

SELÇUK ÜNİVERSİTESİ
EĞİTİM BİLİMLER ENSTİTÜSÜ
YABANCI DİLLER EĞİTİMİ ANA BİLİM DALI
İNGİLİZ DİLİ EĞİTİMİ BİLİM DALI

STORY-BASED VOCABULARY TEACHING TO
ADVANCED LEARNERS

Hilal İNAL

YÜKSEK LİSANS TEZİ

Danışman

YARD.DOÇ.DR. Abdülkadir ÇAKIR

Konya-2010



T.C.
SELÇUK ÜNİVERSİTESİ
Eğitim Bilimleri Enstitüsü Müdürlüğü



YÜKSEK LİSANS TEZİ KABUL FORMU

Öğrencinin

Adı Soyadı HILAL İNAL
Numarası 075218021001
Ana Bilim / Bilim Dalı YABANCI DİLLER EĞİTİMİ / İNGİLİZ DİLİ EĞİTİMİ
Programı Tezli Yüksek Lisans Doktora
Tez Danışmanı YRD. DOÇ. DR. ABDÜLKADİR ÇAKIR
Tezin Adı STORY-BASED VOCABULARY TEACHING TO ADVANCED LEARNERS

Yukarıda adı geçen öğrenci tarafından hazırlanan "Story-Based Vocabulary Teaching" başlıklı bu çalışma 14.06.2010 tarihinde yapılan savunma sınavı sonucunda oybirliği/oyçokluğu ile başarılı bulunarak, jürimiz tarafından yüksek lisans tezi olarak kabul edilmiştir.

Ünvanı, Adı Soyadı

Danışman ve Üyeler

İmza

Yrd. Doç. Dr. (Danışman)
Abdulkadir ÇAKIR

Yrd. Doç. Dr.
Ece SARIGÜL

E.S

Öğr. Gör.
Dr. Fahrettin ŞANAL



T.C.
SELÇUK ÜNİVERSİTESİ
Eğitim Bilimleri Enstitüsü Müdürlüğü



BİLİMSEL ETİK SAYFASI

Öğrencinin

Adı Soyadı HİLAL İNAL

Numarası 075218021001

Ana Bilim / Bilim Dalı YABANCI DİLLER EĞİTİMİ / İNGİLİZ DİLİ EĞİTİMİ

Programı Tezli Yüksek Lisans Doktora

Tezin Adı STORY-BASED VOCABULARY TEACHING TO ADVANCED LEARNERS

Bu tezin proje safhasından sonuçlanmasına kadarki bütün süreçlerde bilimsel etiğe ve akademik kurallara özenle riayet edildiğini, tez içindeki bütün bilgilerin etik davranış ve akademik kurallar çerçevesinde elde edilerek sunulduğunu, ayrıca tez yazım kurallarına uygun olarak hazırlanan bu çalışmada başkalarının eserlerinden yararlanılması durumunda bilimsel kurallara uygun olarak atıf yapıldığını bildiririm.

Öğrencinin imzası
(İmza)

ACKNOWLEDGEMENTS

The completion of this thesis has been possible with encouragement and expertise provided by my supervisor Assist. Prof. Dr. Abdülkadir ÇAKIR. I would like to express my deepest and most sincere gratitude to him for his extensive knowledge, professional commitment and constant support.

I would like to thank Assist. Prof. Dr. Ece SARIGÜL for her expressional advice and her guidance during my study. I gratefully acknowledge her valuable contribution to my thesis with her expert comments, constructive feedback and professional advice during my consultation for my thesis.

I especially thank Assist. Prof. Dr .Mustafa YAVUZ for his support and assistance in planning my research and lessons. I am also very grateful to him for his comments and help with the statistical analysis.

I am greatly thankful to my mother and father, Hayriye and Sami VURUCU, and to my dear sister, Esra, for their support throughout the preparation of my thesis. I am grateful to my family for their confidence, support and love.

I am deeply indebted to my husband, Levent İNAL. I want to thank him for his endless patience, invaluable contributions and unique love. I could have never achieved this without his understanding and encouragement. I appreciate him for being there when I needed.

ABSTRACT

This study aims to investigate whether a vocabulary learning technique through stories or traditional techniques leads to better results. This was a quantitative quasi-experimental study, in which a pre-test, post-test, and retention test was used.

The subjects in the study were first year undergraduate students in the Department of English Language Teaching at Selcuk University. Two groups of students participated in this study. One group was the control group, and the other group was the experimental group. Both experimental and control groups learnt the same target words. The treatment for the experimental group was achieved through stories and for the students in the control group, traditional techniques were used. The comparison of the pre- test, post test and retention test scores of the two groups demonstrated that those students taught vocabulary through stories led to better results than the other students taught through the traditional techniques.

The thesis consists of five chapters: Introduction, literature review, method, data analysis and conclusion. The first chapter introduces some background to the study. The problem, purpose of the study and research hypothesis, significance of the study, scope and limitations are also presented in the same chapter. Throughout the review of literature; vocabulary, teaching vocabulary and its importance in language teaching have been handled. Furthermore, various vocabulary teaching techniques and detailed information about storytelling are presented. In method chapter, the instruments and data collection procedures have been introduced. The data have been collected through three instruments; a pre-test, a post-test, and retention test. The fourth chapter gives information about the data analysis. Data analysis procedure and results of the study are explained. In conclusion chapter, the efficiency of stories in teaching vocabulary has been discussed in the light of the findings and potential contributions to teaching vocabulary have been evaluated.

KEY WORDS: Vocabulary Learning, Vocabulary Teaching, Vocabulary Acquisition, Storytelling, Story-based Teaching, Storytelling in ELT

ÖZET

Bu çalışma kelime öğretmede kelime öğretiminin hikayelerle mi, geleneksel tekniklerle mi daha etkili ve başarılı olduğunu incelemiştir. Ön test, son test ve gecikmeli testin kullanıldığı nicel, sözde- deneysel bir çalışmadır.

Araştırma Selçuk Üniversitesi İngiliz Dili Eğitimi Anabilim Dalı İngilizce Öğretmenliği birinci sınıf öğrencileri ile yapılmıştır. Çalışmaya iki grup katılmıştır. Bir grup kontrol grubunu oluşturmuştur ve diğer grup da deney grubunu oluşturmuştur. Her iki grup öğrenci aynı bilinmeyen kelimeleri öğrenmişlerdir. Deney grubundaki öğrenciler bilinmeyen kelimeleri hikayeler aracılığıyla, kontrol grubundaki öğrenciler de bilinmeyen kelimelerin anlamını geleneksel tekniklerle öğrendiler. Grupların ön test, son test ve gecikmeli test sonuçlarının analizi hikayeler ile öğrenen öğrencilerin geleneksel tekniklerle öğrenenlere göre daha başarılı olduklarını göstermiştir.

Çalışma beş ana bölümden oluşmaktadır: Giriş, literatür taraması, yöntem, veri analizi ve sonuç. İlk bölümde, bu konuda yapılan çalışmalar tanıtılmıştır. Ayrıca problemin tanıtılması, çalışmanın amacı ve araştırmanın hipotezi, araştırmanın kapsamı ve sınırlılıkları sunulmuştur. Literatür taraması kısmında ise kelime öğretimi ve dil öğretiminde bunun önemi anlatılmıştır. Ayrıca, değişik kelime öğretimi teknikleri ve hikaye anlatımı ile ilgili detaylı bilgi verilmiştir. Yöntem bölümünde araştırmanın yürütülmesinde kullanılan araçlar ve veri toplama süreci tanıtılmıştır. Çalışmadaki veriler üç farklı araç ile toplanmıştır; bir ön-test, bir son-test, ve bir gecikmeli test. Dördüncü bölüm, çalışmanın deneysel sonuçları ile ön test, son test ve gecikmeli test sonuçlarını kapsamaktadır. Sonuç bölümünde ise hikayelerin neden etkili bir kelime öğretimi tekniği olduğu bulgular ışığında tartışılmış ve İngiliz Dili Öğretimine olası katkıları değerlendirilmiştir.

ANAHTAR KELİMELER: Kelime öğretimi, kelime öğrenme, kelime edinimi, Hikaye anlatımı, Hikaye tabanlı öğretim, İngiliz Dili Öğretiminde hikaye anlatımı.

TABLE OF CONTENTS

	<u>Page</u>
ACKNOWLEDGEMENTS	i
ABSTRACT	ii
ÖZET	iii

TABLE OF CONTENTS	iv
LIST OF TABLES	vii
LIST OF FIGURES	vii
CHAPTER I	
INTRODUCTION	
1.1. Background to the Study	1
1.2. Problem	2
1.3. Purpose of the Study and Research Hypothesis	3
1.4. Significance of the Study	4
1.5. Limitations	4
1.6. Organization of the study.....	5
CHAPTER II	
REVIEW OF LITERATURE	
2.1. What is Vocabulary?.....	6
2.2. Historical Overview on Vocabulary	7
2.3. The Role of Vocabulary in ELT Settings.....	8
2.4. The Importance of Vocabulary Teaching	10
2.5. Vocabulary Teaching Techniques.....	12
2.5.1. Visual Techniques	13
2.5.1.1. Visuals	13
2.5.1.2. Mime and Gesture	16
2.5.2. Verbal Techniques	16
2.5.2.1. Use of Illustrative Situations	17
2.5.2.2. Use of Synonym and Definitions	17
2.5.2.3. Contrasts and Opposites	17
2.5.2.4. Scales.....	19
2.5.2.5. Examples of the type	19
2.5.3. Translation	20
2.5.4. Other Techniques	21
2.5.4.1. Collocations.....	21
2.5.4.2. Using Mnemonics	23
2.5.4.3. Guessing from Context.....	24

2.2.4.4. Using Dictionaries	25
2.6. The Importance of Storytelling in ELT.....	26
2.7. The Benefits and Tips of Storytelling	27
2.8. Teaching Vocabulary through Stories.....	29
2.8. 1. Selection of Stories	32
2.8.2. Presentation of Stories	35
2.8.3. Follow up Activities.....	38
2.9. How to Teach Advanced Learners Vocabulary through Stories	39

CHAPTER III

METHODOLOGY

3.1. Introduction	43
3.2. Research Design.....	43
3.3. Subjects	44
3.4. Materials	44
3.5. Data Collection Procedure	46
3.5.1. The Experimental Group	47
3.5.2. The Control Group	48

CHAPTER IV

DATA ANALYSIS

4.1. Introduction.....	50
4.2. Data Analysis Procedure	51
4.3. Results of the Study.....	51
4.3.1. Pre-test	51
4.3.2. Post-test	52
4.3.3. Retention Test	55

CHAPTER V

CONCLUSION

5.1. Introduction	58
5.2. Discussion.....	58
5.3. Pedagogical Implications	59
5.4. Conclusion.....	60

BIBLIOGRAPHY	63
---------------------------	----

APPENDICES	69
Appendix A	69
Appendix B.....	74
Appendix C	80
Appendix D	88
Appendix E.....	100
Appendix F.....	108
Appendix G	111
Appendix H.....	114
Appendix I.....	117

LIST OF TABLES

Tablo 1. Independent Samples T-Test Analysis for Pre-Test Scores.....	53
Table 2. Comparison of the Pre-test with Post-test Results within the Control Group	54

Table 3. Comparison of the Pre-test with Post-test Results within the Experimental Group54

Table 4. Comparison of the Experimental and the Control Group for the Post-Test Results55

Table 5. Comparison of the Pre-test with Retention test Results within the Control Group56

Table 6. Comparison of the Pre-test with Retention test Results within the Experimental Group.....57

Table 7. Comparison of the Experimental and the Control Group for the Retention Test Results57

LIST OF FIGURES

Figure 1. Comparison of the Experimental and the Control Group for the Post-test Results.....55

Figure 2. Comparison of the Experimental and the Control Group for the Retention Test Results58

CHAPTER I

INTRODUCTION

1.1 BACKGROUND TO THE STUDY

The recent studies have greatly increased our understanding the role of vocabulary in acquisition of a second language. Coady and Huckin (1997: 5) state that in recent years, second language vocabulary acquisition has become an increasingly interesting topic of discussion for researchers, teachers, curriculum, designers, theorists, and others involved in second language learning. That is, vocabulary teaching has begun to gain the importance that it deserves in the field of language teaching.

Without grammar very little can be conveyed, without vocabulary nothing can be conveyed. This is how the linguist David Wilkins summed up the importance of vocabulary learning. Something can be said very little with grammar, but almost anything can be said with words. Thus vocabulary should be a different area of language teaching such as listening, speaking, writing and reading. Here are some statements made by learners, in answer to the question “*How would you like to improve your English?*”

- *Oral is my weakness and I can't speak a fluent sentence in English. Sometimes, I am lack of useful vocabularies to express my opinions.*
- *My problem is that I forget the words soon after I have looked in the dictionary. For example when I read an English book.*
- *I would like to improve my vocabulary. I have the feeling that I always use the same idiomatic expressions to express different sort of things.*
- *I'd like to enlarge my vocabulary (this word I also had to find in dictionary). Too often my speaking is hard caused by missing words.*

(Thornbuy, 2005:13)

In language learning and teaching process, vocabulary has an inevitable part as above mentioned. The most important thing for teaching vocabulary is to choose appropriate technique, method or strategy. It is commonly stated that teaching technique or method should meet the needs of the learners and also the learner should be active in learning process so as to get a

permanent learning. However, traditional methods fail at providing such efficient learning for learners. Teaching vocabulary through traditional methods is of no use, for these methods give too much importance to translations and word-lists and neglect the use of vocabulary.

With understanding the importance of vocabulary, many techniques and methods for teaching and learning vocabulary have been emerged and have come into use. One of these is teaching vocabulary through storytelling.

Stories provide learners with opportunities to learn vocabulary in a context rather than in bits and pieces. They introduce new vocabulary within rich networks of associations and also have a deep impact on learners' construction of vocabulary knowledge. This deep impact makes language learning process more interesting, enjoyable and valuable.

Contrary to the common belief, storytelling is not only for children. Stories can be used for advanced learners if they are at the right level. The children already come to language learning environment with motivation, but the adults or advanced learners not. They need to get rid of boring memorization sections of vocabulary and usual language learning. They have to be motivated before and while teaching and learning. Advanced learners need some other strategies that make vocabulary learning more interesting, permanent and essential. Therefore, the main job of the teachers should be to draw their attention and to present them something new and different that appeals to their level and need.

In this study, the role of telling stories in teaching vocabulary to advanced learners is the main point. The researcher examines the empirical evidence for the supposed superiority of the story-based vocabulary teaching over traditional techniques.

1.2. PROBLEM

Second language vocabulary learning is often viewed as a solitary activity to be accomplished by the learner himself/herself. Vocabulary practice is rarely carried out systematically in language classes; it is neglected among other skills. Many teachers leave the

learner to learn vocabulary on their own and then expect them to apply it in communicative activities. However the result is a great gap between targeted vocabulary and learned vocabulary.

Most of the advanced learners know the grammar very well but can't speak in second language because of inadequate vocabulary. The researcher has observed that learners, especially advanced learners, need to have vocabulary knowledge with different techniques that meet their needs, interests and beliefs. No matter how many times they see a word in a magazine or book, they do not retain the meaning of the word. Even they do not try to learn by looking up in a dictionary. In this case, advanced learners need an effective way of learning vocabulary without bored or compelled. Guessing meaning from the context is something which has been frequently used. The researcher chooses stories as contextual materials to make vocabulary learning process more advantageous, motivating and efficient.

In order to make advanced learners reach an advanced level of vocabulary in English Language, easy and useful ways should be handled through the learning process. One of them is storytelling. As a result, implementation of story-based vocabulary teaching may help advanced learners grow their vocabulary.

1.3. PURPOSE OF THE STUDY AND RESEARCH HYPOTHESIS

The study proposes a research question that will be answered by testing hypothesis:

“Is there a significant difference between the vocabulary learning performance of the students who received teaching regarding storytelling technique and traditional techniques?”

Hypothesis 1: The students who are taught vocabulary through stories will score significantly higher on the post-test than the students who are taught vocabulary through traditional techniques.

Hypothesis 2: The students who are taught vocabulary through stories will score significantly higher on the retention test than the students who are taught vocabulary through traditional techniques.

1.4. SIGNIFICANCE OF THE STUDY

This study is significant in that stories provide the students with a meaningful context by means of which they can learn and recall the vocabulary much better. The research will analyse the positive effect of stories on vocabulary recognition and retention. So, it will be an aid to solve problems in vocabulary teaching to advanced learners. Also, it can be useful for language teachers in a search of new techniques on effective vocabulary teaching. That is to say, this study will meet the needs of both the students and teachers.

This research paper tries to show the difference between two vocabulary teaching techniques; storytelling and the traditional ones. The main purpose is that vocabulary instruction should emphasize the role of stories which is the motivation key of students, rather than classical techniques.

1.5. LIMITATIONS

- 1) This study only covers the selected forty-five content vocabulary items such as adjectives, verbs, adverbs. However, these vocabulary items do not include technical terms. In addition, grammatical and phonological aspect of vocabulary is beyond the scope of this study.
- 2) This study is conducted on the first year undergraduate students of English Language Teaching Department, Selcuk University. They are at advanced level and about 18 or 19 years old. So, the age and level of the students are the other limitation of this study. It may have some difficulties to work with the young advanced adult students; for instance the time is limited for them and some of advanced students may not want to join in the study. So, attitude of some students towards this technique may be seen as a limitation.
- 3) This study only deals with the recognition of vocabulary, not the production of vocabulary. During the teaching process, the productive aspect of vocabulary will be neglected and the main focus is on only retention of vocabulary.

1.6. ORGANIZATION OF THE STUDY

This study comprises of five chapters.

Chapter 1 provides the research problem, the purpose of the study and the research hypothesis, the significance of the study and the limitations.

Chapter 2 reviews the literature focuses on vocabulary, vocabulary learning and vocabulary teaching. It gives some information about importance of vocabulary and some techniques used to teach vocabulary. This follows the presentation of the role of vocabulary learning through stories. It also states the advantages and principles of storytelling in vocabulary teaching.

Chapter 3 involves the research design, the participants, the materials used in the experimental and control group and data collection procedure of the study.

Chapter 4 describes the data analysis procedure and analyses of the pre-test, post-test and retention test results.

Chapter 5 concludes with the findings of the study and final review of the study, and this follows with the suggestions for further studies.

CHAPTER II

REVIEW OF LITERATURE

2.1. WHAT IS VOCABULARY?

Vocabulary has been defined in various and numerous ways by the linguists in language teaching so far. So many different definitions can be given easily as it's one of the most important vital points in a language. In this case, vocabulary can be simply defined as the word knowledge of a language. It refers to the words that we have to use to communicate in an effective way.

Ur states that “vocabulary can be defined, roughly, as the words we teach in the foreign language. Nuttall points out by saying that vocabulary is a lexical item that closely defined as any words or groups of words with meaning that need to be learned as a whole (cited in Rahmy, 2007).

On the whole, vocabulary is known to be a set of words that are the main part of a language. Indeed the language itself is to have the knowledge of vocabulary. However, Richards describes eight assumptions in the definition of vocabulary knowledge:

Knowing the degree of probability when and where to encounter a given word, and the sorts of words to be found with it, the limitations imposed on it by register, its appropriate syntactic behaviour, its underlying form and deviations, the network of associations it has, its semantic features, and its extended and metaphorical meanings.

(Richards, 1986: 77- 89)

On the contrary to this description, another categorization of vocabulary knowledge has generally been made as knowing a word moves from being able to recognize the sense of a word to being able to use it productively. Moreover we can divide vocabulary into two categories as Passive vocabulary and Active vocabulary. Passive vocabulary is the vocabulary that we understand in a text or speech, but not use them; on the other hand active vocabulary is the

vocabulary that we use in a text or speech. According to Belyayev criticizing the passive and active terms, “listening skills should not be considered as passive skills and that, therefore, the vocabulary needed for those skills should not be considered as passive, either”. (cited in Hatch&Brown, 1995). So, many linguists and teachers have generally accepted the Receptive and Productive vocabulary.

Receptive vocabulary means the words that we recognize and understand in a context but can't produce correctly, and Productive vocabulary means the words that we understand, pronounce and use correctly in speaking and writing. It can be said that there is not a real dichotomy between Receptive and Productive, but a continuum of knowledge. We can simply learn the meaning of a word to understand what we read or hear but we do not have to learn its syntactic or linguistic background in order to produce.

2.2. HISTORICAL OVERVIEW ON VOCABULARY

There have been different attitudes toward the vocabulary teaching up to present day. In second language acquisition, teaching vocabulary did not have any priority and it was widely undervalued in the past, but there has been a little emphasis placed on vocabulary acquisition recently.

Grammar Translation Method neglected vocabulary and minimized it to the word lists. The teaching of vocabulary was based on definition and etymology. Students were provided grammar explanations in their first language, vocabulary lists to memorize and passages to translate in the second language (Coady&Huckin, 1997). This method was used well into the twentieth century but it had some challenges and criticism. So, it failed because of being one-sided and having insufficient knowledge of the science of language.

Following Grammar Translation Method, Direct Method did not give enough importance to vocabulary teaching stating that “Vocabulary is required if students use it in full sentences rather than memorizing words lists” (Larsen&Freeman, 1986:23). It suggested that both language

and vocabulary were supposed to be acquired through interaction. The number of vocabulary to teach is limited if these methods are taken into consideration.

Becoming popular during the World War II, Audio Lingual Method introduced students with the vocabulary teaching that paid attention to pronunciation, oral drills or dialogues. Since the major object is to acquire the structural patterns, vocabulary items were selected in a great simplicity. This led the learners to the way that they had to learn structural patterns first, and then acquire the vocabulary (Coady&Huckin, 1997).

On the other hand, Communicative Language Teaching supported a renewed belief in vocabulary teaching stating that language learning should be based on the authentic context and the actual use of language. Larsen & Freeman summarizes the importance and value of this innovative method by saying that “The grammar and vocabulary that the students learn follow from the function, situational context and the roles of the interlocutors”. Vocabulary development should occur naturally through contextualized, naturally sequenced language and communicative exposure like in L1.

After all, the Natural Approach clearly emphasizes the importance of language learning in case of being comprehensible and meaningful input rather than grammatically correct production.

“Acquisition depends on crucially on the input being comprehensible. And comprehensibility is dependant directly on the ability to recognize the meaning of key elements in the utterance. Thus, acquisition will not take place without comprehension of vocabulary”.

(Krashen & Terrell, 1983: 155)

Brown (2001:25) suggests that “Today, as we look at these methods, we can applause them for their innovative flair, for their attempt to rouse the language teaching world out of its audio-lingual sleep, and for their stimulation of even more research”. It can be summed up that one is better served with vocabulary than grammar. Thus, lots of teachers, researchers and linguists have attempted to develop rich vocabulary opinions or activities in the acquisition of second language.

2.3. THE ROLE OF VOCABULARY IN ELT SETTINGS

According to the definitions of Davis (1942) and Whipple (1925), vocabulary is seen to be an integral part of comprehension. In this way, the National Reading Panel defined vocabulary as one of two aspects of comprehension instruction, so the National Reading Panel has directed its attention to vocabulary instruction. Here is the summary of the National Reading Panel's Specific Conclusions about Vocabulary Instruction:

- 1- There is a need for direct instruction of vocabulary items required for a specific text.
- 2- Repetition and multiple exposure to vocabulary items are important. Students should be given items that will be likely to appear in many contexts.
- 3- Learning in rich contexts is valuable for vocabulary learning. Vocabulary words should be those that the learner will find useful in many contexts. When vocabulary items are derived from content learning materials, the learner will be better equipped to deal with specific reading matter in content areas.
- 4- Vocabulary tasks should be restructured as necessary. It is important to be certain that students fully understand what is asked of them in the context of reading, rather than focusing only on the words to be learned. Restructuring seems to be most effective for low-achieving or at-risk students.
- 5- Vocabulary learning is effective when it entails active engagement in learning tasks.
- 6- Computer technology can be used effectively to help teach vocabulary.
- 7- Vocabulary can be acquired through incidental learning. Much of a student's vocabulary will have to be learned in the course of doing things other than explicit vocabulary learning. Repetition, richness of context and motivation also add to the efficacy of incidental learning of vocabulary.
- 8- Dependence on a single vocabulary instruction method will not result in optimal learning. A variety of methods was used effectively with emphasis on multimedia aspects of learning, richness of context in which words are to be learned and the number of exposures to words that learners receive.

(National Reading Panel, 2000:4, *cited in Hiebert & Kamil, 2005:7*)

This vocabulary research actually concludes with a need of classrooms being multi-faceted and rich in language teaching. It also provides learners with a classroom where they expand and improve their vocabulary in a great instance. The perspective is that the ELT setting should have various and multiple ways to teach and learn vocabulary, and the learners should be taught with engaging, motivating and content-rich texts as well.

In an ESL/EFL setting, vocabulary selection is another important aspect that should be taken into consideration by the teachers. First of all, it will be wise enough for teachers to begin with high frequency words. Carter (1988) emphasizes that “Focusing learners’ attention on the high frequency words of the language gives a very good return for learning effort”. However, a carefully compiled high frequency words list should be used in order not to cause any disadvantages. For instance, the high frequency words list may be prepared for different purposes that does not comply with yours or the list might not have any actual currency if it was prepared years ago. Thus, the teacher himself/herself should give judgment in choosing right words according to the words’ relevance and usefulness and the learners’ needs and interests.

After choosing the words to teach, the language teachers should decide how to teach them in a best way. As adapted above from the National Reading Panel’s Specific Conclusions about Vocabulary Instruction: “Learning in rich contexts is valuable for vocabulary learning. Vocabulary words should be those that the learner will find useful in many contexts”. Harmer also confirms by saying that “Students need to get an idea of how the new language is used by native speakers and the best way doing this is to present language in context”(Harmer, 2001:57). Unless learners are served vocabulary with an authentic, interesting and meaningful context, it will be inevitable for them to break down the learning process.

2.4. THE IMPORTANCE OF VOCABULARY TEACHING

Vocabulary is central to the language teaching and has critical importance in language acquisition (Zimmerman, 1997). Nothing can be expressed in a second language without having any vocabulary knowledge. The messages, feelings or ideas only can be told via the words. The more words a learner has, the more precisely s/he can express the message (Scrivener, 1994). So, vocabulary has an inevitable part at the centre of language teaching.

The importance of vocabulary has lately been held by a large number of teachers, scholars and linguists, and this is what the learners need. Vocabulary instruction now is getting a higher place in recent studies. Allen sustains:

“Experienced teachers of English as a Second Language know very well how important vocabulary is. They know students must learn thousands of words that speakers and writers of English use. Fortunately, the need for vocabulary is one point on which teachers and students agree”.

(Allen, 1983:1)

“Vocabulary is important because it is words which carry the content of what we want to say...The more words you know, the more you will be able to communicate.” (Gough, 2001:3) emphasizing the value of vocabulary, Gough means the meaning is in the words and we can say a lot by means of words.

Vocabulary acquisition has a penetrating role in second language teaching; as it is impossible to read, write, listen and speak without words. Grammar itself is not qualified in all language skills. We cannot use the grammatical structures correctly if we do not have sufficient word knowledge.

This is what Wilkins says “Knowledge of a language demands mastery of its vocabulary as much of its grammar” (Wilkins, 1981:19). Also McCarthy supports the significance of vocabulary in second language learning: “No matter how well the student learn grammar, no matter how successfully the sounds of second language are mastered, without words to express a wider range of meanings, communication in a second language just cannot happen in a meaningful way” (1990, viii). If the learners do not have a certain level of vocabulary, it will not be possible for them to employ any grammatical or structural knowledge in communication. According to Scrivener, learners take the advantage of using accumulative effect of individual words:

“A student who says Yesterday. *Go disco. And friends. Dancing.* will almost certainly get much of his message over despite completely avoiding grammar – the meaning is conveyed by the vocabulary alone. A good knowledge of grammar, on the other hand, is not such a powerful tool. I *wonder if you could lend me your...* means little without a word to fill the gap, whereas the gapped word- calculator- on its own could possibly communicate the desired message: *Calculator?*”.

(Scrivener, 1994:73)

“Teachers have never doubted the value of learning vocabulary. They know how communication stops when learners lack the necessary words” (Allen, 1983:5). Being the heart of communication, vocabulary should be the priority for both language learners and teachers.

Lexical competence is the most essential part of communication in a language. So, basically teaching vocabulary means teaching how to communicate in all language skills.

2.5. VOCABULARY TEACHING TECHNIQUES

Various kinds of vocabulary teaching techniques can be applied throughout the learning process. Being a procedure, technique is a way of teaching used in classrooms to achieve a task or complete something. As Anthony reports: “A technique is a particular trick, stratagem or contrivance used to accomplish an immediate objective. Techniques must be consistent with a method, and therefore in harmony with an approach as well” (Anthony, *cited in Richards & Rogers, 1986:15*).

There are different ways to present the words to the learners; defining or describing the word in detail, demonstrating pictures and objects or saying the word in a context. It is better to introduce the words not with an only one technique but with a variety of techniques which are the most appropriate for the level, need and interests of the students. Choosing the right technique is the duty of the teacher who obviously knows what his/her students want and need. Doff gives some ideas about techniques for teaching new words:

- Say the word clearly and write it on the board.
- Get the class to repeat the word in chorus.
- Translate the word into the students’ own language.
- Ask students to translate the word.
- Draw a picture to show what the word means.
- Give an English example to show how the word is used.
- Ask questions using the new word.

(Doff, 1998:11)

According to Seal, there is a set of procedure that can be applied in classroom teaching:

“First, the teacher should convey meaning. This is done by drawing from a range of possibilities: a mime, a synonym, an anecdote etc. Second, the teacher checks that the student has understood properly. Third, the teacher should consolidate and try to get students to relate the word to their personal experience”.

(Seal, *cited in Celce-Murcia, Marianne, 1991:299*)

Vocabulary teaching can be very creative, exciting and enjoyable for the teacher as well as for the students supposing that principles fit the vocabulary needs of the students. For effective vocabulary instruction, we need to hold a set of established guidelines. Vacca, Vacca and Gove's describe five vocabulary instructional principles:

Principle 1: Select words that students encounter while reading.

Principle 2: Teach words in relation to other words.

Principle 3: Teach students to relate words to their background knowledge.

Principle 4: Teach words every day and in depth

Principle 5: Awaken an interest and an enthusiasm for words.

(Vacca, Vacca &Gove's, 1991, *cited in Tompkins&Blanchfield, 2004: 2,3*)

Bearing all of these in mind, the teacher himself/herself puts a new face on teaching techniques. Teaching in the most appropriate way depends on the teacher. So, the most common and useful techniques have been examined by many linguists. Some divide teaching techniques into two categories as visual and verbal techniques; and some others study the techniques in three categories as visual, verbal and translation. Using dictionary or using sounds is also categorized as a teaching technique. Although all of these have been regarded as traditional techniques, they may be very useful and effective in vocabulary teaching if they have a continuum relationship.

2.5.1. VISUAL TECHNIQUES

Vocabulary retention will be better achieved through visual techniques. They are useful and helpful materials in conveying the meanings of words. Visual techniques actually appeal to eyes and this helps students learn and remember the words quite easily. Also use of visual materials in the classroom leads learners to guess meanings from contexts and this makes vocabulary acquisition more memorable, long lasting and well-built.

Gairns & Redman examine the visual techniques as visuals and mime-gestures like many researchers do in studying visual techniques.

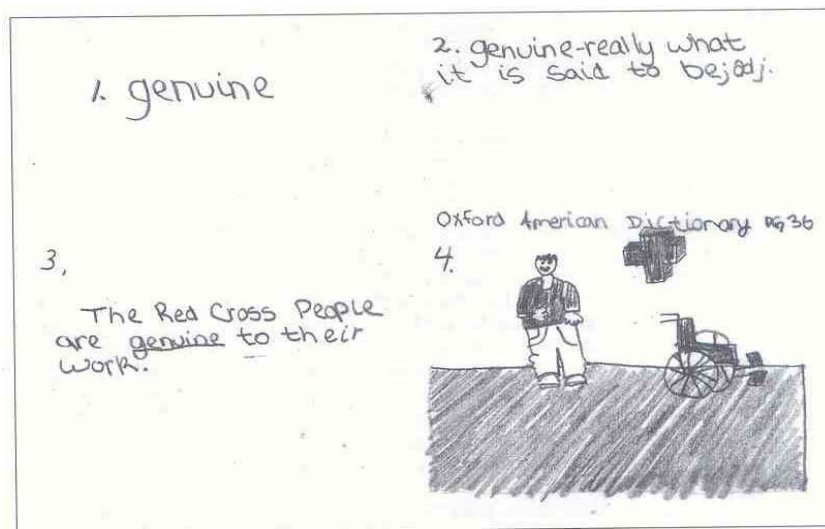
2.5.1.1. Visuals

Visuals include pictures, flashcards, wall posters or wall charts, realia, graphs, models, flannel boards, etc. Visuals are the best way to convey the simple meaning of the word. In EFL settings, visual aids save time and make learning more attractive; because they appeal to eyes which are the most effective organs we have in learning something.

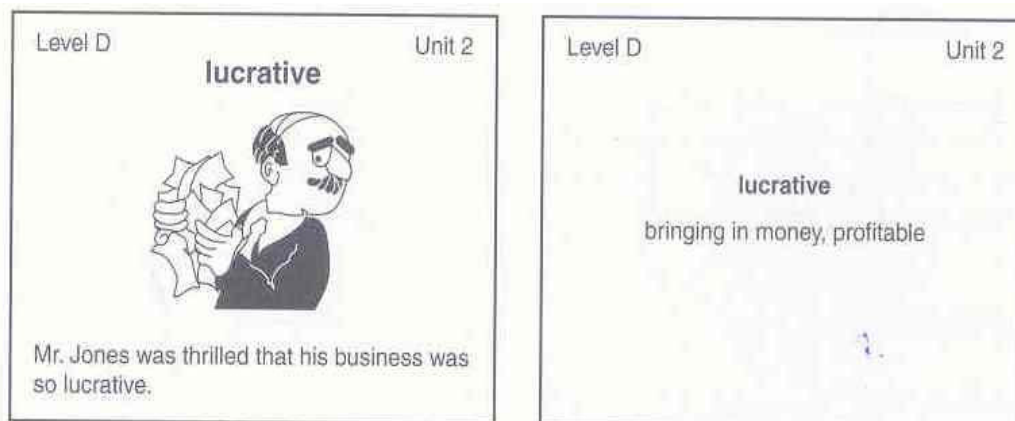
“They are extensively used for conveying meaning and are particularly useful for teaching concrete items of vocabulary such as food or furniture, and certain areas of vocabulary such as places, professions, descriptions of people, actions and activities (such as sport and verbs of movement). They often lend themselves easily to practice activities involving student interaction. For example, a set of pictures illustrating sporting activities could be used as a means of presenting items such as skiing, sailing, climbing, etc”.

(Gairns & Redman, 1986:73)

By vocabulary illustration, which can be pictures, flash cards or word cards, teachers can easily explain the meaning of the vocabulary items. The teachers might bring these pictures showing the action and meaning of the words to the classroom; by this way learners can have easily-remembered vocabulary knowledge. Here are a few examples from Tompkins & Blanchfield (2004):

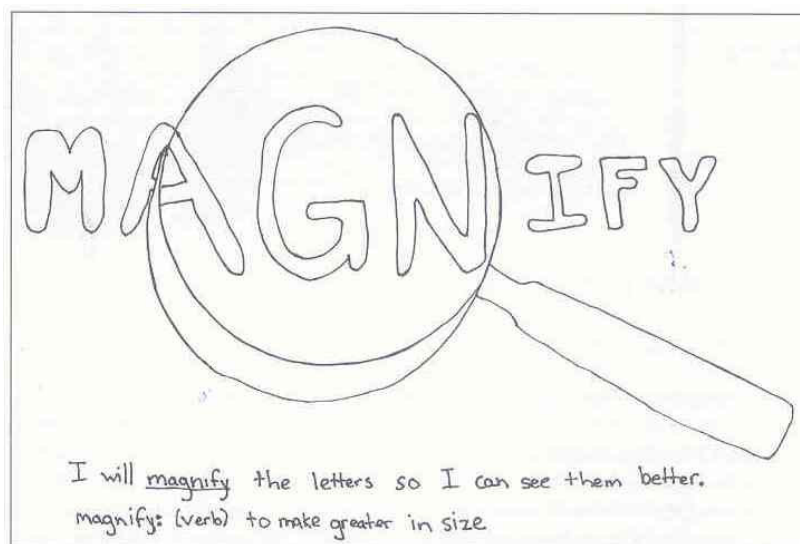


(Picture A)



(Picture B)

Vocabulary graphic is an excellent way to help learners understand the words that they do not know. In language classes, this technique can create an enthusiasm for the learners; because these sort of things suggest a humourous or charming effect on learners. Also, the students can design graphics, by themselves, which are meaningful to them. One of vocabulary graphic students sample comes from Tompkins & Blanchfield (2004):



(Picture C)

In English language, there are some words that sound alike but spelled differently; this is called homophones. These kinds of words drive the learners crazy, for they may confuse "steal" and "steel" or "allowed" and "aloud". Using visual aids, rather than giving them a list of

homophones, will be a good choice to take it easy. As above, Tompkins & Blanchfield (2004) shows how homophones can be explained:



(Picture D)

2.5.1.2. Mime and Gestures

It is sometimes impossible to explain the meaning of words through the use of visuals. Mime and gestures are sudden aids in this occasion. Mime and gestures mean the art of portraying characters and acting out situations or a narrative by facial or body movement without using words. They are the actions carried out in order to express a feeling or meaning. In vocabulary presentation, the language teachers mainly use this technique to describe or demonstrate the meaning of words without use of speech. Being an actor, the teacher takes the role to convey the meaning of a word to the audience, his students. Mime and gestures have a functional significance in vocabulary teaching.

2.5.2. VERBAL TECHNIQUES

On the contrary mime and gesture, verbal techniques convey the meanings of words via speech. The teacher illustrates, give descriptions and use definitions while teaching vocabulary items. This technique is much more appropriate for elementary, intermediate or advanced learners, not for the beginners.

Gairns & Redman (1986) describes the verbal techniques as use of illustrative situations, use of synonymy and definition, contrasts and opposites, scales and examples of the type.

2.5.2.1. Use of illustrative situations

Illustration is an efficient way to represent something, but in language classes it is used to convey the meaning of words not to represent. This is what Gairns & Redman emphasize:

“This is most helpful when items become more abstract. To ensure that students understand, teachers often make use of more than one situation or context to check that learners have grasped the concept. To illustrate the meaning of 'I don't mind', the following context may be useful:

Ali likes *Dallas* and *Upstairs, Downstairs* equally.

Unfortunately, they are both on television at the same time. It doesn't matter to him which programme he watches. How does he answer this question?

Teacher: Do you want to watch *Dallas* or *Upstairs, Downstairs*?

Ali: I...”

(Gairns & Redman, 1986:74)

2.5.2.2. Use of synonymy and definition

Synonyms are words that generally share a similar meaning but rarely same meaning. Using synonymy in teaching is a way of giving explanations in the second language. This technique is really useful with low level students, because they need to have a clear equivalent rather than long and complex explanations. Synonyms are also very helpful with higher level students while conveying meanings of words which do not have perfect synonyms and need a higher qualification in language.

However, definition is mostly used for higher level students, because this technique needs a qualified knowledge of language and explanations in detail which are not appropriate for low level students.

2.5.2.3. Contrasts and Opposites

Words with opposite meanings are called antonyms. Giving the opposite meaning of a word usually creates a different and inquisitive learning atmosphere. Thornbuy (2005: 9)

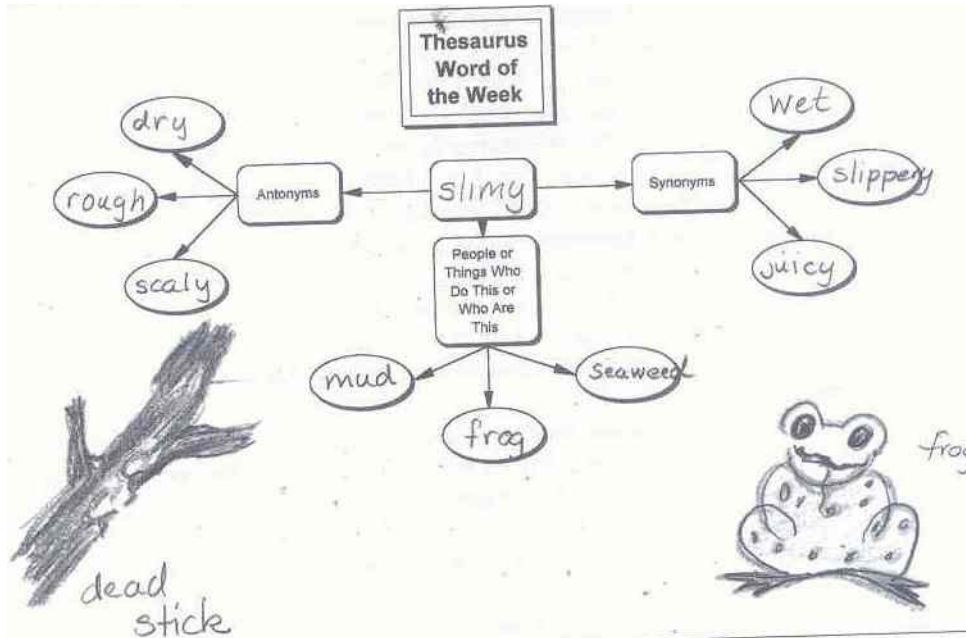
maintains that “Like synonyms, antonyms have a useful defining function and are therefore a convenient teaching resource”. On the other hand, teachers should use this technique carefully in order not to cause any misunderstanding or trouble in defining vocabulary.

“As with synonymy, this is a technique which students themselves use, often asking 'What's the opposite of...?' A new item like 'sour' is easily illustrated by contrasting it with 'sweet' which would already be known by intermediate level students. However, it is vital to illustrate the contexts in which this is true. Sugar is sweet and lemons are sour, but the opposite of sweet wine isn't sour wine, and the opposite of sweet tea isn't sour tea”.

(Gairns & Redman, 1986:74-75)

Moreover, Thornbury (2005) gives examples such as: the opposite of “an old woman” is “a young woman”, but the opposite of “an old record player” is “a new one” not “a young one”. The relations between antonyms are not always black and white, so the notion of oppositeness is an important point in meaning of a word.

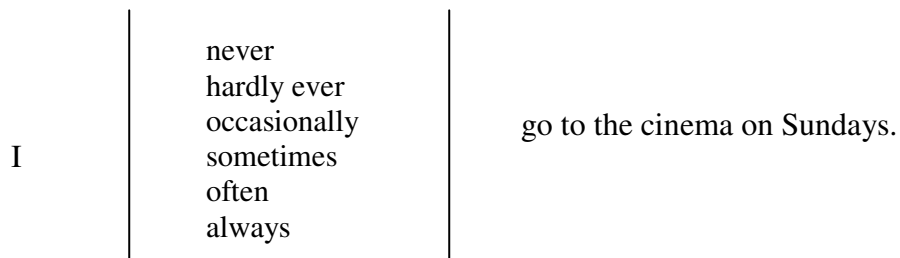
Tompkins & Blanchfield propose a vocabulary strategy that is based on both antonyms and synonyms. The students are given a template. They choose a word, related to the theme, and brainstorm the antonyms and synonyms of that word. After that, they illustrate antonyms and synonyms by putting them in empty spaces underneath oval bubbles (Tompkins & Blanchfield, 2004). As the following:



(42)

2.5.2.4. Scales

“Once students have learnt two contrasting or related gradable items, this can be a useful way of revising and feeding in new items. If students know 'hot' and 'cold', for example, a blackboard thermometer can be a framework for feeding in 'warm' and 'cool' and later 'freezing' and 'boiling’” states Gairns & Redman. This is similar with adverbs of frequency:

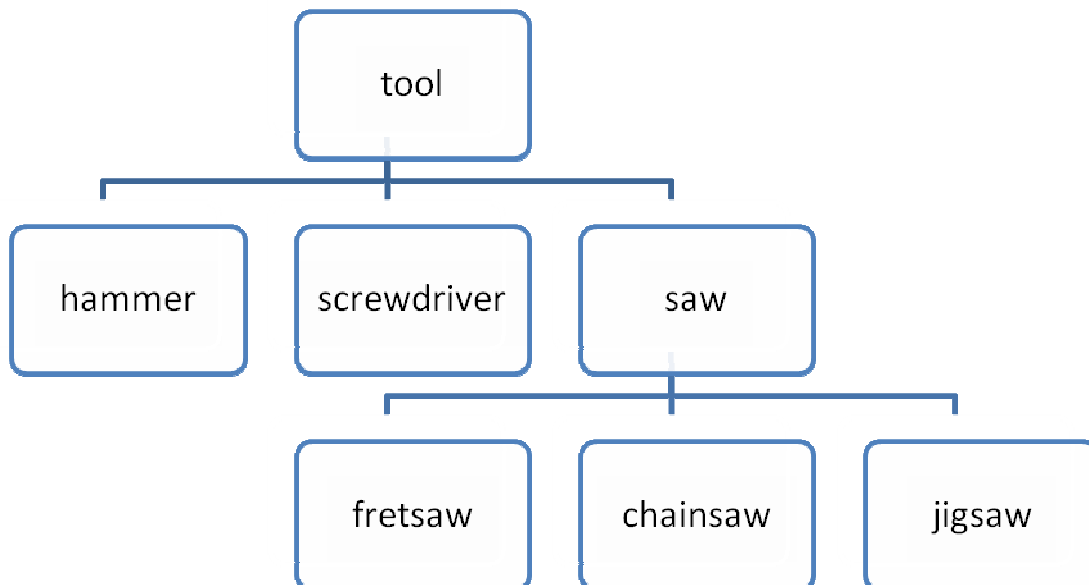


(Gairns & Redman, 1986:75).

A jumbled version of these kinds of graded diagrams may be helpful for students to revise the vocabulary items by putting them in an appropriate order.

2.5.2.5. Examples of the type

Thornbuy (2005) suggests that examples of the type mean a hyponymous relationship as in “A hammer is a kind of tool” or “A kiwi is a kind of bird (and a kind of fruit). Thus, “hammer” is a hyponym of “tool”; “kiwi” is a hyponym of “bird (and fruit)”. Co-hyponyms share the same ranking in a hierarchy: “hammer, saw, screwdriver” are all co-hyponyms; “tool” is the superordinate term. But “saw” also has a superordinate relation to different kinds of “saw”, “fretsaw, chainsaw, jigsaw, etc”. This can be illustrated like this:



One of the effective ways of teaching vocabulary is using hyponyms. This technique gives the learner a feeling of categorization in a meaningful way and makes the vocabulary learning faster and easier. The second language teachers can also use the hyponymy with visual aids so as to be more memorable and permanent.

2.5.3. TRANSLATION

“Translation can be a very effective way of conveying meaning. It can save valuable time that might otherwise be spent on a tortuous and largely unsuccessful explanation in English, and it can be a very quick way to dispose of low frequency items that may worry the students but do not warrant significant attention”.

(Gairns & Redman, 1986:75)

This evidently shows how translation may be effective in vocabulary teaching. In spite of being one of the traditional techniques, translation may be considered as an aid in conveying the equivalence of words which have long and complex definitions. Harmer (1983:86) maintains that “...it seems silly not to translate if by doing so a lot of time can be saved. If the students don’t understand a word and the teacher can’t think how to explain it, he can quickly translate it.”

However, for many years, translation was not popular enough to be used in teaching and it was also regarded as a sin. In an efficient learning environment, students need to use the target language, not their own. So, the big problem in this technique is to impede students’ learning by using translation frequently.

Gairns & Redman (1986:75) agree with this opinion: “If teachers rely too heavily on the use of translation and deliver most explanations in the mother tongue, their students are surely losing some of the essential spirit and atmosphere of being in a language learning classroom. They are also being denied access to listening practice for which there is usually a high degree of interest and motivation”.

Apart from these, sometimes it is difficult to translate some words from target language to mother tongue. Conveying the right meaning or message can be very hard if the teacher is not skilled and qualified in both of these two languages. Harmer (1983:86) summarizes this: “The big danger, though, is that not all words and phrases are easily translated from one language to the other, and it takes a communicatively efficient speaker of both languages to translate well”.

Then this technique has both benefits and drawbacks in vocabulary teaching. Using sensibly and sparingly, translation may be a useful and valuable measure for the explaining of a word.

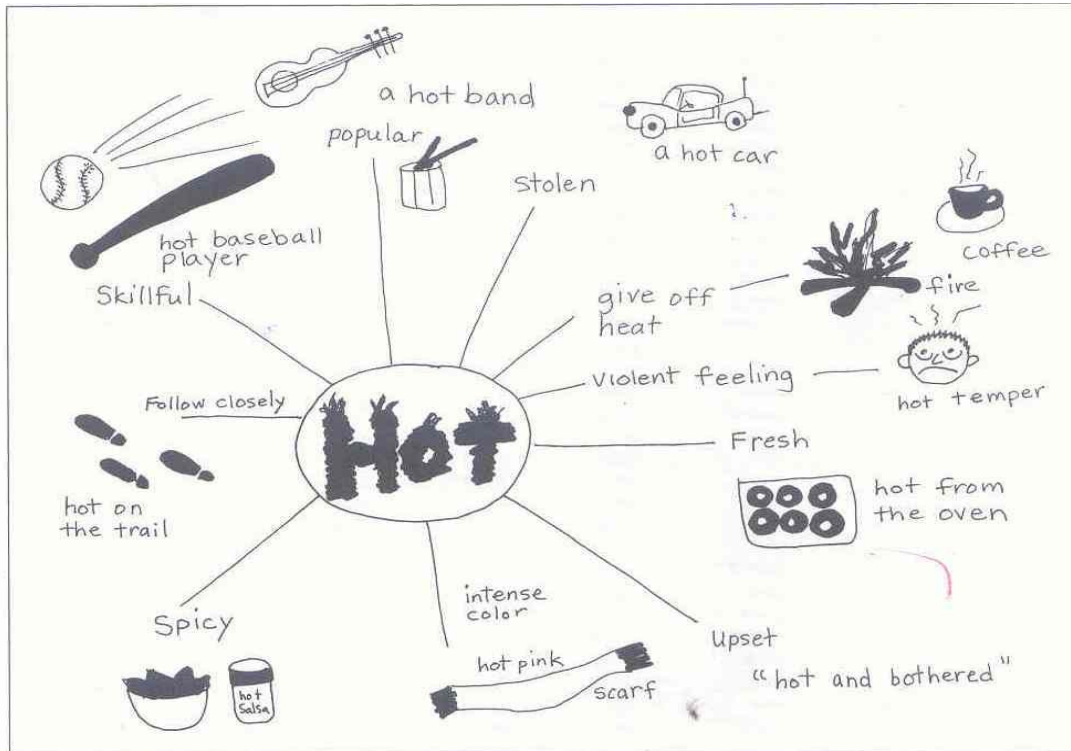
2.5.4. OTHER TECHNIQUES

2.5.4.1. Collocations

Gairns and Redan (1986) state that when two items co-occur, or are used together frequently, they are called collocates. Items may co-occur simply because the combination reflects a common real world state of affairs. For instance, 'pass' and 'salt' collocate because people often want other people to pass them the salt.

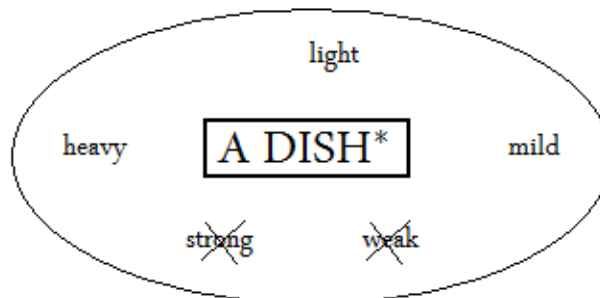
Thornbuy (2005:7) explains collocations as “The words are collocates if they occur together with more than one chance frequency, such that, when we see one, we can make fairly safe bet that the other is in the neighbourhood.” Once we hear or see someone say “She set a new world...”, we will have no trouble with collocating “set” and “world” any more.

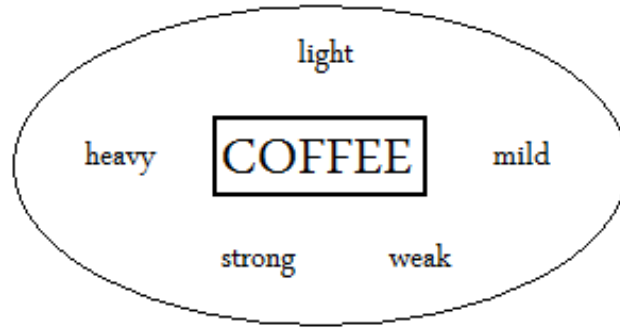
In addition, making diagrams or drawing maps could be sensible to teach how the words associate with each other. If the collocations are presented with figures or diagrams, the learners acquire them more properly and appropriately. An example below shows how the word “*hot*” is associated:



(Tompkins & Blanchfield, 2004: 160)

Moreover, collocations can provide a useful framework for revising items which are partially known and for expanding the learner's knowledge of them. Students at intermediate level commonly use the adjectives "light", "weak", "strong", "heavy" and "mild". The testing activity below may be helpful to highlight the collocations while at the same time revising the adjectives (Gairns & Redman, 1986).





(39)

2.5.4.2. Using mnemonics

Techniques for remembering things are called mnemonics. This technique functions to help learners establish the necessary links to remember the words. Sarıgül & Ercan explain this technique: “Mnemotechnics is based on the similarities in saying of the words in two different languages. Mnemotechnics is a kind of finding appropriate stories about those similarities to stick them into mind. In this way, students get rid of the ‘fish memory’ situation”.

The best-known mnemonic technique is called “the key word technique”. This involves devising an image that typically connects the pronunciation of the second language word with the meaning of a first language word (Thornbuy, 2005). Coady & Huckin give an example : “An English learner of French, trying to remember *paon* (‘peacock’), might use the word *pawn* as mediator, imagining a chess board on which all pawns look like peacocks” (1997:205).

On the other hand, this technique needs time to prepare the keywords. Devising keywords actually takes time and a certain amount of training. Another challenge for the learners in this technique is to find imaging difficult. Not all learners have the ability to devise images and decode them in their mind.

In conclusion, there is no reason to ban this technique, because they are greatly compatible with the principles of second language vocabulary teaching:

- New vocabulary items should not be presented in isolation and should not be learned in rote fashion.
- New vocabulary items should be presented in a meaningful context.
- Learners should elaborate on a new word's form and meaning in order to facilitate retention.

(Coady & Huckin, 1997:215)

With the help of this technique, learners acquire second language vocabulary quite easily by associating them with images or sounds and making up some stories. In vocabulary learning, memory and imagination are the friends, not foes.

2.5.4.3. Guessing from context

Inferring the meaning of new words from the context is another technique to determine meaning. In vocabulary acquisition, learners need to be able to make guesses for the meanings of the words which they are not familiar with. Thornbuy (2005) states the importance of using contexts:

“Guessing from context is probably one of the most useful skills learners can acquire and apply both inside and outside the classroom. What’s more, it seems to be one that can be taught and implemented relatively easily. It is also that we all already use – perhaps unconsciously – when reading and listening in our mother tongue”. (148)

We are not taught words in our mother tongue, but we learn from books, magazines, conversations, TV, etc. This should be the same with the target language. Guessing unknown words from context undeniably help learners increase their vocabulary knowledge. Neither courses nor teachers can provide learners with the vocabulary they need to comprehend texts. So, it is a great essential for the learners to have some strategies about how the unknown words can be guessed from the text. Nunan (1998) agrees with this idea:

“It is important to provide learners with strategies for inferring the meaning of unknown vocabulary from the context in which it occurs rather than getting them to undertake the time-consuming task of memorising long lists of words, or looking up unknown words in a dictionary which would make the reading process unbearably slow and tedious, and which would probably contribute little to the actual learning of vocabulary”. (122)

Thus, the second language learners need to have a learning environment which is equipped with the exercises designed to develop skills and strategies to infer the meaning of words from the context so as to get rid of the density of unknown words.

2.5.4.4. Using Dictionaries

Dictionaries should only be consulted as a last resort if guessing from context strategies fail, but the dictionaries can also be used productively for vocabulary acquisition. A learner who makes a good use of a dictionary continues learning in both inside or outside of classroom. This will considerably give learners the autonomy about decisions for their own learning (Gairns & Redman, 1986).

It is widely suggested that monolingual dictionaries should be used to train the learners for the pronunciation, stress marking, grammar, writing, meaning and typical usages of the words. These are some useful features to highlight the students as well. So, use of dictionaries in an effective way is a crucial point for learners to contribute to their understanding of meanings.

In order not to cause any strenuous and laborious dictionary use, the second language teachers should help their learners to facilitate this process. Takac expresses this:

“If they cannot use a dictionary appropriately, if they, for example, look up many words or do not understand the given definitions, learners can become frustrated. This is why learners need to be trained in dictionary use, and need to be provided with opportunities to practise this strategy in the framework of various language tasks”

(Takac, 2008:62)

Thus, such an essential training enables them to study the vocabulary effectively. Dictionary use needs to be qualified enough to find the words without any trouble. Thornbuy also reports that “The usefulness of dictionaries depends on learners being able to access information they contain both speedily and accurately” (Thornbuy, 2005:151).

On the whole, bilingual or monolingual, pictorial or thesauri, the students should take advantage of all dictionaries. Using dictionary is a valuable vocabulary teaching and learning technique that makes this process definitely independent and student-centred.

2.6. THE IMPORTANCE OF STORYTELLING IN ELT

Stories help us to make sense of our world. The more we learn or tell stories, the more we realize our individuality in significant ways. Through stories, people express their values, fears, hopes, and dreams. This is a direct expression of a literary and cultural heritage and this makes storytelling appreciated and kept alive.

Since ancient times, universal themes have been expressed in the myths and legends of all cultures. Whatever our background, whatever our culture, stories are there, from Aesop to La Fontaine, Noh plays, and Grimm's Fairy Tales. Stories not only embrace universal themes, but also they allow us to use them in language teaching and learning.

There are a number of ways in which storytelling can enhance intercultural understanding and communication. Stories can:

- allow learners to explore their own cultural roots
- allow learners to experience diverse cultures
- enable learners to empathise with unfamiliar people/places/situations
- offer insights into different traditions and values
- help learners understand how wisdom is common to all peoples/all cultures
- offer insights into universal life experiences
- help learners consider new ideas
- reveal differences and commonalities of cultures around the world.

<http://www.teachingenglish.org.uk/think/articles/storytelling-benefits-tips>

Pedersen (1995) states: "Storytelling is the original form of teaching. There are still societies in which it is the only form of teaching. Though attempts have been made to imitate or update it, like the electronic storytelling of television, live oral storytelling will never go out of fashion. A simple narrative will always be the cornerstone of the art of teaching". Stories, oral or written, present full range of language and in this way learners have an experience with real language. Learners can develop understanding of structure which is necessary for complex texts in literature as well.

In ELT, language materials should be intrinsically motivating. They should engage students, draw their attention, be in their range of proficiency so that they are neither bored, because the materials are too familiar, nor frustrated, because they are loaded with many new features, new words, new sounds, or new grammatical structures. That is, the story enables the students to have all these beauties in their own learning.

Another educative impact of stories is that learners may sit around the teacher. Bafile (2003) argues that this creates a comfortable group atmosphere. Wright (1995) believes that this changes the relationship between the teacher and learners in a positive way. Reading story together is an interaction between the teacher and the learners with a text. This interaction truly supports second language acquisition.

Stories provide students with opportunities to listen to language in context rather than in bits and pieces. Stories also introduce new vocabulary and language forms within rich networks of associations. Equally important, stories can have a deep impact on a student's construction of knowledge and culture. Pedersen (1995) emphasizes the significance of stories:

“Stories educate, illustrate, enlighten, and inspire. They give relief from the routine and stimulate the mind. They are a great motivator for teachers as well as for students. Stories are used in an exclusively positive scholastic setting, i.e., no grades, no failures, no textbooks, no notepads, no dictionaries, no costly audiovisual equipment—*nothing* coming between the listener and the teller. In EFL, stories foster understanding and acceptance of the foreign language and culture”.

Storytelling engages our minds in the service of language learning in the classroom. Supported with intensifying activities, stories allow learners multiple opportunities that lead them to lively participation in and out of class. This can also offer them to have alternative ways of thinking and engaging in the target language. It can be concluded that storytelling is a deep factor in both understanding the life and language.

2.7. THE BENEFITS AND TIPS OF STORYTELLING

Storytelling carries many benefits both for teachers and students. First of all, the students can improve their abilities to comprehend and later produce the target language. That is, the

students develop a constructive and creative comprehension. They lose themselves in the characters, plots and situations; they lower anxiety levels and so they increase their self-confidence and esteem. Undeniably, stories makes students get involved in language and feel both the joy and satisfaction in learning process. This is a satisfying teaching technique not only for the learners but also for the teachers. A teacher needs a great amount of time for preparing lessons; and by choosing appropriate material, such as stories, he/she can invest time for a more effective lesson. Some other benefits of using storytelling in the classroom follow as:

Stories:

- Promote a feeling of well-being and relaxation
- Increase children's willingness to communicate thoughts and feelings
- Encourage active participation
- Increase verbal proficiency
- Encourage use of imagination and creativity
- Encourage cooperation between students
- Enhance listening skills

(<http://www.teachingenglish.org.uk/think/articles/storytelling-benefits-tips>)

This technique provides an ideal context for literacy practice as well as linguistic acquisition. Supporting visual literacy and repetition is important in order to help the learners infer meaning from text as well as develop aesthetic understanding. Griva (2007) suggests:

“Stories will interest students because they are familiar, memorable, and relevant to the students’ personal experience. The stories contain a series of events and repeated language patterns. Visuals that accompany the stories enhance understanding of their content, and some instances of repetition help students recycle language items and develop memory skills. Both stories have potential for language practice and skills development through appropriate activities”.

The impact of stories on students cannot be minimized. Storytelling makes the student think, consider, discover, and, most important, begin to realize the importance and usefulness of studying language. The idea that students should be able to think while learning language should be central to the language classroom. It is essential that students be given the skills to learn to evaluate, draw inferences, and arrive at conclusions based on the evidence. Language, thinking, and learning cannot be separated (Thaiss 1984). Thinking skills and language content are

inseparable. Thereby, the story provides practice in logic, analysis, comparison and contrast, questioning, and evaluation.

As Baker & Greene (1977: 17) maintains: “Storytelling brings heightened awareness—a sense of wonder, of mystery, of reverence for life to the listeners. This nurturing of the spirit-self comes first. It is the primary purpose of storytelling, and all other uses and effects are secondary”. It is confirmed that one of main advantages of using story is to put the students in a varied and enjoyable context. By the way, they have a chance to learn the world and language at the same time as it occurs in the first language acquisition. On the whole, Pedersen (1995) summarizes the advantages of storytelling:

“Stories have numerous affective benefits for social and emotional development. A story session is a time to share feelings. A relaxed, happy relationship between storyteller and listener is established, drawing them together and building mutual confidence. Stories help children to know themselves and to know others so they can cope with the psychological problems of growing up”.

Learners share a remarkable variety of personal experiences, values and ways of understanding. The language they learn in the classroom is the tool they use to shape their thoughts and feelings. It is more than a way of exchanging information and extending ideas, it is their means of reaching out and connecting with other people. Stories are a link not only between the world of classroom and home but also between the classroom and beyond. Stories provide a common thread that can help us unite cultures and provide a bridge across the cultural gap.

2.8. TEACHING VOCABULARY THROUGH STORIES

Educators have long known that the arts can contribute to students’ academic success and emotional well being. The ancient art of storytelling is especially well-suited for student exploration. As a folk art, storytelling is accessible to all ages and abilities. As a learning tool, storytelling can encourage students to explore their unique expressiveness and can heighten a student's ability to communicate thoughts and feelings in an articulate, lucid manner. Storytelling can be a nurturing way to remind learners that their spoken words are powerful, that listening is important, and that clear communication between people is an art.

Serrat (2008) suggests that working with stories in language classes is one of the best ways to;

- Make abstract concepts meaningful.
- Help connect people and ideas.
- Inspire imagination and motivate action.
- Give breathing space and allow different perspectives to emerge.
- Create sense, coherence, and meaning.
- Develop valuable descriptions of the situations in which knowledge is applied and solutions are found.
- Examine organizational values and culture.
- Communicate complex messages simply.
- Operate effectively in networks.
- Inspire change.

So, storytelling is the use of stories or narratives as a communication tool to value, share, and capitalize on the knowledge of individuals. According to Serrat (2008), “it is the vivid description of ideas, beliefs, personal experiences, and life lessons through stories or narratives that evoke powerful emotions and insights”.

“Storytelling can take many disciplines from the realm of the often dreary textbook and raise them to great heights of exciting, fruitful experiences in learning. Storytelling as a pedagogical technique has been used by the world's greatest teachers. Jesus used it, as did Plato, Confucius, and other great philosophers and teachers...The modern teacher who employs this technique as a teaching tool is using a technique of teaching that has stood the test of time” (Chambers, 1970: 43).

Cortazzi (1994) points out that storytelling is fundamental to education and specifically to language teaching. Zipes (1995) and Morgan and Rinvolutri (1992) find stories a basic part of the whole language approach to learning, reaching the whole person and appealing to the subconscious. According to Brumfit and Johnson (1979), reading or telling stories in class is a natural way to learn a new language.

As aforementioned, storytelling is the original form of teaching. All learners, from babies to grandmothers, learn better with stories. Stories are energizers. When someone says, “Let me tell you a story,” listeners cheer up and smile. This should be the same with the second language acquisition. That is, the learners will be able to concentrate their efforts on using the language for their own purposes as the children do in the first language acquisition.

Hatch & Brown (1995) suggest several essential steps in vocabulary learning. First, learners should have a source to encounter the new words. Second, a clear image should be provided, either visual or auditory, to connect with the meaning of the words. A strong connection between the form and meaning of the new words should also be made. And learners should have opportunities to use the words. Additionally, Cameron (2001:91) believes that “young learners learn many of their first language words through social interaction with adults”. She argues that stories could provide similar context for L2 vocabulary learning.

Story telling preserves all the major theories that explain second language vocabulary acquisition and support a teaching approach, such as the use of comprehensible input, use of repetition and memorization as a learning tool, starting from the interests and background knowledge of the students and use of contextual cues -in other words, a relevant context. This information complies with the truth that remembrance and recall of the vocabulary are more effective through stories.

Bafale (2003) argues that reading stories should provide learners with an opportunity to see and hear vocabulary in a meaningful and memorable context. Stories should give the learners an opportunity to infer the meanings of words that they do not know. That is, stories help students develop their vocabulary by making connections between known and unknown words. So, the story context can easily encourage students to learn the words by incidentally. This is an excellent way that enhances their vocabulary usage and makes their learning tangible.

Moreover, storytelling allows the teacher to introduce or revise new vocabulary and sentence structures by exposing the students to language in varied, memorable and familiar contexts. Every single word or structure takes on another dimension in a story and is much more easily accepted as new or reviewed and learnt by the students. Griva (2007) has also some ideas about this fact:

“The lessons seemed to be motivating and interesting and exercised both the students’ imagination and their language skills. The stories (a) aroused students’ curiosity and made them want to find out more about the text, and (b) provided a starting point for related language activities to develop both receptive and productive skills. The lessons also promoted vocabulary recycling, as they allowed the teacher to introduce and revise vocabulary”.

Nation (2001) suggests that a new word needs to be met at least five or six times in order to be learnt. At this point it is needed to remind the repetition and recycling features of storytelling activities and its crucial role in teaching and learning vocabulary. In order to remember vocabulary more probable and effective, storytelling should be taken into consideration as it enables recycling more effective than other techniques.

In a sense, storytelling as a teaching tool incorporates most of the techniques used in vocabulary teaching. Visuals, realia, dictionary, guessing from context, etc. can be used in the same process with storytelling. However, the main difference is that with a story we make learning fun and interesting. Also, the story is used to transform abstracts into concretes by creating in the imagination a real or concrete thing to take its place. This converting makes vocabulary learning process more understandable and memorable.

Storytelling helps students be active not only for vocabulary but also for listening and reacting, enhancing the vital skills of communication. Storytelling is an ancient art that strengthens and enhances skills that the learners need to acquire to function in today's world. Stories are far more pleasant and engaging than traditional instructions, and students can gain other aspects of language as well as word knowledge from stories.

2.8.1. SELECTION OF STORIES

Stories from all around the world are excellent to use in the classroom, but teachers also need to use stories from the students' own culture and heritage. Using local or national stories insures that the students know the background culture and may already know the story. This familiarity lowers learners', especially young learners', stress and reduces anxiety in the classroom. According to Krashen (1981), stories lower the learners' affective filter, allowing them to learn more easily.

On the contrary, it is possible to think that folk stories, fables and myths might be useless because of being universal and culture bound references. It may be irrelevant to the students who have different culture and background. Such kind of stories from various cultures and nations can be occasionally read on their own and appreciated by the students. As in ELT class, for instance,

the stories which come from their own world should be chosen and read so as to please and satisfy them.

If we collect all types of stories -folk stories, fairytales, legends, fables, etc- , this choice will promote their understanding and self-esteem. Using the stories from their own culture can enhance their learning much better; as they already may know the stories in their native language.

English language teachers should use authentic stories; story is written for natives, not for specifically English language learners or teachers. Authentic stories are not graded and selected. That means they provide examples of real language and bring the real world into the classroom.

The language level of the stories should be appropriate for the level of class. If teacher chooses a story within their reach, students will work it gladly. On the contrary, if the theme is beyond their comprehension, they will feel frustrated and will not engage in both story and activities. That is to say, stories ought to be appropriate to the age, maturity and language proficiency of the students.

Another point of impact is the content of stories. They should be attractive enough to work with, familiar enough to hold students' attention, and relevant enough to sustain their interest. Otherwise, both the teachers and learners deflect from teaching and learning process.

It has been proved that stories will interest students because they are familiar, memorable, and relevant to the students' personal experience. Griva (2007) has suggested that:

“Moreover, we applied to the stories the three criteria—readability, suitability of content, and exploitability—that Nuttall (1982) set as principles for text selection. In terms of exploitability, the stories have the potential to facilitate learning and provide opportunities for the design of tasks which develop some aspect or aspects of the learners' reading skill.”

Thus, the selection of the stories should be based on the present syllabus and the age, interests, conceptual and language level of the students, their previous language learning experience and their general knowledge of the world.

Selection requires an ability to evaluate stories and to discriminate between those that meet our learners' needs and those that do not. Pedersen (1995) summarizes the selection of stories:

1. Read, read, read
2. Choose stories you like
3. Choose stories with simple structure
4. Choose stories with positive values
5. Study the story's background
6. Test your selection

Good stories are generally interesting, unusual, provocative, serious, controversial, surprising, intriguing, or inspiring. Serrat (2008) also gives some clues for choosing good ideas:

They;

- Respond to demand.
- Exploit a specific opportunity.
- Include personal and human elements of experience.
- Present the point of view of someone who has been directly involved.
- Use a variety of narrative patterns for different aims.
- Achieve a balance between words from persons and statements from organizations.
- Recount a successful intervention.
- Describe an unsuccessful intervention.
- Provide a solution to both immediate and broader problems.
- Play to what is already in people's minds.
- Target people with the authority to make decisions and change things.

Adaptation and extension of course materials is necessary in order to have an effective teaching-learning process, for with adaptations and additions of activities and materials teachers can manage to make them fit the needs of the students they teach (Griva, 2007). There may be numerous suggestions for the right stories but the important thing is to know what our students need and want.

Teachers' choices for stories are endless. For example, stories may be based on personal experience, traditional fairy tales, or others borrowed from books. They may even be collected from the Internet. We often borrow our colleagues' stories and have made up some for specific purposes. Whatever the source of the stories, we find it crucial to select and then present with heart.

2.8.2. PRESENTATION OF STORIES

Presentation of stories is such an important case as selection of stories. Unless you have right techniques to present your story, your story selection will be a waste of time. If you've chosen the right story and delivered it correctly, you will actually see the light bulbs going off above your listeners' heads. There are various ways to present stories. Above all, a story should be presented in a way that emphasizes the "what" of the story and not the "how" of the telling (Pedersen, 1995).

1. *Start on the right foot.* Before beginning storytelling, it is usually essential to make some background comments or cultural assumptions about the story. This can ease the students in comprehending the story better. As Pedersen (1995) says "The beginning introduces the characters, sets the scene, establishes the mood, defines the conflict or predicament of the protagonist, and arouses pleasurable anticipation". So, in the beginning the storyteller can share an object, ask some questions about students' own lives or report some events which are all related to the story.
2. *Be your best self.* The storyteller should be both physically and psychologically ready to tell a story in front of audiences or students. This storytelling process ought to have enthusiasm, creativity, enjoyment and interest. Nervousness or embarrassment may prevent us from having intimate relationships.
3. *Concentrate on your voice.* The teacher ought to use his/her voice in a pleasant, smooth, low-pitched and intimate tone so as to be clear and attractive. Varying the volume, pitch and tempo of the voice have emotional impact on listeners. So, the teacher needs vocal energy for articulation, enunciation and intonation (Pedersen, 2005). Also, using different and exaggerated characters voices is a good idea during storytelling. Apart from these, using silence and pauses can create a dramatic effect on the students.

4. *Maintain eye contact.* Making and maintaining an eye contact with the audience is one of the most outgoing factors in telling stories. Eye contact holds the attention and involves the listeners in the story. It also gives feedback whether they understand or not.

5. *Help with your hands and body.* A passionate storyteller certainly uses his/her face, body and gesture. Facial expressions and movement are vital aids. Hands are also important for being natural and attentive. On the whole, the storyteller should let his/her body speak while telling or reading stories.

6. *Use props sparingly.* Using some objects, puppets or costumes can give a feeling of humour. This can create an authentic environment for the target language. But using them too frequently may cause distraction, so we should use them time to time and cleverly.

7. *Pay attention to the physical setting.* Some rooms can kill a good story. You need a quiet, well-lit, acoustically acceptable, comfortable space. You can tell a story standing up (for more freedom of movement) or sitting on a stool (for better eye-contact) before a semi-circle of chairs or (for more intimacy) sitting in a tight circle on a carpet (Pedersen, 1995).

Having a clear focus and maintaining concentration, being dynamic, creating a charismatic presence, gaining a style as a narrator, and making the audience believe in us are other skills for presenting our stories. It is advised to use these performance skills during storytelling. Also, there are some performance techniques about telling a story. Telling a story can captivate the audience on condition that the right techniques are applied:

Remembering and retelling the plot:

- Map the plot as a memory technique
- Use story skeletons to help you remember the key events.
- Think of the plot as a film or a series of connected images.
- Tell yourself the story in your own words.
- Create your own version of the story (adapt and improvise).
- Retell it numerous times until it feels like a story.

(<http://www.teachingenglish.org.uk/think/articles/storytelling-benefits-tips>)

A good story-teller engages all of our senses. We might listen to you tell a funny story about ice cream, and that will be enjoyable, but what if you could make us taste that ice cream, feel its creamy consistency on our tongues, visualize the mess that's made all over your face as a child, and so on. That's what will make your story great and memorable. Everything is personal, the more personal your stories, the more influential you will be.

Serrat (2008) reports a storytelling catalogue which includes what objectives we have, what kind of stories we need, what we need in telling them and also what responses our stories inspire:

A Storytelling Catalogue

If your objective is to	You will need a story that	In telling it, you will need to	Your story will inspire such responses as
Spark action	Describes how a successful change was implemented in the past, but allows listeners to imagine how it might work in their situation	Avoid excessive detail that will take the audience's mind off its own challenge	"Just imagine..." "What if..."
Communicate who you are	Provides audience-engaging drama and reveals some strength or vulnerability from your past	Include meaningful details, but also make sure the audience has the time and inclination to hear your story	"I didn't know that about him!" "Now I see what she's driving at."
Transmit values	Feels familiar to the audience and will prompt discussion about the issues raised by the value being promoted	Use believable (though perhaps hypothetical) characters and situations, and never forget that the story must be consistent with your own actions	"That's so right!" "Why don't we do that all the time?"
Foster collaboration	Movingly recounts a situation that listeners have also experienced and that prompts them to share their own stories about the topic	Ensure that a set agenda does not squelch this swapping of stories—and that you have an action plan ready to tap the energy unleashed by this narrative chain reaction	"That reminds me of the time that I..." "Hey, I've got a story like that."
Tame the grapevine	Highlights, often through the use of gentle humor, some aspect of a rumor that reveals it to be untrue or unlikely	Avoid the temptation to be mean-spirited, and be sure that the rumor is indeed false	"No kidding!" "I'd never thought about it like that before!"
Share knowledge	Focuses on mistakes made and shows in some detail how they were corrected, with an explanation of why the solution worked	Solicit alternative—and possibly better—solutions	"There but for the grace of God..." "Wow! We'd better watch that from now on."
Lead people into the future	Evokes the future you want to create without providing excessive detail that will only turn out to be wrong	Be sure of your storytelling skills (otherwise, use a story in which the past can serve as a springboard to the future)	"When do we start?" "Let's do it!"

Source: Steven Denning. 2004. Telling Tales. *Harvard Business Review*. May: 122–129.
Available: www.deza.admin.ch/resources/resource_en_155620.pdf

Stories educate, illustrate, enlighten, and inspire. They give relief from the routine and stimulate the mind. They are a great motivator for teachers as well as for students. Stories are used in an exclusively positive scholastic setting, i.e., no grades, no failures, no textbooks, no notepads, no dictionaries, no costly audiovisual equipment- *nothing* coming between the listener

and the teller. In EFL, stories foster understanding and acceptance of the foreign language and culture (Pedersen, 1995).

2.8.3. FOLLOW UP ACTIVITIES

1. Ask comprehension questions carefully. It will be necessary to ask the usual who, what, where, when, why, etc. questions in order to see audience attention. However, Pedersen (1995) suggests asking comprehension questions not immediately after the story but within a few days. In that case, the story may lose its artistic value. There are other ways to use questions. Multiple choice questions or questions that can be answered by inference can be used. Suppositions can be made, like: If you were *Sam*, what would you do? What should the character have done?

2. Invent exercises in phonetics, semantics and syntax. There is no limit to the language exercises that can be based on a story: introduction of new vocabulary in lexical sets, rhyming sets, or grammatical sets; verbal practice and grammatical analysis of repeated phrases: "Who's been sleeping in my bed?" "I'll huff, and I'll puff and I'll blow the house down," just to name a few (Pedersen, 1995).

3. Do listening activities. By the help of listening activities, listeners can demonstrate their comprehension by comparing, discriminating, sequencing, predicting, classifying, etc. The teacher can tell the story by himself or herself, or make students tell the story, or bring the record to the classroom and play it.

4. Do oral activities. Using discussion topics taken from the story's themes is a valuable activity, especially for intermediate or advanced learners. In this way, students can retell their favourite tales, or invent stories based on their own personal experiences. Also they can build a story from the key words of the story.

5. Do written activities. Rewriting, summarizing, or paraphrasing a tale are obvious and worthwhile activities. Written exercises can include controlled writing dictation and cloze paragraphs, guided writing (sentence extension or sentence-combining exercises), or free writing using the tale as a literary model. Other options include: journal writing, research projects,

making up original stories patterned on stories told to the group, and writing a poem or a play version of a story (Pedersen, 1995).

6. *Do visual activities.* Using realia, pictures, posters, models, puppets, photos, blackboard drawings, etc. give the students aesthetic education and creativity. For example, the teacher can divide learners into groups of three to five, and distribute four to five objects to each group, and then ask each group to make up a story that includes all of their objects. Also, pictures can be used in the same way as objects. The teacher can distribute four to five pictures to each group, making sure each person has one picture, and ask each group to make up a story that includes all the pictures. Such activities give students confidence that they can create a story, too.

7. *Do drama activities.* Stories naturally give a chance to students for role-playing, dramatizing or miming. The students can find the stories enjoyable by performing these kinds of plays. They can also write or recite dialogues from the story and act out these by themselves. This is an excellent way to use language communicatively.

Except the suggested activities above, the storytellers can use Total Physical Response method, create a story board, create a chant from the story, do jigsaw reading, create story card, dictate short stories or use story theatre. All these follow-up activities combine the four language skills; reading, writing, listening and speaking. They can undoubtedly enhance thinking and creativity of students.

Storytelling engages our narrative minds in the service of language learning in the classroom. Follow up activities increase student comprehension, negotiation of meaning, and feelings of community. These intensifying activities allow learners multiple opportunities to respond deeply to stories and experience shifts in their beliefs and attitudes. This then leads to more lively participation in and out of class.

2.9. HOW TO TEACH ADVANCED LEARNERS VOCABULARY THROUGH STORIES

Advanced learners can generally communicate well, having learnt all the basic structures of the language. However, they need to broaden their vocabulary to express themselves more clearly and appropriately in a wide range of situations.

According to Harmer (2001:13), “advanced students already know a lot of English, so we have to create a classroom culture where learning is not seen as learning language little-bit-by-little-bit”, and he suggests:

“At the advanced level, we need to be able to show students what still has to be done and we need to provide good clear evidence of progress. We can do this through a concentration not so much grammatical accuracy, but on style and perceptions of appropriacy, connotation and inference, helping students to use language with more subtlety. It is at this level, especially, that we have to encourage students to take more and more responsibility for their own learning”.

As it can be assumed that advanced adult learners have already passed the “high-frequency word threshold” (Nation 2001), any new words they learn are likely to be low-frequency words. Learning them all is not potential for the learners. It would therefore be more useful to teach them strategies for dealing with unfamiliar words. Furthermore, since most vocabulary learning takes place out of the classroom setting and tends to be done alone at home, it will be beneficial if students are given guidance on how best to approach this task on their own. If we wish students to continue learning efficiently after class and to be able to cope confidently without teacher support, then we should equip them with the skills to do so.

What follows is a coherent sequence of activities for vocabulary consolidation strategies. These activities are not a perfect solution to vocabulary instruction, nor are they intended to be used in isolation. Rather, they are intended to serve as a framework for teaching vocabulary-building strategies suitable for advanced learners.

Principles guiding the activities

- A prescriptive approach is inappropriate because learners have their own learning styles and preferences.
- Learners researching their own learning style can raise their awareness of themselves as language learners and the role of vocabulary in language learning.
- Reflecting on and discussing strategies with peers is an essential part of learning.
- Metacognitive knowledge is crucial for helping students make conscious, directed, autonomous, and efficient use of strategies.
- Learners should be actively involved in tasks and personalise strategies to meet their own learning style and preferences.
- The rationale behind the various approaches and tasks should be made explicit to students.
- Students need to be given adequate examples of and guided practice in using the strategies if they are to consolidate them and use them independently and efficiently.

- Teachers should work in collaboration with students to guide them towards discovering and developing their own personal set of vocabulary consolidation strategies.
(Mercer, 2005)

Meaningful tasks however seem to offer the best answer to vocabulary learning, as they rely on students' experiences and reality to facilitate learning. More meaningful tasks also require advanced learners to analyse and process language more deeply, which should help them retain information in long-term memory.

The most important aspect of vocabulary teaching for advanced learners is to foster learner independence so that learners will be able to deal with new lexis and expand their vocabulary beyond the end of the course. Therefore guided discovery, contextual guesswork and using dictionaries should be the main ways to deal with discovering meaning.

Guided discovery can involve asking questions or offering examples that guide students to guess meanings correctly. In this way, learners get involved in a process of semantic processing that helps learning and retention.

Contextual guesswork means making use of the context in which the word appears to derive an idea of its meaning, or in some cases, guess from the word itself. Knowledge of word formation, e.g. prefixes and suffixes, can also help guide students to discover meaning. Teachers can help students with specific techniques and practice in contextual guesswork, for example, the understanding of discourse markers and identifying the function of the word in the sentence (e.g. verb, adjective, noun).

Another strategy for advanced learners is to turn their receptive vocabulary items into productive ones. In order to do that, we need to refine their understanding of the item, exploring boundaries between conceptual meaning, polysemy, synonymy, style, register, possible collocations, etc., so that students are able to use the item accurately. We must take into account that a lexical item is most likely to be learned when a learner feels a personal need to know it, or when there is a need to express something to accomplish the learner's own purposes. Therefore, it means that the decision to incorporate a word in one's productive vocabulary is entirely personal and varies according to each student's motivation and needs. Logically, production will depend

on motivation, and this is what teachers should aim at promoting, based on their awareness of students needs and preferences.

The technique which makes these strategies efficient is absolutely the stories. The use of stories is pervasive in adult education practice. Case studies, critical incidents, role playing, and simulations are among the story-based techniques mentioned frequently in the literature (Taylor, Marienau, and Fiddler, 2000). Storytelling is perhaps particularly prominent in literacy, English as a second language, and transformative education.

The idea of storytelling is a fertile ground for adult educators who know intuitively the value of stories in teaching and learning. Narrative is deeply appealing and richly satisfying to the human soul, with an allure that transcends cultures, centuries, ideologies, and academic disciplines. In connection with adult education, stories also can be understood as an orientation that carries with its implication for both method and content.

The actual uses of story in adult teaching and learning are literally unlimited because they arise from infinite expressions of interpretive interplay among teachers, learners, and content. We can appreciate that stories, like education itself, draw us out, lead us beyond ourselves; and we can conclude that stories, in their many manifestations, function as a powerful medium of learning, development, and transformation.

CHAPTER III

METHODOLOGY

3.1. INTRODUCTION

This study aims at determining whether stories are effective in teaching vocabulary. Therefore, it examines the difference between a group of students (experimental group) taught vocabulary through stories and another group of students (control group) taught vocabulary through traditional techniques. In addition, the other aim is to investigate if stories make vocabulary learning more memorable.

Hypothesis 1: The students who are taught through stories will score significantly higher on the post-test than the students who are taught through traditional techniques.

Hypothesis 2: The students who are taught through stories will score significantly higher on the retention test than the students who are taught through traditional techniques.

Accordingly, this chapter describes the research design, subjects, materials, and the data collection procedure.

3.2. RESEARCH DESIGN

In order to test the hypothesis of the study, an experimental and control group were formed. Each group consisted of 45 students at advanced levels. Before the groups were chosen, the questions were tested for reliability within two groups of 83 students.

Prior to the experiment, a pre-test was administered to both experimental and control group to determine their passive knowledge of target vocabulary items. The pre-test included forty-five vocabulary questions in the form of a multiple choice test with five options.

Treatment materials were implemented in four sessions (two classes = 90 minutes a day) on the same day for four consecutive weeks. In each session, the experimental group was taught a story, each of which included ten to fifteen target vocabulary items. In contrast, control group

was taught with traditional techniques including the same set of target vocabulary items. The teaching process was all conducted by the same teacher, the researcher herself.

After the teaching process, both groups were given the same pre-test as a post test. The analysis of the post-test results was used to verify the first hypothesis of this quasi-experimental study. About thirty days after the post-test, a retention test carried out in order to test the second hypothesis of this quasi-experimental study.

3.3. SUBJECTS

The study was carried out with the first year undergraduate students of English Language Teaching Department, Selcuk University in Konya, Turkey. Once admitted to the university, the candidates are required to study English for one year at the School of Foreign Languages, if they cannot pass the exemption exam, in order to begin their studies for the first year. Then, for the first academic year, the teacher candidates are trained in the basic language skills. In the second semester, vocabulary course is included in the curriculum in which students are expected to learn upper-intermediate/advanced level vocabulary in English, as well as to develop vocabulary learning strategies. This course has provided the natural research setting for the present M.A. thesis and has been a very suitable context for teaching vocabulary through stories to advanced learners of English.

Department of English Language Teaching, Selcuk University classified the students heterogeneously according to scores of National University Entrance Exam. There are four classes and the researcher chose two of them randomly. So, two groups were used in the study; class 1-A and 1-B.

The study was conducted by the researcher herself as the regular course teacher on class 1-A (experimental group) and class 1-B (control group). The experimental group consisted of 45 students – 15 males + 30 females. Similarly, the control group consisted of 45 students: 12 males + 33 females. The ages of the students in both groups ranged between 18 and 19 with nearly similar social and educational backgrounds.

3.4. MATERIALS

Materials used in the study were a pre-test, post-test, retention test, four stories and four traditional sheets.

Since this was a quasi-experimental research study with two groups (experimental group and control group) and it has two treatment types for each group, a vocabulary test was designed in order to assess the effect of treatment types. The participants took the vocabulary test before and after the treatment sessions as this study had both a within-subject and a between-subject design.

The multiple choice vocabulary test which was used as pre-test, post-test and retention test throughout the study involved 45 vocabulary questions covering the target vocabulary items (See Appendix A). In addition, the options were provided within the same vocabulary items.

The vocabulary items were selected from the stories according to their high frequency in some proficiency exams for advanced learners. Also, target word choices have been based on analyses of authentic language data in various corpora, including data in the Longman Corpus Network, to determine which words are most frequently used and therefore most likely to be needed by advanced learners. It is also worth mentioning that multiple choice test type was deliberately chosen since it is more appropriate to test the recognition aspect of vocabulary knowledge.

The materials used with the experimental group throughout the teaching process were four stories adopted from Çakır (2001). These stories were *Charles*, *Enormous Radio the Rocking Horse Winner*, and *Happy Prince*. The stories and activities are presented in Appendices B, C, D, and E. The target words were written in boldface so that the students were aware of their learning.

The materials used with the control group throughout the teaching process were four traditional sheets. (See Appendices F, G, H, I). The target words were printed in boldface and the meanings of unknown words were presented in the right-hand margin and also with a gloss paper in English. Also, the students were provided with monolingual dictionaries during activities so that the students could learn the meanings of unknown words immediately. The subjects in the control group were expected to look up in the dictionary for the unknown words and translate sentences with the help of teacher, who used mother tongue in all sessions in order to explain the meaning of the target vocabulary items.

It is also worth mentioning that all the testing and teaching materials were prepared and conducted by the researcher herself throughout the study.

3.5. DATA COLLOECTION PROCEDURE

As aforementioned, this study aims to investigate the effects of stories on vocabulary recognition and retention. In order to test this, two vocabulary teaching techniques were used: using stories and traditional techniques. Accordingly, an experimental and a control group were formed.

The experiment was conducted at English Language Teaching Department, Selcuk University at the beginning of the second term of 2008-2009 academic year. Prior to the experiment, stories were selected from story books studied at university. Within these stories, 55 target vocabulary items were selected and a five-optioned multiple choice vocabulary test was prepared. To ensure the test's reliability, the test was piloted to 83 different first year undergraduate students at Selcuk University, English Language Teaching Department. According to the test results, the number of questions was reduced to 45 to increase the level of reliability. In this way, the vocabulary test of 45 questions was formed and the same test was used as a pre-test and post-test (See Appendix A). As explained before, multiple choice test type was preferred since the study was related to the knowledge of passive vocabulary, so only the recognition aspect was taken into consideration rather than production.

The pre-test was applied by the researcher to both groups in regular class hours on the second of March. The duration of the pre-test was forty minutes. The subjects were distributed the multiple choice test including the target vocabulary and instructed to mark on the answer sheets. The aim of the pre-test was to determine the subjects' passive knowledge of the target vocabulary items. It also formed baselines for the results of the post-test. It should also be noted that the items were not studied before the pre-test.

The teaching process had eight sessions (2 sessions each week on the same day) for both the experimental and the control group. Each session carried out on the same day along the four consecutive weeks; the first session was carried out on the 11th, the second on the 18th, the third on the 25th of March and finally the last on the 1st of April. The duration of each session was 45

minutes. It should also be noted that each session covered the same sets of vocabulary items for each group.

The post-test was administered one day after the conclusion of the teaching process on the 2nd of April. The post-test aimed to verify the first hypothesis of the study. Finally, the retention test was given thirty days after the post-test. The aim of this test was to test second hypothesis of the study. It should also be mentioned that subjects were not informed about the study during both these tests and the teaching process.

3.5.1. THE EXPERIMENTAL GROUP

As aforementioned, the experimental group (class 1-A) had eight sessions throughout the teaching process. In each session, the researcher as the regular class teacher taught ten to fifteen target vocabulary items through one story.

Each session consisted of three main parts: pre-reading, while-reading and after-reading activities. In the first session, the teacher presented the story *Charles* by Shirley Jackson. In the pre-reading part, the teacher (the researcher as the regular teacher) asked some warm-up questions. The students were made to talk about the questions. Also, they made guesses and predictions about the text. The aim of this part is to create a need and motivation about the story. Furthermore, it activates the students thinking about the subjects of the reading by drawing on what they already know, eliciting their opinions, and/ or introducing relevant vocabulary.

In the while-reading stage, the students read the text silently first to get a general information about it. They were not allowed to use the dictionaries. Then, the students read again while the teacher read aloud. Students had the chance of reading the text twice and their level of comprehension got higher in this way. They also heard the pronunciation of the new vocabulary items. While they were reading the story, the target vocabulary items written in boldface drew their attention and they began to wonder their meanings.

Then, at the last stage, after reading, the teacher asked the students what the story was about and the teacher asked some comprehension questions about the story. Then, the teacher wanted the students guess the meanings of the target vocabulary items in the second language, not in their first language. Nobody was allowed to use the first language in each session. After guessing words from context, students were divided into the groups of four or five and were

distributed activity sheets including the target vocabulary items. In this way, the students had a chance of discussing the meanings of the guessed words, working with each other and correcting their mistakes. In addition, the vocabulary sheets were prepared differently for each session. That means each time the students were given different activities such as puzzles, gap-fillings, matching, etc. The researcher intended to bring variety and thus increase motivation. After all, the teacher collected the sheets after each session.

The teacher followed the procedure based on *presentation, practice and consolidation of vocabulary* suggested by Seal (cited in Celce-Murcia, Marianne. 1991:299). Firstly, meanings of the words were presented through guessing from context. Then, the students were given some activities for practice; they filled in the blanks, did puzzles or cloze tests. After that, the students wrote some role-plays or reviews about the story by using the target vocabulary items. This stage naturally aims to make students use the target vocabulary items. Hence, the teacher could check the vocabulary comprehension and vocabulary practice.

The lesson plan explained above was also applied to the other stories in different sessions in the order given: *Charles* by Shirley Jackson, *Enormous Radio* by John Cheever, *the Rocking Horse Winner* by D.H. Lawrence and *Happy Prince* by Oscar Wilde (See Appendices B, C, D, E).

3.5.2. THE CONTROL GROUP

The control group (class 1-B) also had eight (2 each week) sessions throughout the teaching process. The sessions were carried out on the same day for the same period of time as in the experimental group. In other words, both the conditions and the sets of vocabulary items were the same for both groups.

In each session, the researcher herself taught a set of 10-15 vocabulary items in isolated sentences through one traditional sheet. This group reflects the traditional way of teaching and learning vocabulary items. According to the control group plan, the teacher used only mother tongue in each session.

At first, the teacher distributed the sheets including translation or synonym-antonym activities. The students grouped into four or five read the sentences, translated them into their mother tongue and wrote down. Also, they did the other activities by looking up in their

dictionaries. After finishing activities, the teacher asked them for alternative translations and answers. Finally, the teacher collected the sheets. The same procedure was also followed in other sessions as well (See Appendices F, G, H, I).

CHAPTER IV

DATA ANALYSIS

4.1. INTRODUCTION

The purpose of this study was to examine the effects of stories and traditional techniques in terms of vocabulary recognition and retention on advanced students at Selcuk University, English Language Teaching Department. Therefore, the study was guided by the following two hypotheses:

Hypothesis 1: The students who are taught vocabulary through stories will score significantly higher on the post-test than the students who are taught vocabulary through traditional techniques.

In other words, it was hypothesized that students who were taught the selected forty-five target language vocabulary items through stories would be more successful in recognizing words when contrasted with the students who were taught the same set of vocabulary through traditional techniques.

Hypothesis 2: The students who are taught vocabulary through stories will score significantly higher on the retention test than the students who are taught vocabulary through traditional techniques.

In other words, it was hypothesized that students who were taught the selected forty-five target language vocabulary items through stories would retain them better than the students who were taught the same set of vocabulary through traditional techniques.

In order to test these hypotheses, an experimental and a control group were formed. 45 students in the experimental group and 45 students in the control group participated in the study. The students in the experimental group were taught the target vocabulary through stories while the control group was taught through traditional techniques.

A pre-test, an immediate post-test, and a retention test (thirty days later) were administered to the experimental group and to the control group in order to measure the performance of both groups on the multiple-choice vocabulary test. The purpose of the pre-test was to investigate the difference in proficiency level between the two groups. After the teaching process, the same pre-test was given as a post-test in order to verify the first hypothesis of the study. Thirty days later, the groups took a retention test (delayed post-test) which aimed to test the second hypothesis.

This chapter presents the analysis of the scores obtained from the tests mentioned above. It includes the data analysis procedure and the statistical analysis of the results.

4.2. DATA ANALYSIS PROCEDURE

First, the correct answers in the pre-test were counted. The vocabulary pre-test involved 45 questions of each 1 point. Then, the scores were calculated into 100 score scale. So, the maximum score on the pre-test was 100 points. The post test was also graded in the same way since it included the same vocabulary test.

After getting raw scores, the means and standard deviations for both groups on the pre-test and post-test were calculated. Next, the mean scores of the groups were compared by the application of t-tests. T- test was applied in order to compare the differences within each group. In addition, it was used in order to explore the differences between two groups. All the results were compared at the '0,05' level of significance. It should be noted that the software used for the data analysis was SPSS (Statistical Package for Social Sciences), version 13.00 and Excel 7.0.

Consequently, the statistical analyses of this study were carried out in three stages; pre-test, post-test and retention test.

4.3. RESULTS OF THE STUDY

4.3.1. PRE-TEST

Since the study aimed at testing the students' vocabulary recognition ability, it was necessary to include a vocabulary recognition pre-test to determine whether the experimental and

the control groups were equal at the beginning of the experiment. The second purpose of the pre-test was to obtain baselines which would be used to compare and evaluate the results of the post-test and retention test.

The pre-test, which consisted of a multiple choice vocabulary test including the target vocabulary items, was administered to both groups on the same day. The raw pre-test scores of the experimental and the control group were used to calculate the means and the standard deviations of the groups. Table 1 displays the results of this statistical analysis.

Table 1. Independent Samples T-TEST Analysis for Pre-test Scores

GROUPS	N	Mean	Std. Deviation	-t-	p
EXPERIMENTAL	45	29.09	14.0	0.31	0.759
CONTROL	45	28.50	10.1		

According to Table 1, the average scores of the experimental group were calculated as 29.09 ± 14.0 , the control group as 28.50 ± 10.1 . An Independent Samples T-Test analysis of the pre-test for the experimental and control group was computed, the t value being 0.31 at the 0.759 level of significance. This shows that there was no significant difference between the experimental and the control group ($P > 0.05$). As a result, both groups were equal in terms of their vocabulary knowledge prior to the experiment.

4.3.2. POST-TEST

The aim of the post-test, which was administered to the same groups after the vocabulary teaching process, was to compare the groups' improvement in their passive vocabulary knowledge. First of all, pre-test and post-test results were compared within both groups using T-Test. The statistical results are presented as follows:

Table 2. Comparison of the Pre-test with Post-test Results within the Control Group

THE CONTROL GROUP	N	Mean	Std. Deviation	-t-	p
PRE-TEST	45	28.50	10.1	9.63	0.000
POST-TEST	45	50.4	11.4		

According to Table 2, t value (9.63) computed by the application of T-Test, the t value being 9.63 at the 0.000 level of significance. In other words, the subjects in the control group improved in terms of vocabulary recognition.

Table 3. Comparison of the Pre-test with Post-test Results within the Experimental Group

THE EXPERIMENTAL GROUP	N	Mean	Std. Deviation	-t-	p
PRE-TEST	45	29.09	14.0	19.25	0.000
POST-TEST	45	75.5	8.05		

According to Table 3, there was a significant difference within the experimental group as a result of the t value (19.25) at the 0.000 level of significance calculated by T-test. In other words, the experimental group increased their vocabulary knowledge on the post-test as well.

Table 2 and 3 displayed that both the meaning-inferred group and the meaning-given group showed a significant improvement when they were compared within their groups.

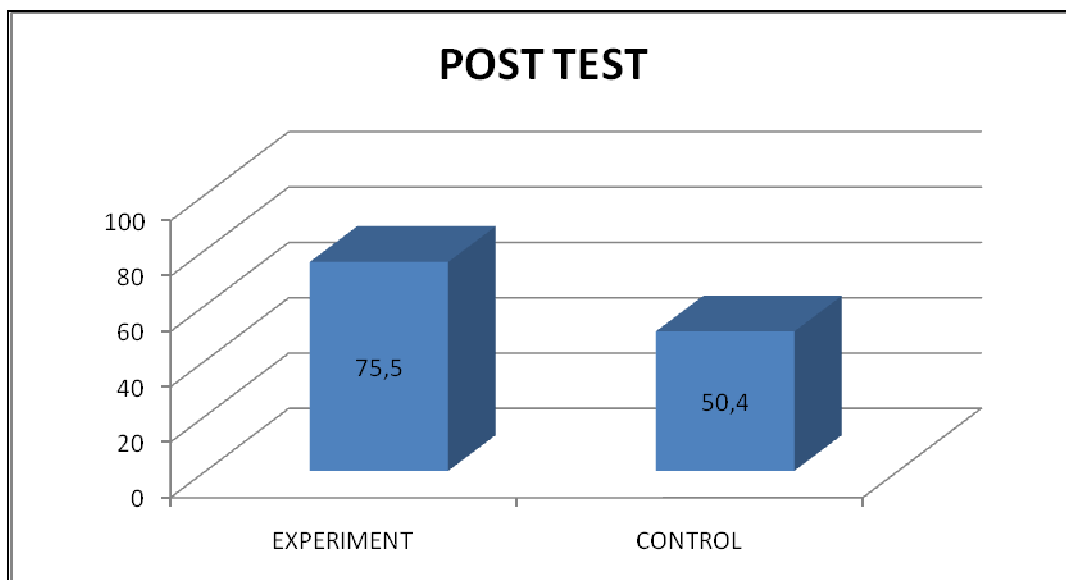
However, another test was used in order to compare both groups' improvement on the post-test in order to explore the differences between them. Table 4 shows the results.

Table 4. Comparison of the Experimental and the Control Group for the Post-Test Results

GROUPS	N	Mean	Std. Deviation	-t-	p
EXPERIMENTAL	45	75.5	8.05	9.31	0.000
CONTROL	45	50.4	11.4		

According to Table 4, the average post-test scores of the experimental group were calculated as 75.5 ± 8.05 , the control group as 50.4 ± 11.4 . Accordingly, the t value was computed as 9.31 at the 0.000 as a result of t-test. This showed that although both groups improved, the experimental group scored significantly higher than the control group. Figure 1 displays the mean post-test scores of both groups.

Figure 1. Comparison of the Experimental and the Control Group for the Post-test results



Consequently, these results failed to reject *Hypothesis 1*: The students who are taught through stories will score significantly higher on the post-test than the students who are taught through traditional techniques. Therefore, the first hypothesis of the study was verified.

4.3.3. RETENTION TEST (DELAYED POST-TEST)

Thirty days after the immediate post-test, a retention test (delayed post-test) was administered to the both groups in order to find out the data necessary for testing the second hypothesis of the study. Firstly, pre-test and delayed post-test results were compared within both groups using T-Test. The statistical results are presented as follows:

Table 5. Comparison of the Pre-test with Retention test Results within the Control Group

THE CONTROL GROUP	N	Mean	Std. Deviation	-t-	p
PRE-TEST	45	28.5	10.1	2.32	0.023
RETENTION TEST	45	33.23	9.27		

According to Table 5, t value, which was computed as 2.32 at the 0.023 level by the application of Independent Samples t-test, showed a significant difference within the control group. In other words, the subjects in the control group increased their delayed-post test scores when contrasted with their pre-test results.

Table 6. Comparison of the Pre-test with Retention test Results within the Experimental Group

THE EXPERIMENTAL GROUP	N	Mean	Std. Deviation	-t-	p
PRE-TEST	45	29.09	14.0	27.93	0.000
RETENTION TEST	45	81.53	9.68		

According to Table 6, there was a significant difference within the experimental group as a result of the t value (27.93) at the 0.000 level of significance calculated by T-test. In other words, the experimental group also increased their vocabulary knowledge on the delayed post-test scores when compared with their pre-test results.

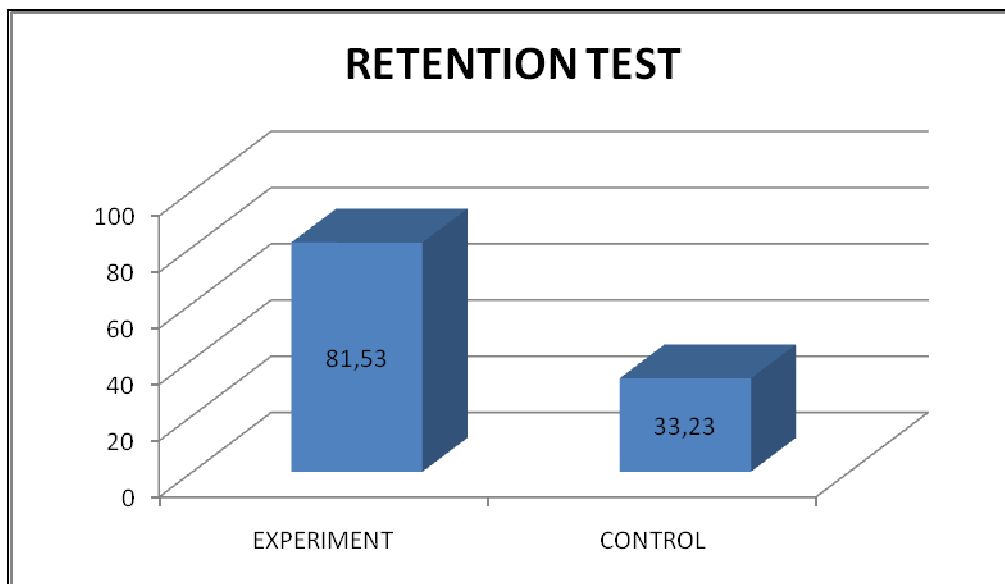
Table 5 and 6 displayed that both the control group and the experiment group showed a significant improvement from the pre-test to the delayed post-test when compared within their groups. However, an Independent Samples T-test was used in order to determine whether both groups maintained their improvement on the post-test when contrasted with their retention test results. Table 7 shows the results.

Table 7. Comparison of the Experimental and the Control Group for the Retention Test Results

GROUPS	N	Mean	Std. Deviation	-t-	p
EXPERIMENTAL	45	81.53	9.68	24.17	0.000
CONTROL	45	33.23	9.27		

According to Table 7, the average post-test scores of the experimental group were calculated as 81.53 ± 9.68 , the control group as 33.23 ± 9.27 . Accordingly, a T- test conducted on the scores of the retention test revealed a significant difference between the two groups (24.17). In other words, the experimental group scored higher than the control group. Figure 2 displays the delayed post-test scores of both groups as follows.

Figure 2. Comparison of the Experimental and the Control Group for the Retention Test Results



This showed that the story group was more successful in retaining the target vocabulary items; while both groups practically maintained their scores, the average scores achieved by the experimental group from pre-test to post-test was virtually maintained at the time of retention testing thirty days later.

Accordingly, these results failed to reject *Hypothesis 2*: The students who are taught through stories will score significantly higher on the retention test than the students who are taught through traditional techniques. Therefore, the second hypothesis of the study was verified, too.

CHAPTER V

CONCLUSIONS

5.1. INTRODUCTION

This study examined the effects of using stories and traditional techniques on improving advanced students' vocabulary recognition and retention. In this chapter, the findings of the study are summarized and discussed in the light of the research hypotheses presented in Chapter I. This is followed by a brief description of the pedagogical implications and suggestions for further studies. Finally, concluding remarks on the findings of the study are presented.

5.2. DISCUSSION

This study aimed at determining whether stories or traditional techniques are more effective in terms of improving students' vocabulary recognition. Therefore, it examined the difference between a group of students taught vocabulary through stories and another group taught vocabulary through traditional techniques. In addition, the second purpose was to investigate the effectiveness of these two methods on vocabulary retention.

Accordingly, this research tested the following two hypotheses:

Hypothesis 1: The students who are taught vocabulary through stories will score significantly higher on the post-test than the students who are taught vocabulary through traditional techniques.

Hypothesis 2: The students who are taught vocabulary through stories will score significantly higher on the retention test than the students who are taught vocabulary through traditional techniques.

According to Table 1, an analysis of the participants' pre-test scores, which was conducted to compare the proficiency levels of both groups, revealed no significant difference

between the two groups. Thus, prior to the experiment, both groups were considered equivalent in their command of English vocabulary.

Quantitative results in this study indicate that both groups performed better after instruction. However, the experimental group performed significantly better on the post- and the retention tests than the control group (see Figure 1 and Figure 2). The experimental group showed greater meaningful progress from pre-test ($M = 29.09$, $SD = 14.0$) to immediate post-test ($M = 75.5$, $SD = 8.05$) and maintained this considerable level of achievement at the time of retention testing thirty days later ($M = 81.53$, $SD = 9.68$). This progress signifies a substantial improvement in the experiment group's ability to learn and retain English vocabulary through stories.

As a summary, the performance of subjects in the experimental group was significantly better than that of the control group. Therefore, the findings of the study confirm both of the two hypotheses mentioned above.

This result supports the ideas discussed in review of literature in that using stories offer a great benefit in terms of vocabulary learning/teaching.

Furthermore, the post-test results clearly reveal that they are effective to expand passive (recognition) vocabulary knowledge. The role of passive vocabulary knowledge is significant in language learning. In addition, retention test results show that teaching vocabulary in this way helps the students remember the words easily. It seems that in vocabulary teaching, retention of words depends on the quality of teaching, the involvement of the learners, or the meaningfulness of the materials.

5.3. PEDAGOGICAL IMPLICATIONS

Since the effectiveness of the stories in teaching vocabulary has been proved drawing upon the results of the study, the use of stories can be suggested as a vocabulary teaching technique in foreign language teaching classrooms. The use of a story in which native language items are distributed systematically is the primary material to be implemented to the teaching

procedure by the teachers. By adapting or adopting stories in which target language items occur, and by modifying these stories, the teachers can present effective teaching materials to their students.

Prospective and experienced teachers, teacher trainers, and curriculum designers can make use of the pedagogical implications given below:

- It should be kept in mind that the use of this technique should be reinforced by the use of four language skills both at receptive and productive levels. This will help the students process the words during the instruction hour and give them the opportunity to use them in meaningful contexts.
- Expanding students' vocabulary with this technique will clearly contribute to competence in the foreign language, as words are the building blocks of a language and the number of words stored to the memory will enhance all language skills.
- Apart from improving students' language skills, the stories also improve the intercultural understanding of students. That is, it allows students to learn different cultures, traditions and values. It truly offers universal life experiences.
- In order to be more memorable, the stories should be interesting, motivating and attractive enough for the students to read the story and deal with the unknown vocabulary in that story. Otherwise, the students will not be willing to participate in the lesson.
- The stories undeniably give the students a great opportunity to infer the meaning of unknown words from the context. The story context can easily encourage students to learn the words by incidentally. So, this technique provides a facility in both vocabulary learning and teaching without using any gloss or dictionaries.

5.4. CONCLUSION

Chapter 2 reviewed the literature in order to build connections of using stories and traditional techniques in the teaching of foreign language vocabulary. Chapter 3 presented the methodological framework of the thesis which enlightened the findings of the study with the instruments used. The analysis of the collected data given in Chapter 4 constructed the bases of

the claims and suggestions throughout the thesis. By drawing upon the data in Chapter 4, evidence to the claim that using stories is an efficient and effective technique in vocabulary teaching has been supplied.

Story-based teaching and its principles usually overlap and interrelate with acquisition-based methodologies. People acquire second languages if they obtain comprehensible input and if their affective filters are low enough to allow the input 'in'. In other words, comprehensible input is the essential ingredient for second-language acquisition. All other factors work only when they contribute to comprehensible input and/or a low affective filter.

The findings of the study indicate clear implications for foreign language teaching. Use of stories bring variety, motivate students, create a positive atmosphere, offers an authentic source, cultural input and a more memorable learning process. It should be noted that story-based teaching did not result only in fun and enjoyment in the short term but very successful vocabulary retention, and perhaps most possibly change in attitude towards foreign language. This will have a long-lasting positive effect on learners in the long run.

The ultimate benefit of this study would be to increase awareness of the teachers about the advantages of incorporating story-based teaching into the traditional classroom teaching. It is very rare, if not any, to see that story-based teaching techniques are employed in ELT process. This will obviously equip the teachers with more weapons to fight against loss of motivation, lack of interest in learning foreign languages.

BIBLIOGRAPHY

- Allen, H. B. (1965). *Teaching English as a Second Language*. New York: McGraw-Hill.
- Bafile, C. (2003). Shared reading: Listening leads to fluency and Understanding. Retrieved October 20, 2009, from <http://www.educationworld.com/a-curr/profdev/profdev083.shtml>
- Baker, A. & Grenn, E. (1977). *Storytelling: Art and technique*. New York: R. R. Bowker
- Baumann, J. & Kameenul, . (2004). *Vocabulary Instruction: research to practice*. New York: Guilford Press.
- Bright, J. A. & McGregor, G. P. (1970). *Teaching English as a Second Language*. London: Longman.
- Brown, H.D. (2001). *Teaching by Principles: An Interactive Approach to Language Pedagogy*. White Plains, NJ: Pearson Education.
- Bumfit, C. J. & Johnson, K. (1979). *The communicative approach to language teaching*. Oxford: Oxford University Press.
- Cakır, H. (2001). *Selected Short Stories: For Discussion and Interpretation*. Konya: Sebat Ofset.
- Cameron, L. (2001). *Teaching Language to Young Learners*. Cambridge: Cambridge University Press.
- Carter, R. (1988). *Vocabulary Teaching and Language Teaching*. England: Longman Group UK Limited.

- Celce-Murcia, M. (1991). *Teaching English as a Second or Foreign Language*. Boston: Heinle & Heinle.
- Coady, J. & Huckin, T. (1997). *Second Language Vocabulary Acquisition*. London: Cambridge University Press.
- Cook, V. (1996). *Second Language Learning and Language Teaching (Second Edition)*. New York: Hodder Headline Group.
- Demirel, Ö. Prof. Dr. (1999) *İlköğretim Okullarında Yabancı Dil Öğretimi*. İstanbul: Milli Eğitim Basımevi.
- Dixson, R. J. (1960). *Practical Guide to the Teaching of English as a Foreign Language*. New York: Regents Publishing Company.
- Doff, A. (1998). *Teach English A training Course for Teachers*. United Kingdom: Cambridge University Press.
- Finocchiaro, M. (1965). *English as a Second Language from Theory to Practice*. States of America: Regents Publishing Company.
- Gairns, R. & Redman, S. (1986). *Working With Words A Guide to Teaching and Learning Vocabulary*. Great Britain: Cambridge University Press.
- Gough, C. (2001). *English Vocabulary Organiser*. England: Language Teaching Publications.
- Griva, E. (2007). A Story-Based Framework for a Primary School Classroom. Retrieved July 06, 2009, from: <http://exchanges.state.gov/forum/vols/vol45/no4/p26.htm>
- Harmer, J. (1998). *How to Teach English*. Essex: Pearson Education Limited.

- Harmer, J. (1983). *The Practice of English Language Teaching*. London: Longman.
- Harmer, J. (2001). *The Practice of English Language Teaching*. England: Pearson Education Limited.
- Hatch, E. & Brown, C. (1995). *Vocabulary, Semantics, and Language Education*. Cambridge: Cambridge University Press.
- Hiebert, E. & Kamil, M. (2005). *Teaching and Learning Vocabulary*. Mahwah NJ: Lawrence Erlbaum Associates.
- Krashen, S. (1981). *Second Language Acquisition and Second Language Learning*. Oxford: Pergamon.
- Krashen, S.D. & Terrell, T.D. (1983). *Natural Approach*. California: Alemany Press.
- Larsen-Freeman, D. (1986). *Techniques and Principles in Language Teaching*. New York, NY: Oxford University Press.
- Longman. (2006). *Dictionary of Contemporary English*. U.K. : Pearson, Longman.
- Nation, I.S.P. (2001). *Learning Vocabulary in Another Language*. Cambridge: Cambridge University Press.
- McCarthy, M. & O'Dell, F. (1995). *English Vocabulary in Use*. Great Britain: Cambridge University Press.
- McDonough, J. & Shaw, C. (1998). *Materials and Methods in ELT*. Oxford: Blackwell Publishers Ltd.
- Mercer, S. (2005). Vocabulary Strategy Work for Advanced Learners of English. *ELT Journal*. 43(2). Retrieved February 24, 2009, from: <http://exchanges.state.gov/englishteaching/forum/archives/2005/05-43-2.html>

- Moras, S. (2001). Teaching Vocabulary to Advanced Students: A Lexical Approach. Retrieved January 04, 2010, from: (<http://www3.telus.net/linguisticsissues/teachingvocabulary.html>)
- Morgan, J. & Rinvoluceri, M. (1992). *Once upon a time: Using stories in the language classroom*. Cambridge: Cambridge University Press.
- Nation, P. (2005). *Teaching Vocabulary*. New Zealand: Victoria University of Wellington. Retrieved January 05, 2010, from: (http://www.asian-efl-journal.com/sept_05_pn.pdf)
- Pedersen, M. (1995). Storytelling and the Art of Teaching. *ELT Forum* 33 (1). Retrieved 26 February 2009 from: <http://exchanges.state.gov/englishteaching/forum/archives/1995/95-33-1.html>
- Rahmy, E. (2008). Increasing Learners' English Vocabulary through Advertisements on TV Commercial Breaks. Retrieved 12 August 2008 from: <http://evasmp6bkt.blogspot.com/2007/10/my-paper.html>
- Richards, J. C. (1985). *The Context of Language Teaching*. United States of America: Cambridge University Press.
- Richards, J.C. & Rodgers, T.S. (1986). *Approaches and Methods in Language Teaching*. Cambridge: Cambridge University Press.
- Sarıgül, E. & Ercan, E. E. (2007). *How Can Students Remember New English Words More Easily ?*. *The 11th International Inged Elt Conference Stretching Boundaries (06-08 September 2007)* Ankara: Ankara University School of Foreign Languages.
- Scrivener, J. (1994). *The Teacher Development Series Learning Teaching*. Oxford: Macmillan Publishers Limited.
- Serçe, H. (2004). Using Popular Songs to Teach Vocabulary. MA Thesis. Konya: Selcuk University.

- Serrat, O. (2008). Storytelling. Retrieved July 14, 2009, from:
<http://knowledgesolutions.blogspot.com/search?q=storytelling+2008>
- Solak, Ö. (2006). A Classroom Experiment on Story-Based Teaching With Young Learners With a Focus on Vocabulary Retention and Students' Reflections. MA Thesis. Trabzon: Karadeniz Technical University.
- Takac, V. (2008). *Vocabulary Learning Strategies and Foreign Language Acquisition*. Clevedon: Multilingual Matters.
- Taylor, K; Marienau, C; and Fiddler, M. (2000). *Developing Adult Learners*. San Francisco: Jossey-Bass.
- Thaiss, C. 1984. *Language Across the Curriculum*. ERIC Digest. Urbana, IL: ERIC Clearinghouse on Reading and Communication Skills.
- Thornbuy, S. (2005). *How to Teach Vocabulary*. Malaysia: Pearson Education Limited.
- Topmpkins, G. E. & Blanchfield, C. (2004). *Teaching Vocabulary: 50 Creative Strategies, Grades K-12*. Upper Saddle River, N.J.: Pearson/ Merrill Prentice Hall.
- Ur, P. (1996). *A Course in Language Teaching Practice and Theory*. Great Britain: Cambridge University Press.
- Wilkins, D.A. (1980). *Linguistics in Language Teaching*. Great Britain: The Chaucer Press.
- Wilkins, D.A. (1981). *Second- Language Learning and Teaching*. Great Britain: The Chaucer Press.
- Wright, A. (1995). *Story telling with children*. Oxford: Oxford University Press.

Zimmerman, C. B. (1997). *Historical trends in second language vocabulary instruction*. In J. Coady & T.Huckin (Eds.), *Second Language Vocabulary Acquisition* (1997). Cambridge: Cambridge University Press.

Zipes, J. (1995). *Creative storytelling*. New York: Routledge.

<http://www.teachingenglish.org.uk/think/articles/storytelling-benefits-tips> (15 February, 2010 20:55:10 GMT)

<http://www.teachingenglish.org.uk/blogs/carol-read/power-stories> (21 February, 2010 21:32:15 GMT)

<http://www.teachingenglish.org.uk/blogs/jaymenes/tips-storytelling> (26 February, 2010 20:23:10 GMT)

APPENDICES

APPENDIX A

VOCABULARY TEST of PRE-TEST, POST-TEST AND RETENTION TEST

Circle the correct one.

- 1) She complained of her boss's inappropriate and violent _____ towards her.
a) wisdom b) colleague c) conduct d) process e) probation

- 2) Tom often acts with _____. But this time he was foolish. He should not have spoken to his boss rudely and unkindly.
a) discreet b) haste c) gallop d) reluctance e) smirk

- 3) Why did she _____ when Benjamin asked her to go with him?
a) assume b) proclaim c) falter d) recess e) broadcast

- 4) Since it will not be courteous and gentle for me, I don't want to _____ on your privacy.
a) defend b) recommend c) intrude d) scrutinize e) impose

- 5) The _____ of the two young people to their professor proved to be valuable and intimate for both sides.
a) attachment b) indigestion c) disappointment d) lamentation e) permission

- 6) In order not to serve in the army or not to be a soldier in Turkey, he has _____ his citizenship.
a) renounced b) addicted c) believed d) fluctuated e) bounced

- 7) The public is _____ about the election promises because of the bad behaviours of politicians.
a) raucous b) eager c) ambitious d) cynical e) peculiar

- 8) Despite _____ and strong oppositions of participants, the Act became law.
a) vehement b) worthy c) optimistic d) congenial e) intricate

- 9) She was _____ by her daughter's bad behaviour, because the girl hadn't been supposed to make such a mistake.
a) bewildered b) distinguished c) reproached d) allotted e) inferred

- 10) With the _____ of the Republic on 29 October 1923 and the transfer of the seat of government to Ankara, artistic activities in Istanbul began to lose momentum as development focused on the new capital.
a) suggestion b) proclamation c) passion d) appreciation e) assumption
- 11) He _____ some of her questions about his work, for he does not want her to know everything about him.
a) blossomed b) parried c) performed d) impelled e) summoned
- 12) It is not company policy to _____ personal and private details of employees.
a) torment b) accelerate c) divulge d) terminate e) revoke
- 13) I got over his fault in my own mind and managed to smile at him, but _____ I was furious.
a) vigorously b) gorgeously c) inwardly d) dexterously e) exclusively
- 14) A group of _____ students spilled out of the classroom with a great noise and violent.
a) deceitful b) pertinent c) eligible d) fallacious e) raucous
- 15) When she returned to her husband, she had a look of _____ excitement that he was not familiar with; since her behaviours had been a bit strange and depressive recently.
a) valid b) indifferent c) radiant d) envious e) indulgent
- 16) Her boyfriend has been fed up with the girl's _____ of losing him, as he loves her to death and nobody can change his true love.
a) supremeness b) apprehensiveness c) tentativeness d) likeness e) obsolescence
- 17) While Jim was continuing to shout at her and accusing her of being dishonest, she stood for a minute and thought that how she could be _____ and discredited by him.
a) pretended b) dissented c) disgraced d) imparted e) reciprocated
- 18) As the weary woman was moving _____ with steps that she did not know where they were heading, the gatekeeper called after her, "Where are you going?"
a) violently b) tenderly c) listlessly d) easily e) brutally
- 19) He felt considerable _____ towards Sheila for making him work late and not excusing for that.
a) resentment b) haphazard c) sordid d) incongruous e) persistent

- 20) "For this radio four hundred is a good deal money more than I can afford. I wanted to get something that you'd enjoy. It's the last extravagance we'll be able to _____ in this year." he said bitterly.
a) indulge b) resent c) falter d) indurate e) deny
- 21) When her mother asked her where she had been for hours, she answered in her usual _____ and direct manner.
a) forthright b) immunized c) adverse d) destitute e) destructive
- 22) You can't go out in that dress, it's truly _____ and inconvenient to go to the school.
a) insensitive b) indigestible c) indecent d) insecure e) incapable
- 23) The doctor was _____ and he didn't talk clearly about my mother's chances of recovery.
a) nonreligious b) noncommittal c) nonaggressive d) nonadjacent e) recital
- 24) Children commonly have the _____ experience if their parents' divorce.
a) elaborating b) unsettling c) discerning d) comforting e) amusing
- 25) Most wild cats climb with _____, and at least for short distances, most can move with amazing swiftness.
a) uneasy b) scratchy c) skillfully d) agility e) gently
- 26) Elsie _____ something under her breath that I could not catch and walked off.
a) pronounced b) asserted c) muttered d) exclaimed e) signified
- 27) The attentive father began to talk with his frightened child _____ while the little boy was crying because of being alone.
a) insanely b) unsatisfactory c) unremittingly d) indifferently e) reassuringly
- 28) The young and poor boy made a _____ movement as if he were a high-ranked, wealthy and prosperous businessman.
a) swaggering b) surpassing c) accounting d) employing e) intruding
- 29) Scientists have been _____ and critically concerned about these urging developments recently.
a) hysterically b) gravely c) moderately d) straightly e) simultaneously
- 30) They _____ their demands for an official inquiry into the accident a few times last month.
a) remonstrated b) reiterated c) writhed d) annoyed e) benefited

- 31) The Egyptians used to _____ the bodies of their dead Kings and Queens.
a) embalm b) alight c) arrange d) conduct e) flutter
- 32) I had the feeling of _____ and discomfort while waiting for my job applications.
a) delicious b) resent c) fidget d) furtive e) enthusiastic
- 33) In spite of her father's being a clergyman, she encouraged _____ and toleration on religious issues.
a) retention b) reputation c) concession d) congestion e) moderation
- 34) Because of studying on his project for hours, Sam looked tired and had a _____ face.
a) indulgent b) lenient c) competent d) haggard e) abundant
- 35) For the final examination, the teacher prepared the questions so carefully and _____ that students had to study the details with attentive.
a) scrupulously b) incredulously c) hysterically d) elaborately e) zealously
- 36) Kevin saw the woman about to fall into the water and noticed that she would _____ herself unless he acted quickly.
a) sink b) drench c) verge d) board e) dive
- 37) The little naughty boy climbed down from his chair and _____ down and touched his toes.
a) hesitated b) grinned c) disguised d) outstripped e) squatted
- 38) You should make your future decisions thoughtfully and _____ so that you can achieve your goals rather more cautious and safe.
a) fiercely b) reluctantly c) miscellaneously d) warily e) virtually
- 39) The grandma _____ and looked very severe, for he did not approve of children talking in a spoilt way.
a) frowned b) smirked c) confounded d) bored e) trifled
- 40) Some wise authors have _____ and cool-headed response to readers' negative criticisms.
a) inspired b) abandoned c) challenged d) restrained e) retaliated
- 41) He had lost his mother and father successively so he got depressed, became sick and now he is laying _____ in pain and anguish.
a) endowing b) writhing c) committing d) reconciling e) regarding

- 42) Some specially woven [fabrics](#) or certain [shampoos](#) can exhibit _____ and colourful behaviour.
- a) innocent b) significant c) iridescent d) precedent e) imminent
- 43) Hester has moved with Pearl into a small cottage on the outskirts of town and makes her living by _____ and sewing clothing for the townspeople.
- a) deceiving b) embroidering c) scratching d) arranging e) dressing
- 44) After a long university life in Birmingham, we were in a great _____ and delight at the thought of going back to our hometown.
- a) ecstasy b) discrepancy c) credibility d) subsidy e) consistency
- 45) The firm's new buyer whose _____, if we are able to believe in the newspapers and public, is not quite good what it should be.
- a) estimation b) submission c) prominent d) reputation e) objection

APPENDIX B

THE STORY AND THE EXERCISES FOR EXPERIMENTAL GROUP

A) Read the story and try to guess the meaning of the unknown words from the context they are used in.

CHARLES

Shirley Jackson

Shirley Jackson (December 14, 1916, San Francisco, California - August 8, 1965, Bennington, Vermont) was an influential American author. A popular writer in her time, her work has received increasing attention from literary critics in recent years. She has influenced such writers as Neil Gaiman, Stephen King, Nigel Kneale and Richard Matheson.

She is best known for "The Lottery" (1948), which suggests a deeply unsettling underside to bucolic small-town America. In her critical biography of Shirley Jackson, Lenemaja Friedman notes that when "The Lottery" was published in the June 26, 1948 issue of *The New Yorker*, it received a response that "no *New Yorker* story had ever received." Hundreds of letters poured in that were characterized by, as Jackson put it, "bewilderment, speculation and old-fashioned abuse."

The day my son Laurie started kindergarten he **renounced** corduroy overalls with bibs and began wearing blue jeans with a belt; I watched him go off the first morning with the older girl next door, seeing clearly that an era of my life was ended, my sweet-voiced nursery-school tot replaced by a long-trousered, **swaggering** character who forgot to stop at the corner and wave good-bye to me.

He came running home the same way, the front door slamming open, his cap on the floor, and the voice suddenly become **raucous** shouting, "Isn't anybody *here*?"

At lunch he spoke insolently to his father, spilled his baby sister's milk, and remarked that his teacher said we were not to take the name of the Lord in vain.

"How *was* school today?" I asked, **elaborately** casual.

"All right," he said.

"Did you learn anything?" his father asked.

Laurie regarded his father coldly. "I didn't learn nothing," he said.

"Anything," I said. "Didn't learn anything."

"The teacher spanked a boy, though," Laurie said, addressing his bread and butter.

“For being fresh,” he added, with his mouth full.

“What did he do?” I asked. “Who was it?”

Laurie thought. “It was Charles,” he said. “He was fresh. The teacher spanked him and made him stand in the corner. He was awfully fresh.”

“What did he do?” I asked again, but Laurie slid off his chair, took a cookie, and left, while his father was still saying, “See here, young man.”

The next day Laurie remarked at lunch, as soon as he sat down, “Well, Charles was bad again today.” He grinned enormously and said, “Today Charles hit the teacher.”

“Good heavens,” I said, mindful of the Lord’s name, “I suppose he got spanked again?”

“He sure did,” Laurie said. “Look up,” he said to his father.

“What?” his father said, looking up.

“Look down,” Laurie said. “Look at my thumb. Gee, you’re dumb.” He began to laugh insanely.

“Why did Charles hit the teacher?” I asked quickly.

“Because she tried to make him color with red crayons,” Laurie said. “Charles wanted to color with green crayons so he hit the teacher and she spanked him and said nobody play with Charles but everybody did.”

The third day—it was a Wednesday of the first week—Charles bounced a see-saw on to the head of a little girl and made her bleed, and the teacher made him stay inside all during recess. Thursday Charles had to stand in a corner during story-time because he kept pounding his feet on the floor. Friday Charles was deprived of black-board privileges because he threw chalk.

On Saturday I remarked to my husband, “Do you think kindergarten is too **unsettling** for Laurie? All this toughness and bad grammar, and this Charles boy sounds like such a bad influence.”

“It’ll be alright,” my husband said **reassuringly**. “Bound to be people like Charles in the world. Might as well meet them now as later.”

On Monday Laurie came home late, full of news. “Charles,” he shouted as he came up the hill; I was waiting anxiously on the front steps. “Charles,” Laurie yelled all the way up the hill, “Charles was bad again.”

“Come right in,” I said, as soon as he came close enough. “Lunch is waiting.”

“You know what Charles did?” he demanded following me through the door.

“Charles yelled so in school they sent a boy in from first grade to tell the teacher she had to make Charles keep quiet, and so Charles had to stay after school. And so all the children stayed to watch him.

“What did he do?” I asked.

“He just sat there,” Laurie said, climbing into his chair at the table. “Hi, Pop, y’old dust mop.”

“Charles had to stay after school today,” I told my husband. “Everyone stayed with him.”

“What does this Charles look like?” my husband asked Laurie. “What’s his other name?”

“He’s bigger than me,” Laurie said. “And he doesn’t have any rubbers and he doesn’t wear a jacket.”

Monday night was the first Parent-Teachers meeting, and only the fact that the baby had a cold kept me from going; I wanted passionately to meet Charles’s mother. On Tuesday Laurie remarked suddenly, “Our teacher had a friend come to see her in school today.”

“Charles’s mother?” my husband and I asked simultaneously.

“Naaah,” Laurie said scornfully. “It was a man who came and made us do exercises, we had to touch our toes. Look.” He climbed down from his chair and squatted down and touched his toes. “Like this,” he said. He got solemnly back into his chair and said, picking up his fork, “Charles didn’t even *do* exercises.”

“That’s fine,” I said heartily. “Didn’t Charles want to do exercises?”

“Naaah,” Laurie said. “Charles was so fresh to the teacher’s friend he wasn’t *let* do exercises.”

“Fresh again?” I said.

“He kicked the teacher’s friend,” Laurie said. “The teacher’s friend just told Charles to touch his toes like I just did and Charles kicked him.”

“What are they going to do about Charles, do you suppose?” Laurie’s father asked him.

Laurie shrugged elaborately. “Throw him out of school, I guess,” he said.

Wednesday and Thursday were routine; Charles yelled during story hour and hit a boy in the stomach and made him cry. On Friday Charles stayed after school again and so did all the other children.

With the third week of kindergarten Charles was an institution in our family; the baby was being a Charles when she cried all afternoon; Laurie did a Charles when he filled his wagon full of mud and pulled it through the kitchen; even my husband, when he caught his elbow in the telephone cord and pulled the telephone and a bowl of flowers off the table, said, after the first minute, “Looks like Charles.”

During the third and fourth weeks it looked like a reformation in Charles; Laurie reported grimly at lunch on Thursday of the third week, “Charles was so good today the teacher gave him an apple.”

“What?” I said, and my husband added warily, “You mean Charles?”

“Charles,” Laurie said. “He gave the crayons around and he picked up the books afterward and the teacher said he was her helper.”

“What happened?” I asked incredulously.

“He was her helper, that’s all,” Laurie said, and shrugged.

“Can this be true about Charles?” I asked my husband that night. “Can something like this happen?”

“Wait and see,” my husband said cynically. “When you’ve got a Charles to deal with, this may mean he’s only plotting.” He seemed to be wrong. For over a week Charles was the teacher’s helper; each day he handed things out and he picked things up; no one had to stay after school.

“The PTA meeting’s next week again,” I told my husband one evening. “I’m going to find Charles’s mother there.”

“Ask her what happened to Charles,” my husband said. “I’d like to know.”

“I’d like to know myself,” I said.

On Friday of that week things were back to normal. “You know what Charles did today?” Laurie demanded at the lunch table, in a voice slightly awed. “He told a little girl to say a word and she said it and the teacher washed her mouth out with soap and Charles laughed.”

“What word?” his father asked unwisely, and Laurie said, “I’ll have to whisper it to you, it’s so bad.” He got down off his chair and went around to his father. His father bent his head down and Laurie whispered joyfully. His father’s eyes widened.

“Did Charles tell the little girls to say *that*?” he asked respectfully.

“She said it *twice*,” Laurie said. “Charles told her to say it *twice*.”

“What happened to Charles?” my husband asked.

“Nothing,” Laurie said. “He was passing out the crayons.”

Monday morning Charles abandoned the little girl and said the evil word himself three or four times, getting his mouth washed out with soap each time. He also threw chalk.

My husband came to the door with me that evening as I set out for the PTA meeting. “Invite her over for a cup of tea after the meeting,” he said. “I want to get a look at her.”

“If only she’s there.” I said prayerfully.

“She’ll be there,” my husband said. “I don’t see how they could hold a PTA meeting without Charles’s mother.”

At the meeting I sat restlessly, scanning each comfortable matronly face, trying to determine which one hid the secret of Charles. None of them looked to me haggard enough. No one stood up in the meeting and apologized for the way her son had been acting. No one mentioned Charles.

After the meeting I identified and sought out Laurie’s kindergarten teacher. She had a plate with a cup of tea and a piece of chocolate cake; I had a plate with a cup of tea and a piece of marshmallow cake. We maneuvered up to one another cautiously, and smiled.

“I’ve been so anxious to meet you,” I said. “I’m Laurie’s mother.”

“We’re all so interested in Laurie,” she said.

“Well, he certainly likes kindergarten,” I said. “He talks about it all the time.”

“We had a little trouble adjusting, the first week or so,” she said primly, “but now he’s a fine helper. With occasional lapses, of course.”

“Laurie usually adjusts very quickly,” I said. “I suppose this time it’s Charles’s influence.”

“Charles?”

“Yes,” I said, laughing, “you must have your hands full in that kindergarten, with Charles.”

“Charles?” she said. “We don’t have any Charles in the kindergarten.”

B. Put each word in its correct place in the sentences below.

Renounce
Squat

Unsettling
Haggard
Wary

Reassure
Raucous
Cynical

Privilege
Manoeuvre

1. He came home the same way, the front door slamming open, his cap on the floor, and the voice suddenly become _____ shouting, “Isn’t anybody here?”
2. The beggar _____ all day in front of the marker to get a piece of food or a little money.
3. I had the _____ of meeting the Queen when she visited our school.
4. She looked _____ after sleepless night because of working ceaselessly.
5. She _____ her children to her ex-husband when she moved to Tahiti.
6. The woman was worried about the dangers of taking aspirins, but her doctor _____ her.
7. The little pretty girl was taught to have been _____ of strangers in case of kidnapping.
8. On Saturday I remarked to my husband, “Do you think kindergarten is too _____ for Laurie? All this toughness and bad grammar, and this Charles boy sounds like such a bad influence.”
9. After the meeting I identified and sought out Laurie’s kindergarten teacher. We _____ up to one another cautiously, and smiled.
10. The public had a _____ dismissal of the politician’s promise to reform the campaign finance system.

C. Match the underlined words with the words given after each group of sentences.

- 1- He climbed down his chair and squatted down and touched his toes.
- 2- “It will be alright” my husband said reassuringly.
- 3- The day my son Laurie started kindergarten, he renounced corduroy overalls with bibs and began wearing blue jeans with a belt.
- 4- “He was her helper, that’s all,” Laurie said, and shrugged.
“Can this be true about Charles?” I asked my husband that night.
“Wait and see,” my husband said cynically.
- 5- I watched him go off the first morning with the older girl next door, seeing clearly that an era of my life was ended, my sweet-voiced nursery-school tot replaced by a long-trousered, swaggering character who forgot to stop at the corner and wave good-bye to me.
- 6- Friday Charles was deprived of black-board privileges because he threw chalk.
- 7- “Charles was so good today the teacher gave him an apple.”
“What?” I said, and my husband added warily, “You mean Charles?”
- 8- At the meeting I sat restlessly, scanning each comfortable matronly face, trying to determine which one hid the secret of Charles. None of them looked to me haggard enough.

a. prance	e. distrustfully
b. give up	f. exclusively right
c. cautiously	g. crouch
d. assure	h. exhausted

APPENDIX C

THE STORY AND THE EXERCISES FOR EXPERIMENTAL GROUP

A) Read the story and try to guess the meaning of the unknown words from the context they are used in.

THE ENORMOUS RADIO

John Cheever

John Cheever, was born in Massachusetts in the United States in 1912, is one of the best known and most successful of contemporary American writers. His first novel- *The Wapshot Chronicle* (1957)- won the United States National Book Award in the following year. Since then he has written a number of novels that have been equally well received by the public, and also six collections of short stories, one of which has this story as the title to the collection.

Many of Cheever's stories, like this one, revolve around the people who live in large cities in the second half of the twentieth century, and the particular strains this imposes upon them. In *The Enormous Radio*, Jim Westcott decides to buy a new radio as a present for his wife, little realizing the dramatic effect it would have on her life, or what it would reveal about the lives of the people living in the same apartment block as them.

Jim and Irene Westcott were the kind of people who seem to strike that satisfactory average of income, endeavor, and respectability that is reached by the statistical reports in college alumni bulletins. They were the parents of two young children, they had been married nine years, they lived on the twelfth floor of an apartment house near Sutton Place, they went to the theater on an average of 10.3 times a year, and they hoped someday to live in Westchester. Irene Westcott was pleasant, rather plain girl with soft brown hair, and a wide, fine forehead upon which nothing at all had been written, and in the cold weather she wore a coat of fitch skins dyed to resemble mink. You could not say that Jim Westcott looked younger than he was, but you could at least say of him that he seemed to feel younger. He wore his graying hair cut very short, he dressed in the kind of clothes his class had worn at Andover, and his manner was earnest, **vehement**, and intentionally naïve. The Westcotts differed from their friends, their classmates, and their neighbors, only in an interest they shared in serious music. They went to a great

many concerts - although they seldom mentioned this to anyone - and they spent a good deal of time listening to music on the radio.

Their radio was an old instrument, sensitive, unpredictable, and beyond repair. Neither of them understood the mechanics of radio - or when the instrument **faltered**, Jim would strike the side of the cabinet with his hand. This sometimes helped. One Sunday afternoon, in the middle of a Schubert quartet, the music faded away altogether. Jim struck the cabinet repeatedly, but there was no response; the Schubert was lost to them forever. He promised to buy Irene a new radio, and on Monday when he came home from work he told her that he had got one. He refused to describe it, and said it would be a surprise for her when it came.

The radio was delivered at the kitchen door the following afternoon, and with the assistance of her maid and the handyman Irene uncrated it and brought it into the living room. She was struck at once with the physical ugliness of the large gumwood cabinet. Irene was proud of her living room, she had chosen its furnishings and colors as carefully as she chose her clothes, and now it seemed to her that her new radio stood among her **intimate** possessions like an aggressive intruder. She was **confounded** by the number of dials and switches on the instrument panel, and she studied them thoroughly before she put the plug into a wall socket and turned the radio on. The dials flooded with a malevolent green light, and in the distance she heard the music of a piano quartet. The quintet was in the distance for only an instant; it bore down upon her with a speed greater than light and filled the apartment with the noise of music amplified so mightily that it knocked a china ornament from a table to the floor. She rushed to the instrument and reduced the volume. The violent forces that were snared in the ugly gumwood cabinet made her uneasy. Her children came home from school then, and she took them to the Park. It was not until later in the afternoon that she was able to return to the radio.

The maid had given the children their suppers and was supervising their baths when Irene turned on the radio, reduced the volume, and sat down to listen to a Mozart quintet that she knew and enjoyed. The music came through clearly. The new instrument had a much purer tone, she thought, than the old one. She decided that tone was most important and that she could conceal the cabinet behind the sofa. But as soon as she had made her peace with the radio, the interference began. A crackling sound like the noise of a burning powder fuse began to accompany the singing of the strings. Beyond the music, there was a rustling that reminded Irene unpleasantly of the sea, and as the quintet progressed, these noises were joined by the many others. She tried all the dials and switches but nothing dimmed the interference, and she sat down, disappointed and bewildered, and tried to trace the flight of the melody. The elevator shaft in her building ran beside the living-room wall, and it was the noise of the elevator that gave her a clue to the character of the static. The rattling of the elevator cables and the opening and closing of the elevator doors were reproduced in her loudspeaker, and, realizing that the radio was sensitive to electrical currents of all sorts, she began to discern through the Mozart the ringing of telephone bells, the dialing of phones, and the lamentation of a vacuum cleaner. By listening more carefully, she was able to distinguish doorbells, elevator bells, electric razors, and Waring mixers, whose sounds had been picked up from the apartments that surrounded hers and transmitted through her loudspeaker. The powerful and ugly instrument, with its mistaken sensibility to discord, was more than she could hope to master, so she turned the thing off and went into the nursery to see her children.

When Jim Wescott came home that night, he went to the radio confidently and worked the controls. He had the same sort of experience Irene had had. A man was speaking on the station Jim had chosen, and his voice swung instantly from the distance into a force so powerful that it shook the apartment. Jim turned the volume control and reduced the voice. Then, a minute or two later, the interference began. The ringing of telephones and doorbells set in, joined by the rasp of the elevator doors and the whir of cooking appliances. The character of the noise had changed since Irene had tried the radio

earlier; the last of the electric razors was being unplugged, the vacuum cleaners had all been returned to their closets, and the static reflected that change in pace that overtakes the city after the sun goes down. He fiddled with the knobs but couldn't get rid of the noises, so he turned the radio off and told Irene that in the morning he'd call the people who had sold it to him and give them hell.

The following afternoon, when Irene returned to the apartment from a luncheon date, the maid told her that a man had come and fixed the radio. Irene went into the living room before she took off her hat or her furs and tried the instrument. From the loudspeaker came a recording of the "Missouri Waltz." It reminded her of the thin, scratchy music from an old-fashioned phonograph that she sometimes heard across the lake where she spent her summers. She waited until the waltz had finished, expecting an explanation of the recording, but there was none. The music was followed by silence, and then the plaintive and scratchy record was repeated. She turned the dial and got a satisfactory burst of Caucasian music - thump of bare feet in the dust and the rattle of coin jewelry - but in the background she could hear the ringing of bells and a confusion of voices. Her children came home from school then, and she turned off the radio and went to the nursery.

When Jim came home that night, he was tired, and he took a bath and changed his clothes. Then he joined Irene in the living room. He had just turned on the radio when the maid announced dinner, so he left it on, and Irene went to the table.

Jim was too tired to make even pretense of sociability, and there was nothing about the dinner to hold Irene's interest, so her attention wandered from the food to the deposits of silver polish on the candlesticks and from there to the music in the other room. She listened for a few minutes to a Chopin prelude and then was surprised to hear a man's voice break in. "For Christ's sake, Kathy," he said, "do you always have to play the piano when I get home?" The music stopped abruptly. "It's the only chance I have," the woman said. "I'm at the office all day." "So am I," the man said. He added something obscene about an upright piano, and slammed a door. The passionate and melancholy music began again.

"Did you hear that?" Irene asked.

"What?" Jim was eating his dessert.

"The radio. A man said something while the music was still going on - something dirty."

"It's probably a play."

"I don't think it *is* a play," Irene said.

They left the table and took their coffee into the living room. Irene asked Jim to try another station. He turned the knob. "Have you seen my garters?" A man asked. "Button me up," a woman said. "Have you seen my garters?" the man said again. "Just button me up and I'll find your garters," the woman said. Jim shifted to another station. "I wish you wouldn't leave apple cores in the ashtrays," a man said. "I hate the smell."

"This is strange," Jim said.

"Isn't it?" Irene said.

Jim turned the knob again. "'On the coast of Coromandel where the early pumpkins blow,'" a woman with a pronounced English accent said, "'in the middle of the woods lived the Yonghy-Bonghy-Bò. Two old chairs, and half a candle, one old jug without a handle . . .'"

"My God!" Irene cried. "That's the Sweeneys' nurse."

"These were all his worldly goods," the British voice continued.

“Turn that thing off,” Irene said. “Maybe they can hear *us*.” Jim switched the radio off. “That was Miss Armstrong, the Sweeneys’ nurse,” Irene said. “She must be reading to the little girl. They live in 17-B. I’ve talked with Miss Armstrong in the Park. I know her voice very well. We must be getting other people’s apartments.”

“That’s impossible,” Jim said.

“Well, that was the Sweeneys’ nurse,” Irene said hotly. “I know her voice. I know it very well. I’m wondering if they can hear us.”

Jim turned the switch. First from a distance and then nearer, nearer, as if borne on the wind, came the pure accents of the Sweeneys’ nurse again: “*Lady Jingly! Lady Jingly!*” she said, “*sitting where the pumpkins blow, will you come and be my wife?*” said the Yonghy-Bonghy-Bò . . .”

Jim went over to the radio and said, “Hello” loudly into the speaker.

“*I am tired of living singly,*” the nurse went on, “*on this coast so wild and shingly, I’m a-weary of my life; if you’ll come and be my wife, quite serene would be my life . . .*”

“I guess she can’t hear us,” Irene said. “Try something else.”

Jim turned to another station, and the living room was filled with the uproar of a cocktail party that had overshot its mark. Someone was playing the piano and singing the “Whiffenpoof Song,” and the voices that surrounded the piano were vehement and happy. “Eat some more sandwiches,” a woman shrieked. There were screams of laughter and a dish of some sort crashed to the floor.

“Those must be the Fullers, in 11-E,” Irene said. “I knew they were giving a party this afternoon. I saw her in the liquor store. Isn’t this too divine? Try something else. See if you can get those people in 18-C.”

The Westcotts overheard that evening a monologue on salmon fishing in Canada, a bridge game, running comments on home movies of what had apparently been a fortnight at Sea Island, and a bitter family quarrel about an overdraft at the bank. They turned off their radio at midnight and went to bed, weak with laughter. Sometime in the night, their son began to call for a glass of water and Irene got one and took it to his room. It was very early. All the lights in the neighborhood were extinguished, and from the boy’s window she could see the empty street. She went into the living room and tried the radio. There was some faint coughing, a moan, and then a man spoke. “Are you all right, darling?” he asked. “Yes,” a woman said wearily. “Yes, I’m all right, I guess,” and then she added with great feeling, “But, you know, Charlie, I don’t feel like myself any more. Sometimes there are about fifteen or twenty minutes in the week when I feel like myself. I don’t like to go to another doctor, because the doctor’s bills are so awful already, but I just don’t feel like myself, Charlie. I just never feel like myself.” They were not young, Irene thought. She guessed from the timbre of their voices that they were middle-aged. The restrained melancholy of the dialogue and the draft from the bedroom window made her shiver, and she went back to bed.

The following morning, Irene cooked breakfast for the family - the maid didn’t come up from her room in the basement until ten - braided her daughter’s hair, and waited at the door until her children and her husband had been carried away in the elevator. Then she went into the living room and tried the radio. “I don’t want to go to school,” a child screamed. “I hate school. I won’t go to school. I hate school.” “You will go to school,” an enraged woman said. “We paid eight hundred dollars to get you into that school and you’ll go if it kills you.” The next number on the dial produced the worn record of the “Missouri Waltz.” Irene shifted the control and invaded the privacy of several breakfast tables. She

overheard demonstrations of indigestion, carnal love, abysmal vanity, faith, and despair. Irene's life was nearly as simple and sheltered as it appeared to be, and the **forthright** and sometimes brutal language that came from the loudspeaker that morning astonished and troubles her. She continued to listen until her maid came in. The she turned off the radio quickly, since this insight, she realized, was a furtive one.

Irene had a luncheon date with a friend that day, and she left her apartment a little after twelve. There were a number of women in the elevator when it stopped at her floor. She stared at their handsome and impassive faces, their furs, and the cloth flowers in their hats. Which one of them had been at Sea Island? she wondered. Which one had overdrawn her bank account? The elevator stopped at the tenth floor and a woman with a pair of Skye terriers joined them. Her hair was rigged high on her head and she wore a mink cape. She was humming the "Missouri Waltz."

Irene had two Martinis at lunch, and she looked searchingly at her friend and wondered what her secrets were. They had intended to go shopping after lunch, but Irene excused herself and went home. She told the maid that she was not to be disturbed; then she went into the living room, closed the doors, and switched on the radio. She heard, in the course of the afternoon, the halting conversation of a woman entertaining her aunt, the hysterical conclusion of a luncheon party, and hostess briefing her maid about some cocktail guests. "Don't give the best Scotch to anyone who hasn't white hair," the hostess said. "See if you can get rid of the liver paste before you pass those hot things, and could you lend me five dollars? I want to tip the elevator man."

As the afternoon waned, the conversations increased in intensity. From where Irene sat, she could see the open sky above the East River. There were hundreds of clouds in the sky, as though the south wind had broken the winter into pieces and were blowing it north, and on her radio she could hear the arrival of cocktail guests and the return of children and businessmen from their schools and offices. "I found a good-sized diamond on the bathroom floor this morning," a woman said. "It must have fallen out of the bracelet Mrs. Dunston was wearing last night." "We'll sell it," a man said. "Take it down to the jeweler on Madison Avenue and sell it. Mrs. Dunston was won't know the difference, and we could use a couple of hundred bucks . . ." "Oranges and lemons, say the bells of St. Clement's," the Sweeneys' nurse sang. "Halfpence and farthings, say the bells of St. Martin's. When will you pay me? say the bells at old Bailey . . ." "It's not a hat," a woman cried, and at her back roared a cocktail party. "It's not a hat, it's a love affair. That's what Walter Florell said. He said it's not a hat, it's a love affair," and then, in a lower voice, the same woman added, "Talk to somebody, for Christ's sake, honey, talk to somebody. If she catches you standing here not talking to anybody, she'll take us off her invitation list, and I love these parties."

The Wescotts were going out for dinner that night, and when Jim came home, Irene was dressing. She seemed sad and vague, and he brought her a drink. They were dining with their friends in the neighborhood, and they walked to where they were going. The sky was broad and filled with light. It was of those splendid spring evenings that excite memory and desire, and the air that touched their hands an aces felt very soft. A Salvation Army band was on the corner playing "Jesus Is Sweeter". Irene drew her husband's arm and held him there for a minute, to hear the music."They are really such nice people, aren't they?" she said. They have such nice faces. Actually , they are so much nicer than a lot of the people we know." She took a bill from her purse and walked over and dropped it into the tambourine. There was in her face, when she returned to he husband, a look of radiant melancholy that he was not familiar with. And her conduct at the dinner party that night seemed strange to him, too. She interrupted her hostess rudely and stared at the people across the table from her with an intensity for which she would have punished her children.

It was still mild when they walked home from the party, and Irene looked up at the spring stars. "How far the little candle throws its beams," she exclaimed. "So shine a good deed in a naughty world." She waited that night until Jim had fallen asleep, and then went out into the living room and turned on the radio.

Jim came home at about six the next night. Emma, the maid, let him in, and he had taken off his hat and was taking off his coat when Irene ran into the hall. Her face was shining with tears and her hair was disordered. "Go up to 16-C, Jim!" she screamed. "Don't take off your coat. Go up to 16-C. Mr. Osborn's beating his wife. They've been quarreling since four o'clock, and now he is hitting her. Go up there and stop him."

From the radio in the living room, Jim heard screams, obscenities, and thuds. "You know you don't have to listen to this sort of thing," he said. He strode into the living room and turned the switch. "It's **indecent**," he said. "It's like looking into windows. You know you don't have to listen to this sort of thing. You can turn it off"

"Oh, it's so terrible, it's so dreadful," Irene was sobbing. "I've been listening all day, and it's so depressing."

"Well, if it's so depressing, why do you listen to it? I brought this damned radio to give you some pleasure," he said. "I paid a great deal of money for it. I thought it might make you happy. I wanted to make you happy"

"Don't, don't, don't, don't quarrel with me," she moaned, and laid her head on his shoulder. "All the others have been quarreling all day. Everybody's been quarreling. They're all worried about money. Mrs. Hutchinson's mother is dying of cancer in Florida and they don't have enough money to send her to the Mayo Clinic. At least, Mr. Hutchinson says they don't have enough money. And some woman in this building is having an affair with the handyman- with that hideous handyman. It's too disgusting. And Mrs. Melville has heart trouble, and Mr. Hendricks is going to lose his job in April and Mrs. Hendricks is horrid about the whole thing and that girl that plays the "Missouri Waltz" is a whore, a common whore, and the elevator man has tuberculosis and Mr. Osborn has been beating his wife." She wailed, she trembled with grief and checked the stream of tears down her face with the heel of her palm.

"Well why do you have to listen?" Jim asked again. "Why do you have to listen to this stuff if it makes you miserable?"

"Oh, don't, don't, don't," she cried. "Life is too terrible, so sordid and awful. But we've never been like that, have we, darling"? Have we? I mean, we've always been good and decent and loving to one another, haven't we? And we have two children, two beautiful children. Our lives aren't sordid, are they, darling? Are they?" She flung her arms around his neck and drew his face down to hers. "We're happy, aren't we, darling? We are happy, aren't we?"

"Of course we're happy," he said tiredly. He began to surrender his **resentment**. "Of course we are happy. "I'll have that damned radio fixed or taken away tomorrow." He stroked her soft hair. "My poor girl," he said.

"You love me don't you? she asked. "And we're not hypercritical or worried about money or dishonesty, are we?"

A man came in the morning and fixed the radio. Irene turned it on cautiously and was happy to hear a California-wine commercial and a recording of Beethoven's Ninth Symphony, including Schiller's "Ode to Joy". She kept the radio on all day and nothing untoward came toward the speaker.

A Spanish suite was being played when Jim came home. "Is everything all right?" he asked. His face was pale, she thought. They had some cocktails and went to dinner to the "Anvil Chorus" from *Il Trovatore*. This was followed by Debussy's "La Mer"

"I paid the bill for the radio today," Jim said. "It cost four hundred dollars. I hope you'll get some enjoyment out of it"

"Oh, I'm sure I will, Irene said.

"Four hundred dollars is a good deal more than I can afford," he went on. "I wanted to get something that you'd enjoy. It's the last extravagance we'll indulge in this year. I see that you haven't paid your clothing bills yet. I saw them on your dressing table." He looked directly at her. "Why did you tell me you paid them? Why did you lie to me?"

"I just didn't want you to worry, Jim," she said. She drank some water. "I'll be able to pay my bills out of this month's allowance. There were the slipcovers last month, and that party,"

"You've got to learn to handle the money I give you a little more intelligently, Irene," he said. "You've got to understand that we don't have as much money this year as we had last. I had a very sobering talk with Mitchell today. No one is buying anything. We're spending all of our time promoting new issues, and you know how long that takes. I'm not getting any younger you know. I'm thirty-seven. My hair will be gray next year. I haven't done as well as I hoped to do. And I don't suppose things will get any better.

"Yes dear," she said.

"We've got to start cutting down," Jim said. "We've got to think of the children. To be perfectly frank with you, I worry about money a great deal. I'm not at all sure of the future. No one is. If anything should happen to me, there's the insurance, but that won't go very far today. I've worked awfully hard to give you and the children a comfortable life," he said bitterly. "I don't like to see all my energies, all my youth, wasted in fur coats and radios and slipcovers and--"

"Please Jim," she said. "Please. They'll hear us."

"Who'll hear us? Emma can't hear us.

"The Radio."

"Oh, I'm sick! He shouted. "I'm sick to death of your apprehensiveness. The radio can't hear us. Nobody can hear us. And what if they can hear us? Who cares?"

Irene got up from the table and went into the living room. Jim went to the door and shouted from there. "Why are you so Christly all of a sudden? What's turned you overnight into a convent girl? You stole your mother's jewelry before they probated her will. You never gave your sister a cent of that money that was intended for her- not even when she needed it. You made Grace Howland's life miserable, and where was all your all your piety and your virtue when you went to that abortionist? I'll never forget how

coll you were. You packed your bag and went off to have that child murdered as if you were going to Nassau . If you'd had any reasons, if you had any good reasons-

Irene stood for a minute before the hideous cabinet , **disgraced** and sickened, but she held her hand on the switch before she extinguished the music and the voices, hoping the instrument might speak to her kindly, that she might hear the Sweeney's nurse. Jim continued to shout at her from the door. The voice on the radio was suave and **noncommittal**. "An early-morning railroad disaster in Tokyo," the loudspeaker said, "killed twenty-nine people. A fire in a Catholic hospital near Buffalo for the care of blind children was extinguished early this morning by nuns.

The temperature is forty-seven. The humidity is eighty-nine."

B. Put each word in its correct place.

Noncommittal
Vehement
Resentment
Restrained

Indulge
Falter
Conduct
Disgrace
Indecent

Forthright
Bewilder
Radiant
Apprehensive

1. The girl was _____ and uncertain about their future together.
2. It is absolutely improper and _____ for a single lady to dine alone with a married man.
3. The author preferred to be calm against the _____ and direct criticism.
4. The young woman had a temperate and _____ response to the insults and bad words of her friend.
5. The mother allows her child to have or do everything that he wants, so she is criticised by her friends because of _____ him in everything.
6. She was filled with deep _____ and indignant at being passed over for promotion.
7. He was severely blamed as he _____ his colleague by criticising him in front of the boss.
8. The teacher was mentally upset and felt _____ about the exam results of her favourite students.
9. The Senator's improper _____ is being investigated by the Ethics Committee.
10. They were both happy and there was a _____ smile on their face because of being together in the same city.
11. In spite of her _____ and strong protests, he pulled her inside finally.
12. The speaker began to speak haltingly and _____ when he saw his opponent enter the room.
13. His amazing recovery from cancer _____ the medical specialists after long and tiring treatments.

C. Tell the words above to your friends without talking

- ✓ Put into groups of 5-10,
- ✓ Tell the words above without talking; you can draw pictures, act out, use mime and gestures or facial expressions etc.
- ✓ Put a time limit for each word.

APPENDIX D

THE STORY AND THE EXERCISES FOR EXPERIMENTAL GROUP

A) Read the story and try to guess the meaning of the unknown words from the context they are used in.

THE ROCKING HORSE WINNER

D.H. Lawrence

David Herbert Richards Lawrence (11 September 1885 – 2 March 1930) was an English author, poet, playwright, essayist and literary critic. His collected works represent an extended reflection upon the dehumanising effects of modernity and industrialisation. In them, Lawrence confronts issues relating to emotional health and vitality, spontaneity, human sexuality and instinct.

Lawrence's opinions earned him many enemies and he endured official persecution, censorship, and misrepresentation of his creative work throughout the second half of his life, much of which he spent in a voluntary exile he called his "savage pilgrimage."^[1] At the time of his death, his public reputation was that of a pornographer who had wasted his considerable talents. [E. M. Forster](#), in an obituary notice, challenged this widely held view, describing him as, "The greatest imaginative novelist of our generation." Later, the influential [Cambridge](#) critic [F. R. Leavis](#) championed both his artistic integrity and his moral seriousness, placing much of Lawrence's fiction within the [canonical](#) "great tradition" of the English novel. Lawrence is now valued by many as a visionary thinker and significant representative of modernism in English literature, although feminists have a mixed opinion to the attitudes toward women and sexuality found in his works.

There was a woman who was beautiful, who started with all the advantages, yet she had no luck. She married for love, and the love turned to dust. She had bonny children, yet she felt they had been thrust upon her, and she could not love them. They looked at her coldly, as if they were finding fault with her. And hurriedly she felt she must cover up some fault in herself. Yet what it was that she must cover up she never knew. Nevertheless, when her children were present, she always felt the centre of her heart go hard. This troubled her, and in her manner she was all the more gentle and anxious for her children, as if she loved them very much. Only she herself knew that at the centre of her heart was a hard little place that could not feel love, no, not for anybody. Everybody else said of her: "She is such a good mother. She adores her children." Only she herself, and her children themselves, knew it was not so. They read it in each other's eyes.

There were a boy and two little girls. They lived in a pleasant house, with a garden, and they had **discreet** servants, and felt themselves superior to anyone in the neighbourhood. Although they lived in style, they felt always an anxiety in the house. There was never enough money. The mother had a small income, and the father had a small income, but not nearly enough for the social position which they had to keep up. The father went into town to some office. But though he had good prospects, these prospects never materialised. There

was always the grinding sense of the shortage of money, though the style was always kept up.

At last the mother said: "I will see if I can't make something." But she did not know where to begin. She racked her brains, and tried this thing and the other, but could not find anything successful. The failure made deep lines come into her face. Her children were growing up, they would have to go to school. There must be more money, there must be more money. The father, who was always very handsome and expensive in his tastes, seemed as if he never would be able to do anything worth doing. And the mother, who had a great belief in herself, did not succeed any better, and her tastes were just as expensive.

And so the house came to be haunted by the unspoken phrase: There must be more money! There must be more money! The children could hear it all the time though nobody said it aloud. They heard it at Christmas, when the expensive and splendid toys filled the nursery. Behind the shining modern rocking-horse, behind the smart doll's house, a voice would start whispering: "There must be more money! There must be more money!" And the children would stop playing, to listen for a moment. They would look into each other's eyes, to see if they had all heard. And each one saw in the eyes of the other two that they too had heard. "There must be more money! There must be more money!"

It came whispering from the springs of the still-swaying rocking-horse, and even the horse, bending his wooden, champing head, heard it. The big doll, sitting so pink and smirking in her new pram, could hear it quite plainly, and seemed to be smirking all the more self-consciously because of it. The foolish puppy, too, that took the place of the teddy-bear, he was looking so extraordinarily foolish for no other reason but that he heard the secret whisper all over the house: "There must be more money!"

Yet nobody ever said it aloud. The whisper was everywhere, and therefore no one spoke it. Just as no one ever says: "We are breathing!" in spite of the fact that breath is coming and going all the time.

"Mother," said the boy Paul one day, "why don't we keep a car of our own? Why do we always use uncle's, or else a taxi?"

"Because we're the poor members of the family," said the mother.

"But why are we, mother?"

"Well - I suppose," she said slowly and bitterly, "it's because your father has no luck."

The boy was silent for some time.

"Is luck money, mother?" he asked, rather timidly.

"No, Paul. Not quite. It's what causes you to have money."

"Oh!" said Paul vaguely. "I thought when Uncle Oscar said filthy lucker, it meant money."

"Filthy lucre does mean money," said the mother. "But it's lucre, not luck."

"Oh!" said the boy. "Then what is luck, mother?"

"It's what causes you to have money. If you're lucky you have money. That's why it's better to be born lucky than rich. If you're rich, you may lose your money. But if you're lucky, you will always get more money."

"Oh! Will you? And is father not lucky?"

"Very unlucky, I should say," she said bitterly.

The boy watched her with unsure eyes.

"Why?" he asked.

"I don't know. Nobody ever knows why one person is lucky and another unlucky."

"Don't they? Nobody at all? Does nobody know?"

"Perhaps God. But He never tells."
"He ought to, then. And aren't you lucky either, mother?"
"I can't be, it I married an unlucky husband."
"But by yourself, aren't you?"
"I used to think I was, before I married. Now I think I am very unlucky indeed."
"Why?"
"Well - never mind! Perhaps I'm not really," she said.

The child looked at her to see if she meant it. But he saw, by the lines of her mouth, that she was only trying to hide something from him.

"Well, anyhow," he said stoutly, "I'm a lucky person."

"Why?" said his mother, with a sudden laugh.

He stared at her. He didn't even know why he had said it.

"God told me," he asserted, brazening it out.

"I hope He did, dear!", she said, again with a laugh, but rather bitter.

"He did, mother!"

"Excellent!" said the mother, using one of her husband's exclamations.

The boy saw she did not believe him; or rather, that she paid no attention to his assertion.

This angered him somewhere, and made him want to compel her attention.

He went off by himself, vaguely, in a childish way, seeking for the clue to 'luck'. Absorbed, taking no heed of other people, he went about with a sort of stealth, seeking **inwardly** for luck. He wanted luck, he wanted it, he wanted it. When the two girls were playing dolls in the nursery, he would sit on his big rocking-horse, charging madly into space, with a frenzy that made the little girls peer at him uneasily. Wildly the horse careered, the waving dark hair of the boy tossed, his eyes had a strange glare in them. The little girls dared not speak to him.

When he had ridden to the end of his mad little journey, he climbed down and stood in front of his rocking-horse, staring fixedly into its lowered face. Its red mouth was slightly open, its big eye was wide and glassy-bright.

"Now!" he would silently command the snorting steed. "Now take me to where there is luck! Now take me!"

And he would slash the horse on the neck with the little whip he had asked Uncle Oscar for. He knew the horse could take him to where there was luck, if only he forced it. So he would mount again and start on his furious ride, hoping at last to get there.

"You'll break your horse, Paul!" said the nurse.

"He's always riding like that! I wish he'd leave off!" said his elder sister Joan.

But he only glared down on them in silence. Nurse gave him up. She could make nothing of him. Anyhow, he was growing beyond her.

One day his mother and his Uncle Oscar came in when he was on one of his furious rides.

He did not speak to them.

"Hallo, you young jockey! Riding a winner?" said his uncle.

"Aren't you growing too big for a rocking-horse? You're not a very little boy any longer, you know," said his mother.

But Paul only gave a blue glare from his big, rather close-set eyes. He would speak to nobody when he was in full tilt. His mother watched him with an anxious expression on her face.

At last he suddenly stopped forcing his horse into the mechanical gallop and slid down. "Well, I got there!" he announced fiercely, his blue eyes still flaring, and his sturdy long legs straddling apart.

"Where did you get to?" asked his mother.

"Where I wanted to go," he flared back at her.

"That's right, son!" said Uncle Oscar. "Don't you stop till you get there. What's the horse's name?"

"He doesn't have a name," said the boy.

"Gets on without all right?" asked the uncle.

"Well, he has different names. He was called Sansovino last week."

"Sansovino, eh? Won the Ascot. How did you know this name?"

"He always talks about horse-races with Bassett," said Joan.

The uncle was delighted to find that his small nephew was posted with all the racing news. Bassett, the young gardener, who had been wounded in the left foot in the war and had got his present job through Oscar Cresswell, whose batman he had been, was a perfect blade of the 'turf'. He lived in the racing events, and the small boy lived with him.

Oscar Cresswell got it all from Bassett.

"Master Paul comes and asks me, so I can't do more than tell him, sir," said Bassett, his face terribly serious, as if he were speaking of religious matters.

"And does he ever put anything on a horse he fancies?"

"Well - I don't want to give him away - he's a young sport, a fine sport, sir. Would you mind asking him himself? He sort of takes a pleasure in it, and perhaps he'd feel I was giving him away, sir, if you don't mind.

Bassett was serious as a church.

The uncle went back to his nephew and took him off for a ride in the car.

"Say, Paul, old man, do you ever put anything on a horse?" the uncle asked.

The boy watched the handsome man closely.

"Why, do you think I oughtn't to?" he **parried**.

"Not a bit of it! I thought perhaps you might give me a tip for the Lincoln."

The car sped on into the country, going down to Uncle Oscar's place in Hampshire.

"Honour bright?" said the nephew.

"Honour bright, son!" said the uncle.

"Well, then, Daffodil."

"Daffodil! I doubt it, sonny. What about Mirza?"

"I only know the winner," said the boy. "That's Daffodil."

"Daffodil, eh?"

There was a pause. Daffodil was an obscure horse comparatively.

"Uncle!"

"Yes, son?"

"You won't let it go any further, will you? I promised Bassett."

"Bassett be damned, old man! What's he got to do with it?"

"We're partners. We've been partners from the first. Uncle, he lent me my first five shillings, which I lost. I promised him, honour bright, it was only between me and him; only you gave me that ten-shilling note I started winning with, so I thought you were lucky. You won't let it go any further, will you?"

The boy gazed at his uncle from those big, hot, blue eyes, set rather close together. The uncle stirred and laughed uneasily.

"Right you are, son! I'll keep your tip private. How much are you putting on him?"

"All except twenty pounds," said the boy. "I keep that in reserve."

The uncle thought it a good joke.

"You keep twenty pounds in reserve, do you, you young romancer? What are you betting, then?"

"I'm betting three hundred," said the boy gravely. "But it's between you and me, Uncle Oscar! Honour bright?"

"It's between you and me all right, you young Nat Gould," he said, laughing. "But where's your three hundred?"

"Bassett keeps it for me. We're partners."

"You are, are you! And what is Bassett putting on Daffodil?"

"He won't go quite as high as I do, I expect. Perhaps he'll go a hundred and fifty."

"What, pennies?" laughed the uncle.

"Pounds," said the child, with a surprised look at his uncle. "Bassett keeps a bigger reserve than I do."

Between wonder and amusement Uncle Oscar was silent. He pursued the matter no further, but he determined to take his nephew with him to the Lincoln races.

"Now, son," he said, "I'm putting twenty on Mirza, and I'll put five on for you on any horse you fancy. What's your pick?"

"Daffodil, uncle."

"No, not the fiver on Daffodil!"

"I should if it was my own fiver," said the child.

"Good! Good! Right you are! A fiver for me and a fiver for you on Daffodil."

The child had never been to a race-meeting before, and his eyes were blue fire. He pursed his mouth tight and watched. A Frenchman just in front had put his money on Lancelot. Wild with excitement, he flayed his arms up and down, yelling "Lancelot!, Lancelot!" in his French accent.

Daffodil came in first, Lancelot second, Mirza third. The child, flushed and with eyes blazing, was curiously serene. His uncle brought him four five-pound notes, four to one.

"What am I to do with these?" he cried, waving them before the boy's eyes.

"I suppose we'll talk to Bassett," said the boy. "I expect I have fifteen hundred now; and twenty in reserve; and this twenty."

His uncle studied him for some moments.

"Look here, son!" he said. "You're not serious about Bassett and that fifteen hundred, are you?"

"Yes, I am. But it's between you and me, uncle. Honour bright?"

"Honour bright all right, son! But I must talk to Bassett."

"If you'd like to be a partner, uncle, with Bassett and me, we could all be partners. Only, you'd have to promise, honour bright, uncle, not to let it go beyond us three. Bassett and I are lucky, and you must be lucky, because it was your ten shillings I started winning with ..."

Uncle Oscar took both Bassett and Paul into Richmond Park for an afternoon, and there they talked.

"It's like this, you see, sir," Bassett said. "Master Paul would get me talking about racing events, spinning yarns, you know, sir. And he was always keen on knowing if I'd made or if I'd lost. It's about a year since, now, that I put five shillings on Blush of Dawn for him: and

we lost. Then the luck turned, with that ten shillings he had from you: that we put on Singhalese. And since that time, it's been pretty steady, all things considering. What do you say, Master Paul?"

"We're all right when we're sure," said Paul. "It's when we're not quite sure that we go down."

"Oh, but we're careful then," said Bassett.

"But when are you sure?" smiled Uncle Oscar.

"It's Master Paul, sir," said Bassett in a secret, religious voice. "It's as if he had it from heaven. Like Daffodil, now, for the Lincoln. That was as sure as eggs."

"Did you put anything on Daffodil?" asked Oscar Cresswell.

"Yes, sir, I made my bit."

"And my nephew?"

Bassett was obstinately silent, looking at Paul.

"I made twelve hundred, didn't I, Bassett? I told uncle I was putting three hundred on Daffodil."

"That's right," said Bassett, nodding.

"But where's the money?" asked the uncle.

"I keep it safe locked up, sir. Master Paul he can have it any minute he likes to ask for it."

"What, fifteen hundred pounds?"

"And twenty! And forty, that is, with the twenty he made on the course."

"It's amazing!" said the uncle.

"If Master Paul offers you to be partners, sir, I would, if I were you: if you'll excuse me," said Bassett.

Oscar Cresswell thought about it.

"I'll see the money," he said.

They drove home again, and, sure enough, Bassett came round to the garden-house with fifteen hundred pounds in notes. The twenty pounds reserve was left with Joe Glee, in the Turf Commission deposit.

"You see, it's all right, uncle, when I'm sure! Then we go strong, for all we're worth, don't we, Bassett?"

"We do that, Master Paul."

"And when are you sure?" said the uncle, laughing.

"Oh, well, sometimes I'm absolutely sure, like about Daffodil," said the boy; "and sometimes I have an idea; and sometimes I haven't even an idea, have I, Bassett? Then we're careful, because we mostly go down."

"You do, do you! And when you're sure, like about Daffodil, what makes you sure, sonny?"

"Oh, well, I don't know," said the boy uneasily. "I'm sure, you know, uncle; that's all."

"It's as if he had it from heaven, sir," Bassett **reiterated**.

"I should say so!" said the uncle.

But he became a partner. And when the Leger was coming on Paul was 'sure' about Lively Spark, which was a quite inconsiderable horse. The boy insisted on putting a thousand on the horse, Bassett went for five hundred, and Oscar Cresswell two hundred. Lively Spark came in first, and the betting had been ten to one against him. Paul had made ten thousand.

"You see," he said. "I was absolutely sure of him."

Even Oscar Cresswell had cleared two thousand.

"Look here, son," he said, "this sort of thing makes me nervous."

"It needn't, uncle! Perhaps I shan't be sure again for a long time."

"But what are you going to do with your money?" asked the uncle.
"Of course," said the boy, "I started it for mother. She said she had no luck, because father is unlucky, so I thought if I was lucky, it might stop whispering."
"What might stop whispering?"
"Our house. I hate our house for whispering."
"What does it whisper?"
"Why - why" - the boy **fidgeted** - "why, I don't know. But it's always short of money, you know, uncle."
"I know it, son, I know it."
"You know people send mother writs, don't you, uncle?"
"I'm afraid I do," said the uncle.
"And then the house whispers, like people laughing at you behind your back. It's awful, that is! I thought if I was lucky -"
"You might stop it," added the uncle.
The boy watched him with big blue eyes, that had an uncanny cold fire in them, and he said never a word.
"Well, then!" said the uncle. "What are we doing?"
"I shouldn't like mother to know I was lucky," said the boy.
"Why not, son?"
"She'd stop me."
"I don't think she would."
"Oh!" - and the boy **writhed** in an odd way - "I don't want her to know, uncle."
"All right, son! We'll manage it without her knowing."

They managed it very easily. Paul, at the other's suggestion, handed over five thousand pounds to his uncle, who deposited it with the family lawyer, who was then to inform Paul's mother that a relative had put five thousand pounds into his hands, which sum was to be paid out a thousand pounds at a time, on the mother's birthday, for the next five years.

"So she'll have a birthday present of a thousand pounds for five successive years," said Uncle Oscar. "I hope it won't make it all the harder for her later."

Paul's mother had her birthday in November. The house had been 'whispering' worse than ever lately, and, even in spite of his luck, Paul could not bear up against it. He was very anxious to see the effect of the birthday letter, telling his mother about the thousand pounds.

When there were no visitors, Paul now took his meals with his parents, as he was beyond the nursery control. His mother went into town nearly every day. She had discovered that she had an odd knack of sketching furs and dress materials, so she worked secretly in the studio of a friend who was the chief 'artist' for the leading drapers. She drew the figures of ladies in furs and ladies in silk and sequins for the newspaper advertisements. This young woman artist earned several thousand pounds a year, but Paul's mother only made several hundreds, and she was again dissatisfied. She so wanted to be first in something, and she did not succeed, even in making sketches for drapery advertisements.

She was down to breakfast on the morning of her birthday. Paul watched her face as she read her letters. He knew the lawyer's letter. As his mother read it, her face hardened and became more expressionless. Then a cold, determined look came on her mouth. She hid the letter under the pile of others, and said not a word about it.

"Didn't you have anything nice in the post for your birthday, mother?" said Paul.

"Quite **moderately** nice," she said, her voice cold and hard and absent.

She went away to town without saying more.

But in the afternoon Uncle Oscar appeared. He said Paul's mother had had a long interview with the lawyer, asking if the whole five thousand could not be advanced at once, as she was in debt.

"What do you think, uncle?" said the boy.

"I leave it to you, son."

"Oh, let her have it, then! We can get some more with the other," said the boy.

"A bird in the hand is worth two in the bush, laddie!" said Uncle Oscar.

"But I'm sure to know for the Grand National; or the Lincolnshire; or else the Derby. I'm sure to know for one of them," said Paul.

So Uncle Oscar signed the agreement, and Paul's mother touched the whole five thousand. Then something very curious happened. The voices in the house suddenly went mad, like a chorus of frogs on a spring evening. There were certain new furnishings, and Paul had a tutor. He was really going to Eton, his father's school, in the following autumn. There were flowers in the winter, and a blossoming of the luxury Paul's mother had been used to. And yet the voices in the house, behind the sprays of mimosa and almond-blossom, and from under the piles of iridescent cushions, simply trilled and screamed in a sort of ecstasy: "There must be more money! Oh-h-h; there must be more money. Oh, now, now-w! Now-w-w - there must be more money! - more than ever! More than ever!"

It frightened Paul terribly. He studied away at his Latin and Greek with his tutor. But his intense hours were spent with Bassett. The Grand National had gone by: he had not 'known', and had lost a hundred pounds. Summer was at hand. He was in agony for the Lincoln. But even for the Lincoln he didn't 'know', and he lost fifty pounds. He became wild-eyed and strange, as if something were going to explode in him.

"Let it alone, son! Don't you bother about it!" urged Uncle Oscar. But it was as if the boy couldn't really hear what his uncle was saying.

"I've got to know for the Derby! I've got to know for the Derby!" the child reiterated, his big blue eyes blazing with a sort of madness.

His mother noticed how overwrought he was.

"You'd better go to the seaside. Wouldn't you like to go now to the seaside, instead of waiting? I think you'd better," she said, looking down at him anxiously, her heart curiously heavy because of him.

But the child lifted his uncanny blue eyes.

"I couldn't possibly go before the Derby, mother!" he said. "I couldn't possibly!"

"Why not?" she said, her voice becoming heavy when she was opposed. "Why not? You can still go from the seaside to see the Derby with your Uncle Oscar, if that that's what you wish. No need for you to wait here. Besides, I think you care too much about these races. It's a bad sign. My family has been a gambling family, and you won't know till you grow up how much damage it has done. But it has done damage. I shall have to send Bassett away, and ask Uncle Oscar not to talk racing to you, unless you promise to be reasonable about it: go away to the seaside and forget it. You're all nerves!"

"I'll do what you like, mother, so long as you don't send me away till after the Derby," the boy said.

"Send you away from where? Just from this house?"

"Yes," he said, gazing at her.

"Why, you curious child, what makes you care about this house so much, suddenly? I never knew you loved it."

He gazed at her without speaking. He had a secret within a secret, something he had not **divulged**, even to Bassett or to his Uncle Oscar.

But his mother, after standing undecided and a little bit sullen for some moments, said: "Very well, then! Don't go to the seaside till after the Derby, if you don't wish it. But promise me you won't think so much about horse-racing and events as you call them!"

"Oh no," said the boy casually. "I won't think much about them, mother. You needn't worry. I wouldn't worry, mother, if I were you."

"If you were me and I were you," said his mother, "I wonder what we should do!"

"But you know you needn't worry, mother, don't you?" the boy repeated.

"I should be awfully glad to know it," she said **wearily**.

"Oh, well, you can, you know. I mean, you ought to know you needn't worry," he insisted.

"Ought I? Then I'll see about it," she said.

Paul's secret of secrets was his wooden horse, that which had no name. Since he was emancipated from a nurse and a nursery-governess, he had had his rocking-horse removed to his own bedroom at the top of the house.

"Surely you're too big for a rocking-horse!" his mother had remonstrated.

"Well, you see, mother, till I can have a real horse, I like to have some sort of animal about," had been his quaint answer.

"Do you feel he keeps you company?" she laughed.

"Oh yes! He's very good, he always keeps me company, when I'm there," said Paul.

So the horse, rather shabby, stood in an arrested prance in the boy's bedroom.

The Derby was drawing near, and the boy grew more and more tense. He hardly heard what was spoken to him, he was very frail, and his eyes were really uncanny. His mother had sudden strange seizures of uneasiness about him. Sometimes, for half an hour, she would feel a sudden anxiety about him that was almost anguish. She wanted to rush to him at once, and know he was safe.

Two nights before the Derby, she was at a big party in town, when one of her rushes of anxiety about her boy, her first-born, gripped her heart till she could hardly speak. She fought with the feeling, might and main, for she believed in common sense. But it was too strong. She had to leave the dance and go downstairs to telephone to the country. The children's nursery-governess was terribly surprised and startled at being rung up in the night.

"Are the children all right, Miss Wilmot?"

"Oh yes, they are quite all right."

"Master Paul? Is he all right?"

"He went to bed as right as a trivet. Shall I run up and look at him?"

"No," said Paul's mother reluctantly. "No! Don't trouble. It's all right. Don't sit up. We shall be home fairly soon." She did not want her son's privacy **intruded** upon.

"Very good," said the governess.

It was about one o'clock when Paul's mother and father drove up to their house. All was still. Paul's mother went to her room and slipped off her white fur cloak. She had told her maid not to wait up for her. She heard her husband downstairs, mixing a whisky and soda.

And then, because of the strange anxiety at her heart, she stole upstairs to her son's room. Noiselessly she went along the upper corridor. Was there a faint noise? What was it?

She stood, with arrested muscles, outside his door, listening. There was a strange, heavy, and yet not loud noise. Her heart stood still. It was a soundless noise, yet rushing and powerful.

Something huge, in violent, hushed motion. What was it? What in God's name was it? She ought to know. She felt that she knew the noise. She knew what it was.

Yet she could not place it. She couldn't say what it was. And on and on it went, like a madness.

Softly, frozen with anxiety and fear, she turned the door-handle.

The room was dark. Yet in the space near the window, she heard and saw something plunging to and fro. She gazed in fear and amazement.

Then suddenly she switched on the light, and saw her son, in his green pyjamas, madly surging on the rocking-horse. The blaze of light suddenly lit him up, as he urged the wooden horse, and lit her up, as she stood, blonde, in her dress of pale green and crystal, in the doorway.

"Paul!" she cried. "Whatever are you doing?"

"It's Malabar!" he screamed in a powerful, strange voice. "It's Malabar!"

His eyes blazed at her for one strange and senseless second, as he ceased urging his wooden horse. Then he fell with a crash to the ground, and she, all her tormented motherhood flooding upon her, rushed to gather him up.

But he was unconscious, and unconscious he remained, with some brain-fever. He talked and tossed, and his mother sat stonily by his side.

"Malabar! It's Malabar! Bassett, Bassett, I know! It's Malabar!"

So the child cried, trying to get up and urge the rocking-horse that gave him his inspiration.

"What does he mean by Malabar?" asked the heart-frozen mother.

"I don't know," said the father stonily.

"What does he mean by Malabar?" she asked her brother Oscar.

"It's one of the horses running for the Derby," was the answer.

And, in spite of himself, Oscar Cresswell spoke to Bassett, and himself put a thousand on Malabar: at fourteen to one.

The third day of the illness was critical: they were waiting for a change. The boy, with his rather long, curly hair, was tossing ceaselessly on the pillow. He neither slept nor regained consciousness, and his eyes were like blue stones. His mother sat, feeling her heart had gone, turned actually into a stone.

In the evening Oscar Cresswell did not come, but Bassett sent a message, saying could he come up for one moment, just one moment? Paul's mother was very angry at the intrusion, but on second thoughts she agreed. The boy was the same. Perhaps Bassett might bring him to consciousness.

The gardener, a shortish fellow with a little brown moustache and sharp little brown eyes, tiptoed into the room, touched his imaginary cap to Paul's mother, and stole to the bedside, staring with glittering, smallish eyes at the tossing, dying child.

"Master Paul!" he whispered. "Master Paul! Malabar came in first all right, a clean win. I did as you told me. You've made over seventy thousand pounds, you have; you've got over eighty thousand. Malabar came in all right, Master Paul."

"Malabar! Malabar! Did I say Malabar, mother? Did I say Malabar? Do you think I'm lucky, mother? I knew Malabar, didn't I? Over eighty thousand pounds! I call that lucky, don't you, mother? Over eighty thousand pounds! I knew, didn't I know I knew? Malabar came in all

right. If I ride my horse till I'm sure, then I tell you, Bassett, you can go as high as you like.

Did you go for all you were worth, Bassett?"

"I went a thousand on it, Master Paul."

"I never told you, mother, that if I can ride my horse, and get there, then I'm absolutely sure - oh, absolutely! Mother, did I ever tell you? I am lucky!"

"No, you never did," said his mother.

But the boy died in the night.

And even as he lay dead, his mother heard her brother's voice saying to her, "My God, Hester, you're eighty-odd thousand to the good, and a poor devil of a son to the bad. But, poor devil, poor devil, he's best gone out of a life where he rides his rocking-horse to find a winner."

B. Put each word in its correct place.

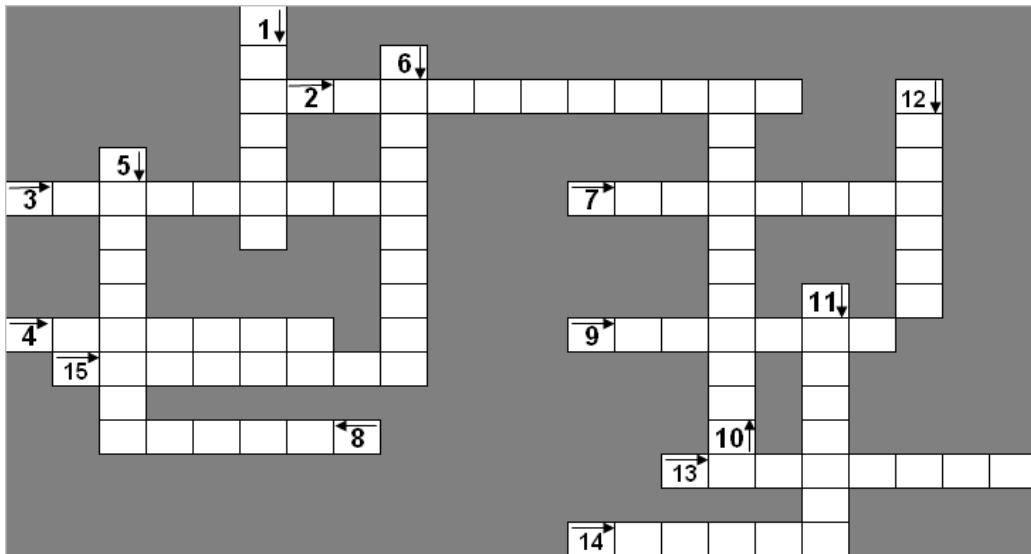
<i>Reiterate</i>	<i>Fidget</i>	<i>Weary</i>	<i>Inward</i>	<i>Discreet</i>
<i>Moderation</i>	<i>Uneasy</i>	<i>Parry</i>	<i>Writhe</i>	<i>Intrude</i>
<i>Iridescent</i>	<i>Ecstasy</i>	<i>Assert</i>	<i>Grave</i>	<i>Divulge</i>

1. After long and dreadful years, she has been in delight and _____ of love.
2. When her mom asked her where she had been for hours, she _____ her tedious questions.
3. The butterflies have shimmering changing colours and they are as _____ as a rainbow.
4. The auction house would not _____ the price at which the Van Gogh had sold.
5. Lawyer _____ his previous statements that there was no direct evidence against Mr Evans.
6. She _____ in agony yesterday evening when her husband beat her.
7. She was tactful and _____ enough not to shatter his illusion.
8. Four great virtues -prudence, justice, fortitude, and _____ - derive from nature.
9. He _____ with his notes while lecturing in front of the audience.
10. I'm so _____ of your mother and her complaints about my food.
11. He has a concern with outward beauty rather than with _____ reflections.
12. The new neighbours _____ on our privacy and also they invade out territory.
13. He _____ that he needed more money to carry out the task he was charged with.

14. Turnbull was upset as they told him that his wife had been in a _____ danger because of the terrible accident she had.
15. Because of the famine and drought, farmers were _____ until rain finally came.

C. Solve the crossword puzzle below.

- | | | | |
|----|-----------|-----|------------|
| 1. | Maintain | 9. | Restless |
| 2. | Colourful | 10. | Temperance |
| 3. | Prudent | 11. | Rapture |
| 4. | Squirm | 12. | Anxious |
| 5. | Secretly | 13. | Severely |
| 6. | Repeat | 14. | Fatigue |
| 7. | Break in | 15. | Reveal |
| 8. | Avoid | | |



APPENDIX E

THE STORY AND THE EXERCISES FOR EXPERIMENTAL GROUP

A) Read the story and try to guess the meaning of the unknown words from the context they are used in.

THE HAPPY PRINCE

Oscar Wilde

Oscar Fingal O'Flahertie Wills Wilde (16 October 1854 - 30 November 1900) was an [Irish](#) writer, [poet](#) and prominent [aesthete](#). His parents were successful Dublin intellectuals, and from an early age he was tutored at home, where he showed his intelligence, becoming fluent in French and German. He attended boarding school for six years, then matriculated to university at seventeen years old where he proved to be an outstanding classicist, first at [Dublin](#), then at [Oxford](#). After university, Wilde moved around trying his hand at various literary activities: he published a book of poems, then toured America lecturing extensively on aestheticism. Returning to London he worked prolifically as a journalist for four years. Known for his biting wit, flamboyant dress, and glittering conversation, Wilde had become one of the most well-known personalities of his day. He produced a series of dialogues and essays that developed his ideas about the supremacy of art. However, it was his only novel, [The Picture of Dorian Gray](#) - still widely read - that brought him more lasting recognition. He became one of the most successful playwrights of the late Victorian era in London with a series of social satires which continue to be performed, especially his masterpiece [The Importance of Being Earnest](#).

High above the city, on a tall column, stood the statue of the Happy Prince. He was gilded all over with thin leaves of fine gold, for eyes he had two bright sapphires, and a large red ruby glowed on his sword-hilt.

He was very much admired indeed. "He is as beautiful as a weathercock," remarked one of the Town Councillors who wished to gain a **reputation** for having artistic tastes; "only not quite so useful," he added, fearing lest people should think him unpractical, which he really was not.

"Why can't you be like the Happy Prince?" asked a sensible mother of her little boy who was crying for the moon. "The Happy Prince never dreams of crying for anything."

"I am glad there is some one in the world who is quite happy," **muttered** a disappointed man as he gazed at the wonderful statue.

"He looks just like an angel," said the Charity Children as they came out of the cathedral in their bright scarlet cloaks and their clean white pinafores.

"How do you know?" said the Mathematical Master, "you have never seen one."

"Ah! but we have, in our dreams," answered the children; and the Mathematical Master **frowned** and looked very severe, for he did not approve of children dreaming.

One night there flew over the city a little Swallow. His friends had gone away to Egypt six weeks before, but he had stayed behind, for he was in love with the most beautiful Reed. He had met her early in the spring as he was flying down the river after a big yellow moth, and had been so attracted by her slender waist that he had stopped to talk to her.

"Shall I love you?" said the Swallow, who liked to come to the point at once, and the Reed made him a low bow. So he flew round and round her, touching the water with his wings, and making silver ripples. This was his courtship, and it lasted all through the summer.

"It is a ridiculous **attachment**," twittered the other Swallows; "she has no money, and far too many relations"; and indeed the river was quite full of Reeds. Then, when the autumn came they all flew away.

After they had gone he felt lonely, and began to tire of his lady-love. "She has no conversation," he said, "and I am afraid that she is a coquette, for she is always flirting with the wind." And certainly, whenever the wind blew, the Reed made the most graceful curtsies. "I admit that she is domestic," he continued, "but I love travelling, and my wife, consequently, should love travelling also."

"Will you come away with me?" he said finally to her; but the Reed shook her head, she was so attached to her home.

"You have been trifling with me," he cried. "I am off to the Pyramids. Good-bye!" and he flew away.

All day long he flew, and at night-time he arrived at the city. "Where shall I put up?" he said; "I hope the town has made preparations."

Then he saw the statue on the tall column.

"I will put up there," he cried; "it is a fine position, with plenty of fresh air." So he alighted just between the feet of the Happy Prince.

"I have a golden bedroom," he said softly to himself as he looked round, and he prepared to go to sleep; but just as he was putting his head under his wing a large drop of water fell on him. "What a curious thing!" he cried; "there is not a single cloud in the sky, the stars are quite clear and bright, and yet it is raining. The climate in the north of Europe is really dreadful. The Reed used to like the rain, but that was merely her selfishness."

Then another drop fell.

"What is the use of a statue if it cannot keep the rain off?" he said; "I must look for a good chimney-pot," and he determined to fly away.

But before he had opened his wings, a third drop fell, and he looked up, and saw - Ah! what did he see?

The eyes of the Happy Prince were filled with tears, and tears were running down his golden cheeks. His face was so beautiful in the moonlight that the little Swallow was filled with pity.

"Who are you?" he said.

"I am the Happy Prince."

"Why are you weeping then?" asked the Swallow; "you have quite **drenched** me."

"When I was alive and had a human heart," answered the statue, "I did not know what tears were, for I lived in the Palace of Sans-Souci, where sorrow is not allowed to enter. In the daytime I played with my companions in the garden, and in the evening I led the dance in the Great Hall. Round the garden ran a very lofty wall, but I never cared to ask what lay beyond it, everything about me was so beautiful. My courtiers called me the Happy Prince, and happy indeed I was, if pleasure be happiness. So I lived, and so I died. And now that I am dead they have set me up here so high that I can see all the ugliness and all the misery of my city, and though my heart is made of lead yet I cannot choose but weep."

"What! is he not solid gold?" said the Swallow to himself. He was too polite to make any personal remarks out loud.

"Far away," continued the statue in a low musical voice, "far away in a little street there is a poor house. One of the windows is open, and through it I can see a woman seated at a table. Her face is thin and worn, and she has coarse, red hands, all pricked by the needle, for she is a seamstress. She is **embroidering** passion-flowers on a satin gown for the loveliest of the Queen's maids-of-honour to wear at the next Court-ball. In a bed in the corner of the room her little boy is lying ill. He has a fever, and is asking for oranges. His mother has nothing to give him but river water, so he is crying. Swallow, Swallow, little Swallow, will you not bring her the ruby out of my sword-hilt? My feet are fastened to this pedestal and I cannot move."

"I am waited for in Egypt," said the Swallow. "My friends are flying up and down the Nile, and talking to the large lotus-flowers. Soon they will go to sleep in the tomb of the great King. The King is there himself in his painted coffin. He is wrapped in yellow linen, and **embalmed** with spices. Round his neck is a chain of pale green jade, and his hands are like withered leaves."

"Swallow, Swallow, little Swallow," said the Prince, "will you not stay with me for one night, and be my messenger? The boy is so thirsty, and the mother so sad."

"I don't think I like boys," answered the Swallow. "Last summer, when I was staying on the river, there were two rude boys, the miller's sons, who were always throwing stones at me. They never hit me, of course; we swallows fly far too well for that, and besides, I come of a family famous for its **agility**; but still, it was a mark of disrespect."

But the Happy Prince looked so sad that the little Swallow was sorry. "It is very cold here," he said; "but I will stay with you for one night, and be your messenger."

"Thank you, little Swallow," said the Prince.

So the Swallow picked out the great ruby from the Prince's sword, and flew away with it in his beak over the roofs of the town.

He passed by the cathedral tower, where the white marble angels were sculptured. He passed by the palace and heard the sound of dancing. A beautiful girl came out on the balcony with her lover. "How wonderful the stars are," he said to her, "and how wonderful is the power of love!"

"I hope my dress will be ready in time for the State-ball," she answered; "I have ordered passion-flowers to be embroidered on it; but the seamstresses are so lazy."

He passed over the river, and saw the lanterns hanging to the masts of the ships. He passed over the Ghetto, and saw the old Jews bargaining with each other, and weighing out money in copper scales. At last he came to the poor house and looked in. The boy was tossing feverishly on his bed, and the mother had fallen asleep, she was so tired. In he hopped, and laid the great ruby on the table beside the woman's thimble. Then he flew gently round the bed, fanning the boy's forehead with his wings. "How cool I feel," said the boy, "I must be getting better"; and he sank into a delicious slumber.

Then the Swallow flew back to the Happy Prince, and told him what he had done. "It is curious," he remarked, "but I feel quite warm now, although it is so cold."

"That is because you have done a good action," said the Prince. And the little Swallow began to think, and then he fell asleep. Thinking always made him sleepy.

When day broke he flew down to the river and had a bath. "What a remarkable phenomenon," said the Professor of Ornithology as he was passing over the bridge. "A swallow in winter!" And he wrote a long letter about it to the local newspaper. Every one quoted it, it was full of so many words that they could not understand.

"To-night I go to Egypt," said the Swallow, and he was in high spirits at the prospect. He visited all the public monuments, and sat a long time on top of the church steeple. Wherever he went the Sparrows chirruped, and said to each other, "What a distinguished stranger!" so he enjoyed himself very much.

When the moon rose he flew back to the Happy Prince. "Have you any commissions for Egypt?" he cried; "I am just starting."

"Swallow, Swallow, little Swallow," said the Prince, "will you not stay with me one night longer?"

"I am waited for in Egypt," answered the Swallow. "To-morrow my friends will fly up to the Second Cataract. The river-horse couches there among the bulrushes, and on a great granite throne sits the God Memnon. All night long he watches the stars, and when the morning star shines he utters one cry of joy, and then he is silent. At noon the yellow lions come down to the water's edge to drink. They have eyes like green beryls, and their roar is louder than the roar of the cataract.

"Swallow, Swallow, little Swallow," said the Prince, "far away across the city I see a young man in a garret. He is leaning over a desk covered with papers, and in a tumbler by his side there is a bunch of withered violets. His hair is brown and crisp, and his lips are red as a pomegranate, and he has large and dreamy eyes. He is trying to finish a play for the Director of the Theatre, but he is too cold to write any more. There is no fire in the grate, and hunger has made him faint."

"I will wait with you one night longer," said the Swallow, who really had a good heart. "Shall I take him another ruby?"

"Alas! I have no ruby now," said the Prince; "my eyes are all that I have left. They are made of rare sapphires, which were brought out of India a thousand years ago. Pluck out one of them and take it to him. He will sell it to the jeweller, and buy food and firewood, and finish his play."

"Dear Prince," said the Swallow, "I cannot do that"; and he began to weep.

"Swallow, Swallow, little Swallow," said the Prince, "do as I command you."

So the Swallow plucked out the Prince's eye, and flew away to the student's garret. It was easy enough to get in, as there was a hole in the roof. Through this he darted, and came into the room. The young man had his head buried in his hands, so he did not hear the flutter of the bird's wings, and when he looked up he found the beautiful sapphire lying on the withered violets.

"I am beginning to be appreciated," he cried; "this is from some great admirer. Now I can finish my play," and he looked quite happy.

The next day the Swallow flew down to the harbour. He sat on the mast of a large vessel and watched the sailors hauling big chests out of the hold with ropes. "Heave a-hoy!" they shouted as each chest came up. "I am going to Egypt!" cried the Swallow, but nobody minded, and when the moon rose he flew back to the Happy Prince.

"I am come to bid you good-bye," he cried.

"Swallow, Swallow, little Swallow," said the Prince, "will you not stay with me one night longer?"

"It is winter," answered the Swallow, "and the chill snow will soon be here. In Egypt the sun is warm on the green palm-trees, and the crocodiles lie in the mud and look lazily about them. My companions are building a nest in the Temple of Baalbec, and the pink and white doves are watching them, and cooing to each other. Dear Prince, I must leave you, but I will never forget you, and next spring I will bring you back two beautiful jewels in place of those you have given away. The ruby shall be redder than a red rose, and the sapphire shall be as blue as the great sea."

"In the square below," said the Happy Prince, "there stands a little match-girl. She has let her matches fall in the gutter, and they are all spoiled. Her father will beat her if she does not bring home some money, and she is crying. She has no shoes or stockings, and her little head is bare. Pluck out my other eye, and give it to her, and her father will not beat her."

"I will stay with you one night longer," said the Swallow, "but I cannot pluck out your eye. You would be quite blind then."

"Swallow, Swallow, little Swallow," said the Prince, "do as I command you."

So he plucked out the Prince's other eye, and darted down with it. He swooped past the match-girl, and slipped the jewel into the palm of her hand. "What a lovely bit of glass," cried the little girl; and she ran home, laughing.

Then the Swallow came back to the Prince. "You are blind now," he said, "so I will stay with you always."

"No, little Swallow," said the poor Prince, "you must go away to Egypt."

"I will stay with you always," said the Swallow, and he slept at the Prince's feet.

All the next day he sat on the Prince's shoulder, and told him stories of what he had seen in strange lands. He told him of the red ibises, who stand in long rows on the banks of the Nile, and catch gold-fish in their beaks; of the Sphinx, who is as old as the world itself, and lives in the desert, and knows everything; of the merchants, who walk slowly by the side of their camels, and carry amber beads in their hands; of the King of the Mountains of the Moon, who is as black as ebony, and worships a large crystal; of the great green snake that sleeps in a palm-tree, and has twenty priests to feed it with honey-cakes; and of the pygmies who sail over a big lake on large flat leaves, and are always at war with the butterflies.

"Dear little Swallow," said the Prince, "you tell me of marvellous things, but more marvellous than anything is the suffering of men and of women. There is no Mystery so great as Misery. Fly over my city, little Swallow, and tell me what you see there."

So the Swallow flew over the great city, and saw the rich making merry in their beautiful houses, while the beggars were sitting at the gates. He flew into dark lanes, and saw the white faces of starving children looking out listlessly at the black streets. Under the archway of a bridge two little boys were lying in one another's arms to try and keep themselves warm. "How hungry we are!" they said. "You must not lie here," shouted the Watchman, and they wandered out into the rain.

Then he flew back and told the Prince what he had seen.

"I am covered with fine gold," said the Prince, "you must take it off, leaf by leaf, and give it to my poor; the living always think that gold can make them happy."

Leaf after leaf of the fine gold the Swallow picked off, till the Happy Prince looked quite dull and grey. Leaf after leaf of the fine gold he brought to the poor, and the children's faces grew rosier, and they laughed and played games in the street. "We have bread now!" they cried.

Then the snow came, and after the snow came the frost. The streets looked as if they were made of silver, they were so bright and glistening; long icicles like crystal daggers hung down from the eaves of the houses, everybody went about in furs, and the little boys wore scarlet caps and skated on the ice.

The poor little Swallow grew colder and colder, but he would not leave the Prince, he loved him too well. He picked up crumbs outside the baker's door when the baker was not looking and tried to keep himself warm by flapping his wings.

But at last he knew that he was going to die. He had just strength to fly up to the Prince's shoulder once more. "Good-bye, dear Prince!" he murmured, "will you let me kiss your hand?"

"I am glad that you are going to Egypt at last, little Swallow," said the Prince, "you have stayed too long here; but you must kiss me on the lips, for I love you."

"It is not to Egypt that I am going," said the Swallow. "I am going to the House of Death. Death is the brother of Sleep, is he not?"

And he kissed the Happy Prince on the lips, and fell down dead at his feet.

At that moment a curious crack sounded inside the statue, as if something had broken. The fact is that the leaden heart had snapped right in two. It certainly was a dreadfully hard frost.

Early the next morning the Mayor was walking in the square below in company with the Town Councillors. As they passed the column he looked up at the statue: "Dear me! how shabby the Happy Prince looks!" he said.

"How shabby indeed!" cried the Town Councillors, who always agreed with the Mayor; and they went up to look at it.

"The ruby has fallen out of his sword, his eyes are gone, and he is golden no longer," said the Mayor in fact, "he is little better than a beggar!"

"Little better than a beggar," said the Town Councillors.

"And here is actually a dead bird at his feet!" continued the Mayor. "We must really issue a **proclamation** that birds are not to be allowed to die here." And the Town Clerk made a note of the suggestion.

So they pulled down the statue of the Happy Prince. "As he is no longer beautiful he is no longer useful," said the Art Professor at the University.

Then they melted the statue in a furnace, and the Mayor held a meeting of the Corporation to decide what was to be done with the metal. "We must have another statue, of course," he said, "and it shall be a statue of myself."

"Of myself," said each of the Town Councillors, and they quarrelled. When I last heard of them they were quarrelling still.

"What a strange thing!" said the overseer of the workmen at the foundry. "This broken lead heart will not melt in the furnace. We must throw it away." So they threw it on a dust-heap where the dead Swallow was also lying.

"Bring me the two most precious things in the city," said God to one of His Angels; and the Angel brought Him the leaden heart and the dead bird.

"You have rightly chosen," said God, "for in my garden of Paradise this little bird shall sing for evermore, and in my city of gold the Happy Prince shall praise me."

B. Put each word in its correct place

<i>Reputation</i>	<i>Attachment</i>	<i>Embalm</i>	<i>Embroider</i>	<i>Frown</i>
<i>Mutter</i>	<i>Agility</i>	<i>Drench</i>	<i>Proclamation</i>	<i>Listless</i>

1. The children had been outdoors all day, and they were getting _____.
2. Computers are the place for children. This is the place where they can sharpen their _____ as well as their abilities. They can learn and make new useful things with a great speed.
3. Judge acquired a _____ as a troublemaker for being very strict and obstinate in her last job.
4. In the early morning, the children had got _____ in the grass because of heavy rain last night.
5. "I never want to come here again" he _____ to himself.
6. The authorities issued a _____ forbidding public meetings.
7. A woman who cannot be a mother is always in a dream of having _____ to her baby.
8. _____, in most modern [cultures](#), is the [art](#) and [science](#) of temporarily preserving human remains to forestall [decomposition](#) and to make them suitable for public display at a [funeral](#).
9. A colourful design was _____ on the sleeve of the shirt.

10. Mattie _____ at his boss angrily and disapprovingly after reading the letter.

C. Read the definitions and find the words. (The first letter of the word is given)

1. L_____ means to be lack of energy or disinclined to exert effort
2. A positive feeling of liking; "he had trouble expressing the affection he felt"; "the child won everyone's heart"; "the warmness of his welcome made us feel right at home" etc means A_____.
3. To d_____ is used to express the the act of wetting or becoming wet through and through.
4. To ornament with needlework means to e_____.
5. To speak or to complain in low tones means to m_____.
6. P_____ is a formal public statement; "the government made an announcement about changes in the drug war"; "a declaration of independence" etc.
7. F_____ means to draw the brows together and wrinkle the forehead, especially in worry, anger, or concentration.
8. To e_____ means to treat a corpse with preservatives in order to prevent decay.
9. The general estimation or characteristic in which a person is held by the public means r_____.
10. A_____ is the state or quality of being quick; nimbleness.

APPENDIX F

EXERCISES FOR CONTROL GROUP

A. Match the words on the right with a definition on the left.

- | | |
|---|-----------------------|
| 1. To publicly say or show that you no longer believe in something | <i>a. Renounce</i> |
| 2. Sounding unpleasantly loud | <i>b. Haggard</i> |
| 3. To sit with your knees bent under you and your bottom just off the ground, balancing on your feet. | <i>c. Swagger</i> |
| 4. Unwilling to believe that people have good, honest, or sincere reasons for doing something. | <i>d. Raucous</i> |
| 5. Making you feel nervous or worried. | <i>e. Warily</i> |
| 6. Someone who has lines on their face and dark marks around their eyes, especially because they are ill, worried or tired. | <i>f. Unsettling</i> |
| 7. To walk proudly, swinging your shoulders in a way that shows you are very confident. | <i>g. Cynical</i> |
| 8. Making you feel less worried or frightened. | <i>h. Reassuring</i> |
| 9. Carefully planned and organized in great detail. | <i>i. Squat</i> |
| 10. Being careful because something might be dangerous or harmful | <i>j. Elaborately</i> |

B. Translate the sentences below into Turkish.

1. He came home the same way, the front door slamming open, his cap on the floor, and the voice suddenly become raucous shouting, "Isn't anybody here?"
-

2. The beggar ***squatted*** all day in front of the marker to get a piece of food or a little money.

3. She looked ***haggard*** after sleepless night because of working ceaselessly.

4. She ***renounced*** her children to her ex-husband when she moved to Tahiti.

5. The woman was worried about the dangers of taking aspirins, but her doctor ***reassured*** her.

6. The little pretty girl was taught to have been ***wary*** of strangers in case of kidnapping.

7. On Saturday I remarked to my husband, “Do you think kindergarten is too ***unsettling*** for Laurie? All this toughness and bad grammar, and this Charles boy sounds like such a bad influence.

8. The public had a ***cynical*** dismissal of the politician's promise to reform the campaign finance system.

9. I watched him go off the first morning with the older girl next door, seeing clearly that an era of my life was ended, my sweet-voiced nursery-school tot replaced by a long-trousered, ***swaggering*** character who forgot to stop at the corner and wave good-bye to me.

10. An ***elaborately*** carved wooden statue standing near the exhibition building astonished everyone.

C. Put into order the jumbled words according to their antonyms

- | | | | |
|-------------------|--------|------------|--------|
| 1. Carelessly | — | Alloyable | —————> |
| 2. Unstylish | —————> | Egwarg | —————> |
| 3. Trustful | —————> | Lanyic | —————> |
| 4. Peaceful | —————> | Teslitlung | —————> |
| 5. Unguarded | —————> | Awrily | —————> |
| 6. Worry | —————> | Gasinerrus | —————> |
| 7. Not give up | —————> | Necornue | —————> |
| 8. Rested | —————> | Darhgag | —————> |
| 9. Not bend knees | —————> | Taqus | —————> |
| 10. Quiet | —————> | Scaurov | —————> |

APPENDIX G

EXERCISES FOR CONTROL GROUP

A. Match the words on the right with a definition on the left.

1. Showing very strong feeling or opinions. *a. Radiant*
2. To confuse and surprise people by being unexpected. *b. Conduct*
3. Full of happiness and love, in a way that shows in your face and makes you look attractive. *c. Apprehensive*
4. The way someone behaves, especially in public, in their job etc. *d. Vehement*
5. Worried or nervous about something that you are going to do, or about the future. *e. Disgrace*
6. To do something so bad that you make other people feel ashamed. *f. Falter*
7. A feeling of deep anger or indignant because something has happened that you think is unfair. *g. Indulge*
8. To let yourself do or have something that you enjoy, especially something that is considered bad for you. *h. Indecent*
9. Behaviour that is calm and controlled. *i. Noncommittal*
10. Direct and honest used in order to show approval. *j. Forthright*
11. Something that is shocking and offensive, usually because it involves sex or shows parts of the body that are usually covered. *k. Restrained*
12. Deliberately not expressing your opinion or intentions clearly. *l. Bewilder*
13. To confuse or perplex someone totally, especially because there are too many choices or things happening at the same time. *m. Resentment*

B. Translate the sentences below into Turkish

1. He was severely blamed as he **disgraced** his colleague by criticising him in front of the boss.

2. The teacher was mentally upset and felt **apprehensive** about the exam results of her favourite students.

3. The Senator's improper **conduct** is being investigated by the Ethics Committee.

4. They were both happy and there was a **radiant** smile on their face because of being together in the same city after long years.

5. In spite of her **vehement** and strong protests, he pulled her inside finally.

6. The speaker began to speak haltingly and **faltered** when he saw his opponent enter the room.

7. The girl was **noncommittal** and uncertain about her and her boyfriend's life.

8. It is absolutely improper and **indecent** for a single lady to dine alone with a married man.

9. The author preferred to be calm against the **forthright** and direct criticism.

10. The young woman had a temperate and restrained response to the insults and bad words of her friend.

11. The mother allows her child to have or do everything that he wants, so she is criticised by her friends because of indulging him in everything.

12. She was filled with deep resentment and indignant at being passed over for promotion.

13. Since these questions include some contradictions, they may bewilder even the experts.

C. Match the words on the left with an antonym on the right.

1. Apprehensive	a. Weak
2. Radiant	b. Honour
3. Vehement	c. Restrict
4. Falter	d. Unworried
5. Noncommittal	e. Miserable
6. Restrained	f. Reconciliation
7. Forthright	g. Proper
8. Disgrace	h. Distinguish
9. Resentment	i. Uncontrolled
10. Indulge	j. Solve
11. Indecent	k. Indirect
12. Bewilder	l. Definite

APPENDIX H

EXERCISES FOR CONTROL GROUP

A. Match the words on the right with a definition on the left.

- | | |
|---|----------------------|
| 1. Looking or sounding quiet and serious, especially because something important or worrying has happened. | <u>a. Iridescent</u> |
| 2. To repeat a statement or opinion in order to make your meaning as clear as possible. | <u>b. Ecstasy</u> |
| 3. To keep your hands or feet, especially because you are bored or nervous. | <u>c. Reiterate</u> |
| 4. Control of your behaviour, so that you keep your actions, feelings, habits etc within reasonable limits. | <u>d. Fidget</u> |
| 5. Showing colours that seem to change in different lights. | <u>g. Moderation</u> |
| 6. A feeling of extreme happiness. | <u>h. Grave</u> |
| 7. Careful about what you say or do, so that you do not offend, upset or embarrass people. | <u>a. Inward</u> |
| 8. Felt or experienced in your own mind but not expressed to others. | <u>b. Intrude</u> |
| 9. To avoid answering a question that is difficult to answer to that someone does not want to answer. | <u>c. Parry</u> |
| 10. To twist your body from side to side violently, especially because you are suffering pain. | <u>d. Writhe</u> |
| 11. To give someone information that should be secret. | <u>e. Discreet</u> |
| 12. To interrupt someone or become involved in their private affairs in an annoying way and unwanted way. | <u>f. Divulge</u> |

B. Translate the sentences below into Turkish.

1. After long and dreadful years, she has been in delight and **ecstasy** of love.

2. The butterflies have shimmering changing colours and they are as **iridescent** as a rainbow.

3. Lawyer **reiterated** his previous statements that there was no direct evidence against Mr Evans.

4. Four great virtues -prudence, justice, fortitude, and **moderation** - derive from nature.

5. He **fidgeted** with his notes while lecturing in front of the audience.

6. Turnbull was upset as they told him that his wife had been in a **grave** danger because of the terrible accident she had.

7. When her mom asked her where she had been for hours, she **parried** her tedious questions.

8. The auction house would not **divulge** the price at which the van Gogh had sold.

9. She **writhed** in agony yesterday evening when her husband beat her.

10. She was tactful and **discreet** enough not to shatter his illusion.

11. He has a concern with outward beauty rather than with **inward** reflections.

12. The new neighbours **intrude** on our privacy and also they invade our territory.

C. Match the words on the left with a synonym on the right

1. Parry	a. Repeat
2. Reiterate	b. Temperance
3. Grave	c. Severe
4. Iridescent	d. Squirm
5. Writhe	e. Rapture
6. Ecstasy	f. Break in
7. Moderation	g. Fatigue
8. Fidget	h. Colourful
9. Intrude	i. Reveal
10. Divulge	j. Avoid
11. Inwardly	k. Secretly
12. Discreet	l. Prudent

APPENDIX I

EXERCISES FOR CONTROL GROUP

A. Match the words on the right with a definition on the left.

- | | |
|---|------------------------|
| 1. Feeling tired and not interested in things. | <u>a. Agility</u> |
| 2. Being able to move quickly and easily. | <u>b. Reputation</u> |
| 3. The opinion of the people that have about someone or something because of what has happened in the past. | <u>c. Embalm</u> |
| 4. To make something or someone extremely wet. | <u>d. Frown</u> |
| 5. To speak in a low voice, especially because you are annoyed about something or you do not want people to hear you. | <u>e. Proclamation</u> |
| 6. An official public statement about something that is important, or when someone makes such a statement. | <u>f. Mutter</u> |
| 7. A feeling that you like or love someone or something and that you would be unhappy without them. | <u>g. Embroider</u> |
| 8. To treat a dead body with chemicals, oils etc to prevent it from decaying. | <u>h. Drench</u> |
| 9. To decorate cloth by sewing a pattern, picture, or words on it with coloured threads. | <u>i. Listless</u> |
| 10. To make an angry, unhappy, or confused expression, moving your eyebrows together. | <u>j. Attachment</u> |

B. Translate the sentences into Turkish

1. The children had been outdoors all day, and they were getting **listless**.

2. Computers are the place for children. This is the place where they can sharpen their **agility** as well as their abilities. They can learn and make new useful things with a great speed.

3. Judge acquired a **reputation** as a troublemaker for being very strict and obstinate in her last job.

4. In the early morning, the children had got **drenched** in the grass because of heavy rain last night.

5. "I never want to come here again" he **muttered** to himself.

6. The authorities issued a **proclamation** forbidding public meetings.

7. A woman who cannot be a mother is always in a dream of having **attachment** to her baby.

8. **Embalming**, in most modern **cultures**, is the **art** and **science** of temporarily preserving human remains to forestall **decomposition** and to make them suitable for public display at a **funeral**.

9. A colourful design was **embroidered** on the sleeve of the shirt.

10. Mattie **frowned** at his boss angrily and disapprovingly after reading the letter.

C. Put into order the jumbled words according to their synonyms.

- | | | | |
|-----------------|---|-------------|---|
| 1. Glare | → | Wronf | → |
| 2. Decorate | → | Demorbier | → |
| 3. Preserve | → | Malbem | → |
| 4. Adherence | → | Chattmanet | → |
| 5. Announcement | → | Cromantopai | → |
| 6. Grumble | → | Tremut | → |
| 7. Soak | → | Rhdenc | → |
| 8. Fame | → | Tanturipoe | → |
| 9. Quickness | → | Yigital | → |
| 10. Tired | → | Sistsely | → |