ...learns something...in the school and ..he was very
- 7 happy but after that.. after falling in love... he became upset

8 S: hmm and I think this thing affects his education... in the  
9 school

In line 1, after the first student expressed his opinion about the question, the second student stated his agreement by saying “I think so”. In line 8, there is backchanneling “hmm”, showing that the student was listening to what his friend was saying, and after that he built his idea upon the previous statement. Backchanneling is a confirmation strategy showing that they are referring to each others’ utterances.

The interactional sequence in transcript 7 is another example for the use of communication strategies, in this case, backchanneling. It is from the transcriptions of the second task, in which the participants were supposed to reconstruct the poem in their own way. Here, when they got the original poem, they compared it with their version and made some comments.

( see Appendix B)

**Transcript 7 (jigsaw task):**

1 Y: ours is better than this one  
2 M: yeah..really..our poem has got more rhyme in it  
3 Y: who wrote this? Look at this we put this line to the third/  
4 M: no..no.. our second line  
5 Y: hmm you’re right...does it say if it will be two...two  
6 ends....hmm.. one of the two will happen?  
7 M: I don’t think so...because...it tells both ends...I mean..two  
8 ends are enough..both...

Frequent backchanneling cues are evident here. The second student, in line 2, agreed with his friend, and said why he thinks so. That is, he confirmed his friend. In line 4, this time the other student disagreed about the place of a line in their version and interrupted his friend immediately. Right after that, his friend supported him and asked a clarification question. His friend listened to her response and explained why he thought in that way.

The following transcript 8 is from the transcriptions of the third task, in which students had two poems about getting old (see Appendix C), and one of the students asked a question to his friend.

**Transcript 8 (discussion):**

46    Ş:    ...Maybe I ... I will be retired and I ...will have.. would  
47            have...what is torun?  
48    M:    grandson  
49    Ş:    ha yes...grandson and granddaughter. And I ...would  
50            (.....) them to behave .....nazik neydi?  
51    M:    kindly  
52    Ş:    yes kindly to .... old people and ... to their grandparents.

The interaction between students above can easily be observed with the questions asked and answered mostly for the unknown words. They were listening to each other, and when a question was asked, the answer referred to the question.

In transcript 9, the students were discussing a question related to the first poem. They were asking questions and using backchanneling cues when they did not understand or when they got corresponding answers.

**Transcript 9 (information gap task):**

1        B:    Maybe it can be anyone but. I think his mother hmm their  
2            parents and his mother is so close of course this can be the  
3            reason. How does the boy feel?  
4        S:    I guess the boy feels very bad for her  
5        B:    what? But he loves  
6        S:    hmm no no because of the pain and love he feels bad  
7        B:    ha yes the first time and very strong pain

What happens here in transcript 9 in details is that in line 5, the student misunderstood the thing his friend said, and first asked a question that revealed he could not understand what he meant. Actually, line 5 can be a correction in the form of a disagreement or stating opinion because his friend used wrong word “for” there.

He did not understand what his friend wanted to say, so he gave his opinion on the same issue to get a response. Then, the same student said what he meant and corrected himself and explained what he wanted to say. The strategies students used are backchanneling, asking question, and indicating the lack of comprehension. We can say that they listened and reacted to each other carefully, and tried to understand what was said.

The following interactional sequence, transcript 10, is another example of the use of repetition during the interaction of the students to complete the first task. They were supposed to prepare questions to ask each other in order to predict the rest of the poem since each of the students had just the half of the same poem.

**Transcript 10 (information gap task):**

- 1      Ö:    I don't know because in this paragraph it doesn't tell...  
2            Does he have a health problem?  
3      A:    No he doesn't..... There is nothing about it in my part...  
4            Does his pain grow?  
5      Ö:    ....hmm what can you repeat?  
6      A:    Does the pain grow? Because the title is growing pain  
7      Ö:    .....  
8      A:    Is there anything in the poem which ....shows the pain  
9            grows?  
10     Ö:    ok no no...the pain will go in time in my part... it says

Above, the students were asking each other questions they prepared about the poem. In line 5, when the student did not understand the question about her part of the poem, she directly asked for repetition. This is a strategy and also a clarification request. Then, the other student asking the question repeated and explained it a little bit. However, when there was no response from her friend, she noticed that her partner did not understand. Thus, she asked the same question in a more explanatory way. That is, she elaborated the sentence she had said previously, and also here they



negotiated the meaning in the form of a comprehension check. Shortly, here the students used asking question, repetition, and elaboration as communication strategies.

Considering the given transcripts above, the students interacted to a large degree while they were working on each phase of the tasks. The communication strategies they used, such as elaboration, asking and answering questions, backchanneling and repetition are the indicators of their interaction with each other.

### 3. Negotiation of meaning

In the third aspect of data analysis, which also tries to answer the research question 2, interactional analysis was used in order to identify the negotiation of meaning sequences during the interaction of the pairs. Negotiation of meaning, as described in Ellis (2003), is the process in which two or more speakers determine and try to repair the breakdown of communication. Considering the Interaction Hypothesis of Long (1981), input is very important in language acquisition, and it can become more comprehensible when modified according to the proficiency of the learner. Learners' negotiation of meaning to overcome a communication problem, as a communication strategy, is reported to provide the best input for language acquisition. Thus, this hypothesis puts great emphasis on meaning negotiation. For this reason, in this study the functions and forms of these meaning negotiations were identified and presented showing the transcripts and the explanations of each sequence.

While working on the poem-based tasks, the students negotiated meaning in the forms of clarification request, comprehension check, and confirmation check. In,

confirmation checks, the interlocutor checks his own understanding by asking questions or rising intonation. This can be done simply by repeating the utterance or paraphrasing. In clarification requests, the speaker is not clear about the message, and he asks for clarification like “What do you mean?”. Lastly, in comprehension checks, the speaker checks the understanding of the person he is talking to.

Confirmation checks:

The following transcript is an extract from the pair work task about the poem “Fire and Ice”. The students tried to put the lines of the poem in order. While working on the poem, they both focused on the structure of the lines or sentences, and the meaning of them. In other words, they tried to confirm or support their choice of order considering both form and meaning of the lines.

**Transcript 11(jigsaw task)** ( sequence taken from Appendix F):

4     Y:     There is something with these somes... Both of them  
5             start with some.  
6     Y:     They can come after the other because... they are  
7             suitable... **yani/**  
8     M:     ha sey...rhyme? /  
9     Y:     yes...It says fire here... this can be here

In transcript 11 above, the students were negotiating meaning about a feature of the poem ‘rhyme’. In line 6, the first student made a similar explanation of this word by saying “suitable”, and then the other student understood what it was. However, because he was not sure, he said the word with rising intonation to check whether it was true or not, and he got the answer “yes” in line 9. Here, with the confirmation check, the interlocutor checked his own understanding. The form of this function was a question but not a complete one. The student used rising intonation to

ask a question. In the next transcript, the students were again negotiating the meaning to understand a word.

In line with the example above, in transcript 12, the students were working on the second task, and they were trying to bring the separate lines of the poem together in the way that makes sense to them. They had a problem with the word “destruction”.

**Transcript 12 (jigsaw task)** ( sequence taken from Appendix F):

32 Y: If we say.....but how will we decide it is ok or not ok? Some  
33 say the end will come with fire by burning with destruction...  
34 *What I tasted of desire!*  
35 M: is it about destroy?  
36 Y: Destruction mi?  
37 M: evet..yes

In the situation above, the second student interrupted the first one in line 35, and asked something about the things the first students previously said. Then, the first student wanted to check her own understanding and asked a question to be sure. This can be an example of a confirmation check. Also, she asked the question in Turkish, but she used English word “destruction”.

Transcript 13 illustrates another interactional sequence of the students comparing two women in the last task by reading two poems. They were listening and responding to each other accordingly.

**Transcript 13 (discussion):**

1 A: ok. What kind of differences are there between the woman in  
2 the first and second poem?  
3 T: second woman is hmm more... is happier than first woman...  
4 She is hopeful ...positive but first woman is waiting for  
5 dying..yani..that is she is.....  
6 A: so she is not optimistic  
7 T: yes not optimistic...pessimistic I think second woman has  
8 more expectation than first woman.. they want to live....she  
9 wants to live much more than first.

What happens here in transcript 13 is that one of the students could not find or remember the right adjective or word for the situation she was describing in lines 4-5. Thus, her friend both reminded her of the adjective and checked her own understanding of what she may want to say. Here, the function of negotiation of meaning is a confirmation check. The sentence is in affirmative form, and a completion of the previously uttered sentence in line 5.

As further evidence for a confirmation check, in transcript 14, the students were working on the last task, and they were talking about what kind of old people they will be in the future. One of the student's opening comments created a negotiation of meaning sequence.

**Transcript 14 (discussion)** ( sequence taken from Appendix G):

41 M: first I only want to say that ... I want to be a social person in  
42 my old ages.. so people should care their olders.. I want to be  
43 a social man..and I want to be... I want to work.... what can I  
44 do? So it is my goal.... expectation  
45 Ş: you say work but I think some hobbies  
46 M: evet... yes hobbies....to do different things

In lines 41- 43, the student said that he wanted to be a social person in his old age, and right after that in line 43 again he said he wants to work. This probably confused his friend, so he corrected his friend in a way and said what he thought his friend meant. Then, in line 46 the student explained what he meant with the help of his friend. This is a confirmation check, and the negotiation of meaning in line 45 is in the form of hypothesizing or giving opinion.

Clarification requests:

In the following extract from the first task, transcript 15, the students were having a discussion about a question about the first poem in the first task. They did not agree with each other at some points, and they negotiated the meaning to express themselves.

**Transcript 15 (information gap task):**

- 1 T: What is the parent's reaction?  
2 Ş: He wants... she wants to consolidate her son  
3 T: Why do you think s/he tells such a sentence? To  
4 consolidate?...what do you mean?  
5 Ş: He or she loves her son and doesn't want to be hurt... and she  
6 wants him to feel better  
7 T: hmm.. I think I don't agree because you can speak  
8 differently... You can explain love or pain by different ways.

Above, in line 3-4, the student repeated the word, and then asked her friend to explain it. Here the students negotiated the meaning in the form of a clarification request. Therefore, her friend explained what he meant by that sentence by paraphrasing his words. Upon it, the one needing clarification made his own comment in line 7, which was a disagreement, which showed he understood the explanation, and he further explained why he thought that.

In line with transcript 15, transcript 16 shows us another negotiation of meaning sequence. This extract is taken from the interaction of students in the second task.

**Transcript 16 (jigsaw task):**

- 1 A: for example it won't start with ands and buts... Then this  
2 is obvious.. *Some say the world.....* here this comes after  
3 that....  
4 C: no I don't agree.. can you say again?  
5 A: Look now... first the fire then the ice will come... It will start  
6 like this I think.  
7 C: hmmm o zaman it will be the first line  
8 A: because of the meaning. ....ice will melt first....after that...  
9 then the 17 other comes.... *From what I tasted of desire...*  
10 here there is something related to fire I think He wants to fire?  
11 ....I don't know.

In the interaction above, in line 4, the student was not sure about her own understanding, and asked her friend to repeat the idea. Then, her friend provided further explanation of the thing she wanted to say. Here, the function of this complete question was to make a clarification request.

As another evidence for clarification request, in the following interactional sequence, the students were trying to find the answer to a question given by the teacher in the second task. They had the original poem at that time, so they made some different comments on the things they thought they understood.

**Transcript 17 (jigsaw task):**

- 1 A: If you have no desire you have no aim... First you should  
2 desire but both the results of desire and hate hmm... both.....  
3 C: for example you know in the films ..... the man tries to take  
4 revenge..... he both wants and hates  
5 A: how?  
6 C: for example....in his past somebody did him something... he  
7 hates that person .....he wants because he hates.... maybe I  
8 don't know  
9 A: ha ok interesting..you have a good... imagination  
10 C: Thank you

In transcript 17 above, in line 5, the student did not understand what her friend said, and asked for clarification. In the next line, her friend tried to elaborate what she had just said as much as she could. We can say that the negotiation of meaning is in the form of a clarification request.

Transcript 18 is another extract students' working on the last task comparing the two women in different poems. There was a misunderstanding, but the students overcame it.

**Transcript 18 (discussion):**

- 1 T: second one.. woman try to appear more young... younger she  
2 has a lot of expectations  
3 A: expectations... from people?  
4 T: no no..for example she wants to wear purple colorful clothes  
5 she wants to wear slippers and she try to appear like young  
6 people  
7 A: yes but the first one she wants to drink but ..... she didn't want  
8 to do difficult things... difficult work she only wants to drink  
9 eat sleep she is tired

In line 3, the student misunderstood his friend's sentence, and by repetition and rising intonation, he asked his friend to explain what he meant in the next line. Then, in line 4 and 5 his friend expresses his idea in other words. This is the negotiation of meaning in the form of a clarification request.

As shown above, students used many clarification requests during their task work which can be taken as an indicator of their interaction and meaning construction.

Comprehension check:

Lastly, in transcript 19, there is a clarification request following a comprehension check which is the only instance exemplifying the comprehension checks in the tasks works of students. The negotiation of meaning took place again in the second task in which the students just had the separate lines of a poem.

**Transcript 19 (jigsaw task):**

- 1 A: hmm perhaps... Here it says enough... should it be here? Is it  
2 the first?  
3 C: but then where this go?  
4 A: .....  
5 C: the line about ice destruction  
6 A: this line? *is also great and suffice?*  
7 C: yes.....this will be the end I think

The students were trying to decide on where to put a particular line in the poem, and in line 4 the student did not understand or find which line her friend referred to, and remained silent. Her partner understood and tried to check her friend's comprehension with line 5. However, the other student asked for a clarification by telling which line she thought was correct. Thus, it can be said that there is both comprehension check and clarification request here.

When we consider the transcripts above, it can be observed that students mostly negotiated the meaning in the second task. It is not a surprising result though because of the structure of the task type. It was a jigsaw task, in which students had to put the separate information together to reach a solution, and this kind of task requires two-way interaction. Thus students went through negotiation of meaning more in this task than they did in other tasks. Considering the third task, students frequently negotiated the meaning, but not as much as the second task. It was a discussion task, and the students had to put forward and exchange ideas or respond to their friends while working on the poem, so it was a suitable context for negotiation of meaning. However, when we observe the first task, it seems that there is not much negotiation of meaning. This is an unexpected result when the nature of the task type is considered. Since it was an information gap task, it was considered to stimulate more



interaction and negotiation of meaning. The information is shared or split in these tasks, and, particularly with split information conditions, the learners need each other to exchange ideas and complete the task. However, the students did not interact as much as they did in the other tasks. This may be because it was the first task within the instructional sequence in the study, and it was the first time they encountered a poem in speaking class.

In conclusion, the students went through different forms of negotiating of meaning processes to complete the tasks about poems. They helped each other to understand some parts of the poems or to answer the questions. Moreover, these negotiation of meaning patterns is a repetitive feature almost all through the interactions of the pairs working on the tasks.

#### 4. Students' talking about the language

The fourth aspect of the data analysis procedure included the analysis of the students' discussion of linguistic forms or functions used in the poems which is the answer of the research question 2 at the same time. There were some cases in which they tried to bring the form and the meaning together to make a meaning out of the poem, or they sometimes talked about the language itself in order to reach this outcome. In other words, the students were engaged in talking about the language itself. This poem and this task were not chosen in order to raise consciousness, but it seems to have served that purpose in this terms. As explained in Ellis (2003), there are consciousness-raising tasks which aim at explicit learning and also aim at encouraging learners to understand some linguistic features by communicating with each other. There is the role of explicit knowledge as the facilitator for the implicit

knowledge behind the rationale of these tasks. They are effective in fostering noticing and developing explicit knowledge. One of the important ideas here is “noticing” because learners can notice the linguistic feature in a communicative input if they have explicit knowledge of that feature. The other one is “noticing the gap” which refers to the learners’ awareness of the learners the difference between what they know and how the feature is used in the input. Therefore, some of the similarities between that kind of task and this one can be seen in the interactions of students here. This specific characteristic of the interaction between students was exemplified in some instances from the transcriptions.

In the example below, in transcript 20, the students were working on the second poem to make the separate lines of that poem a whole.

**Transcript 20 (jigsaw task) ( sequence taken from Appendix F):**

- 17 M: hmm..yes..these lines can be together  
 18 Y: ..... ama..but.. and is something comes after...  
 19 virgül[comma]... after that.... the rest of the sentence come/  
 20 M: this line can come here  
 21 Y: Ok but if there is the and.. it comes before the other  
 22 sentence...and so...conjunctions... *if it had to perish*  
 23 *twice and would suffice* ih ihh/  
 24 M: Ok it's here...you say.. like this?  
 25 Y: Yes..and also is it? No ... I hope cannot be in the  
 26 beginning....in the poem

While doing this task, they took both the meaning and the form into consideration to put the lines together. In this respect, the student in lines 18-19-21-22 tried to explain where “and” and “but” were used. She pointed out that those were conjunctions, so there must be some the sentences after them related to the previous

one. Based on the explanations of his friend, the other student changed the order of the sentences.

In the next two examples, in transcripts 21 and 22, again the students were discussing about the “and” and “but”. They were talking about the second poem, and the same lines.

**Transcript 21(jigsaw task):**

- 1 A: for example it won't start with ands and buts... Then this is  
2 obvious..*Some say the world*..... here this comes after that....  
3 C: no I don't agree.. can you say again?  
4 A: Look now... first the fire then the ice will come... It will start  
5 like this I think.  
6 C: hmmm **o zaman** [then] it will be the first line  
7 A: because of the meaning. ....this comes ....after that... ice will  
8 melt after that.... First *from what I tasted of desire* and then *I*  
9 *hold with those* because it says *from what*.....maybe he knows  
10 and he chose fire

In transcript 21, the students tried to identify the sentences coming before and after those conjunctions. Also, as evidenced in lines 7-8-9-10, one of the students tried to make sense out of a line beginning with ‘from what’, and she got the meaning of the preposition “from”. Then, she was able to explain why that particular sentence should come after the other.

Similarly, in transcript 22, the students were talking about “from” and “but”, and they wanted to find the sentence or the line coming before “from”.

**Transcript 22 (jigsaw task):**

- 1 Ö: no this is not because one is from the other is and  
2 T: suffice meaning is enough.....is this before this one?  
3 Ö: suffice.. it is so complex  
4 T: no I think this line will come after the other take it  
5 Ö: yes I think so  
6 T: *I think I know enough of hate* what does it say?.....  
7 Ö: there is a problem here/  
8 T: the end which one will be at the end what do you think?

- 9     Ö:    I think this cannot be with these lines  
 10    T:    yes I agree froms and buts cannot be together...

In the example above, the students seemed to have the same understanding about “from” and “but”, and they tried to figure out what to do with them by trial and error, and by getting the meanings of the lines.

This example in transcript 23 is different from the previous ones because the thing that confused the student was at the lexical level, not the sentence level.

**Transcript 23 (jigsaw task):**

- 1     C:    why his first choice is fire... Maybe something will be done  
 2         with fire in the world  
 3     A:    we said that another topic after hmm except.. **hariç ne**  
 4         **demekti?** [ what does hariç mean?].  
 5     C:    yes except  
 6     A:    except global warming..no not except.....different from  
 7         global warming... He .. has some hates he has something and  
 8         he wanna fire them

She used the word “except” first in line 3 and 5, and thought that it was correct. However, she was not satisfied with it and after a short pause of four or five seconds, she found the right term “different from” that expresses the meaning she wanted to make.

This last example is interesting because there are some other similar sequences in all three poems in which the students try to remember an English word, to remind each other or to correct himself or the other friend. It seems that speaking or expressing their opinion by uttering it helps them to repair their mistakes or find the correct words to use together.

Shortly, it can be said that the poem-based tasks stimulated the students to discuss certain forms and functions of the language used in the poems. They talked

about the structure of some specific linguistic features in order to construct meaning, and to understand the overall meaning as well. The students' use of target language, interaction in pair works, negotiation of form, and negotiation of meaning pointed to very intense cognitive involvement in the task works. Therefore, I adopted an additional category called students' cognitive and affective involvement.

#### 5. Students' cognitive and affective involvement

In the last aspect of the data analysis which refers to the research question 3, the effect of poetry on students' thoughts or feelings was investigated through the interactions of pairs. The word "effect" here refers to whether the poems activated the students' background knowledge, stimulated them to make predictions or interpretations, and finally in this way whether they try to connect the poems to their own life. In other words, the question of whether the poems created the situations in which the students expressed their thoughts or feelings about related topics was investigated here. As mentioned by Tomlinson (1986), using poetry in the language classroom is a way to involve students in using language in a creative and active way, and thus contribute to their communicative competence. Therefore, the students' involvement in conveyed opinions and feelings through poetry was investigated in this aspect. Most of the time, the students didn't seem to hesitate to state their opinion on the topics the poems covered. There is even an example of one pair talking about the poet. They were eager to give examples from their own life and to share their experience of the content with their friends. Moreover, they sometimes made connections between the things said in the poem and their own general knowledge of

the world. That was an activation of their background knowledge, and it is possible that the poems made that information come to the surface.

The following extract exemplifies the students' comments both on the poet and his topic choice for the poem in the second task. After they stated their own ideas and understanding about the poem, they tried to explain the reason of the poet in writing such a poem.

**Transcript 24 (jigsaw task):**

- 1 M: do you like it?  
2 Y: so so not the ending but  
3 Y: maybe the poet was thinking negatively he was just in a  
4 depressive mode... moody Perhaps..He is writing negative  
5 poems like this  
6 M: he writes about the end of the world.... maybe his positive  
7 feelings/  
8 Y: how..but if he is writing a poem like this.. end of the world... he  
9 can't be positive.. but why does he like this subject.. He can  
10 write more positive happy subjects.... Who is the writer?..  
11 M: Robert Frost.. Look at his last name..saplantı neydi saplantı/  
12 [what is saplantı?] (laugh)  
13 Y: .....obsession (laugh)

As it can be seen above in transcript 24, in the end, they drew the conclusion that the poet is negative and in a depressive mood. At that time, one of the students wondered about the poet, and when they saw his last name, they immediately made a connection between the name and one of the connotations of a word repeated in the poem. The words were “ice” and “frost”. Because they talked about freezing while answering the questions, this relation appeared funny to them, and they laughed a lot. It can be said that they were really occupied with the poem and the ideas in it, so that even a slight thing which was irrelevant to what they were doing attracted their attention, and they made use of it to support their interpretation of the poem. As Collie & Slater (1987) state, literary texts can be a good starting point for connecting

ideas, and can make the students realize the potential of poems. Also, the involvement of the students in the text and in oral discussion can be ensured by the help of poems.

Similarly, in transcripts 25 and 26, the students were talking about the possible ends of the world as it was given in the second poem in the second task. They made predictions and also tried to elaborate the poet's assumptions with their own ideas.

**Transcript 25 (jigsaw task):**

- 1 M: how do you think the world will end?  
2 Y: I think there are two choices like this ice and fire.. one of the  
3 natural results of... maybe it can be ice  
4 M: the results of pollution  
5 Y: yeah can be and fire because of wars... and nature and human  
6 behaviors can be cause of this end  
7 M: maybe because of the freezing by pollution global warming and  
8 the using of carbon dioxide gas.  
9 Y: it can be

**Transcript 26 (jigsaw task):**

- 1 M: hmm...yes to have them.. his desires are...was.... were  
2 dominant... perhaps  
3 Y: I agree..next one...if it will end with desire it can be...heat..the  
4 other word..for example because of the....the bombs... kitle  
5 imha silahları [weapons of mass destruction ]  
6 M: maybe and... for hate it can be water...water and ice are similar

As shown in transcripts above, while they were trying to explain the different ends of the world, they related the given ideas in the poem and the causes of them to the current problems of the world or humankind, like pollution or global warming. Their effort of constructing relationships between the ideas in the poem and life is the same for transcript 26 as well, as can be seen above. Literature seems to activate their reasoning about the events like identification of cause-effect relationship as Goshn

asserted (2002). Moreover, according to Wenston (1989), it provides contexts for different interpretation opportunities for the students.

In the same way, as evidenced in transcript 27 below, the student speculated about the future and explained in detail why she thought in that way. The interesting thing is that she was very keen on making comments on the topic because she remembered something she already knew. Moreover, she started her turn with a related movie she watched before, and she could connect it to the situation of the city in which she lives.

**Transcript 27 (jigsaw task):**

- 1 C: we can answer the questions now... How do you think the  
2 world will end? I think/  
3 A: I want to say something about it  
4 C: ok  
5 A: I watched ... the day after tomorrow Its ... topic was global  
6 warming and I am waiting this.... As you know in Eskişehir the  
7 degrees nowadays raised ... 10 degrees It is not normal... so...  
8 usually according to ....poem I can say this is global warming  
9 ice will.... Be melt after that... every.... degrees will raise so  
10 everywhere will be in high temperature

In her interpretation, she mentioned the causes and the effects of a current situation. Her connection of the poem and the common problem of people in the world is the important thing to consider. As Widdowson (1982) and Sage (1987) point out, poetry, and literature in general, reflects people's concerns and values across time.

Likewise, in this situation the students tried to interpret the possible meanings of "desire" and "hate". Here, in transcript 28, in the second task the students were trying to figure out what the poem wanted to say.



### Transcript 28 (jigsaw task):

- 1 T: I think if maybe if someone hates something he or she doing  
2 she does everything because hate... is **hırs** [ambition] hate  
3 **eşittir**[is equal to] **hırs** yani.. if you hate something you can do  
4 everything so desire and hate is a very... tr..terrific  
5 combination. And if people hate very much and if they have a  
6 lot of desires they are harmful for themselves I think and they  
7 cannot be achieve they even never achieve I think if they hate  
8 very much.  
9 Ö: yes but they can harm other people too both themselves and  
10 other people but yaa when he wants or hates he can do  
11 everything.

They tried to make meaning out of the words again, and they gave their own interpretations while contributing to each others' opinions. That is, the students' interpretative ability is the point here, because poetry, as Hu-i Chun (2003) indicates, can make them express their thoughts in a discussion, and can be a good basis for the negotiation of meaning.

In the following three examples, transcripts 29, 30 and 31, the students were talking about the poems in the third task and answering the questions together.

### Transcript 29 (discussion):

- 1 A: ok. What kind of differences are there between the woman in  
2 the first and second poem?  
3 T: second woman is hmm more... is happier than first woman. She  
4 is hopeful... positive but first woman is waiting for  
5 dying..yani.. that is she is.....  
6 A: so she is not optimistic?  
7 T: yes not optimistic...pessimistic I think second woman has more  
8 expectation than first woman.. They want to live....she wants to  
9 live much more than first and she is more lively and she is more  
10 joyful than the other one and I agree with the second woman...  
11 I think she is right because old people have expectations like  
12 these young people age is not important to live happier

### **Transcript 30 (discussion):**

1 M: Maybe the other people think that old people should live in their  
2 own house but they have rights and they should live ... what  
3 they want...Like other people can do so older people older  
4 people is one of .....one part of our social lives in a country or  
5 in a city so they can do what they want so ... its their right and  
6 they aren't .... They don't have to do something usual that's all  
7 Ş: Old people expect to advise ... their ...advise others who are  
8 young haven't got experience and they should have positive  
9 ideas...They aren't tired... Their brain maybe old but they have  
10 enough experience for advice to others.. and.... they ..will be  
11 ...useful for us

### **Transcript 31 (discussion):**

1 T: What do other people expect older people to be?  
2 A: I think people want older people pretend to behave different  
3 because of their age Maybe they must be sobriety and they must  
4 think like..adult.. like other people hmmm

In transcript 29, they talked about the two women, and compared them in terms of their behaviors and thoughts. Also, each of the students sympathized with one of the women in the poems, and they gave their reasons for choosing one of them. In the next transcription, they gave their own ideas on the situation of old people in general, and why these ideas were important for them. In transcript 31, while they were answering one of the questions, one of the students tries to use the new word she just saw in the poem in line 19. It is obvious that she does not know how to use it, but she tries it anyway. This may support the idea of Povey (1984) that poetry can extend the vocabulary usage of students in time. Also, as it was mentioned above by Ghosn (2002) poetry can stimulate their thinking and reasoning skills as it is seen here in comparison and contrast form.

In line with the above examples, another instance of a prediction students made can be seen in the transcript number 32. One of the students was trying to answer a question given by the teacher in the first task about the first poem, and the answer cannot be found in the poem directly.

**Transcript 32 (information gap task):**

- 1     B:     What do you think? Why did not the poet use the word 'love' in  
2             the poem?  
3     S:     .....I think real love cannot be told by words so the  
4             poet did not use the word love... I think love is.. hide... secret  
5             in the sentences... in the words here

Therefore, he had to make an inference and evaluate the whole poem to give a clear answer. As it is seen, he already understood the poem and gave an explanation of the situation in his own words. I can say that the answer is really intelligent, and it shows the student was able to interpret or draw inferences by thinking both about the separate words and their meaning as a whole. Thus, their inferencing and interpretative abilities may be fostered by working on the poetry, as Ramsaran (1983) contends.

The next transcript, number 33, is one of the examples of the pairs' describing love in the first task. They found the topic interesting, and so they were eager to make comments on it.

**Transcript 33 (information gap task):**

- 1     B:     How do you describe love?  
2     S:     hmm love hmm.. (laugh)  
3     B:     yes we are waiting (laugh) come on.....  
4     S:     When I fall in love I can be .... head over heels  
5     B:     really?  
6     S:     Yes exactly what do you think about love?  
7     B:     When you fall in love, you cannot stay ...inside you want to

8 travel the world and you feel butterflies in your stomach  
 9 S: wooww...  
 10 B: yeah When you look in her eyes you can feel in the ocean it is  
 11 like that  
 12 S: woow thanks for the explanation  
 13 B: Not at all

Because this topic was really appealing for them, and they described it in a creative way by using interesting expressions like “head over heels” or “butterflies in your stomach”. The feeling is common to most people, so they did not have difficulty in any way either in this poem or in the task. Even if the people have not experienced that feeling or problem before, those topics are common to all people, so they probably have something to say or predict.

This last extract is taken from the same first task, while the two students were acting out a role-play situation in the second part of the task. The given situation was related to the topic of the poem, and this was an easy task for them because they were familiar with those kinds of role-plays from their speaking course.

**Transcript 34 (information gap task):**

1 B: Hi Serkan  
 2 S: Hi  
 3 B: I want to tell something but I don't know how....  
 4 S: please tell me... come on...what is it?  
 5 B: I fell in love  
 6 S: REALLY..  
 7 B: yes.. When I see her I cannot stand I feel like I am flying but I  
 8 do not know if she feels.....she feels anything for me What can  
 9 I do?  
 10 S: I think .....you should go and say it....say what you are  
 11 feeling...Love can be for two.  
 12 B: Hope so because I am head over hills I get excited so much  
 13 S: You can tell all your feelings  
 14 B: Oh thank you very much you made me relaxed  
 15 S: ohh  
 16 B: Thank you my friend.  
 17 S: Not at all

Above in transcription 34, one of the students had a problem, and he asked for some advice. They were good at expressing themselves and reacting to each other as if the context was real. The thing that attracts attention is an expression one of the students used in line 11. He used “head over heels” which was used previously in that task by his partner. It seems that he remembered the word, and thought that it was suitable for that situation. As mentioned previously in literature review section, in her research study Ayril (1989) argues that students perceive language as a communicative tool with the help of role playing, and role playing fosters their creative use of the language.

To sum up, the students were able to comment on the ideas and the feelings conveyed by the poems by interpreting, inferencing, giving examples from their own life, and by making connections with their background knowledge. It seems that poem-based tasks were good stimulants for students to get involved both cognitively and affectively in the process of speech production, pair interaction, and task accomplishment.

### Conclusion

In conclusion, the collected data which had been transcribed before were analyzed by discourse analysis techniques. This analysis included five aspects in which some examples from the interactions of the pairs were presented with the descriptions of each situation. These aspects included the students’ use of target language, the interaction between two students, the negotiation of meaning students went through, their talk about the language, and the students’ cognitive and affective involvement in the poems. In terms of these aspects, it was found that the students

interacted with each other, and they were observed to use some communication strategies, and the interaction was mostly in the target language. Moreover, they negotiated the meaning while working on the poems and sometimes talked about the language itself to understand them. Lastly, the poems led the students to express their feelings and thoughts about the issues raised by the poems. In the conclusion, these findings will be interpreted, and some suggestions will be made by the researcher about their implications in EFL speaking classes in preparatory schools in Turkey.

## CHAPTER V: CONCLUSION

### Introduction

Some research has been conducted on the use of literary texts like poems or drama in EFL classes in Turkey. Generally, the focus of this research is on the attitudes of the students and the teachers towards the use of specific genres of literature in their classes. As indicated in the literature review of this study, the research studies of Ayril (1989) and Munzur (1991) for example, showed that both the students and the teachers had positive attitudes towards poetry and drama in their classrooms. Ayril (1989) and Munzur (1991) used attitude surveys and observation as their research instruments, and collected quantitative and qualitative data.

However, the present research study can be regarded as an interventionist study which aimed to investigate the foreign language production of the students with poem-based tasks, and to ask whether alternative use of poems in language classroom is suitable means of stimulating interaction and student involvement. The study was conducted with one group of upper intermediate preparatory class students and their speaking teacher at Anadolu University in School of Foreign Languages. In order to collect data, first, three tasks were prepared by the researcher on the basis of four poems. Then, these tasks were implemented in that upper intermediate class by the

study teacher in three weeks time. Meanwhile, four of the pairs in the class were audiotaped while working on the tasks.

This conclusion chapter includes the findings and discussion, implications, limitations of the study and recommendations for further research.

### Findings and discussion

With the help of the given five aspects, the analysis of the transcriptions of the interactions between the students working on the poem-based tasks showed in a detailed way what kind of language the students produced, and this is presented below. The criteria used to analyze the transcriptions included whether the students used the target language during pair work, whether they interacted with each other while working on the tasks, the students' negotiation of meaning during their interaction, their talk about the target language, and their involvement in the poems in terms of the ideas and feelings conveyed through them.

As a result of the transcription analysis, it was found that while working in pairs the students interacted with each other in the target language. They used Turkish only when they didn't know or remember an English word, and these words were generally gap fillers or some transition words. Their use of the target language during pair work can be taken as a positive thing because it shows they didn't have difficulty in completing the tasks or understanding the poems. They were able to express themselves and understand each other, so the given tasks and questions about the poems didn't seem to create any problems. However, of course there is the possibility that the pairs may have felt the pressure of being audiotaped, and they might have been careful about the language. Although the students were upper intermediate level



and their English is relatively good, as mentioned before, other pairs may have used Turkish in some stages during the tasks.

The second thing investigated was the students' interaction with each other. When encouraging the students to work in pairs, the aim is to increase the interaction between them and to maximize their speaking time. This study gave the researcher a chance to find out whether the students were actually interacting with each other during the pair work or not. The analysis indicates that they used the target language, and also they really communicated with each other. They used many communication strategies, which is taken as an indicator. When they came across a problem in their communication, they found ways to overcome it, and they were able to convey their intended messages. As Yule (1997) asserts, in order to express themselves, second language learners use strategies, such as reduction strategies, involvement strategies, compensation strategies, and confirmation strategies. The students in this study used mostly compensation and confirmation strategies while interacting. To convey their messages to each other, they made use of backchanneling, repetition, asking and answering questions, paraphrasing, and elaboration. Communication strategies are useful, as Tarone (1980) asserts, in terms of giving learners chance to negotiate meaning which, is very important for the correction of the target language forms. Furthermore, the use of strategies, because they help the conversation to flow, is a good aid for language acquisition. For these reasons, it can be said that the tasks and therefore the poems created situations in which the students made use of some communication strategies to express themselves, and understand each other effectively. They tried to comprehend the poems together to complete the tasks, to

answer the questions prepared about the poems, and also to make comments on the different issues.

Another positive finding from the data was that students engaged in the negotiation of meaning. In some situations in all three tasks, they negotiated meaning in order to avoid an anticipated communication problem or prevent a breakdown of communication. Negotiation of meaning is important in foreign language learning because the input can be made comprehensible for the learner by the modification according to the proficiency level of the learner (Long, 1981). Because the learners' trying to overcome a communication problem by negotiation of meaning provides the best input for acquisition, its occurrence in students' interaction is also important. Negotiation of meaning sequences can be observed through all three tasks, and they take different forms like confirmation checks, clarification requests, and comprehension checks. Actually, when the three tasks are observed closely, it can be noticed that negotiation of meaning sequences are most numerous in the second task. One reason for this may be the poem itself. The poem in this task was a short one and was about the different ends of the world. The students may have found the topic of the poem and the questions about it appealing. The other reason can be the type of the task. It was a jigsaw task in which the students were supposed to bring the separate lines of the poem together to form their own version of the poem. Therefore, they needed to interact and exchange opinions to complete this task, and this may have been the effect for negotiation of meaning sequences. Besides, negotiation of meaning can also be frequently observed in the third task, but this was a discussion task. In any case, these interactional sequences showed that the students produced the target language to make an effort both to express themselves and to understand each other.

Even if they sometimes encountered difficulties during the interaction while completing the tasks, they overcame those problems by modifying their language without changing their intended message.

Having an overall look at those findings, it can be said that prepared tasks based on the selected poems gave students potential situations to negotiate meaning with each other. They were able to make use of the contexts to express their ideas by negotiating meaning. In other words, the issues or the questions about the poems may have offered them opportunities to state opinions, exchange ideas, and to express themselves in different ways during their interaction with their partners.

The next thing which may be taken as positive is the students' talking about the language while they were trying to complete the given tasks. The significance of this feature in students' speech is that they can notice the differences between what they already know and what they see as a new input. They can understand linguistic features with the help of communication with each other. As mentioned in Ellis (2003) and in the methodology chapter, the role of talking about the language, that is explicit learning, is a facilitator of implicit knowledge. Moreover, students' talking about the language itself is also effective in developing explicit knowledge and noticing. Therefore, it is an important factor for raising consciousness in language learning. Students mostly talked about some conjunctions, vocabulary items, and prepositions in the second task. Because they were supposed to form their own version of a poem, they needed to take both the form and the meaning into consideration to make the separate lines into a meaningful and well-structured whole.

The above mentioned findings are consistent with some of the results reported in the research literature. Students exchanged opinions on both form and meaning to

complete the task. When they noticed something different from their previous knowledge in the lines of the poem, they tried to find a solution by making suggestions about it. On this issue, Lazar (1993) comments that when poetry is used in the language classroom, teachers can make use of deviant and unusual language, and this may be a basis for the learners to expand their language awareness and interpretative abilities. Also, Ramsaran (1983) tries to show in his survey that poetry can be a departure for discussion to show any chosen grammatical structure. Another important research finding was presented in the study of Hanauer (2001). The students working with the poems tried to construct meaning by noticing different aspects of the forms in specific lines or repetition. They hypothesized their own predictions with the help of the unusual language of poetry. For these reasons, the findings in this study and previous studies overlap with each other showing that poetry can broaden students' awareness of language and creative abilities.

The last significant feature is students' involvement in some topics and feelings in the poems. Students worked on all the tasks, and they tried to complete all the requirements in the tasks. Since all three tasks were built on four poems, they were expected to understand the poem first and then to work on the activities related to it.

The transcriptions seemed to suggest that the students seemed eager to comprehend the poem with their partners. They appeared to participate actively in discussions and in answering questions. They didn't seem to hesitate in expressing their feelings and opinions on the issues the poems included. They even talked about the general attitudes of other people to the same topics. They tried to communicate their ideas in different ways like giving examples from their lives. Furthermore, the

students were creative in terms of generating cause-effect relationships between the events. As Ghosn (2002) also asserts, literature, poems in particular, seemed to activate the students' ability to reason about events. Also, in her research study Munzur (1991) shows that poem-based activities in language classroom can foster the creativity of the students.

In addition, the students were good at inferencing and interpreting the given poems. They made use of their previous knowledge, and made connections between it and new ideas. Also, they were able to support these ideas with examples from their experiences in a logical way, and they were able to evaluate a current situation with the help of either the words or ideas in the poems or things they had experienced in the past. Moreover, some of the students empathized with the characters in the poems, and they imagined their own future in the situation described in the poems. For example, they put themselves in the shoes of the characters and tried to see what they would do in the same context in the role playing activity. Since they were familiar with the events or emotions mentioned in the poems and they were aware of the things all people are concerned with, they didn't have difficulty in connecting relationships their world knowledge and the new information introduced by the poems. They were able to make use of their own knowledge to make logical predictions about the things which seemed unknown at first sight. It can be concluded that poetry may activate background knowledge, trigger interpretative skills, and promote imagination by creating situations in which some common human issues are covered as Widdowson also pointed out (1982).

Besides, the students were able to discuss the questions asked about the poems and to defend their ideas by providing further examples or explanations for their

friends. This is an important factor in the use of target language in terms of gaining self expression. Poems seemed as good provocateurs for the students to express what they have in mind in some different ways. In other words, students seemed to have the insight that they can really express themselves in their own way using the target language without resorting to memorization of any structure. It may also be said that a poem can be a good stimulus for the students to take part in a discussion where they can support their arguments through examples. In line with what has been stated by Collie and Slater (1987), the data confirms that with the help of the poems, students were involved in oral discussions, and connected their ideas to the issues in the poem as pointed out.

#### Pedagogical implications

This study shows what kind of language the students produced while working in pairs on poem-based tasks in Anadolu University, School of Foreign Languages. This study indicates that it is worth investigating use of poetry or other literary texts alternatively in speaking courses so as to create meaningful situations for the students to be able to interact with each other in the target language which has been the aim of speaking course in this institution.

In this research study, the implementation was conducted with three tasks prepared by the researcher using four poems. These three tasks were inserted in the current syllabus of the speaking course so that they didn't affect their usual course flow, time schedule or predetermined topics in the units. The implementation lasted for three weeks. Upper intermediate level students had eight hours of speaking course in a week, and these tasks were taught in one class hour each week.

Within this limited period of time of the implementation, the results show that the students were willing to read and discuss the poems with their friends. They also made efforts in brainstorming, interpreting the poems and making personal comments on them. They didn't seem to work on the poems for the sake of completing the tasks, but they put their interpretations and opinions in it. When they had difficulty in understanding or expressing anything, they asked for help from their partners, and they communicated in English during all the tasks.

Based on these results, this research study may contribute to the course design of speaking courses, first in the preparatory school in Anadolu University, and then in other schools and institutions. Course designers may make use of the findings in the study while preparing and appealing communicative activities in speaking courses to actively involve students in participation and discussion. For instance, the tasks in which the students are supposed to exchange information and negotiate the meaning to reach an outcome like information gap, jigsaw or decision making tasks can be prepared to make students communicate using the target language. The same kinds of tasks can be prepared using poems to create fruitful learning situations for speaking classes. Because information exchange tasks, when used extensively, can trigger mechanical target language production, they may become one of the routine things in a classroom. Having the same kind of tasks all the time may bring monotony in terms of the language produced by students. Therefore, the use of poems may bring a change to the usual classroom activities, and can motivate students by attracting their attention to poems. Tasks, such as information gap based on poems, can be a valuable enrichment, since poetry, as shown above, has the potential to stimulate students' interpretative and reasoning abilities, and of activating their background knowledge.

Thus, the use of poetry provides a possibility for the students to find their own voices to express themselves in the foreign language. It is important for our students to speak out what they have in their mind because they will also need it to participate in the discussions in their departments after prep school. Therefore, the use of poem-based tasks may help them to discover ways of expressing themselves in an appropriate way for different situations, and it may be of help to internalize these means of self-expression in various contexts.

Apart from these points, if a learning environment in which students' exploration the conventions of language in different forms is desired, students can be introduced to poems to see the potential use of structures within different contexts. Furthermore, as mentioned in the findings and discussion part, the use of poems may be helpful for course designers and teachers who want students to use the target language while trying to overcome a communication problem with each other.

#### Limitations

This study had certain limitations in investigating the language production of students while working in pairs on the poem-based tasks. These limitations resulted from the duration of the study, the inadequacy of implementing more poems with more than one hour, and not having the chance to audiotape more pairs of students.

The fact that the study lasted only three weeks is the main limitation of the study. It is short for the studies which include implementation of some tasks. The study started in the second week of the second semester and lasted for next three weeks. The first week wasn't included because the teacher and the students got to know each other in this week. This is the reason for not starting the implementation



earlier. The other reason was that the collected data had to be analyzed in a short time, so the researcher had to stop the implementation at the end of three weeks.

The impossibility of implementing more poems with more than one class hour each week was another limitation of the study. In the given time, the researcher was allowed to take only one class hour of the speaking classes of that particular class each week for institutional reasons. It doesn't seem ethical to differentiate one class from the others in terms of the topics or activities covered during the lessons. Therefore, the researcher couldn't take more than one hour for implementation, and so couldn't implement more than three tasks.

The last limitation was not having the chance to audiotape more than four pairs in the class. The audiotaping of the students was voluntary, and only some of them agreed to it. The researcher and the study teacher thought that forcing the students to be audiotaped wouldn't be appropriate for the result of the study since the data wouldn't be worthy. Also, insisting on them to being recorded might have created a tense atmosphere in the class which would have put the students under pressure, so this would have affected the result of the study negatively. For these reasons, the data were limited to four pairs for each week except for the last week. If there had been the chance of recording more sampling pairs, perhaps some different kinds of data might have been gathered about the interaction of the students in target language. This might have contributed to the variety of data which was collected. In addition to this, if the implementation had been conducted in classes of all levels, again the variety of the data would have been increased. However, because finding volunteer teachers and arranging class times and audio recording schedule were

difficult in such a tight teaching schedule, the study had to be limited to only one class.

#### Further research

Some recommendations can be made for further research based on the findings and the limitations of this study. Having the opportunity to study speaking classes with a large number of participants at different levels of proficiency over a much longer period of time and along with the contribution of quantitative research in which the teachers and students' thoughts and feelings about using poems in speaking classes are asked could be interesting areas of research. Besides, an experimental study comparing different genres like poems, short stories or dramas with each other in speaking courses as a longitudinal study could be another extended study in the area in foreign language teaching.

Firstly, because of the certain time limitations mentioned above in limitations part, this study was a short one. It is worth experimenting with the use of poems in speaking courses with more participants from different proficiency levels over longer periods of time in order to have a clearer idea about the use of them in educational settings. Moreover, further research could examine the attitudes of teachers and students towards the use of poetry or different types of literary texts used in speaking courses. In this way, the questionnaires might give some ideas to course designers in terms of the tendencies of the teachers and students, so the content of the courses could be enriched according to the findings. However, before investigating the ideas of teachers about the use of poems, perhaps it would be a good thing to consider whether they like it or not or whether they are aware of the possible ways of using

poem in classes. The results may be affected if the teacher himself doesn't like reading or teaching poems in anyway or if he or she hasn't used it before in the class.

Secondly, a study which might try to explore the use of different genres in speaking courses like short stories, drama or poems in speaking classes could be another interesting area to work on. In this study, only poems were used while preparing tasks since the time was too short to use each of the genres more than once in a class. Thus, a comparison between the uses of genres couldn't be made. Perhaps, in future research, a similar study comparing different genres could be done to find out what kind of language each one promotes in speaking classes as a longitudinal research.

#### Conclusion

This research study investigated students' foreign language production while working on the tasks prepared based on poems. The findings showed that the students working in pairs used the target language while communicating; they fully interacted with each other in English with the help of some communication strategies, they turned to the conventions of negotiation of meaning when they encountered a communication problem, they talked about the language in order to understand the meanings and forms of the lines in the poems, and lastly they were able to involve themselves in what the poems tried to convey and they contributed well with their own ideas about and interpretations about the issues. These results indicate that poems can be used as teaching material to encourage the students to discuss new topics, make them aware of the uses of language forms, relate their general knowledge to the poems by interpretation, bring a change into the usual classroom activities, and

achieve all these things by finding their own voice while expressing themselves in the foreign language.

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# APPENDICES

## APPENDIX A

### Lesson Plan 1

**Course:** Speaking/Listening

**Level:** Upper-intermediate

**Time:** 40 min.

**Task:** Information gap task

**Objectives:** Students will be able to understand the poem 'Growing Pain' by Vernon Scannel. They will be able to interact and exchange ideas through the poem.

**Step 1:** The poem is divided into two by the researcher beforehand. The teacher asks the students to work in pairs, and distributes different parts of the poem to student A and student B. That is, each student has a different part. The meanings of the words that may not be known by the students are given on the handouts.

**Step 2:** The teacher asks the students to read their parts for 5 minutes. Then she asks them to prepare 3 questions to ask their partners. With the help of the answers they get, they will try to predict the rest of the poem.

**Step 3:** After 5 minutes, because each student has either the beginning or the rest of the poem, they try to predict the other part according to the answers they get from their friends.

**Step 4:** After both of the students make their predictions about one part of the poem, they read the other part in order to see whether their prediction is right or wrong. Then, the teacher gives the students some questions to understand the details and make them comprehend the poem deeply. They answer those questions again in pairs.

**Step 5:** The questions are answered once more with the participation of whole class in order to be sure that everyone get the right answers.

**Step 6:** Each pair is given a role play situation about the content of the poem, and asked to think what they would do in case of such a situation. They act it out after the given time.

## **THE POEM**

### **Growing pain**

1.  
The boy was barely 5 years old  
We sent him to the little school  
And left him there to learn the names  
Of flowers in jam jars on the sill  
And learn to do as he was told  
He seemed quite happy there until  
Three weeks afterwards, at night,  
The darkness whimpered in his room  
I went upstairs, switched on his light  
And found him wide awake, distraught  
Sheets mangled and his eiderdown  
Untidy carpet on the floor

*Whimpered: cried, in a frightened way like an animal*

*Distraught: upset*

*Mangled: twisted*

*Eiderdown: a thick cover for a bed*

2.  
I said 'Why can't you sleep? 'A pain?'  
He snuffled, gave a little moan  
And then he spoke a single word  
'Jessica'. The sound was blurred  
'Jessica? What do you mean?'  
'A girl at school called Jessica,  
She hurts' - he touches himself between  
The heart and the stomach- 'she has been  
Aching here and I can see her'  
Nothing I read or heard  
Instructed me what to do  
I covered him and stroke his head  
'The pain will go, in time.' I said.

*Snuffled: made sniffing sounds*  
*Blurred: not clear*

### **The Questions for Students**

1. What is the poem about?
2. What does the boy do in the school?
3. In general, what are the parents' expectations from their child as a student?
4. Who is talking to the child? Why do you think so? Why is this information not given in the poem?
5. How does the boy feel?
6. Why didn't the poet use the word 'love' anywhere in the poem?
7. What is the parent's reaction? Why do you think s/he says such a sentence in the end? What may s/he mean by saying such a sentence? Do you agree?
8. How can you describe 'love'?

**Situations:**

1.

**A:** You are the father/mother of a child who is attending high school. He/she is in love with someone but s/he is not sure whether that person feels the same, too, and s/he is in pain. What advice would you give your child?

**B:** You are a high school student and you are in love with someone. But you are in pain because you don't know whether that person feels the same or not. You don't know what to do and you ask your mother/father for some advice.

2.

**A:** Your friend is in love with someone, but s/he is not sure whether s/he can tell it to that person or not. S/he asks you for some advice. What would you say?

**B:** You are in love with someone but you don't know whether that person feels the same for you. You ask your friend for some advice because you don't know what to do.

## APPENDIX B

### Lesson Plan 2

**Course:** Speaking/Listening

**Level:** Upper-intermediate

**Time:** 40 min.

**Task:** Jigsaw task

**Objectives:** Students will be able to reorganize the poem 'Fire and Ice' by Robert Frost. They will be able to comprehend the poem by answering the questions. They will be able to interact and exchange ideas through the poem.

**Step 1:** The lines of the poem are separated from each other by the researcher beforehand. It is a nine-line poem, and the teacher gives each pair the whole poem as separate lines. She asks them to put the lines in the order that they think it is meaningful.

**Step 2:** After they put the lines together again in the way they like, the teacher gives the original poem for them to see the difference between their version and the real poem

**Step 3:** Some question about the poem are given to the students to encourage them to understand it better, and to exchange ideas about some particular topics poem presents.

**FIRE and ICE by Robert Frost**

Some say the world will end in fire;

Some say in ice.

From what I've tasted of desire

I hold with those who favor fire.

But if it had to perish twice,

I think I know enough of hate

To know that for destruction ice

Is also great

And would suffice.

**Questions about the poem:**

1. How do you think the world will end? Why?
2. Why does the poet use the word 'desire'?
3. Why was the poet's first choice fire?
4. Why does the poet use the word 'hate'?
5. What other words can you think instead of fire and ice? Why?
6. What can be the results of hate and desire?

## APPENDIX C

### Lesson Plan 3

**Course:** Speaking/Listening

**Level:** Upper-intermediate

**Time:** 40 min.

**Task:** Discussion

**Objectives:** Students will be able to understand the poems 'Warning' by Jenny Joseph and 'I am an old lady' by John Arden. They will be able to compare two different women by the help of the given adjectives and the questions.

**Step 1:** Two poems are given to the pairs, and they read them both. This activity is supposed to last 10 or 15 minutes.

**Step 2:** The students tries to define each woman with the adjectives given on the handouts.

**Step 3:** The students are given the questions about two poems prepared to elicit their further opinion about getting old and older people, and to elicit information about the differences between two women.



1.

I am an old lady  
And I don't have long to live  
I am only strong enough to take  
Not to give. No time left to give  
I want to drink, I want to eat  
I want my shoes taken off my feet.  
I want to talk but not walk  
Because if I walk, I have to know  
Where it is I want to go.  
I want to sleep but no to dream  
I want to play and win every game  
To live with love but not to love  
The world to move but me not move  
I want I want for ever and ever  
The world to work, the world to be clever  
Leave me be, but don't leave me alone  
That's what I want. I am a big round stone  
Sitting in the middle of a thunder storm  
There you are: that's true  
That's me: Now: you

John Arden

Positive  
Lively  
Desperate  
Tired  
Selfish  
Negative  
Introvert  
Hopeful  
Extrovert  
Unusual  
Reluctant  
Joyful  
Conscious

2.

## WARNING

When I am an old woman  
With a red hat which doesn't go, and doesn't suit me,  
And I shall spend my pension on a brandy and summer gloves  
And satin sandals, and say we've no money for butter  
I shall sit down on the pavement when I am tired  
And gobble up samples in shops and press alarm bells  
And run my stick around the public railings  
And make up for the sobriety of my youth  
I shall go out in my slippers in the rain  
And pick the flowers in other people's garden  
And learn to spit.

But now we must have clothes that keep us dry  
And pay our rent and not swear in the street  
And set a good example for the children  
We will have friends to dinner and read papers.

But maybe I ought to practice a little now?  
So people who know me are not too shocked and surprised  
When suddenly I am old and start to wear purple.

Jenny Joseph

Pension: emekli aylığı  
Gobble up: yemek yerken ses çıkarmak  
Railing: demir parmaklık, trabzan  
Sobriety: oturaklılık  
Make up: telafi etmek  
Spit: tükürmek

**The question about the Poem:**

1. Can you describe two people with the given adjectives? Why do you think so?
2. In what ways do people change when they get old?
3. What do other people expect older people to be like?
4. What are the unexpected things the old person wants to do in the 2nd poem?
5. What kind of differences are there between the person in 1<sup>st</sup> and in 2<sup>nd</sup> poem?
6. What kind of a person will you be when you get old? Why do you think so?

## APPENDIX D

### Transcription conventions

1. **interruption/ overlap:** / \_\_\_\_\_  
A: we cannot say...exact things/  
B: it is like a puzzle
2. **English explanation:** [ ]  
A: kurtulmak? [ save/ escape ]
3. **Rising intonation:** ?  
Do you have any information?  
Really?
4. **Unintelligible speech:** (....)  
A: I can (.....) say something.
5. **Pauses:** .....  
M: No I don't want to say that... What does to taste the desire mean?  
it can be to...to..live....experience
6. **Lines of the poems:** *Italic*  
Y: Because they must..suitab...must fit each other  
M: *Fire fire ice ice I hold with those who favor ice hate great suffice*
7. **Turkish words used by students:** Bold  
T: **yani**

## APPENDIX E

Sample transcription of task 1 (Information gap):

Sertaç-Başar

- S: How old is he?  
B: hmm....He is 5 years old.  
S: Where is the ..... boy?/  
B: I think he is in his room  
S: Who is talking to the boy?  
B: ..I don't know but I think her ay his mother...I want to ask some questions  
S: hı hı...sure  
B: Why is he upset?  
S: I think he.. he fell in love  
B: Is this love impossible  
S: I think yes impossible because he confuses... He doesn't know what he can do  
B: OK... What did she advise him?  
S: Her mother....  
B: yes  
S: She advised him the pain will go in time  
B: hmm.. OK  
S: What is the poem about?  
B: What do you think about it?  
S: I think the poem is about love...first love What about you...What do you think?/  
B: I think so.. I think the poem is about love.. impossible love (.....) in time fall in love  
S: .....What does the boy do in school?/  
B: The boy ...learns something....in the school and ..he was very happy but after that.. after falling in love... he became upset

S: hmm and I think this thing affects his education... in the school. Next question is....relevant....In general what are the parents' expectations from their children?

B: I think the parents want their children become a good person and learn many things from the school

S: Yes ..all parents want it...Who is talking to the child

B: ....I think his mother talks to the child

S: Why do you think so?

B: Maybe it can be anyone but I think his mother.. hmm their parents and his mother is so close of course this can be the reason... How does the boy feel?

S: I guess the boy feels very bad for her

B: what? But he loves

S: hmm no no because of the pain and love he feels bad

B: ha yes the first time and very strong pain

S: Real love .. so her mother gives some advice but I think he doesn't understand her yet

B: What do you think? Why did not the poet use the word love in the poem?

S: .....I think real love cannot be told by words so the poet did not use the word love... I think love is.. hide... secret in the sentences... in the words here

B: OK...What is the parent's reaction?

S: I agree with her... His mother gives some advice to the child she says the pain will go in time/

B: What about her reaction?

S: Her reaction is... suitable

B: pekii [ okay]..hmm..maybe suitable but time makes your pain grow.. hmm sometimes pain grows in time.. How do you describe love?

S: hmm love hmm.. (laugh)

B: yes we are waiting (laugh).. come on.....

S: When I fall in love I can be .... head over heels

B: really?

S: Yes exactly.. What do you think about love?

B: When you fall in love you cannot stay...inside you want to travel the world  
and you feel butterflies in your stomach  
S: wooww...  
B: yeah... When you look in her eyes you can feel in the ocean.. It is like that  
S: woow.. Thanks for the explanation  
B: Not at all

Role Play:

B: Hi Sertaç  
S: Hi  
B: I want to tell something but I don't know how....  
S: please tell me... come on...what is it?  
B: I fell in love  
S: REALLY..  
B: yes.. When I see her I cannot stand I feel like I am flying but I do not know if  
she feels.....she feels anything for me What can I do?  
S: I think .....you should go and say it....say what you are feeling...Love can be  
for two  
B: Hope so because I am head over heels I get excited so much  
S: You can tell all your feelings  
B: Oh thank you very much you made me relaxed  
S: ohh  
B: Thank you my friend  
S: Not at all

## APPENDIX F

Sample transcription of task 2 (Jigsaw task):

Yasemin-Musa

- 1 Y: Let's talk about the meaning first.. what do you think? Some of them are meaningless
- 2 hmm maybe... Öyle gibiler sanki...
- 3 M: Hmm..no..I hold with those...ok this sentence stays here... *Some say the world/*
- 4 Y: There is something with these somes... Both of them starts with some.
- 5 Y: They can come after the other because... they are suitable... yani/
- 6 M: ha şey...rhyme?/
- 7 Y: ...yes...It says fire here... this can be here
- 8 Y: Hate look ... be careful about the ..... ice... it finish with ice ..... Then.. it can be
- 9 rest of some say in ice/
- 10 M: Yeah yes I think so
- 11 Y: Because they must..suitab...must fit each other
- 12 M: *Fire fire ice ice I hold with those who favor ice hate great suffice*
- 13 Y: *Desire ..... on earth I think I know enough of hate is also great and would suffice*
- 14 *What I taste of desire*
- 15 M: Which line?
- 16 Y: this one... Perish twice
- 17 M: hmm..yes..these lines can be together
- 18 Y: ..... ama..but.. and is something comes after... virgül... After that the rest of the
- 19 sentence come/
- 20 M: this line can come here



- 21 Y: Ok but if there is the and.. it comes before the other sentence...and so...
- 22 conjunctions... If it had to perish twice and would suffice ıh ihh/
- 23 M: Ok it's here...you say.. like this?
- 24 Y: Yes..and also is it? No ... I hope cannot be in the beginning....in the poem
- 25 M: What? Why?
- 26 Y: Hmm.. I don't know it is .... alakasız
- 27 M: Irrelevant
- 28 Y: Yes irrelevant
- 29 M: *from what I tasted of desire..* this line ok?
- 30 Y: *some say in ice* no no It don't fit.. *I think I know enough of hate*
- 31 M: desire lar fire lar arasında bişey var ama nereye koyucaz anlamadım
- 32 Y: If we say.....but how will we decide it is ok or not ok? Some say the end will come with fire by burning ...*What I tasted of desire!*
- 34 M: destruction..... is it about destroy?
- 35 Y: Destruction mı?
- 36 M: evet..yes
- 37 Y: destroy means.....to....to....zar/
- 38 M: I know.....damage
- 39 Y: ha işte....this is at the beginning.. but if he thinks two ends one is fire one is ice this sentence will be at the beginning
- M: hmmm
- Y: it says it is enough..suffice means enough...I think this will be in the end..yani it will be enough to end the world..... *I think I know enough of hate, is also great* hmm what is this line?
- M: *I think I know enough of hate*
- Y: bence, ben nefretten yeterince şey biliyorum, nefret hakkında (Turkish translation of the previous sentence)
- M: we cannot say....exact things/
- Y: it is like a puzzle
- M: *great desire great desire great great ice* desire but....it is ok I think (they took the original poem and had a look at both)

Y: ours is better than this one

M: yeah..really..our poem has got more rhyme in it

Y: who wrote this? Look at this we put this line to the third/

M: no..no.. our second line

Y: hmm you're right...does it say if it will be two...two ends....hmm.. one of the two will happen?

M: I don't think so...because...it tells both ends...I mean..two ends are enough..both...

Y: *I think I know enough of hate...* I think they did...no look.. one is about fire..one line...next one is again about fire...not about ice they are suitable with each other/

M: *hmm yes..* like ice twice/

Y: hi hi...some of them is like that

Y: Let's look at the questions....second one...desire to say his own desire hmm

M: taste tadına bakmak mı?

Y: taste mi? hi hi tatmak/

M: No I don't want to say that... What does to taste the desire mean?

Y: hmm.. hmm it can be to...to..live....experience/

M: hmm...yes to have them.. his desires are...was.... were dominant... perhaps

Y: I agree..next one...if it will end with desire it can be...heat..the othe word..for example because of the....the bombs... kitle imha silahları...

M: maybe and... for hate it can be water...water and ice are similar

Y: the last question....you cannot hate the things you want I think... if you hate you don't want to do... the results of hate isn't.. aren't good...generally the result is negative because you think negatively

Y: to be burned.. burning ....I think both of them are painful

M: yes..... Poet makes a relation between desire and fire and hate-ice

Y: what?..can you say again?

M: there is a relation between fire and desire for example..

Y: maybe he desire the fire more than ice but the words look like the same

Y: Maybe to choose the fire/

M: do you like it?

Y: so so not the ending but

Y: maybe the poet was thinking negatively he was just in a depressive mode... moody Perhaps..He is writing negative poems like this

M: he writes about the end of the world.... maybe his positive feelings/

Y: how..but if he is writing a poem like this.. end of the world... he can't be positive.. but why does he like this subject.. He can write more positive happy subjects.... Who is the writer?...

M: Robert Frost.. Look at his last name.. saplantı neydi saplantı/

Y: obsession

M: how do you think the world will end?

Y: I think there are two choices like this ice and fire.. one of the natural results of... maybe it can be ice

M: the results of pollution

Y: yeah can be and fire because of wars... and nature and human behaviors can be cause of this end

M: maybe because of the freezing by pollution global warming and the using of carbon dioxide gas.

Y: it can be

## APPENDIX G

Sample transcription of task 3 (Discussion):

Musa- Şaban

Ş: First one is ..hmm desperate

M: Why do you think so?

Ş: Maybe she thinks she is living her last times uhh she only lives (.....) She remembers older events and so now she is desperate and she is an only woman that is not a special thing so she is tired and desperate but .. she... wants to work and wants to sleep wants to drink as usual yani [well] and what about the second one? What do you say?

M: she wants to be more positive... she is positive and she is hopeful.. She shows herself as she isn't an old woman so ....

Ş: .....

M: now it is your turn

M: tamam farketmez ki o açık dursun alır sesleri ( he is talking about the tape recorder)

Ş: In... at first the poem mentions an old man who is ... tired of living and isn't hopeful the man wants most of things and..... Life is.. isn't exciting for him and he she is waiting for dying ..... and and second the old man is opposite the first one is he is very joyful and positive lively she wants unusual things for her age as a young girl.....and I think she ihh life is..... The second question.. what is it?

M: In what ways people change when they get old? People should continue their life when they are in middle ages so they can't ... go out in the evenings for walking and at the same time they can (.....) in their hometown and.. but old

people have medical problems.. uhh health problems... so they should ... take care they should care about their health and ihh that's all

- Ş: Important is .... the people's feelings it isn't... it is the age is not important therefore.. people.. if people are old..... reason of it is their feelings ..... to change their life is they they feel as a lonely people
- M: Maybe the other people think that old people should live in their own house but they have rights and they should live ... what they want... Like other people can do so older people older people is one of ..... one part of our social lives in a country or in a city so they can do what they want so ... its their right and they aren't .... They don't have to do something usual that's all
- Ş: Old people expect to advise ... their ...advise others who are young haven't got experience and they should have positive ideas...They aren't tired... Their brain maybe old but they have enough experience for advice to others.. and.... they ..will be ...useful for us
- M: What are the unexpected things she does in the second poem? She wants to hit her stick around the public railings and she wants do pick the flowers in other people's gardens she wants to spit and rude young people... so she wants to be young like when she was in old times it is her feelings in her life.. and she wants to be more attractive (.....)
- Ş: The first poem mentions about an old woman who wants to do many things.... and ...what? I don't understand what did you say? Ben ne diyodum? [what was I saying?]
- M: the first bayan ay woman... is only usual..
- Ş: yes she only (.....) her rights she wants to be an ... like an old person but in the second one.. she missed..misses her youth and now she wants to be only a young
- Ş: What kind of a person would you be when you get old? What do you think?
- M: first I only want to say that ... I want to be a social person in my old ages.. so people should care their olders I want to be a social man.. and I want to be... I want to work.... what can I do? So it is my goal.... expectation
- Ş: you say work but I think some hobbies
- M: evet yes hobbies.... to do different things

Ş: ...Maybe I ... I will be retired and I ...will have.. would have...what is torun?

M: grandson

Ş: ha yes...grandson and granddaughter and I ...would (.....) them to  
behave .....nazik neydi?

M: kindly

Ş: yes kindly to .... old people and ... to their grandparents

??