ONDOKUZ MAYIS ÜNİVERSİTESİ
EĞİTİM BİLİMLERİ ENSTİTÜSÜ
YABANCI DİLLER EĞİTİMİ

TEACHING VOCABULARY THROUGH CARTOONS
TO THE LEARNERS OF ENGLISH AS A FOREIGN LANGUAGE

HAZIRLAYAN
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KABUL VE ONAY

Zülâl AYAR tarafından hazırlanan *Teaching Vocabulary Through Cartoons to the Learners of English as a Foreign Language* başlıklı bu çalışma, 09.07.2015 tarihinde yapılan savunma sınavı sonucunda oy çokluğuyla başarılı bulunarak jürimiz tarafından Yüksek Lisans Tezi olarak kabul edilmiştir.

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Hazırladığım Yüksek Lisans tezinin, proje aşamasından sonuçlanmasına kadarki süreçte bilimsel etiğe ve akademik kurallara özenle riayet ettiğimi, tez içindeki tüm bilgileri bilimsel ahlak ve gelenek çerçevesinde elde ettiğimi, tez yazım kurallarına uygun olarak hazırladığım bu çalışmamda doğrudan veya dolaylı olarak yaptığım her alıntıya kaynak gösterdiğimi ve yararlandığım eserlerin kaynakçada gösterilenlerden oluştuğunu taahhüt ederim.

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ÖZET

Bu çalışmanın amacı, metni karikatürle ve resimsiz okuyan öğrenciler arasında kelime öğrenimi adına anlamlı bir farklılık olup olmadığını araştırmaktır. Bu çalışma ayrıca, öğrencilerin yaş ve cinsiyet faktörlerinin sözcük öğrenimi üzerine olan etkilerini araştırmıştır. Deney sırasında kullanılan karikatürler Charles Dickens'ın *Great Expectations*, William Shakespeare'in *Romeo & Juliet* ve Robert Louis Stevenson 'ın *Treasure Island* adlı klasiklerinden alınmıştır. Araştırma örneklemi, Ankara Üniversitesi, Türkçe ve Yabancı Dil Uygulama ve Araştırma Merkezi'nde İngilizce öğrenen toplam 67 orta düzey Türk öğrenciden oluşmaktadır. Deney grubundaki 47 öğrenciye renkli ve renksiz karkatürlerle sözcük öğretimi yapılırken, rastlantısal olarak seçilen 20 kişiden oluşan kontrol grubuna aynı metinlerle görsel yardımcı öge kullanılmadan sözcük öğretilmiştir. Sonuçlar kontrol ve deney grupları arasında sözcük öğrenimi adına anlamlı bir farklılık olmadığını göstermiştir. Ancak, sözcük testinin sonucu, deney grubundaki öğrencilerin başarı puanlarının daha fazla olduğunu göstermiştir. Buna ek olarak, araştırma evrenindeki kız öğrencilerin erkek öğrencilere göre daha başarılı olduğu, yaşı 20-29 arasında değişen öğrencilerin diğer yaş gruplarına oranla daha başarılı oldukları sonucuna varılmıştır. Son olarak deneyden hemen sonra, İngilizce'ye ve sözcük öğrenmeye karşı olan tutumları değerlendirmek üzere, sözcük testinin beraberinde tüm öğrencilere sözcük öğrenme strateji testi ve değerlendirme formu dağıtılmıştır. Sonuçlar deney grubunun İngilizce'ye ve karikatürlerle sözcük öğrenmeye olumlu yaklaştıklarını ortaya çıkarmaktadır. Bu çalışma, karikatürlerin, motivasyon ve kültürel farkındalığı arttırdığı sonucunu da içermektedir.

Anahtar Sözcükler: sözcük öğretimi, resimli hikayeler, karikatürler, motivasyon, tutum

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ABSTRACT

The purpose of that study is to discuss if there is a significant difference in vocabulary learning between the learners who have read texts through cartoons and the ones reading without the support of any illustrations. This study also aims to reveal the effects of the learners' age and gender in vocabulary learning process. Cartoon extracts from the three English classics, such as *Great Expectations* by Charles Dickens, *Romeo & Juliet* by William Shakespeare, and *Treasure Island* by Robert Louis Stevenson have been used for the experiment. Sixty-seven Turkish learners of English took part in this study, 47 of them were in the experimental group which were exposed to cartoons to learn vocabulary items. 20 of them took part in the control group which were not given any cartoons. According to the results of the study, a significant difference is not detected between two groups. However, the experimental group is more successful in vocabulary achievement than the control group. Additionally, results indicate that the females have been more successful than the males, and 20-29 year-old learners seem to be better than the other two age groups. In the study, the learners' attitude toward vocabulary learning through cartoons, and their vocabulary learning strategies have been discussed. Results show that the experimental group has positive manner in learning new words and English language with the help of cartoons. All in all, the study indicates the significance of cartoons in increasing the learners' motivation and cultural awareness.

Key Words: vocabulary teaching; comic strips; classical cartoons, motivation, attitudes

ACKNOWLEDGEMENTS

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LIST OF ABBREVIATIONS

SLA   : Second Language Acquisition

ESL   : English as a Second Language

EFL   : English as a Foreign Language

ELT   : English Language Teaching

TL   : Target Language

L1   : Mother tongue

L2   : Second Language

CHAPTER ONE

INTRODUCTION

Visuals like pictures, graphics, charts, real objects, flash cards etc, in language education are said to be guides to help teachers. Ünal and Yeğen (2013a:188) support this idea by Ergin (1995) "83% of sense of sight, 11% of sense of hearing, 3,5% of sense of smell, 1,5% of sense of touch, and 1% of sense of smell are effective in learning process." Abebe and Davidson (2012:526) have taken account of Calder (1966), Horn (1966), Coppen (1969), Wright (1976), Hill (1990), Wright and Haleem (1991), Gross (1993), and Schmitt (2000) who emphasized the use of visuals in English Language Teaching. Teachers center on the interplay between teaching and learning, which comes along with the notion of effective teaching through visuals and can play an important role in learning. Since visuals are indispensable part of teaching vocabulary, cartoons in that sense may be used as colored, black and white, vocabulary learning strategies which are employed by language learners to acquire vocabulary items and may be effective on the learners' achievement depending on their age and gender.

1.1. The Problem Statement

The use of cartoons in language classes is quite seldom. Though their language is simple, and cartoons are really popular among the learners, the majority of teachers ignore them. In the way that Carter (2008) states, there might be some reasons behind it. The most probable one is teachers may not have enough knowledge about cartoons and visual material. In other words, they cannot manage to connect cartoons with learning even in their heads. They view cartoons as a heavy burden on their shoulders, since course books are the only, sufficient source in regard to their outlook. Another cause may originate from the lack of existing research. Because cartoons are brand new instruments among educators, this might prevent them to be accepted in classes. Besides, they may be viewed as levity forms and no time can be spared by lecturers in that people from outside will not figure out what they are doing in a lesson (Hutchinson

1949). Beyond that, teachers may not be aware of cultural values if they have never been abroad, accordingly they are afraid of the questions to be asked by the learners while scrutinizing cartoons. What's more, teachers consider cartoons' being only applicable to children rather than teenagers, adolescents or adults hence they abstain from cartoons intentionally in high schools or at universities. The last and the least alternative can be teachers' fear of being labelled as policy makers and politics depending on the cartoons or text types they have applied. Taking all the notions into consideration, the reasons why teachers could reject to embrace cartoons in language teaching, without respecting their predominant advantages, can be listed in this manner under the title of their ignorance.

1.2. Purpose of the Study

This study aims at discussing the use of cartoons in language teaching and taking attention of language learners to the place of cartoons in language learning. Additionally, this study may arise the learners' awareness toward visuals.

1.3. Research Questions

This study has been conducted to receive the answers of the following research questions:

1. What is the role of cartoons in teaching vocabulary?

2. What is the role of cartoons in vocabulary learning?

3. Are there any significant differences between the achievement scores of the learners who have been exposed to cartoons and those of the learners who have been exposed to the texts without cartoons?

4. Do cartoons affect the learners' levels in overall achievement of English lesson at the end of the course?

5. Is there a significant difference in vocabulary achievement scores between the male and the female learners in the experimental group?

6. Is there a significant difference in vocabulary achievement scores of the experimental group at the ages of 10-19, 20-29 and 30 or more?

7. Do cartoons motivate the learners to broaden their vocabulary competence?

8. Do the cartoons raise EFL learners' awareness in vocabulary learning?

9. Do EFL learners learn vocabulary through cartoons?

10. Are the learners more successful in using new vocabulary taught through cartoons?

11. Are EFL learners able to use their critical thinking skills to guess many of the words in context?

12. Are EFL learners likely to develop their vocabulary learning strategies through cartoons?

13. What are the vocabulary learning strategies of the experimental group?

14. To what extent is the experimental group successful in vocabulary learning strategy test?

15. What are the unknown words for the experimental group?

16. To what extent is the experimental group successful in unknown words?

17. Which texts have seemed difficult for the experimental group in terms of the vocabulary?

18. Do the pictures/ illustrations appeal to the interest of the experimental group?

19. To what extent have the cartoons appealed to the experimental group?

1.4. Scope of the Study

The research consists of 67 learners at B1 level who attend English classes with their own decisions of taking courses so as to improve their English language levels in Turkish and Foreign Languages Research and Application Center at Ankara University, in 2014-2015 Academic Year. The English classes are made up of the learners from high schools, from several departments in different universities in Ankara, such as law, dentistry, pharmacy, medicine, and so forth. The learners have been learning English since they were 10 and are willing to develop their English language competence level.

1.5. Limitations of the Study

This study is limited by 10 visual texts extracted from three classics which are called cartoons, such as *Romeo & Juliet* by William Shakespeare, *Great Expectations* by Charles Dickens and *Treasure Island* by Robert Louis Stevenson. Besides, political/editorial cartoons, panel comics, gag cartoons, caricatures have been excluded. These texts above are said to be comic strips. In addition, out of all the text types, only narrative, descriptive and directive have been used in the study.

1.6. Definitions of the Terms

Lexis: The technical name for the vocabulary of a language (Harmer, 2004:33).

Lexical Phrase (Lexical Chunk): Lexical phrases consist of strong and weak collocation, idioms, short phrases, proverbs, individual lexical items, as well as fixed and semi-fixed expressions. Polywords (in a nutshell, strictly speaking, incidentally,...), institutionalized expressions (aphorisms), phrasal constraints (as far as__, the __er,...) and sentence builders (My point is that__, Could you __?) are all included in lexical pharses/ chunks (Zhou, 2010:20-21).

Input: It refers to the target language samples to which the learner is exposed. Input

contains the raw data which the learner has to work on in the process of interlanguage construction (Ellis, 1990:96)

Intake: Intake consists of the portion of the input which the learner attends to and uses for acquisition (Ellis, 1990:96)

Output: The amount of information used by the learners.

CHAPTER 2

REVIEW OF LITERATURE

2.1. Background to the Study

2.1.1. What is teaching and learning?

Brown (2007b) openly asserts the strong correlation between teaching and learning, denoting that learning, acquiring or getting of knowledge of a subject or skill by study, experience, or instruction, is more important than teaching. Since the efficacy of teaching is visible in learning, learning second language is an interminable and coercive trial. Though learning appears just a simple term early on, from acquisition, memory, motivation to learning strategies, it is laden with related topics to open out the unknown sides. Herein, Smallwood (2004) with his caveat of "tunnel vision" typifies what a common sense of learning is among the learners. Many learners drum the idea into their minds that the mission of learning is all about passing lessons just to see the light at the end of the "tunnel", and conclusively, they have the problem of forgetting with high percentages in learning system. Thereby, good language teachers must raise conscious among the learners first of all, have them apply what they have learned to their lives, create appropriate environment to let the learners be involved in learning process, and direct challenging questions to evaluate and integrate the theme with their cognitive skills. It means that they should not neglect the interlinks of all the parts to form whole, which supplies lecturers to acquire knowledge from the learners about their discipline reminding the fact that "every teacher is a learner and every learner is a teacher" (Smallwood, 2004:82). Therefore, cartoons are the visual materials in vocabulary teaching which enable teachers and the learners to see the tunnel vision. Vocabulary items in cartoons are the components of the visual texts.

2.2. Vocabulary

EFL and ESL learners at all levels are required to speak English fluently. In four skills (listening, speaking, reading and writing), English language teachers ask them to use words and vocabulary no matter what they are teaching, since vocabulary and words are indispensable parts of teaching all the skills. When looked up the definition of 'vocabulary', Cambridge Advanced Learner's Dictionary (2008:1624) refers it as "all the words that someone knows, learns or uses." Up to now, a high number of language instructors could not have the notice of this crucial issue: vocabulary teaching. Notwithstanding, unlike in the past, nowadays, the learners are well aware of the need of vocabulary any more. Vocabulary teaching has been taken into account in the course of time by different scholars. Crystal (2003) defines vocabulary as the Everest of language, because a person who wants to be able to communicate in a certain language has to master the vocabulary of that language for the first time.

The reason why word items are accepted as the backbone of language studies comes from the fact that vocabulary knowledge is among the best marker of spoken skill; it raises linguistic awareness and word recognition, hence vocabulary teaching is beneficial not only to English language learners in oversea countries indeed, but native speakers, too. For example, when cartoons are integrated into those phases, learners' deduction, catching the main topic, relating it to their lives, and making smooth transition from one step to another will be attained. Furthermore, they will have learned language task and target words with fun.

The dichotomy between *word* and *vocabulary* can also help the learners to raise their language awareness. Lessard-Clouston (2012:2) explains this dichotomy as follows:

> Vocabulary does deal with words. Yet vocabulary is much more than just single words. So vocabulary can be defined as *the words of a language, including single items and phrases or chunks of several words which covey a particular meaning the way individual words do.* Vocabulary addresses single lexical items—words with specific meaning(s)—but it also includes lexical phrases or chunks, such as *Good morning* and *Nice to meet you.*

The incompetency of vocabulary in overall education system can lead the learners to a failure. Thereby, following the explications about the severity of vocabulary information in language settings, Takač (2008) affirms that the learners should also decide on which lexical items to learn with the help of their selective attention in parallel to their needs, and then determine how, where and how often to use them. However, while focusing on the word knowledge, the learners first of all get to know the aspects and constitutents of vocabulary. Therefore, the definition of "knowing a word" ought to be well-known.

Lightbown and Spada (2013:64) explain what 'knowing a word' means item by item:

- Grasping the general meaning in a familiar context,

- Providing a definition or a translation equivalent,

- Providing appropriate word associations,

- Identifying its component parts or etymology,

- Using the word to complete a sentence or to create a new sentence,

- Using it metaphorically,

- Understanding a joke that uses homonyms.

In fact, those two scholars intend to settle how a new word is shaped and set in the learners' mind.

Table 1 The Components of 'Knowing A Word' (Lessard-Clouston, 2012:4)

Aspect	Component	Receptive knowledge	Productive knowledge
Form	spoken	What does the word sound like?	How is the word pronounced?
	written	What does the word look like?	How is the word written and spelled?
	word parts	What parts are recognizable in this word?	What word parts are needed to express the meaning?
Meaning	form and meaning	What meaning does this word form signal?	What word form can be used to express this meaning?
	concepts and referents	What is included in this concept?	What items can the concept refer to?
	associations	What other words does this make people think of?	What other words could people use instead of this one?
Use	grammatical functions	In what patterns does the word occur?	In what patterns must people use this word?
	collocations	What words or types of words occur with this one?	What words or types of words must people use with this one?
	constraints on use (register, frequency …)	Where, when, and how often would people expect to meet this word?	Where, when, and how often can people use this word?

Not only Lightbown and Spada (2013) but also Nation (2001) explains word knowledge with knowing its *form, meaning* and *use* for both receptive and productive skills. *Form* covers some parts of a word that can be decomposed and analyzed, which explains how units (prefix, suffix, root) and words are comprised (for instance 'in-complete-ness'). *Meaning* is the connections that people automatically form having heard the vocabulary. Finally, *use* implies the application of this vocabulary with grammatical aspects of language, collocations (how words go naturally with one another) and connotations (suggested meaning) in every day life. In this regard, Nation (2001) copes with the aspects of word knowledge of the learners and explains the interdisciplinary among components according to receptive and productive knowledge.

2.2.1. The Types of Vocabulary

The only remarkable thing about vocabulary to be kept in mind cannot be correlated with its agency to learn four main skills in target language or to speak fluently. To mention vocabulary truly, all four types of it have to be scanned.

Wollacott (2015) points out the units of word families appear as adjectives, nouns, verbs and adverbs grammatically. While touching upon the vocabulary types, reading- the foremost of all four in this work-, writing, speaking, and listening must be viewed in general. Reading vocabulary includes the words someone necessitates to realize whatever he reads. One apprehends not only the combinations of the letters and their sum, but each word's unique and clear meaning within context. Thus, this demands the judgment of the reader. Secondly, listening, another passive skill as reading, covers the words, listener needs to know in order to make sense of what he hears. Still, in this process, intonation, illustrations, or body language can give a hand to the listener, similar to speaking model. In speaking, speaker use all the words in his mind about the topic as well as the assistance of gestures. The last element, writing vocabulary is the active form of displaying one's knowledge about the word by using it in correct place and meaning. Nevertheless, apart from these general and basic classifications of vocabulary forms, the variety of meanings even in a single word calls for being considered, too. This gets the severity of meaning and meaning types revealed. Because, majority of words keep some hidden messages in themselves; therefore, getting a trivial work on the meaning, especially when the point is cartoons, would be inconceivable.

2.2.1.1. The Types of Meaning

Whenever the subject to be discussed is 'words', the study of meaning (Semantics) comes along as well. Upholding the status of Semantics in language, Lyons (1977) draws a line to sentence and utterance meaning just to lessen the hardness of understanding complex meanings of the words. While the former refers to certain or fixed sentences, the other refers to both verbal and non-verbal language, which are

reflected well through cartoons. Linell (1982) emphasizes the utterance meaning which depends on the learners' interpretation and comprehension ability. Additionally, Leech (1974) lists 7 meaning types as follows:

2.2.1.1.1. Conceptual Meaning

A word can be characterized as the smallest item of a language which carries meaning on its own. As Larson (1984) defines, conceptual meaning, which might be also called denotation or cognitive meaning, stands for the first and known meaning. For instance, in *Treasure Island*'s second text, the word "barrel" the first meaning of which is "container" may appeal to the learners rather than its second meaning "part of a gun".

2.2.1.1.2. Connotative Meaning

Unlike denotation, connotative meanings are indefinite, unstable and find their contexts depending on language users' perception and perspective. On account of the fact that the cartoon texts of this study have been taken from English Literature; *Romeo & Juliet, Great Expectations*, and *Treasure Island,* during treatment the learners had a chance to activate connotative meaning types of the words. The reason is that authentic materials frequently cover that source of meaning.

2.2.1.1.3. Social Meaning

It holds the study of solving the meaning of the word considering its use in social circumstance. A lot of parameters have roles to attach correct meaning to the correct word. Therefore, an utterance can be interpreted individually depending on dialect, time, province, status, modality, and singularity. The three works in the study might be interpreted differently according to the styles of the authors because of social meaning. However, when a story is utilized in the light of stylistic meaning, this is the way that makes the author what s/he is.

2.2.1.1.4. Affective Meaning

Affective meaning helps to mirror speaker's feelings, and attitude toward interlocutor or topics. Thus, inevitably, it includes speaker's intonation, and voice. For instance, in Text 9 "Reunion" in *Great Expectations*, Miss Havisham uttered: "Love her, love her, love her! If she likes you, love her. If she hurts you, love her. I adopted her and brought her up to be loved. Love her!" This sentence carries the influence and application of affective meaning. Someone, but Miss Havisham, could give the impression of affection or a mild request to the collocutor instead of an order in the way that she indicated.

2.2.1.1.5. Reflected Meaning

It is possible to summarize this meaning type with the association of other meanings of the same word. In other saying, it covers multiple conceptual meanings at one hand, and creates an ambiguity because of other unintended meanings. While reading *Romeo & Juliet*, Text 3 "The Capulet's Marriage Plan for the Daughter, Juliet", participants have been expected to correlate the word "count" with "earl" than "tally or calculation". The reason is the dominant meaning of count in that context.

2.2.1.1.6. Collocative Meaning

Similar to collocations, when this meaning is aimed to be adopted, its unity determines its use with another word around it from the point of meaning. The words "pretty" (*Treasure Island,* Text 7 "Sailors' Secret Plan") and "pleasant" (*Treasure Island*, Text 5 "'The Captain': A stranger on the island") are synonyms. Yet, "pretty desperate" and "pleasant place" cannot be used in common with one another in those texts. The former matches with "quite", while the latter gets at "lovely".

2.2.1.1.7. Thematic Meaning

Grammatical constructions, lexical means, intonation or *emphasis* serve as aids to attain this meaning type (Linell, 1982). That sentence, retrieved from *Romeo & Juliet*, Text 1 "Invitation to Party", forms an example to intonation with the word "never". Romeo: "There has *never* been a woman more beautiful than Rosaline." Although it means "The most beautiful woman I have ever seen." and these two sentences' meanings are tentatively same, the way of expression differs, and makes them emerged. The next samples are about grammar construction. With the help of grammatical structures, the meaning is reinforced. Pip: "Everybody *who* sees her must admire her." (*Great Expectations*, in Text 9 "Reunion"). The captain: "*This is the place* we have been sailing to" (*Treasure Island*, Text 7 "Sailors' Secret Plan"). As to lexical means, it can be explained with the sentences of Jim: "My father owns this inn." (*Treasure Island*, Text 5 "'The Captain': A stranger on the island") or "This inn belongs to my father". Although there seems to be a word play in these samples, both of them still have the same messages. The last version is about emphasis which is quite relevant to word order. Long John Silver said: "..Most gentlemen of fortune waste their money on drinks and gambling..." instead of "Drinks and gambling are wasted by most gentlemen". It is because the stress here is on the gentlemen, not drinks and gambling.

2.2.1.2. Relations of the Words in Meaning

In the definition of conceptual meaning, Leech (1974) presents two sides "sense and reference" being essential principles to talk about interrelation among words. It is because words might be used not only in their conceptual contents or sense, but in actual "references" or in the role of denotation. That's why, Leech (1974) does not limit their use, but only gives equal attention to sense and reference. However, while every word has a sense to be comprehended to some extent, they do not have a reference. It is the reason of why studies are held mainly about "sense" than "reference". In terms of semantic relations of the words, sense can be organized in sameness, oppositeness, and inclusiveness relations. Tamer and Green (1998) explain the need of this rank as the

functioning base of the brain. They express that the mind does not store words in alphabetical order like dictionaries but in groups of parallel words. Besides, Harmer (2004) agrees on the idea along with the reinforcements of meaning relationship and strong instruments for the learners to keep lexis in their minds. Additionally, Hu (2001), Leech (1974) and Fromkin et al. (2003) rank word relations of meanings as follows:

a. **Synonymy**

 It is a word or phrase that represents the same message with another word or phrase. It is in the list of by far the most popular meaning types. Nonetheless, it might bring about some confusions every now and then on account of the fact that total synonymy is hardly ever to be seen. This comes into existence thanks to assigning different meanings to a word, and losing one's head in selecting the intended form. Some dialectal differences exist as in American and British English, too. Autumn-fall, subway-underground, lift-elevator are in the list of familiar examples. The verb of 'extend' is synonym with increase and expand in terms of its references, but how the learners can select which one to use is about its context.

b. **Antonymy**

It is the other term of oppositeness relation. At first step, the mostly known gradable antonym appears. It is majorly composed of adjectives with levels of meaning, unlike complementary antonym which is formed in order to answer yes/no questions. Any intermediate points cannot be found in the use of complementary antonyms. Namely, there are no grades; something is either true or false. That's why, the use of modifiers, comperatives or superlatives is out of question.

In *Great Expectations",* Text 8 "Introducing the Main Characters", Estella said: "He is a common working boy" to Miss Havisham. Here "common" means that there is nothing exceptional or extraordinary about the boy; and the same is true for boy. It gives the message that the person talked about cannot be female. These are what can be inferred

from the text. In *Treasure Island*, Text 7 "Sailors' Secret Plan", Jim said: "I was *anxious*...", which is the antonym of *calm*. However, in this example, it is possible to add modifiers, such as a bit, a lot, quite or rather, different from the complementary antonyms. Next and the last type, converse antonymy, is regularly utilized in kinship relations. Those relational opposites are best pointed out with two sides, which leads people to think a bit more on the statements. In *Romeo & Juliet*, Text 4 "Romeo's Eternal Love" Romeo said: "The <u>poison</u> you have sold is <u>medicine</u> to me". Upon reading this expression, one may deduce that there is a buyer and must be a seller as an interlocutor. By use of antonymy, poison and medicine in the same sentence, readers can easily figure out the contrast between two words.

c. **Hyponymy**

Hyponymy stands for meaning inclusiveness or collection of the units under the same heading. Whereas the upper term is called superordinate, lower terms are named with hyponyms. During their reading of *Treasure Island*, subjects have been exposed to the words of "seafaring" which is superordinate. "Cove, gale, pirate, sailor, deck, crew, seamen, overboard, and berth" have represented hyponyms; and another thing is they are co-hyponyms of each other.

d. **Polysemy**

It involves the case that words have multiple meanings. The sentence of Friar Laurence: "...and see the tear stains on your cheeks..." in *Romeo & Juliet,* Text 2 "Dialogues between Friar and Romeo about Juliet" helps to clear this issue up. In that reference, readers have most probably assumed the meaning of tears as the liquid rolling down eyes instead of a hole on cloth or something similar, which is polysemy.

e. **Idiom**

Idioms comprise a number of words; nevertheless, when these words come together and create a unity being the mere statement, a completely new meaning arises. Lord Capulet asked: "...Why don't I <u>offer</u> you my daughter<u>'s hand</u> on her behalf?..." in *Romeo & Juliet*, Text 3 "The Capulet's Marriage Plan for the Daughter, Juliet". By asking this question to Paris, Lord Capulet intended to "propose marriage" to him on behalf of Juliet. Another example for idioms can be supplied with a cartoon below (Figure 1). "On the shelf" is used in English for unmarried women, and they are thought too old to marry after that age. On the basis of its conceptual meaning, cartoonist has implied this drawing and the meaning of "on the shelf" to be remembered longer in learners' mind. This cartoon sets a haunting example for recalling its meaning without difficulty.
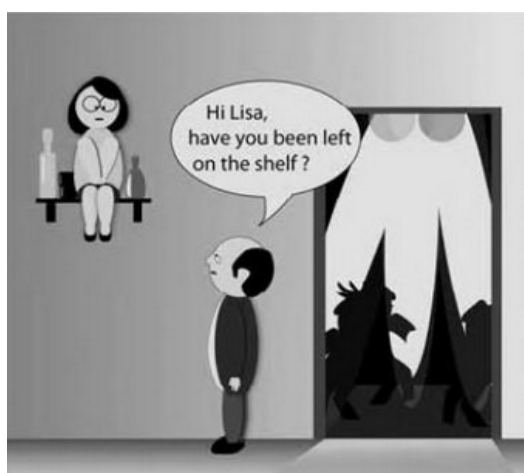
Figure 1 An Idiom within a Cartoon (Davies and Taronna, 2012:22)

2.3. Vocabulary Teaching and SLA

Having discussed the term of "vocabulary" along with its four main types, types of meaning, and relations of the words in sense of their meaning, the turn ought to be given how to teach vocabulary in classes. The significance of vocabulary has already been explained; still a range of factors, such as motivation, getting the learners to be independent, use of dictionary, providing multiple exposures in contexts, timing, supplying sufficient review and reinforcement, using appropriate activities depending on the learner needs/levels, what to be taught, and so on need to be considered in-depth

throughout teaching. Accordingly, Brown (2007b) and Harmer (2004) dwell upon the truth that teaching vocabulary cannot be restricted to refer to dictionaries or to give a hand during instruction. When the subject of vocabulary teaching is adapted in Turkish EFL classes, no matter how much effort teachers make for a headway in the learners' levels, and even though the learners get well in English, the expected grade can in no ways be reached. They cannot perform a real life communication in target language. They are mainly seeking ways to express what they have in their minds and they get complicated. When they feel ready and share their ideas, it is composed of full of mistakes. This proves that there is a deficiency in their vocabulary store which fails when activated. In that sense, in order to meet this need, SLA theories have appeared and they have merged to serve only one purpose: achieving internalization process while acquiring a language. Brown (2007b) portrays SLA as shared:

> It is not unlike the first langauge acquisition, is a subset of general human learning, involves cognitive variations, is closely related to one's personality type, is interwoven with second culture learning, involves the learning of discourse and communicative functions of language, and is often charactarized by stages of learning and developmental trial and error processes. All these categories and the many subcategories subsumed under them form the basis for structuring an integrated theory of SLA (Brown, 2007b:285).

That is, he goes over the grists of SLA as the partnership of language, learning, and teaching, L1-L2 similarities and differences and the hardship and aptly choice of strategy for each learner. As is seen, SLA is not as easy as it seems.

The tedious respect in foreign language education in Turkey is many learners' being under achievers. Though there are plenty of grounds behind it, the overriding feature is learning process. Teachers chiefly gloss over cognitive processes, the learner strategies, the cruciality of input frequency, memory-storage processes and recalling as well as the interdiscipline among cognitive, affective and physical aspects in language learning. Additionally, the learners themselves, linguistic items, context and purpose prevail in SLA. Since SLA is still longing for a lot of perplexing questions to be sorted out, it is not an old-age issue to be discussed. Quite a few hypotheses and theories have been propounded; still, three basic and viable models have been pigeonholed among all (Brown, 2007b). In view of Richards and Rodgers (2001), firstly, Krashen declares his SLA theory with his five hypotheses. However, out of all five, language input

hypothesis has been found the most convenient and qualified one in the light of vocabulary teaching by Wang and Yang (2013) who further state four mostly encountered problems in teaching vocabulary as:

> a. learners cannot find the proper word during communication; b. learners cannot express their feelings with proper words, c. learners cannot put the words that they have learned into practice, d. learners cannot identify the words when listening to others' talking (Wang and Yang, 2013:2)

This clearly illustrates the typical challenge among Turkish learners, not being able to utter even a word; though, they keep the slightest and fine details about the matter in their heads. In Input Hypothesis, the main stress is the availability of the resource and its course with oral and written evidence, which extends the use of input. Krashen (1982) specifies the definition of input and shapes an exclusive type "Comprehensible Input". With his hypothesis, he asserts the pivotal entity of exposure via one step beyond input (i+1), and its benefit to extention and deeping the comprehension of new features. By hearing meaningful language use and understanding input type, the learners can deduce the subject with each exposure, which helps them broaden their horizons and expand their mind mapping (Richards and Rodgers, 2001; Lightbown and Spada, 2013). At that point, Zainuddin et al. (2011:72) present cartoons as: "the use of visuals (graphs, charts, pictures, objects, realia), gestures, demonstrations, and motherese/parentese." By using these items in questions of short answers, yes/no and either/or in the beginning steps of SLA, they could more efficiently reinforce the comprehension process. Allen (1993:3) taking the same side with Lightbown and Spada (1993), Bamford (1993), Paran (1996), Ellis (1995), Ying (1995), Brown (2000) discusses Krashen's Comprehensible Input Hypothesis. Allen (1993) goes further underlying the idea of Vassiliu (2001) who points out that the more the learners are exposed to vocabulary, the better they learn even within a limited space of time. Yet, one of the much discussed and contested points in this theory has been output hypothesis claiming that only input, without intake in the long run, cannot move the learners to success. Furthermore, zero option, giving no place to grammar in language classes, has taken reactions. Considering these feedback, teachers could benefit from cartoons, charts or manipulative works for authentic language use. Since in cartoons, comprehensible inputs with a reasonable employment of grammar are turned into intakes in time driving the learners to sense items. Moreover, not only do cartoons

supply low-anxiety learning atmosphere, but self confidence and the will power of feeling accepted in a group is introduced to the learners at that time (Brown, 2000).

Wang and Yang (2013) have outlined the other principles. As to Affective Filter Hypothesis, it holds that the essential pieces, such as motivation, emotion, characteristic features of the learners that have all influences individually on language learning proces. The more they feel relaxed, the more benefit they gain from the course increasing the magnitude of input more. Nevertheless, the learner variables cannot be missed out in treatment either. Otherwise an introverted learner may be monitored and evaluated in an utterly wrong way. What's more, when speaking performance of Turkish learners is critically checked on, their resistance to voice their ideas can be vividly detected. The reason is related with their stuttering and hesitation to use or choose the correct word. This can be accounted for Monitor Hypothesis. Still, as reported by Krashen (1985), learning subsumes monitor, not acquisition owing to conscious operations. Therefore, only when fluency supersedes accuracy in communication activities, monitor can be integrated (Terrell, 1986). In this regard, it is understandable why opportunities are given to the learners to acquire language instead of forcing them to learn it with complicated structures. It is because of the the key to comprehend the language and gain confidence to speak through acquisition (Zainuddin et al., 2011). For the next hypothesis, Natural Order, Krashen (1982) alleges that acquisition in second language occurs in a natural order. Thereby, Krashen (1985) recommends to make a start the lesson from the easiest to the hardest subjects. In later stages, the learners need teacher's help and this scaffolding is asserted to improve the learners' success. Although, all in all Wang and Yang (2013) reach a final outcome that Krashen's SLA theories have worked in each aspect to advance the learners' English skills effectively, some opponents of Krashen have been bolstered by many. One of his challenger is McLaughlin thanks to Krashen's 'slippery' terminology of consciousness and regarding FLA as a model or a further analysis. Instead, McLaughlin, Rossman and McLeod (1983) assert that the learners go through successive procedures (controlled and automatic) with focal and peripheral attention kinds to acquire the language, which is similar to learning a skill. This action is named restructuring. It resembles Ausubel's subsumption theory in that all the parts of the task ought to be regulated, incorporated

and restructured with new entities to activate former components and replace them accurately. During this process, either focal (central) or peripheral (outside) attention type can be preferred. It is because both occur at the same time and steer the learners to random behaviours within an awareness. To splash the degree of awareness, McLaughlin (1990) remarks the process in learning more controlled to automatic (from A to C, D, B).

Table 2 Practical Applications of Mclaughlin's Attention-Processing Model

Practical applications of McLaughlin's attention-processing model

	CONTROLLED: new skill, capacity limited	AUTOMATIC: well trained, practiced skill capacity is relatively <u>unlimited</u>
FOCAL intentional attention	**A** • grammatical explanation of a specific point • word definition • copy a written model • the <u>first</u> stages of "memorizing" a dialog • prefabricated patterns • various discrete-point exercises	**B** • "keeping an eye out" for something • advanced L2 learner focuses on modals, clause formation, etc. • monitoring oneself while talking or writing • scanning • editing, peer-editing
PERIPHERAL	**C** • simple greetings • the later stages of "memorizing" a dialog • TPR/Natural Approach • new L2 learner successfully completes a <u>brief</u> conversation	**D** • open-ended group work • rapid reading, skimming • free writes • normal conversational exchanges of some length

As is indicated by Brown (2007b), when a learner starts his learning, he cannot be a competent or master in his learning; yet, with less controlled and more attention sourced than others, he could get the capacity of practising language automatically, and become an advanced L2 learner. Later, second cognitive model is initiated by Bialystok (1972) who mentions explicit, what one knows about language and how good at phrasing these truths, and implicit language knowledge which involves automatic information employed in language tasks. In next years, Bialystok (1982) replaces those terms' names with analyzed (with awareness) and unanalyzed (without awareness) knowledge. In addition, in this cognitive theory, he embodides "time" in SLA process. On grounds that time or length of span can be deemed as an inkling for teachers to spot how intricate the language forms for the learners before or during their performances. Following this, varying from the two foregoing theories, Long's Interaction Hypothesis urges on teacher-learner or learner-learner interactions. Long (1981) tappes into modified interaction, which means making changes in input to restate it more understandably to the learners. Though, beyond that, since modifications may hold comprehension checks, clarification requests or paraphrases, any type of interactive communication is accepted as the premise in SLA for Long (Ellis, 1990; Long, 1981). Besides, this social constructivist model lights the way for material or curriculum developers not to let the learners bog down in social climate of the tool, yet encourages to form their language interactions within the ideal entourage as well.

Table 3 Theories and Models of SLA (Brown, 2007b:306)

Innatist	Cognitive	Constructivist
[Krashen]	[McLaughlin/Bialystok]	[Long]
• subconscious acquisition superior to "learning" and "monitoring"	• controlled/automatic processing (McL)	• interaction hypothesis
• comprehensible input (i + 1)	• focal/peripheral attention (McL)	• intake through social interaction
• low affective filter	• restructuring (McL)	• output hypothesis (Swain)
• natural order of acquisition	• implicit vs. explicit (B)	• HIGs (Seliger)
• "zero option" for grammar instruction	• unanalyzed vs. analyzed knowledge (B)	• authenticity
	• form-focused instruction	• task-based instruction

Serving as the summary, Table 3 accents merely the fundamental principles of each perspective. In classes, the division among them cannot be practised or sighted, though. Teachers try to put account which one is more pertinent to adapt in according to the learners and the course content. Thus, on condition that a lecturer stimulates implicit and explicit language knowledge of the learners, it is at fault for directly labelling her as cognitivist. Taking these three SLA models account, one more time cartoons can be a life-saver. Besides their cognitive and affective benefits, cartoons aspire the learners to get in contact with each other than only having them engulf in deep reading exercises. Otherwise, in place of being termed as social practitioners, cartoons would be named primitive or outdated supplies.

Another relative amount of cartoons is their being extensive reading texts. Like free voluntary reading (Krashen, 2004), extensive reading task could be the most dynamic appliance of education in language teaching. Its function is to boost literacy rate and advance the lexicon. It is the analysis of any book that the learners have chosen on their own and is not bound to follow-up work, such as comprehension questions or a summary. In order to verify his explanation with numbers, Krashen (2004) has modelled a comic book with nearly 2,000 words. According to this, a learner who reads a comic book per day will have read about 500,000 words yearly, and reading comics usually heads to more complicated reading texts. Besides, Cary (2004) has endorsed Krashen's ideas about free voluntary reading. As reported by Carry (2004:24), comics, being extensive reading materials, readily fulfill the requirements of progressive literacy due to unexcerpted whole texts, learner-centered communication, rich content, and language. Notwithstanding, not all supplementary materials are so well-designed or sufficient, which would consequently and unavoidably direct learners to be mistaken. Starting from the choice of a wrong education tool, the learners may get lost and puzzled with the errors. Herein another noteworthy detail as to errors of the learners comes out: Contrastive Analysis Hypothesis.

Khansir (2012) has collected and epitomized plenty of scientists' study to deal with the investigations and changing outlook toward errors in Linguistics. To begin with, he defines Contrastive Analysis Hypothesis (hereinafter CAH), coined by Fries (1952) to

unearth different viewpoints, that it stands out by creating comparisons between target language and L1. That's to say, CAH is based upon the principle that in SLA the native language of the learner might interfere her L2 learning, for this reason, seeing the contrast between the two, a linguistic taxonomy would let teachers estimate potential problems beforehand (Richards and Rodgers, 2001). James (1971) stresses the status of CAH in SLA along with behaviorists who base language errors merely on the analogy or diversity and the interference of mother tongue. Taking account the result of the similarities and differences, questions and dilemmas in L2 might be estimated and accordingly, course materials could be designed for the benefit of the learners. However, this strong version of CAH is measured inadequate by Whitman and Jackson (1972) on the way to detect difficulty. In other words, its strong form has been too weak, thus it would be better to use Cross-Linguistic Influence, the weak form. Cross-Linguistic Influence has also put L1 as the impact of prior experience of the learners on the map rather than predicting linguistic difficulty to understand the sources of errors. Then other interference types, such as lexical, syntactic or semantic arise. Still, CAH accepts errors as failures, and its weak point is that it overvalues some trivial issues that the learners may not even need while underestimating conspicious and basic problems. Therefore, lecturers overuse correct forms and overteach to meet the deficient parts, and plenty of studies display CAH's failure of predicting interference in acquisition. What's more, this so-called estimation with a contrast mechanism could not suffice to explain phonological or grammatical differences, and determination of the correct level may be tricky in some cases for teachers. Even some instances emerge that contrasts between two languages decrease the rates of error (Wardhaugh,1970).

Subsequent theories like Markedness Differential Hypothesis and Competion Model take forward the catching difficulty in SLA stating that they could not submit a direct portrayal to foresee the learners' dilemma. For the first time, with a new standpoint, the two view the learners not as imperfect language users, but originators, logical and critical thinkers in target language. Because, as a matter of deep reasoning, the learners will inevitably bring errors. Afterwards, with the help of meaningful contexts, the learners can record a gradual progress in finding their errors and being familiar with the linguistic ambiance of the language. Then they could develop their interlanguage, as

coined by Selinker (1972), a new language that the learners invent using their L1 and target language as an intermediate status (Brown, 2007b).

As Saville and Troike (2006) highlight, the hottest debate against CAH is carried out by the Fisiak and other advocators of Error Analysis Hypothesis (hereinafter EAH), which does not solely ground on the learner errors to the native language impact, and as a result, this widely-held notion (CAH) is shattered. With EAH, at first, the difference between mistakes and errors are recorded. Mistakes, or lapses, are some simple interferences, such as tongue slip made throughout the performance. Thus, deficiency in competence is out of question. When attention is paid, even the speaker himself could correct and revise it. Conversely, error stresses the attention deficiency of trainees sharply. Nevertheless, the distinction of these two concepts might not always be marked quickly by teachers. Are learners awake of their errors immediately or not, could they cure the defect or since they could not comprehend the errors, did they get frozen in their brains? Those confusing prospects need some precise and definite answers. As a payoff, teachers could concern the frequency of errors to elucidate them. To state this in a different manner, based on the learners' output, errors can be observed in terms of their correct and incorrect statements, which reveals the progression in the target language.

Even though EAH tries to cover the lacks of CAH, its focus on errors than correct forms has led the learners not to concentrate on the core issue; moreover, another ostensible shortcoming of EAH has been the learners' resistance of not applying the specific norms that they always do wrong. It means that the learners do not know how and where they are mistaken; however, since they have been warned before, intentionally they do not again wield these structures in their performances (Brown, 2007b). To corroborate it, Corder (1967) cites and gives the message that all revelation of the learners should not be regarded as success. In this manner, sources of errors ought to be released at length, the correlation of the learners' cognitive and affective mechanisms with linguistic system has to be monitored, and related to the linguistic system. Only this way aids teachers to be alerted the learners' real achievement.

When it comes to the langauge transfer, as majority of the learners' vulnerable point, interlingual transfer comes in the first place. It stems from the inhibition of mother tongue, whereas intralingual transfer arises owing to the target language itself (Sridhar, 1975). For instance, the subjects in the experiment conducted in this study have confused the word "dull". Rather than its real meaning in English, they have translated it directly to their mother tongue, Turkish, and comprehended it as "widow", which is an example of "interlingual transfer". On the other hand, some learners have apprehended "intentional" as "international", therefore, they could not understand the context well due to an intralingual transfer. On account of the fact that this transfer matter is mainly close with proficiency level of the learners, it can be assured that the more proficient the learner is, the more likely he is to be caught intralingual transfer errors, such as overgeneralization. Hence, as long as this knowledge is borne in mind, teachers could openly estimate and notify errors (Brown, 2000).

Due to the fact that both CAH and EAH are the branches of Applied Linguistics, without dealing CAH, the attempt of promoting error analysis studies would be in vain. Even though CAH, EAH and Interlanguage are argued by quite a few scientists and likewise, detailed or illustrated with some analyses; their main and common principal is to gain more information about the learners' learning procedure, disclose some possible results in order to extend the existing knowledge, and use it in language classes (Brown, 2007b). In that continuum, as Ackoff and Greenberg (2008) support, cartoons trigger the learners' creativity by making value judgments, and help them to learn better from their own mistakes, which guides teachers to detect the learners' achievement with ease.

2.3.1. Vocabulary Teaching Methods

Even though word choice is shaped generally with course materials or the learners' needs, creating a broad taxonomy in terms of what vocabulary to teach would be much better. With the classification of vocabulary tiers, Beck et al. (2002) needs to be mentioned at this point. They give place to basic words that the learners could come face to face and put into use in daily language, which is entitled to Tier 1. Secondly, in

Tier 2, it is possible to observe a range of different domains of nearly the same vocabulary use in academic language, like outcomes or analyses. The last tier is for vocabulary with limited access and only valid for specific field like technical words or terms. According to Beck et al. (2002), the most handy and vital vocabulary type will be Tier 2 owing to its high frequency and utilization in the same or similar scopes. Providing these words of Tier 2 in morphological or semantic clusters makes the learners comprehend more in quantity.

In this experiment, through cartoons, the learners have encountered with all Tier types in the texts, which is what expected from a supplementary material in teaching world. Moreover, a number of fundamental ways of vocabulary teaching have been adopted during the implementation as summarized by Pikulski and Templeton (2004) below:

i. Teaching the Meaning of Prefixes, Suffixes and Root Words Systematically

It clarifies that the learners should be acquainted with the reasoning of word building process. Thus, it will be fairly plain to generalize this sense to other word items in order to predict their meanings. Common prefixes, such as 'un-, in-, dis-, re-' and suffixes like '-ment, -ion, -or' can be familiarized by the learners. Nonetheless, this might provide only a temporary learning and get stuck in their short term memory in addition to demotivating the learners to keep on their studies. It is because sometimes the learners try to memorize words blindly even without paying attention to how they are used. Even so, with the help of some samples as the models of how to explore meanings, the learners can get and overcome solving the probable meanings or word families of vocabulary.

ii. Linking Spelling Instruction to Reading and Vocabulary

The importance of spelling while teaching a vocabulary receives due attention. Spelling can be profitted in encoding and decoding of vocabulary. Nevertheless, there are other former phrases not to pass directly the encoding performance as Gu and Johnson (1996)

list. First of all, readers identify the essential words to understand the text and use a variety of means to make clear the meaning of words. Having generalized these headways, they use dictionary and take notes to activate cognitive calibres. Then to locate just gained information in their memory, some rehearsals and encoding sessions can be applied. The final step is to activate knowledge by utilizing them in different contexts (Ghazal, 2001). Due to the fact that all these steps call for readers' investigation, thinking over the words within a reasonable frame to come up with a cause-effect relationship can head this technique to work in language classes.

iii.Teaching the Use of Dictionaries, Thesaurus, and Other Reference Works

While reading, the learners keep either monolingual or bilingual dictionary to find out the meaning of the words or just to check their guess. In fact, there are some investigations about the choice of these two dictionaries. Takač (2008) gives an example of Luppescu and Day (1995) concerning bilingual dictionary in reading who have pointed out that its utilization not only gives boost to comprehension but also influences vocabulary learning and retention. On the other hand, El-Sayed and Siddiek (2013) introduce possible pros and cons of monolingual and bilingual dictionaries. This leads to the conclusion that both dictionary types can be favourable depending on the users' level, and the assignment type the learners work on.
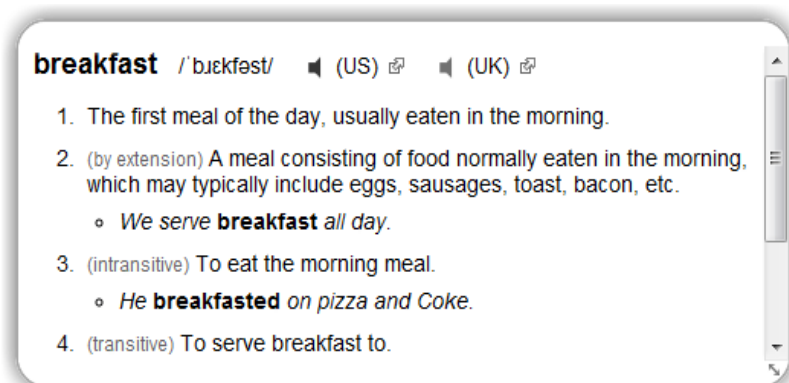
Figure 2 How to Look up Vocabulary in a Dictionary?

Similar to what El-Sayed and Siddiek (2013) explain, no matter how ignored the dictionaries are by teachers, they are always accepted as authoritative sources of language. The thing bearing the actual importance in using dictionaries is to let the learners take an opportunity about making judgments. Owing to the fact that dictionaries, especially with an introduction section as a guide, help the learners to engage with lexis, and they are literally the backbone of EFL learners to pick up their English.

iv.Teaching the Application of a Word Learning Strategy and Word Formation Process

Ünal and Yeğen (2013a) object the notion of vocabulary memorization, which is the favourite way of teaching among teachers. They suggest visuals, particularly cartoons since with their humor effect, they lead the learners to thoughts, questioning and then critical thinking processes, which make the words engraved on the learners' mind with their active participation. It is because the term vocabulary covers a range of patterns like verbs and nouns, however, using didactic approach to introduce words cannot work out at this point, either. Then the learners have to realize that vocabulary studies should be founded on a basis, a logical system, which is entitled word learning strategy and word formation process. Word formation process seeks to elucidate how new words are formed in a language. In first step, *affixation,* the process of adding prefix, suffix to the morpheme, comes into sight. The next one is *compounding,* defined as new words' generation from two or more independent words. The others are *reduplication,* the process in which a root, stem or a part of it is repeated, and *suppletion,* in other words, differences in the forms of the words when they are changed from one tense to another. Those four represent the basic kinds of this process. Another step is about instructing word families. In word formation process, if a link is created in a target word with its word family (talk, talkative, talks, talking), a learner could have a chance of sensing it relevantly. It is even the same for word associations like animal, puppy, kitten or colours of red, green and blue, together with cross associations, such as deep, shallow or rich, and poor (DeCarrico, 2001). Thanks to these strategies of deriving word meaning and

word family instructions, the learners discover the nature of the word and apply this process to other vocabulary units to guess some unknowns, too.

One of the strategies in this this study in teaching the target vocabulary through cartoons has been deriving word meanings and word formation process. Due to the fact that in EFL settings all the learners encounter with unknown words in the time of reading, watching or listening news, the tip must be to raise the learners' awareness about how to study or get these word forms by using other words or the word itself. The thing interesting enough has been all the participants' common ground in their lists of unknown words originated from the lack of knowledge in this strategy. Some of the vocabulary taken from the texts that exemplify the learners' shortage are 'arrangement, overheard, drunkenness, disappear, incompetent, unintentionally, permission, unkind, softness, unpleasant, calmly, instruction, admiration, satisfaction, untrue, ungrateful, weakness, wisely, obsessed, misuse, and decision.' Yet, upon teaching and learning stages, majority of the learners have felt confident enough not to look up the dictionaries to learn these words' definitions. Table 4 below sheds light on the process of teaching strategically in this model. Step by step, the learners apprehend the use of words and blend all of them automatically.

Table 4 Strategy for Deriving Word Meanings (Pikulski and Templeton, 2004:8)
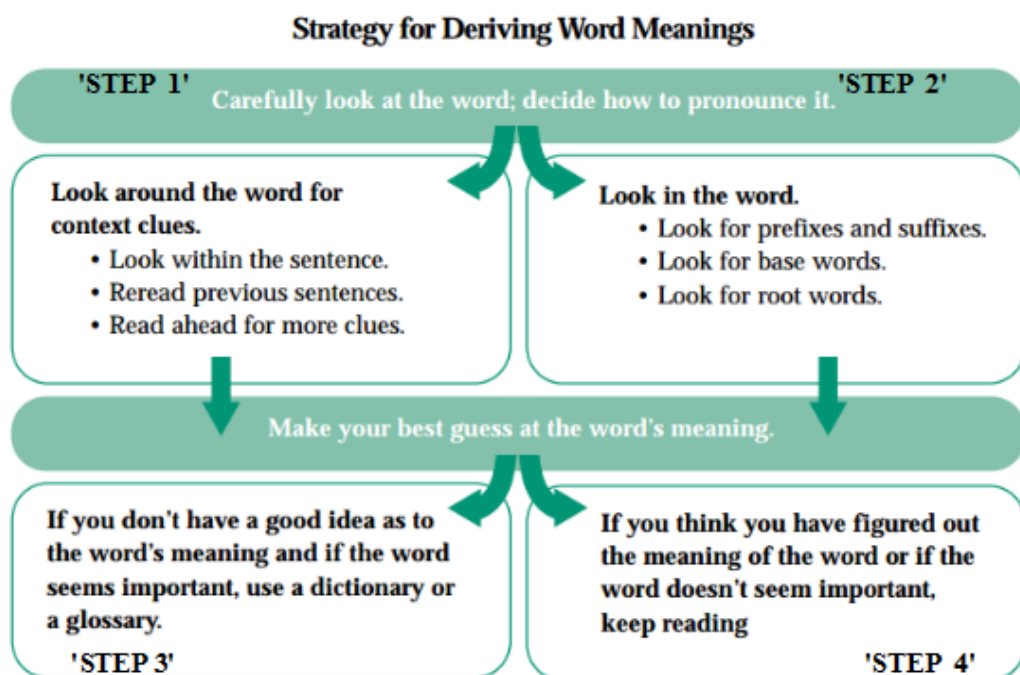
v.Encouraging Wide Reading

Initially, reading for pleasure or wide reading activities are what the learners want and hope to gain knowledge about while learning vocabulary in contrast to intensive reading which needs a formal education environment with teachers and it is undoubtedly more strict than extensive reading model (Grundy, 2004). The essential need of wide reading comes from the notion that sometimes the set of words taught at school may not be sufficient enough for the learners to maintain the amount of the target vocabulary each day. Thus, teachers necessitate other resources. Any kind of stuff, such as magazines, web journals or regular publications like newspapers, TV shows serve for this goal. It is because of the vocabulary derth in daily lives of people, even in lessons or friends' talk, these materials come in handy for formal statements or term diversities.

To deal with the involvement of wide reading and vocabulary learning, some featured advantages of its use can be stated. Wide reading consolidates vocabulary learning for the learners to be autonomous. Krashen (2004) also sets forth the power of reading as an input to extend acquisition to be a competent language user. Because, most of the time in English classes is devoted to short texts and production with writing and speaking activities. Accordingly, the learners could master reading comprehension, and develop their own learning strategies, become autonomous and gain self efficacy. However, the most favored strategy of teachers might be giving importance to spoken English when the issue is to supply enough vocabulary to the learners. In fact, speaking skill may not provide applicable word items valid in written language to trainees, but only for daily English. In terms of gaining right input, as Bennett Milton and Meara (1995) propose, reading carries the utmost weight with a view to facing high frequency vocabulary. In addition, West and Stanovich (1999) point out the facilitating effects of exposure in speaking skill; though they additionally clarify that it cannot have the equal rate on teaching lexical items like reading. It is because majority of word units are employed in written texts. Still, no matter how fringe benefits of wide reading to learning vocabulary are, the thing to store in mind is reading's not being the only agency in learning new lexis. In order to compensate this lack in reading tasks, word exposure frequency, word enhancement, elaboration of word processing and active translation of new words should be added for higher word learning gains (Eckerth and Tavakoli, 2012). Hence,

parallel to what Krashen (2004) talks about extensive reading, using this activity enlarges the learners' words storage and presents practical reasons to read. However, in the way of Harmer (2004), so as to get the maximum profit, both intensive and extensive reading should be involved in studies in a balance. Then this study sets a good example of both wide reading types in terms of being free reading and also being conducted in class, which makes readers enjoy and motivate to mind learning new words.

vi.Creating a Keen Awareness and a Deep Interest in Language and Words

Before anything else, being aware of the learners' needs, their aims, and background knowledge move up the possibility of creating awareness and interest in language studies. Like other three basic skills, reading requires prominent or outstanding topics to catch the learners' attention. Balanced authenticity, suitability, exploitability and readibility are other significant criteria while deciding reading texts not to demotivate the learners in keeping track of the study. By this way, course attendants will subconsciously discover vocabulary meanings on their own (Brown, 2001).

vii.Using Corpus

Upon deciding what words teachers want to base the materials on, there will be no obstacles not to take the advantage of using corpus. Corpus is a kind of online dictionary where the mostly used words, taken from different sources, are ranked. Moreover, the learners have chance to search for the frequency of the vocabulary, its differences in spoken and written forms, the contexts of use, collocations, some grammatical patterns like word classes and strategic use of vocabulary.

Gabrielatos (2005) summarizes the pros of adopting corpus in language courses. First of all, he links the use of corpus with Krashen's Comprehensible Input Hypothesis, on account to the fact that exposure to language via corpora of different varieties (British and American English) or genres (academic English) than explicit focus on language

accelerates learning process. Furthermore, he adds that corpus takes part in awareness and consciousness-raising. Since, it enables language use and learner-centredness.

viii.Applying Eclectic Method

Rather than giving emphasis only one method; selecting well-designed and best parts of all the methods, then gathering all of them up together is called Eclectic Method (Harmer, 2004). Even so, Widdowson (2003) puts eclecticism on center stage and signals why to impose restriction to its content as follows:

> Eclecticism as being not the same as random expediency, an ad hoc reaction to immediate circumstances, but a matter of choosing from a range of options. This obviously presupposes that you have some idea of what that range might be, and some reason for deciding on one option rather than another (Widdowson, 2003:19).

This warning precisely matches with bearing consciousness in teaching language. If teachers cannot determine what to mostly center, they cannot select the right materials either. Thus, in ongoing discussions, experts elicit why cartoon is the right choice among all the tools. Bockova (2007) relates the utility of illustrations like flash cards, word walls or pictures which are the learners' own drawings about the word and its stimulant impact on the learners to repeat, recalls pictures or charts for word building, and defines those visuals as the best policies in this system. Parallel to these outcomes, Zhou (2010) supports eclectic method, which facilitates the reception of prefabricated unity, differing from traditional teaching modes that ignore the integration of fluency and accuracy activities. Nonetheless, their unique role is to provide individual input and output without activating cognitive skills. Therefore, exploitation of picture as realias would enhance the learners' production on the way of vocabulary learning. By making illustrations with synonym or antonym words, creating invitations to be accepted or refused, practising dialogue with lexical phrases and chunks, explaining or defining something people use, and making word games, teachers can quickly carry out vocabulary teaching. What's more, some graphic organizers and word maps to comprehend the words, who's who activity enriched with pictures have the learners provoke retrieving and utilizing what they have learned. To sum up, though vocabulary teaching has earned a bad reputation owing to the fact that it is incredibly tough to retain

word units, refutation of this belief has started to emerge with the help of these debated techniques above.

iv.Teaching Vocabulary in a Cooperative Way

It depends on the principle that instead of only one learner's success in lessons, the achievement of all the group members is what has planned. To create a colloborative work atmosphere, taechers can follow some techniques like jigsaw reading, working with partners, face to face interactions with the emphasis of the learner autonomy. When a group work is conducted with reading, the learners need to ask questions to one another to learn the gist in reading text. In order to manifest viable, colloborative practices in class, Hancock (1995) establishes two similar pictures with slight differences to be shared in pairs. The learners detect all the nuance step by step when they exchange their notions, which increases the learners' vocabulary level, and creates an intimate atmosphere. That's why, being an element of social skill activities, this corporation can open the doors of receiving more new vocabulary.

2.4. Cartoons and Vocabulary Teaching

Prior to explanation of the term "cartoon" and its adaptation to ELT classes, describing its correct position out of all the illustrations would simplify the comprehension of its influence on education. Furthermore, creating a direct proportion between images and teaching vocabulary will give the answer of why to select cartoons, not other visuals.

Illustrations or visuals include drawings, pictures, comic strips, cartoons, photographs, any kind of images, graphics, charts, maps or video films. That's why, illustration is an umbrella term covering any visual materials under the same title. When it comes to picture, it can be used as the synonym of image or a drawing. Yet, cartoon differs all of these definitions from an angle. It can be explained with the definition of comics by McCloud (1993:9): "Juxtaposed images in deliberate sequence intended to convey information and/or produce an aesthetic response in the viewer." In that sense, cartoon

not only represents pictures about what is narrated in the text like other visuals in the list, but it gives place to a reading text, as well. The two unities bring cartoon to the front. Since it both ensures visual assistance to understand the inscription much better, avails storing the words and helps retention process. Brocka (1979) comments cartoon as the dominant figure of all the literary forms in that it goes halves the load of story with text and pictures. Yıldırım (2013) proves this idea through Brodsky (2009) who shares Brocka's opinions as:

> ...By having the learners read on the two levels of text and image, they are not only improving their basic reading ability, but also their analytical skills by evaluating how the images work with the text (Yıldırım (2013:125)

Genç (2004) underscores this subject and the selection of vocabulary to be oriented to the learners in cartoons. He believes the necessity of principles in the light of deciding which word items to teach. He also declares these principles with White and Richard's laws in his study as: frequency, coverage, range, availability, defining power (useful words defining another words), learnability including similarity of the L2 word to its L1 equivalent, teachability, brevity (shorter words are easier to learn), regularity of form, opportunism, and the centers of interest (Genç, 2004:119-120). Those tenets describe how cartoons outdo the rest of visuals supplying pictures as well as choosing vocabulary taking consideration of many pedagogical norms just to increase productivity of the learners by smoothing the way for them. Additionally, Bedenbaugh (2008:2) mentions some studies with sources about cartoon and its usefulness in education as follows:

> -A study of "rare words per 1000" showed that comic books introduced more new words than did adult books (Hayes and Ahrens, 1998);
> -Research showed that graphic novels are linguistically appropriate and bear no negative impact on language acquisition, and, in fact, light reading (e.g., graphic novels) positively correlates with achievement (Krashen, 1993);
> -Researchers concluded that children who grow up with comic books often seem to have a better vocabulary and understanding of how to use verb tenses than those who, all other things being equal, do not read comics (Kerr and Culhane, 2000);
> -A 1992 study of more than 200,000 students from 32 countries revealed that Finland, the nation with the highest proportion of comic book reading learners (nearly 60%), also had the highest literacy rate (99%), as well as the highest library usage (Brunnell and Linnakylä, 1994).

Upon citing the importance of cartoons when compared with others, the sort of cartoon examined in this study needs to be highlighted. In spite of the fact that cartoons are

listed under the heading of illustrations or visuals, and pictures, respectively; they have three different types in their own right. These varied versions of cartoons in the sense of educational goals must be explained thoroughly. When the name of cartoon is referred in Webster's New World Dictionary (1982:115), various definitions come out: "A humorous often with a caption, a full-size sketch of a design or picture to be copied from in a fresco, tapestry etc. and a drawing that caricatures often satirically some situation or person: a political cartoon." In fact, the last or third definition is also named editorial cartoons. This cartoon class is the one that characterizes something striking in the news. Because they express cartoonists' views, sometimes they might be uttered political cartoons, too. They include caricatures with exaggerated drawings reflecting a clear outlook about the occasion. Another is entitled Panel comics or Gag cartoons. They cover only one panel, a frame where the image is supported with a punch line. They show a group of people than merely one person. For example, greeting cards can be inserted into gag cartoons. Two patterns presenting gag cartoons can be shown in these figures:
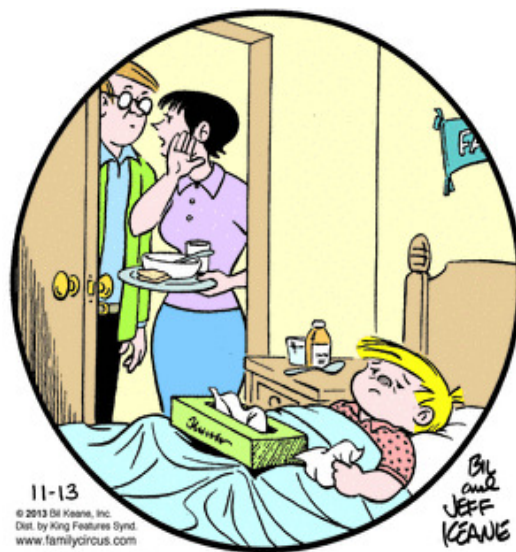
Figure 3 The Gag Cartoon 1   **Figure 4 The Gag Cartoon 2**
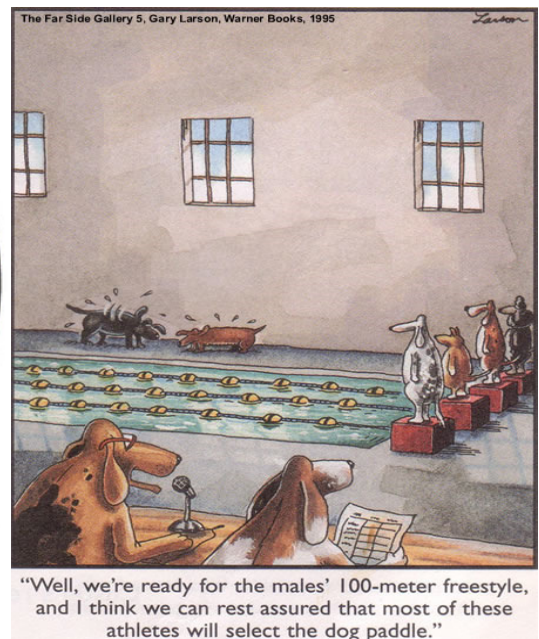
Retrieved From: "www.pinterest.com   Retrieved From: "http://www.leo.eq.edu.au"

All of the explanations given above are matched with both of these boards, showing that they are panel comics. The other cartoon type is comic strips, which contain both portrayal and speech bubbles in sequence panels. Some popular comic books, such as Garfield can be mentioned as the set of cartoon strips stating the same lead character again and again. People often alight on comic strips while going through newspapers or some magazines. An example of comic strips can be shown in Figure 5:
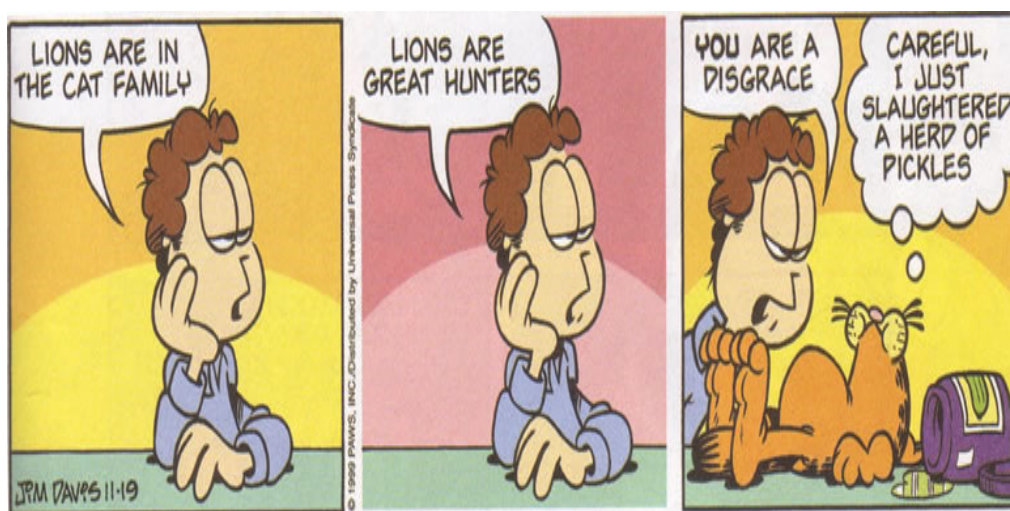
Figure 5 Comic Strip (Retrieved From: "http://www.leo.eq.edu.au/")

Among all the types of cartoons, comic strips may be more helpful for both teachers and the learners. Due to the fact that in language learning, the language itself, and the materials have to be very clear and evident, the utility of comic strips than the other two seems the most convenient. Since political cartoons may be objected in education environment, the learners do not need to work on something controversial. When it comes to gag cartoons, no matter how funny they are, they just include drawings, not the whole story, which is not enough for the learners to attain vocabulary learning.

A potential matter for teachers in language settings become clear after their decision of cartoon types, which is the implication of those materials. Having investigated the history of cartoon, its oversight in education world clearly stands out. Cary (2004) claims that in the late nineteenth century, comics have been used almost for laughter. It took quite a long time for cartoons to be carried out by teachers owing to both some reasonable and strange causes. Even today, there exists a couple of educators who are

completely opposed to the application of them. The reason may originate from teachers' lack of training in visual story and they might not demand to learn new skill sets. On account of the fact that literacy is something like poetry, one has to grasp the text and derive the message from it. Another disadvantage of cartoons in language teaching from the point of lecturers could be related to judging the difficulty of a text in that deciding the suitability of cartoons, taking account of the learners and text levels are really problematic. It may be because the learners in classes do not share the same proficiency levels, which makes hard to keep balance. The other drawback for teachers is to quantify pictures in cartoons. However, comics are composed of image-oriented world. That is, getting an expactation of less images in cartoons is implausible; since pictures are what make cartoon priceless (Hudson, 1982). Apart from the grounds born of teachers, there are other disadvantages which hinder the use of cartoons at school. The first one stems from the suitability of age, and cencorship. Under the pretext of sexuality, cartoons are marked as books including violence. Still, Nyberg (1998) refutes this fallacy by pointing out that negative effects of cartoons on children's reading skills cannot be observed anyway. Another misconception is regarding comic books as the only material of teaching English and declaring that it benefits little to the classic use of phrases. No matter what material is selected in teaching, this stuff alone cannot fulfill the inadequency of teaching. Thereby, it does not pertain solely to cartoons. Next problem is about engaging with the titles, characters or pictures in cartoons too much, and making the learners fail to notice their own improvement or setback. This can be solved out on condition that teachers are aware of what their learners work with enthusiasmly instead of wielding the subject that they are passionate. The following shortcoming of cartoons is mentioned that it is not tied with curriculum work. The first probable reason is ongoing fame of cartoons being "squelch" and the other is gender difference and age. The former comes from an ancient stance. Cartoons have always been ignored with an eye to making fun. Due to this informal feature, they have been kept out of langauge teaching. The latter is that comic books are generally identified with the males and young learners. Even though it seems like disadvantage, it might be be turned into a profit. Girls love reading about fantasy, romances or magic, which boys cannot stand. Even so, a study on a common ground can be obtained. Making up a hero/heroin, devising a book cover or a short strip might be suggested. In adult classes,

they would work well. Though, at first sight, the learners may attempt to exploit present cartoons, they could gradually come up with their own ideas (Syma and Weiner, 2013). Similarly, Ellman (1979), MacGregor (1996), and Harris and Snow (2004) allege the uselessness of cartoons in foreign language teaching, and explain that attempting to teach vocabulary via cartoons is inefficient. On the other hand, Bennett Milton (1998) and Meara (1987) suggest that vocabulary uptake from normal classroom contact can be enabled well by using correct stuff, and hence, there does not seem to be any admissible reasons to reject cartoons in this role.

Having explained the possible shortcomings of cartoons, the advantages can be epitomized shortly. Owing to the fact that the disadvantages of cartoons in language teaching are fairly handful, scientists mainly declare their opinions in advantages section. Scholars rank their ideas, and summarize the benefits of cartoons briefly. They set forth motivation as the most striking advantage of cartoons. Sones (1944), Hutchinson (1949), Kakalios (2002), Wax (2002) all assure the moment of cartoons remarking how motivating they are among teachers and the learners. Haugaard (1973) tells that her sons' only way to read was through comics. Alongi (1974), identically, defines the influence of cartoons with magnetic attraction. In that sense, Pilgreen and Krashen (1993) interpret cartoons and qualify that creating motivation and encouragement can be held by teachers using cartoons, which exemplifies light reading. Another appealing issue of cartoons to be regarded as motivating is because of the classics from English literature like *Romeo & Juliet*, *Macbeth*, *Treausure Island*. Normally these masterpieces are complicated in their structures and only applicable to native speakers. Nonetheless, in this study, the simplified cartoon versions of the above classics have been utilized in intermediate English lessons as motivating supplementary materials. Biebrich (2006) also gives priority to motivation in cartoons owing to the visualization. Still, all the visual media agencies cannot attain the same efficiency as cartoons or videos. The reason is that the thought is mastered and recalled readily when it is pictured.

Another angle to seize on mativation is to confirm it in SLA. Even if cognitive traits of SLA are mainly connoted, affective factors of the learners, such as self-esteem, self-

efficacy, inhibition, risk-taking, anxiety, empathy also matter as much as mental skills. Since, motivation is a catch-all term and backdrop agent for all affective factors (Dörnyei and Ushioda, 2011).

In the history of motivation, behaviorists resort it as rewards in favor of external forces like parents. Cognitivists' approach ratifies to prompt the learners' decisions with self-esteem and autonomy in a motivational entourage. As to constructivists, laying weight on social context, motivation serves for interactions of all the learners. Indeed, these three views of motivation work hand in hand, on condition that the learners lacked for even one item, they could not attain an ultimate incentive (Dörnyei and Ushioda, 2011). Following these developments, Gardner and Lambert (1972) formulate instrumental and integrative orientations. The former represents a goal-oriented language acquisition and concerns language only as a tool to reach main target, like translations, whereas the latter is to get involved in the culture of second language. Actually, the two are mostly mingled in SLA, and which one to outweigh depends on cultural climate, social interaction, the learners' identity, educational context and so forth. Nonetheless, integrativeness is claimed to be required more in proficiency tests to get a higher score, which hints at the dominance of intrinsic motivation of achievers. It may be because intrinsic motivation is affined with one's own desire to acquire language in a self-confidence dissimilar to extrinsic motivation which is sustained by outside reward like exam result, money or gifts (Williams and Burden, 1997). Apart from the boost for long-term retention, intrinsic orientations prevail against extrinsic according to Piaget (1972), Krashen (1985), Maslow (1970) in his hierarchy of needs, Bruner (1966) by emphasizing self-reward and so on. Here, the undertaking of teachers ought to be seeking out a powerful educational material to motivate the learners intrinsically, which is sufficient to insert cartoons in education process and put them in practice. On grounds that they enable to bring some advantages with themselves. For instance, getting the purpose of an activity, discovering the systematicity of the story (who is who in narrations), gaining independency with reference to Krashen's i+1 which is a bit challenging, and creating learner-learner negotiations alongside sharing their feelings about the task in target language could compose affective means of cartoons in SLA (Brown, 2007b). In short, intrinsic motivation outdoes extrinsic type, which sets pattern

for cartoons in language teaching with an aim to holding English in esteem subconsciously. Although the learners start reading cartoons thinking that they are to deal with a typical text again, when they are molded with cultural values of the nationality in a social setting, acquiring a large number of words entertainingly and getting the feel of "why can't I do it?" as well, cartoons lead them a strong reasoning within themselves, and unwittingly, they set goals of completing cartoons at their earliest convenience. This is properly relevant with the success of cartoons in the way of intrinsic motivation.

After motivation, the next advantage of cartoons is their visual permanence. Unlike other illustrations, cartoons provide an infinite visual resource. While watching film and animations or listening a lecture in class, the learners have no chance to replay the actions. Yet, in reading cartoons, there is no limitation.

Actually, the mainspring behind this popularity is their contribution to enlighten people about English culture, society, and the history of the country whose language the learners aim to acquire. In this manner, the learners could correlate something they learned in cartoons with modern life of this community. As a matter of fact, no matter how to tackle with vocabulary teaching through cartoons, it somehow turns full circle, which is 'culture'. Still, exact definition of culture may not be known by everyone. Culture is the united norms of a society, making their identities in common. Therefore, it can be conveniently qualified as a way of life. Culture gathers everybody around the same expectations, beliefs, customs, behaviours, and some touchy subjects of the nation. Briefly, culture is a reality, generated by people from the same country. So that, it lives together with them and may change over time; its breaking up from the language means that the language cannot survive anymore (Abbaspour et al., 2012; Wardhaugh, 2010). Yet, to Brown (2007a) when someone is concerned with other cultures, his apparent prejudice toward them reveals itself. The stereotypes or oversimplified manner direct people to belittle other nations and could set a barrier to learn their language. For instance, the English are known as remote, cold and unfriendly in Turkey, which can hinder the learners to acquire English under colour of not getting communicated with them when they visit United Kingdom. At this point, cartoons can aid the learners to

become critically self-aware of the attitudes of the nations. During the experiment, some subjects wanted to know why Juliet lay on the vault of the Capulet, and not being buried to the graveyard right after her death as in Turkey. As an explanation the reason given that in some foreign countries, before church service, the corpse wears make-up to come into presence before God, and is kept in vaults sometimes more than a week for other relatives to come and attend the ceremony. This cultural information might not be provided in course materials, and that may have them get puzzled. By and large, some biased attitudes stemming from either parents' instructions in the learners' childhood or poor knowledge with ethnocentric mannerism might induce an ebb in their motivation levels and a failure in proficiency, too. That's why, those myths ought to be tampered with indirect exposures, being careful about avoiding to disdain of the learners native language, via movies, news or other authentic tools like cartoons in acculturation process, disallowing the learners to experience a culture shock in the future.

Critical thinking is a required process in the comprehension of cartoons (Kızıltan et al., 2014). Wright and Sherman (1996) pay importance and label critical thinking with the skills of learning, reasoning, thinking, making decisions, and solving problems. In another study, Wright and Sherman (1999) also recommend teachers to have their learners create comic strips. On grounds that cartoons are mediums to advance the learners to more intricate subjects by associating their old knowledge to the new ones. Besides that, with the help of words and pictures, the learners develop higher level thinking, become analytical and brainstorm ideas. Due to the fact that cartoons are readily available both in Internet and bookstores, pressing their advantages to the learners is not a fancy. To reach the highest performance in vocabulary teaching through cartoons, at first sight, teachers ought to raise the learners' awareness of how to wield them on the basis of different proficiency levels. Merç (2003) examines the impacts of comic strips of Turkish EFL learners on reading comprehension in this regard. Two intermediate levels (lower and upper) have been tested by using low-level and high-level texts with and without pictures. As a result, he records the success of the learners reading through comic strips irrespective of their proficiency levels. What's more, Hudson (1982) searches for the influence of images on adult ESL learners at three proficiency levels; beginner, intermediate, and advanced. There were three cases with

the same learners. One was to work on images about text, and note down their opinions before reading, another was to use word lists and try to learn the meanings before reading, and the other was to read the text, take a test, reread it, and take another test about the same passage. He establishes that the learners at lower-proficiency were successful in the first step, while the learners in intermediate and advanced levels got more benefit in the last two. Hudson (1982) interprets the result in that, low proficiency needs more visuals to understand the text with their help, still advanced level is not in need of pictures. They have already acquired the meanings of visuals. A similar search is conducted by Liu (2004) with high intermediate and intermediate levels. The learners were grouped into four: low and high level texts alone, and with comic strips. It is concluded that low proficient learners reading high level texts with comic strips achieved better than another low proficient readers without having any comic strips with their high level texts. Notwithstanding, the similar outcome could not be observed in high level groups. Comic strips did not work to pull off high level learners than another high level learners reading without visuals. To conclude, higher level learners were more successful than both low proficiency groups in any case. Hudson (1982) and Liu (2004) reach the same results; however Merç (2003) differs from them with his finding in that both lower and upper intermediate learners enhanced their performances. He describes this variation with text differences' effect, and the distinction of study groups in terms of their arrangement. In brief, after analyzing researches, it can be deduced that in general low proficient learners need more support with cartoons and other visuals, whereas more advanced learners do not. Regarding advanced language learners' vocabulary pool, this consequence seems rational.

2.4.1. Vocabulary Teaching Activities through Cartoons

In language classes, teachers have to ponder not only what cartoons to use for the learners to learn with fun, but how to lecture with the help of these materials to pick up the learners' vocabulary competence. That's why, educators feel the need of a good many practices to implement in classes. Here is the list of various tasks, being modals to teachers:

2.4.1.1.Comic Jigsaw

In this activity, cartoons are selected as comic strips and teacher groups the learners before clearing up how to convey these strips. The learners are handed out different parts of a story and required to talk with their partners or group members in order to complete and comprehend it. After finishing, they might rewrite it by using speech bubbles, lines or frames, which is optional (Gavigan and Kimmel, 2013). By means of comic jigsaw, the learners discover the hidden meaning in comic strips, contemplate how to explicate it to their partners, exert linguistic intelligence of lexis and grammar in turn having created an information gap. Over and above, they reflect L2 in speaking act by asking and replying the questions face to face, hereby running social learning strategies.

2.4.1.2.Emphasizing Cultural Value of Cartoons

Not everytime cartoons can be deciphered effortlessly. The learners' background information, calibre of using metacognitive strategies, and cultural norms have influence on the interpretation of the text. Thereby, adoption of cartoons will bear on the learners' favorable outcome (Syma and Weiner, 2013). Following examples display severity of cultural knowledge while attributing a meaning to the cartoons. Without schema or any faintest idea about the country and the life style of the people, the learners may not make sense of these pictorial figures.

Figure 6 Cartoon Strip 1 (Syma and Weiner, 2013:228).

At the outset, the learners are taught the main characters in cartoons and the event's authenticity is also highlighted to haunt them. Juliette and Dider talk about how to manage to live in Afghanistan as women in Figure 6. The juxtaposition among the linear narratives, photographs, and comic drawings within frames all aim to supply clues in order to be sensed.

In the second panel- Figure 7- Juliette mainly leads conversation while Didier is just a listener. Their gestures, and posture are with a view to giving messages to the readers. Unlike what is commonly known about Afghan women, they have the independency of going about the city, and carrying guns to fire, if necessary. The learners can witness the impacts of women on local leaders and the values of the country. It also brings to light of satiric complication to gender in this population.

Figure 7 Cartoon Strip 2 (Syma and Weiner, 2013:229).

Ensuing drawings, taken from "Going Graphic: Comics at Work in the Multilingual Classroom", involve some activities prepared by Cary (2004). Here, Cary (2004) marks

the magnitude of cartoons in language classes by using their strength. Some of them have also been applied to appoint the learners' success in this study. The reason why not all the practices are conducted in the mentioned book of Cary (2004) is to create a pool covering serial classics in order to get lessons correlated with one another.

2.4.1.3. Adding a Panel

Being evident from its name, in this exercise, the learners extend a story with their panels like making a guess while reading, learning both comprehension strategies and language, summarizing the text, or adding their own works as favorite reading tasks of them. It orients the learners to make predictions, which occupies the learners with the text and assists them to interpret it much better. Besides that getting the meaning of words in cartoons easifies the learners' interpretations. This activity functions via "what happens next?" question to serialize and enlarge the strips with their drawings. In the end, the learners can read each others' stories to see what kind of different ideas are come up with or they may work cooperatively and add their drawings one by one to each strip. Through Adding a panel, teachers have the learners work in cooperation. Together, they determine the most pertinent extra board at the end of the readily-prepared cartoon texts. This activity could come in handy in crowded classes to save time, alternatively teachers may have to listen each learner or stimulate and let them speak in L2 personally.

2.4.1.4. Time Traveler

The learners might investigate common affairs exploiting cartoons. In this activity, learners manipulate both new and at least six-decade-old cartoons to refer them in each unit in an order. Due to numerous novels with well known characters like Batman, Superman and Catwoman, they do not find them bizarre to study in their stories. During experiment, the classics *Great Expectations, Romeo & Juliet, and Treasure Island* have been included in the research. As a group, the learners puzzle over the factors of gender, clichés, application of vocabulary types, such as idioms, connotations, the social status of poor people, and heros' characteristic features. Afterwards, each group deals with

either the same factor or a different one from the choices. Groups present their time traveler investigations orally or in writing. Alternatively, another masterpiece of Robert Louis Robertson "Dr. Jekyll and Mr. Hyde" can be adapted with the publications of 1962 and 1990. Besides being a group work, it upgrades the learners' awareness in the way of cultural identities of people in Britain and differences in their lifestyle in time. What's more, they learn essential exclamations of spoken English, such as reply questions or echo answers. Interestingly enough, they could even have a chance to discuss the change of these works of art with their family members. Since their parents grew up reading or watching the series of cartoons, they might unravel time differences, which is a priceless tactic for the learners to be motivated and get a reason to take cartoons in their hands.

2.4.1.5. Funny or Not?

The learners work cooperatively in groups or with their partners to uncover the jokes in cartoons and to grade them. They come face to face with cultural norms and attempt to detect the possible sense of humor with others. Teachers can mix the learners from different proficiency levels in order to exchange what they know with one another; on account of the fact that jokes might be challenging for the learners to understand. If the learners cannot catch the meaning of a key word, they will miss the joke. Similar to "Time Traveler" this exercise is also used with the help of same three classics during the experiment. Upon being a model, the researcher asks respectively: "what does the comic say?", "what does the comic mean?", which are to talk over possible messages, and "is the comic funny?" Throughout that activity, the learners are stimulated to link the events and feelings to their real experiences.

2.4.1.6. Dubious Cartoons

Though some cartoon characters or information in captions are open to misunderstandings, teachers may make good use of cartoon and reshape these characters or leave them as they are to be worked and detected with partners. The learners are to find out the problem in cartoon and try to solve it out by marking their corrections.

Figure 8 An Example to Cartoon with an Ambigous Meaning

(Retrieved From: http://itre.cis.upenn.edu/myl/languagelog/archives/002155.html)

In Figure 8, Teena's mother asks for Jeri's compliment to share it with Teena. While giving directions, she is aware of her daughter's dissatisfaction about her look. She implies that Teena looks so nice and tells Jeri to relieve Teena by asking her opinion. However, Jeri misunderstands and does not take account of puncuations in her sentence. She suggests: "Why don't you look nice?" than "Why, don't you look nice?" It says that Teena should have worn much nicer clothes than hers, which makes Teena angry. In Linguistics, actually this type of ambiguity is termed prosody which is the study of intonation and stress. As aforestated, this activity aids to highlight the learners' errors, and what types they are in. Establishing these error types and which transfer group they come from means paving the way for a better and more productive teaching environment. Hence, identical practices under the name of "Dubious Cartoons" as in Figure 8 and the other cartoons below (Figure 9 and 10) are set place in this study.

"I'm looking for somebody honest, but not scrupulously honest."

Figure 9 Dubious Cartoon with Figurative Meaning

(Retrieved From: http://www.jantoo.com/cartoons/keywords/dubious)

In accordance with the former illustration, Figure 9 intimates sarcastically the fact that in order to do the sales business as a profession, one is not expected to be totally honest to individuals. In this recruitment, as a qualification, unlike many other job applications, slipperiness and dishonesty is dubiously prioritized by cartoonist John Morris. Likewise their cognitive development and linguistic competence, the learners could learn a lesson and confront with realities of life via this comic strip.

Figure 10 Daily Language with Possible Implicit Points
(Retrieved From: http://elt-resourceful.com/tag/teaching/)

In this last panelboard, similar to Turkey, the main subject of English teaching is viewed as using successful grammatical structures. When an English teacher starts to talk in daily life, she immediately concentrates on her speech and thinks the word order in questions. Whereas, the content should be equalized with the form not to perform like that teacher. Adolescents or adults could easily get the gist in this panel. Riding this cartoon as a lead-in or warm-up activity, the learners can be directed to give a speech about the language problems from their aspects, hereby teachers may cut a path to illuminate what drags they undergo in this rocky road of learning language in Turkey. This might ram the obstacles home and turns teacher to search for how to keep up with these handicaps.

By extending the limits, Wenborn (2008) in Classical Comics suggests three salient ways for teachers to utilize. Those practices about *Romeo & Juliet* are integrated technically in this study, in that the main reason to divide classics and select 10 texts is to get the connection among story line.

2.4.1.7. Who is who?

With the chart below, the learners could grasp the rapport among leading characters. They are provided a mind gap (a graphic organizer) to be oriented and write down the keynotes. Since the group of the learners in this study are comprised of adolescents and teenagers, lining roles displaying who loves whom and what their related or akin sides may be incredibly motivating for them. In this task, the learners need to determine paper design, what kind of structure they intend to use while explaining characters and their relations, the style of the narration, the modality of lines and the picture to be stated in the centre. After that, the framework of the story is shaped and the only thing they ought to do is to describe the incident by drawing on the schema.

TASK:

Draw a mind map linking Romeo, Juliet and Benvolio
Explain the connections, using quotes where you can. Below is an example of a mind map.
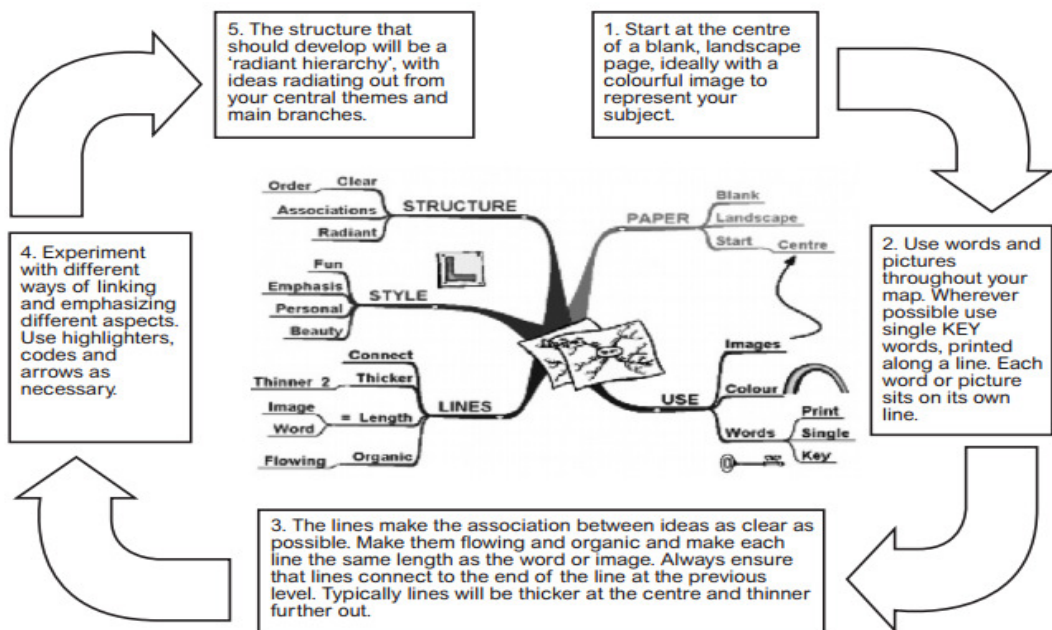
Figure 11 'Who is who?' Task (Wenborn, 2008:12)

2.4.1.8. Cartoons without Text

In the wake of skimming and scanning the cartoon, to check the learners' memory span and retention skills, the researcher makes them practise the same cartoon without any notes; the learners are asked for writing their own statements subjectively on a colored or black and white draft. Thus, they centre and remember the newly acquired words, act them up, order the sections of the narrative and verbalize what happened with their own words synoptically.

Figure 12 Cartoon without Text (Retrieved From 'Classical Comics')

2.4.1.9. What Happens Next?

In "what happens next?", upon reading cartoons, the learners are given two cards from *Romeo & Juliet*, and wanted to fill the chart with their own words as far as they remember the story.

Look closely at the pictures on each card in the following pages. In the box, write down what you think is happening in each scene. You need to have read the play first!

Comic Card	WHAT IS HAPPENING? Describe in your own words. Try to explain what is going on in each panel and what characters are saying. Can you remember what happens next?
Notes:	CARD 1
Notes:	CARD 2

Figure 13 'What happens next?' Comic Card (Wenborn, 2008:14)

This is beneficial in the light of information-processing. The learners are given chance to describe the event step by step according to their ideas, and point of views. That

might help them to comprehend the text quickly and simply. Figure 14 and 15 represent comic cards described above, and applied in the research. Nonetheless, they are not subsequent events, which is an intentional plan. It wants the learners' creativity to connect both. On one side, the two utter the basic knowledge, the inner stages of the story, which is to build a strong base for comprehension.

Figure 14 Comic Card 1 (Wenborn, 2008:15)

The first comic card displays the class distinction between Montague and Capulet families. Strips demonstrate the rebellion risen in the streets of Verona, Italy. Then soldiers come and supress the riot. Afterwards, Romeo is warned not to get into contact with anyone from the Capulet. However, Romeo does not take this demerit serious; he is engulfed in pain because of her love to Rosaline, a woman that will be replaced with Juliet later. Thus, with the first comic card, the learners could understand what the story is about, what the main characters would be in the role of and where the narration would take place. It helps to schematize the event in their minds, too.

Figure 15 Comic Card 2 (Wenborn, 2008:15)

In the second comic card, the plot focuses on *Romeo & Juliet*, how much they love each other and their ways of searching to find out how they can live together ever after. Varying from the first card, the learners are called to embed the virtual matter by completing the missing incidents occured between Card 1 and Card 2. By this way, they are directly involved in the chaos in the story and they can gain a clear understanding.

During experiment, these three exercises above are included in the lesson plan. After completing reading *Romeo & Juliet*, they have firstly worked on "who is who" task to learn the characters in the narration, then via "cartoons without text" the learners could guess probable utterances of *Romeo & Juliet* depending on their roles, and finally they have solved "what happens next?" to generalize and finalize the overall story with their own words by talking to their class mates.

In the following tasks, a couple of new modals are developed by the researcher as alternative exercises to be employed in reading lessons through cartoons.

2.4.1.10. Cartoons with Crossword

The teacher creates a context on her own and reflects it to the cartoon. In bubbles, the target words are omitted and with the help of clues, examples and context, the learners try to find these items out. In that sample, there is a couple waiting for their guests to have a party and they are checking whether everything is all around. However, since Norman's wife Lea is German, he wants to remind her the necessary kitchen equipments in English in this context. By this way, the learners can observe their conversations and sort out the terms. Afterwards, they complete the crossword, which is prepared in parallel with cartoon. Basically, it is a kind of guessing game, and learning with fun activity. The learners ought to infer meanings and determine what to and not to retain and go ahead. In ELT world, this mechanism is called top-down processing (Brown, 2000). This vocabulary task facilitates cognition in reading, automaticity in word recognition and revives both information about world, culture or universe, and formal schemata of the learners.
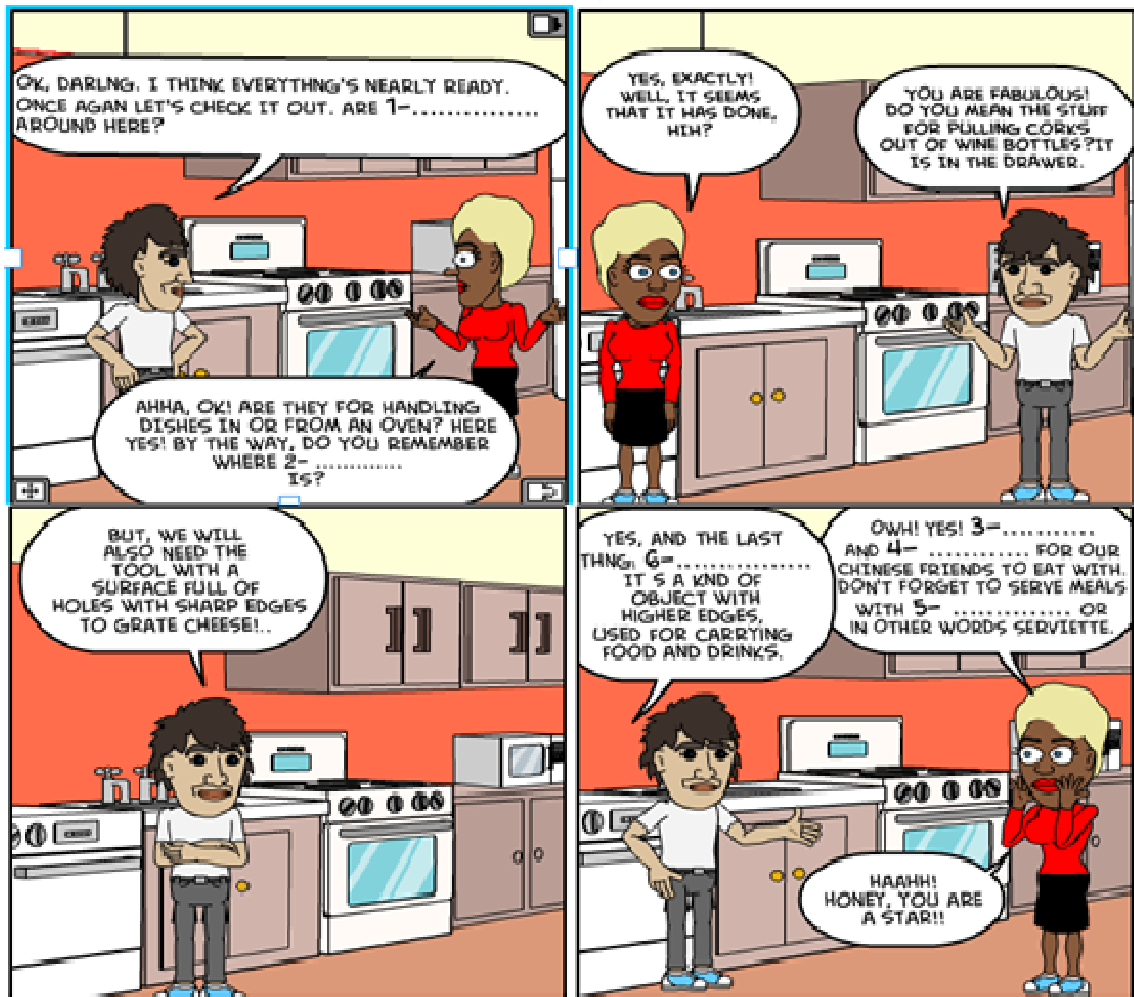
Figure 16 The First Part of the Crossword: Defining Lexical Items
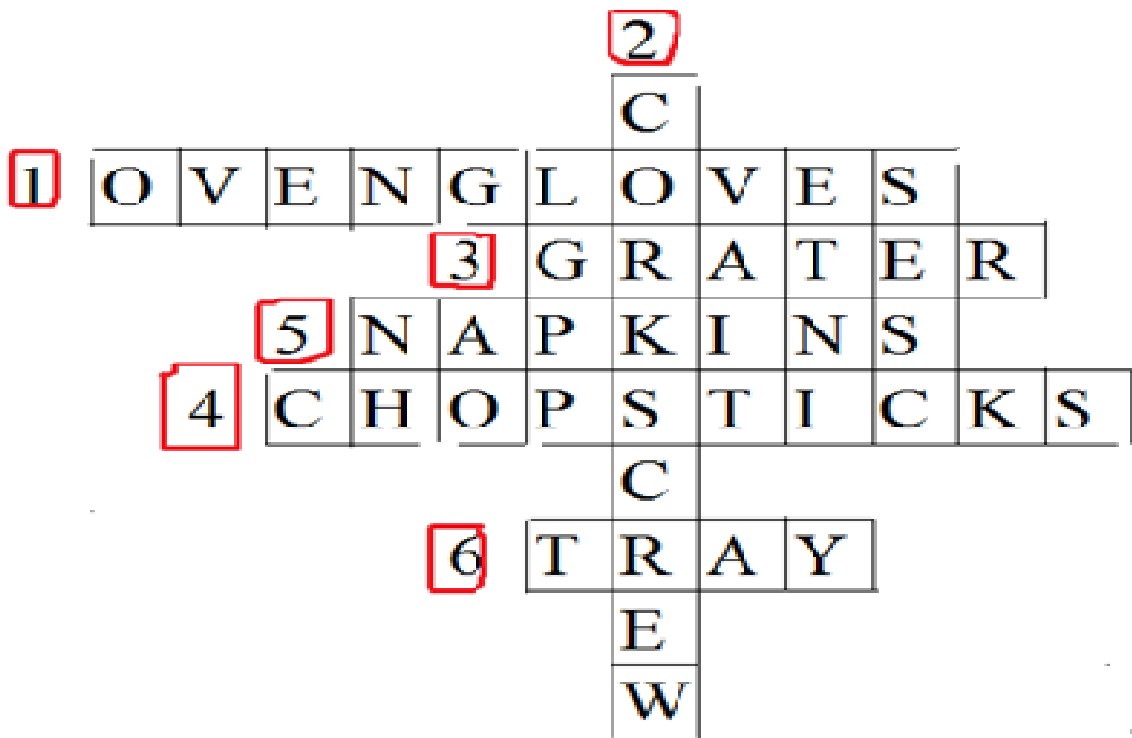
Figure 17 The Second Part of the Crossword

2.4.1.11. Word Family Associations with a Song in Cartoon

In implementation period, educators hand out the cartoon which cover the lyrics of "The Logical Song". Upon watching the video once (or if necessary twice), the learners fill the gaps with some adjectives aimed to be taught. As a last step, the learners are given a word family chart to choose, write down only five adjectives from the practice and convert them to noun, adverb, verb forms or give a place to synonym words. The predominant objective of it is to have the learners enjoy, in the mean time making use of vocabulary knowledge, word formation and word building processes or referring to dictionaries. This is not only to complete the chart but to wield it later on as an organised word list.
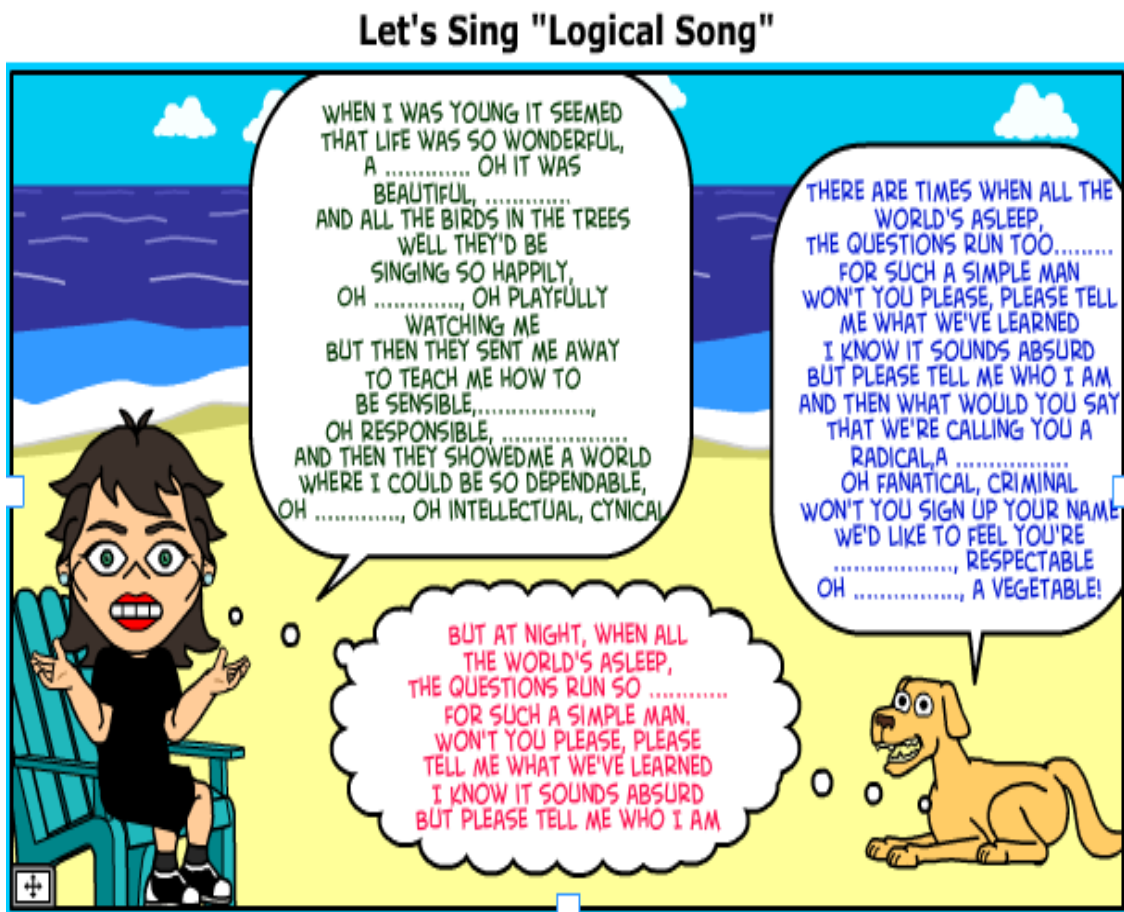
Figure 18 The Lyrics of 'Logical Song by Roger Hodgson (former Supertramp singer songwriter)'

58
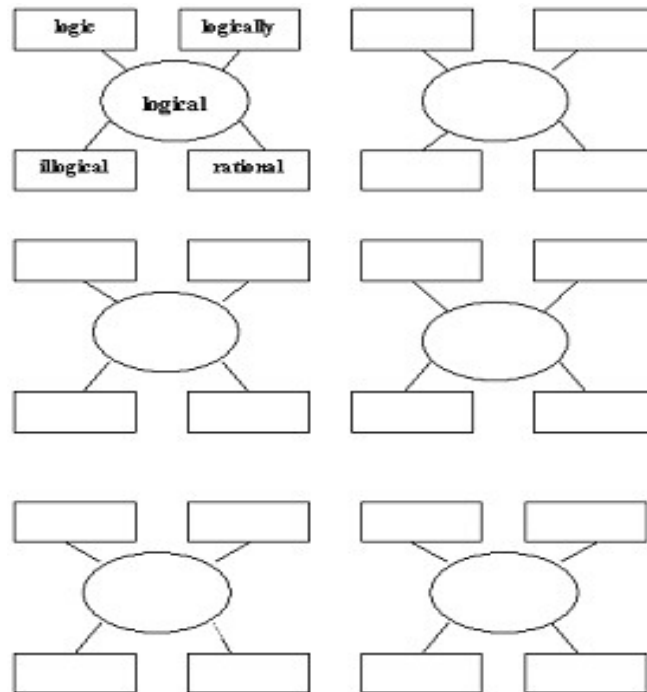
Figure 19 The Related Word Map of the Song (Retrieved From:http://www.stevedarn.com/)

2.4.1.12. Cartoons dealing with Social Issues

Kleeman (2006) addresses the importance of getting the learners to be aware of worldwide topics. Therefore, on condition that not a deep political discussion is held, there are no drawbacks to prevent the learners to gain world knowledge. Figure 20 draws an anology with the significations of Kleeman (2006), norms and revives the news of workers in Indonesia who have been intimidated by military force to stay in a Nike shoe factory for earning nearly nothing. This tort action is indicated on the basis of Nike's motto: "Just do it!" A monster like manager makes these poor people work in return for getting a huge amount of money. Teachers, with this task, give an instruction that the learners need to think about the cartoon and brainstorm the ideas with short notes, then they should discuss their ideas with their partners to exchange information. In the end, they are to write a passage about this cartoon and share it with the whole class.

Due to the substance, the target group is the learners whose ages are around 13. They can check up on the locus of Indonesia on a world map, come to know cultural facts

about this society and analyze the probable underlying causes of persistency and attitudes of this manager toward his workers. In other words, the only reason would not be learning to learn, yet by questioning and comparing their final reflections in class, hence this comic strip will account for a motivational element for the learner. When it comes to teaching vocabulary through this cartoon, it would be probeble to create a meaningful context with the word 'injustice'. Some target words can be detected like 'criminal, victim, guilty, innocent, cruel, torture, breadwinner, trainers or unfair', and within the framework of this visual as well as using the characters' facial expressions, the teacher can provide a rich vocabulary resource to her learners.

Figure 20 A Cartoon Highlighting the Social Injustice Among Workers

(Retrieved From: http://blogs.ubc.ca/tkwong95/2013/09/12/ethics-just-sweatshop-it/)

In Figure 21, a cartoon by Nicholson, Kleeman et al. (2004) resolve the far cry between lives of people with respect to greenhouse effect, and its doom of climate change. Teachers are recommended to manipulate a group work after letting the learners look up dictionaries, brainstorm, ask questions to each other, hear others' opinions about the issue the cartoon centers, and note down necessary points to convey the message aimed by Nicholson (1998) to address. What is overtone in Figure 21 is the thing that in wealthy countries, where people have a high welfare level, they need to adapt a lower life standard to do a kindness for the benefit of all the inhabitants in the world. In order to minimise this trouble of greenhouse emission, the learners might submit solution

proposals in a list, then present it in class with other like-minded learners. Still, above and beyond all other considerations, the primary objective is motivate the learners to analyse cartoons, discover the meaning, explain the keystone, associate and reflect the matter handled in cartoon by using target vocabulary, and communicate with this information in a productive skill.

Figure 21 How to Examine a Social Problem within Cartoon?

Concisely, all of these potential tasks to assimilate the new words are the ways of attacking word units judiciously while the learners are having fun. Teachers have the learners look for visual clues or a "vision" to grasp the meaning, discover the word families and prefix, suffix, root combinations before creating the exact vocabulary items or chunks, take the road from known units to unknown/target lexis and apply the associations with former knowledge, reread and make sense of the words, make comparisons instead of just trying to get the words with blindfolds, and observe their

progession. These hints will certainly work best in such guided reading practices (Allen, 1999).

Upon adverting to the typical versions of cartoons in language classes, foremost experiments and implemented works must be additionally encapsuled. That could account for the models, which have been aforementioned, and elicit to what extent cartoons have been utilized in education and what scholars have studied on them to prove their convenience for language learners with statistical data. Basically, Bahrani and Soltani (2001) talk about pedagogical values of cartoons especially to low level language learners by attracting to how they break monotony, weaken the learners' dullness or worry, expose to L2 and recreate the learners to be ready for classroom discussions. The goal here is to create a nonthreatening atmosphere, high confidence and motivation arising from low affective filter, which would upgrade memory skills through analogies. Besides, their paramount aspect is clearing the way for lateral thinking as a means of exciting to deepen critical higher order cognitive skills. However, above all, Bahrani and Soltani (2001) dwell on the use of cartoons in warm-up or lead-in stages grounding on the fact that they let the learners know each other and head them to the main point. Since cartoons are modified language inputs, they might not need to talk about the text too much, just state their opinions, emotions before the case. In next step, they could lead social skills and lead the learners to reflect personal attitudes. Along similar lines, Wilujeng and Lan (2014) include cartoons to determine the learners' attitude toward their application in learning Mandarin vocabulary. They group the learners into three categories: working individually on online cartoons, working collaboratively on online cartoons, and the users of text-based instruction without online documents. The result points out that both in success and attitude, second group who did a collaborative work with online cartoons outscores the first and the third groups in turn. The mainspring of those researchers are the learners' reliance on Google translate to continue their readings due to the lack of Mandarin language on the Internet. What's more, being the order of the day in education, not to fall behind, they prefer to do this experiment on collaborative models, which increases academic and social skills, and online learning through which repetition decreases and dependance on books dies.

When it comes to Cohen (2009), she forms an estimate of the effectiveness of imagery interventions on vocabulary learning. She assigns conditions as word only, dual coding and image creation, then arrives at a big discrepancy between word only interventions and image creation. Participants also speak how easy to learn words via imagery interventions. Because images remind the story in only one frame and the learners can advance their cognitive capabilities of predictions, making inferences, and recalling what they have read. The only difference of dual coding method and imagery technique is the latter's demand of forming an image and drawing it on paper, whereas the former one just needs a ready-made picture. Finally, even though a similar score is reached by low and high ability the learners, during experiment their information processing, critical thinking and recalling rates differ and this reflects to the overall achievement of them. Furthermore, Kimmel and Gavigan (2013) refer the previous searches related with cartoon's success. Interpreting Krashen's work on cartoons, they bring to conclusion that they not only represent smooth transition to literature but also make the learners enjoy the thing they spend time with. In the same vein, Krashen himself (2003) highlights the utilities of cartoons as self-selected reading tasks. He gives place to some experiments as follows. Cho and Krashen (1994) present the overt development in vocabulary level of adult the learners who are acquirers of English as a second language and tempt to read cartoon series from lower to high stages. They show great performance with regard to the numbers of words they learn as well as gaining enough confidence to have a brilliant command of English. On the way of making the learners avid readers of English, Krashen (1993, 2001) carries out in-school free reading activities. When he measures the scores in reading comprehension, those subjects outdo than the learners in traditional language arts or second language programs. Besides, he presents the examination of Elley and Mangubhar (1983) and Mason and Krashen (1997) who unclose the efficiency of shared reading and self-selected readings instead of traditional EFL classes. Additionally, parallel to this research, he selects the study of Lao and Krashen (2000) which focuses on popular literature works of art that the learners preferred on their own. As a result, those learners outclass others in the way of vocabulary learning, rates in reading and practising on these words in all the university courses. In addition, as a component of light reading, cartoons are advocated by Hayes and Ahrens (1988) to get the learners ready for heavier reading. Even so, as it is known

that teachers complain about the lack of time to conduct cartoons in classes, McQuillan (1997) comes up with a solution to supply the learners alternatives of comprehensible reading devices. Those findings are supported by Hammond and Danaher (2011) with with their qualitative analysis of non-compulsory comic books, they decide that the learners' views on the value of comic books and recordings can be broadly categorized into five themes:

> (1) helpful story characteristics, (2) perceived performance enhancement, (3) use of learning strategies, (4) enjoyment, and (5) areas for improvement (Hammond and Danaher, 2011:193).

In Turkey, not being limited to language studies, Akengin and İbrahimoğlu (2010) explore the impacts of cartoons in social studies on the learners' academic success and beliefs about the course. In the end, findings show that the learners' success and beliefs congruently have increased with the help of cartoons. Last of all, reaching the same conclusion with Akengin and İbrahimoğlu, Yaman (2010) accents that lessons given with cartoons raise the learners' progress in Turkish grammar, their motivation and attendance to lessons than traditional language classes. Because cartoons easify recalling, concretize instructions, embody catchy figures to call attention and gain incentive, push their imagination to discover the hidden meanings.

In the light of all those studies, cartoons can be said to be employed confidently in language settings to teach vocabulary items. Owing to the fact that they not only serve as vocabulary pool for the learners to get benefit, but open the doors of further studies and prepare the learners to become better word attackers. That's to say, cartoons are like the bricks of a skyscraper, no matter how trivial they seem outside, as a whole and in the long run, they have great importance.

2.4.2. The Co-working of Psychology and Cartoons and Retention Skills of the Learners

The service of cartoons is not just applicable to foreign language teaching, in fact a number of departments, such as Biology, Physics, Mathematics, History, Geology or Social Sciences adopt them as a fundamental teaching and learning tool (Akengin and Ibrahimoğlu, 2010; Çalışkan, 2005; Ünal and Yeğen, 2013b; Yengin, 1996; Köse, 2013). Psychology is figured as one of these fields. The reason why the researcher has singled out Psychology than other departments is thanks to its close link with language teaching and education. The most notable point in the unity of Psychology and language teaching is their common ground of 'retention'. It is because they both base their studies on to the extent of keeping information on the mind. That's why, both areas have to exchange information with one another being interconnected.

To denote how cartoons can be useful in Psychology department, some experiments are performed on psychiatric patients. The patients' comprehension, interpretation and line of sight help doctors to diagnose and treat them, accordingly. The possible reason behind their decision to select cartoons than other visuals in psychological tests is that cartoons facilitate to bring back their early experiences, and lend a hand to connect them in the mind to disclose their reactions. For that reason, the works of cartoons bear exclusiveness in the world of that branch of science. Moreover, Psychology draws on cartoon as an instrument to test attitudes, social and environmental issues, and employs its humor effect as a distractor to survey attentional capture, make predictions, and observe neural processes within the light of cognitive and affective theories. Principally, being the keystone of this study, Psychology qualifies the place of cartoons touching on *retention*, *recall* or *retrieval* of what previously learned, and *recognition* skills, respectively. At first, those four memory skills need to be framed as a whole. The major factor is surely repetition. Repetition is necessitated in any kind of learning progress even while trying to keep friends' names in minds or listening to a new song. There is no other different practice to learn vocabulary and to expand retention span. Above all, repetition can extend and enrich previous meetings, too (Harmer, 2007). Its importance

comes from how fluently a learner can use the word, namely, quality and quantity of knowledge base on the power of repetition. Nation (1999) cites the surveys of some scholars, such as Baddeley (1990), Bloom and Shuell (1981), Dempster (1987), Griffin (1992) who share the same outlook in the moment of repetition, and support that the learners forget quickly right after their learning, still as time goes by, the degree of retention periods decreases. To increase the strength of repetition, only a set of words rather than a hoard of vocabulary in a single block could be presented and practiced. Thereby, they are included in spaced repetition and massive repetition, in sequence. That's to say, teachers are to handle spaced repetition by spacing the word units, giving the learners the opportunity to install just gained word knowledge into their minds or pacing, letting them use the lexis with cognitive practices, associations of new vocabulary with imaging, and mnemonics with visual materials like cartoons. In this way, vocabulary is organized as mental lexicon, which is the rational style of mind in arranging words. Ludescher (2010) comes almost the same conclusion within the light of Brown and Mc Neil (1966) that word entries are linked to words that share similar characteristics, whether in meaning and form or both.

When it comes to recalling procedure and its correlation with retention and retrieval, Baddeley (1990) outlines it obviously:

> ... the act of successfully recalling an item increases the chance that that item will be remembered. This is not simply because it acts as another learning trial, since recalling the item leads to better retention than presenting it again; it appears that the retrieval route to that item is in some way strengthened by being successfully used (Nation, 1999:58).

This expression openly highlights retrieval's possible magnitude over observing words and meanings at the same time. Indeed, in recall, people take the information, make inferences and construct a plan. Thanks to the fact that the way of arrangement and adopted strategy to combine related figures in mind bear importance in recalling. All remembering needs clues with retrieval owing to the link of perception and trace. Thus, when an individual attempts to rekindle something in his brain, initially he checks long term memory store to put something similar to the existed one. With a more extensive description, he retrieves extra information. A fruitful recalling or retrieval makes the learners identify the explanation, stuff, images, and provision of L2 equivalence. What's more, retrievals contribute to learning. Simply because teachers are recommended to put

up with delays and be patient about response time. As soon as the information aimed to be found is kept, the retrieval process is completed. In the end, when the learners ask themselves "why did it happen?" or "how could I know the answer of this question?" they prompt recognition skills and arrive at the final step: "knowing the word". This also explains why Far (1986) gives prominence to the divergence between recalling and recognizing information.

From a bit different perspective, Johnson and Engelbeck (1989) maintain forgetting and its emergence when the link of knowledge with other procedures and retrieval clues cannot be quite enough to bring back appropriate information to the mind. Moreover, he makes further comments that the comprehension of reading a stuff necessitates some extra steps, otherwise, this might drive impediments in recalling. Due to the fact that recall has the role of information centre, like domino effect, any trouble would have a negative effect on acquisition, representation and retrieval of knowledge. Conclusively, supplying merely teacher's help for the learners' vocabulary retention of freshly gained lexical units cannot be a real try to succeed. As well as teacher's support, the learners demand data to work on and follow their advancement and success during this critical period. By providing essential links among knowledge and time course to retrieve key aspect, setting up another step to supply comprehension and reach recognition, cartoons would lend assistance to make information always accessible. Hashemzadeh (2012) touches on this issue in his paper by contrasting recognition (matching, fill in the blanks) and production exercises (glossing, paraphrasing) and he suggests recognition exercises (notably fill in the blanks), since they are more practical than all the others. To draw of a conclusion, unfamiliar words can be asserted to require repetition with the help of distinct types of exercises so as to be saved in long term memory and retained simply. This propounds how important retention skills are previous to learn and master vocabulary fairly well. Additionally, he tries to support his ideas by Chastain (1988), Çevik (2007), Amiryousefile and Kassaian (2010) who believe in the need of relation by which old and newly learned knowledge come together to be retrieved easily in that due process, and the value of exercises forming a conclusive role in vocabulary learning.

Retention skills are also harmonised with Psychology and education areas. First of all,

Byrne et al. (1961) examine the probable connection between preferences and interpretations of humor response with a measure of incongruency, a case of inconsistency, as a predictor. Thirty-three male patients are tested personally considering incongruency, humor appreciation, and humor interpretation tests of cartoons including hostile and sexual items. As a result, schizophrenics' faulty interpretations, and neuropsychiatric patients' predisposition to hostile behaviour than others, which is due to their hostility doings in each day, are put forward. What's more, appreciation of cartoons in a given area is not similar to incongruency of the same area. When incongruency in hostility is high, the subjects tended to interpret cartoons to get rid of viewing them in spite of their real existance, which is the same for sex area. Briefly, ridiculous cartoons serve as indirect, lurked raid while hostility cartoons perform as direct and apparent attack. With the help of this research, the scholar establishes that though people naturally focus on the funny sides of cartoons, and do not even suspect any plausible psychological damage, they create and prompt a hidden attack among sufferers. On the contrary, hostility cartoons make them reflect and show the expected outcome: a visible raid.

Another crucial study conducted by Shick et al. (1972) shows familiar and unfamiliar cartoon strips correlating anxiety level and familiarity items to check 203 college learners' perception of humor. Predictably, the familiar cartoons are favored than unfamiliar ones, on grounds that the novelty of materials alarm. Now that the improvement of new stimuli's potential attainment has been suggested, these new, unfamiliar cartoons display a boost in humor ratings with repeated exposure. Furthermore, the learners with high anxiety level select familiar cartoons but not many unfamiliar types than do low anxiety subjects. That's why, it can be stated that even negligible exposure increases the stand of an unusual stimulus, namely cartoons.

Before dealing with the study of Sebastian et al. (2012), the thing requires to be known is what Theory of Mind (hereinafter ToM) refers to. Premack and Woodruff (1978) describe that "The ToM concept depicts metacognitive abilities, such as the inference of beliefs, intentions, and desires of other people. Importantly, ToM also requires the distinction between one's own thoughts, intentions and those of others, which is a key component of

interpersonal interactions." (Schulte-Ruther et al. 2007:1355). To make it clear, ToM is the talent of correlating cognitive and affective issues like beliefs, wishes, intentions or knowledge about other people and realizing that others can have different beliefs, wishes, and intentions. Sebastian et al. (2012) work on neural processing associated with cognitive and affective ToM in adolescents and adults. What is intended in this study is to assess the difference and congruence of neural processes in both of these elements, and examine the advancement between adults and adolescents, too. Via functional magnetic resonance imagining, which measures brain activity by detecting changes in blood flow and dominates brain mapping research, 30 human beings' neural responses just as reading cartoons have been checked. Cartoons have been preferred due to the fact that it does not call for much on reading skill. They have been handled to understand the affective and cognitive ToM dichotomy as well. Affective ToM cartoons are to realise feelings, while cognitive ToM cartoons are to discover beliefs and intentions. 30 cartoons, with three frames, one final screen, yet with two choices of endings to ask participants which to decide as a convenient ending, have been shown in 6 sets. The cartoons are in 3 groups, 10 numbers each to Affective ToM, Cognitive ToM and Physical Causality Comprehension, to test cause and effect relationship. As the results tell, cognitive and affective ToM are associated with neural responses; nonetheless, merely affective ToM gathers sources from ventromedial Prefrontal Cortex (umPFC) which functions in risk or fear process and limits sensitive reactions while making decisions. It signifies that in Cognitive ToM, the learners have just activated their brain functions and applied mental actions unlike Affective ToM which promotes an elaborate work. Concerning Physical Casuality, Cognitive and and Affective ToM bring light to regions related with ToM. Additionally, the statistics in errors, more in adolescent group, signify how hard to reach a definite outcome about Affective ToM, it may keep on developing from adolescent to adulthood. It means that when compared with cognitive ToM, affective ToM needs more processing with the combination of cognitive and affective information.
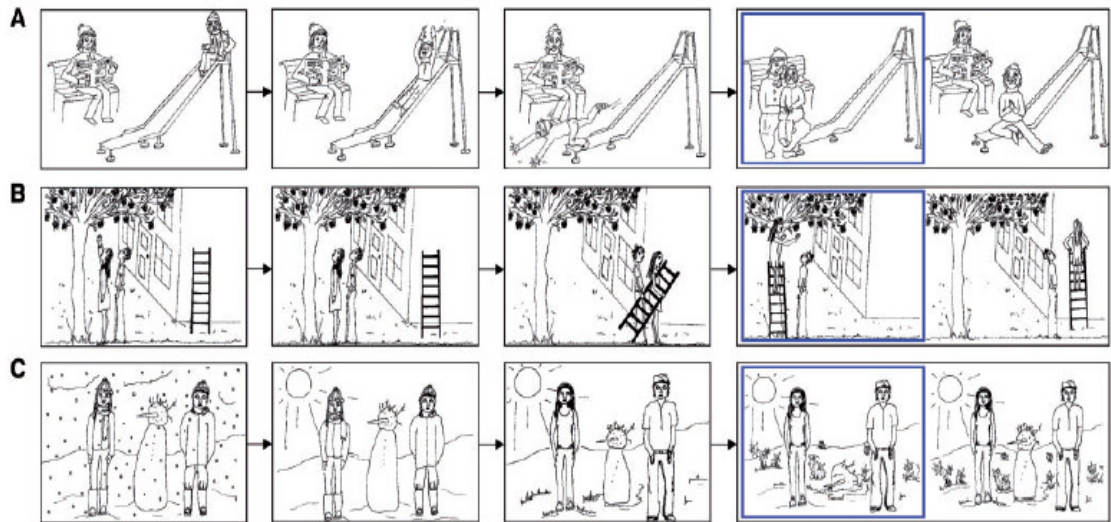
Figure 22 The Exercised Cartoons in the Survey of Theory of Mind (ToM)

The following investigation sheds light on the cooperative work of Psychology and language learning. Depending on the hypotheses of Goel and Dolan (2001), Schmidt (2002), Schmidt and Williams (2001), and Abed (1994), Özdoğru and McMorris (2013) have been eager to uncover the learners' perceptions and learning when humorous cartoons are given as the material of the lessons. After reading passages, three with and three without content-related cartoons, 156 university learners have all reflected their positive stands, within psychological concept, to favor cartoons as mediators in the lesson. Because the symptoms indicate that in pursuit of humorous cartoons, the medial ventral prefrontal cortex, the reward processing center, is triggered by charming face expressions or money. Accordingly, cartoons have been placed by researchers to quicken cognitive process and to bring directly these humorous content. Humorous cartoons, unlike non-humorous ones, have been more persuasive to advance the encoding, storage and retrieval of those knowledge from memory. In other words, visual puns or complex interactive visuals have occupied and motivated the learners to reveal the hidden meanings, which promotes the recognition memory. Still, the outcome of the study reveals that apart from psychological and positive effects of using humorous cartoons on the learners' attitudes, they cannot accelerate the success of the learners in learning more vocabulary and making their reading skill improved. The main reason of that failure might be explained with the research of Forster and Lavie (2008).

Forster and Lavie (2008) search for the influence of colored cartoon figures as probable irrelevant distractors on the background, while subjects are working on a unique letter, whether to catch subjects' attention or to be disregarded, as demanded. In the end,

especially infrequent and meaningful distractors are found to capture the learners' attention. No matter how meaningful the cartoon is, the learners cannot desist from looking at it while performing a task. In connection with that analysis, the result of the study by Özdoğru and McMorris (2013) is traced to this conclusion and verifies a similar finding as well. In their paper, they cannot give evidence of cartoons as the mediums to improve vocabulary and reading competence. The most agreeable proof behind this lack of success can be shown with cartoons as distractors. Though it should not be forgotten that any other probable causes stemming from the learners themselves (their discernments, concentration, sympathy to reading or cartoons) might have played a part, too.

Besides that, to stress the role of cartoons as a catalyzer in recognition, Bergstein and Erdelyi (2008) unravel their underpinning quality in a survey. They carry out a bit different work onto the way of opening doors to understand recognition hypermnesia, unusual power or enhancement of memory. Consisting of a verbal caption and a picture, 140 cartoons, studied for 15 seconds singly, have been utilized as stimuli (not in all; solely pictures, verbal explanations of pictures, cartoons with hidden content or integration of explanations with hidden contents). After three sequential recognition tests, the progress of recognition memory illuminates on the basis of retrieval unit in recognition, with four memory investigations. First of all, testing just one part of all the stimuli (only pictures from images and captions) has displayed recognition hypermnesia well. Then the learners successfully paraphrased the original picture stimuli. However, Bergstein and Erdelyi's third experiment, calling recognition hypermnesia for the latent content (the deep meanings in jokes' interpretation) strikingly extend ratings of the two previous experiments. To put it differently, the last analysis, the combination of verbal explanations and latent contents has reached the highest rank out of three investigations, which impresses once again the magnitude of cartoons. Because, in this study, cartoons serve as mediators to realize how to get hypermnesia recognition and help to sort out deep semantic meanings by fostering memory skills.

To sum up, the scope and impact areas of cartoon have been extended and its position in other branches of science has been arrayed. This section of the study has been worked

up in the hope of helping out and consolidating the unities with Psychology by its findings.

2.4.3. Cognitive Development, Communicative Competence and Dual Coding Theory on the Basis of Cartoons

The primary sense why cognitive development has been discussed by many scientists and experts underlies the fact that even though the common point is cognitive, social, and physical development all the learners go through, they do not record the same development rate (Singer and Revenson, 1997).

Cognitive development covers quite a few entities under its heading. Primarily, people detect and receive what to master and conversation is achieved. However, the critical matter is how the dialogue between teacher and the learners must be conducted to get efficiency at highest level. Owing to the fact that SLA is similar to FLA, recognizing the steps in FLA and harmonizing cartoons within its growth can explain thoroughly the background of SLA. Some scholars hold up the likeness between the two and adopt cartoons both in their L1 and L2 studies.

In line with this purpose, Brown (2007b) expounds the must of getting familiar with the underlying causes of objections in SLA:

> With all the possible disagreements among applied linguistics and SLA researchers, some historical patterns emerge that highlight trends and fashions in the study of SLA. These trends will be described here in the form of three *different schools of thought* that follow somewhat historically, even though components of each school overlap chronologically to some extent (Brown, 2007b:9)

At the outset, behaviorism theory resolves the learners' success and asserts the automaticity of learning, while underestimating the cognitive growth in the brain. Therefore, behaviorism pays insufficient attention to recognition of deep analysis, which cannot set the stage for using cartoons. Another rationale is introduced by Chomsky (1959), a generative linguist, revealing the fact that there is no place to "creation" in behaviorism theory, and just with meaningless repetitions, the learners are impossible to attain learning vocabulary. During that time, observable linguistic

performance is caught on. It does not take only the performance into consideration in the way that structuralists do, however the secret meanings, as well create this term. Similarly, cognitivists base their notions on reasoning and interpretation with the help of a rational concept. Different from behaviorists, they ask both what and why questions. However this 'why' question draws reaction because of its risks in terms of commenting on observable behaviours, which arise the deep investigation of human behaviour. Deriving from that notion, constructivism emerges. Piaget (1965), a cognitive constructivist, stresses the importance of the learners' cognitive expansion with mental processing like perceiving, remembering or reasoning (Brown, 2007b). Bolton-Gary (2012) and Singer and Revenson (1997) formulate the availability of cartoons in Piaget's cognitive development taxonomy. They promote the learners' curiosity, questioning, examining and utilization of symbols with mental images to pave for the use of cartoons. In a similar vein, Ippolito (2012) proclaims the success of children in vocabulary learning via cartoons:

> It may seem extraordinary that children can grasp and appreciate the complex interrelationship of the different modes used in comics, while not possessing refined interpretative and aesthetic capacities yet. Their eyes move alternately from image to text and vice versa, passing quickly from sequence to sequence. Children seem to adopt an intuitive strategy of decoding, self-taught, because adults seldom explain the functioning of genre codes to them explicitly. Thanks to the evocative power of images, young readers know exactly when characters speak, think, dream, when they are angry or happy, when they are about to do something crucial or relax. Children do not need any guide to feel engaged in the story: they identify themselves with the main characters and share their emotions, dreams and adventures (Davies and Taronna, 2012:54).

With his expound, it is not formidable to arrive that like adults, teenagers or children can put a good account of cartoons for the purposes of promoting language studies. Moreover, Bolton-Gary (2012) points out the use of cartoons to initiate information processing, and schema. Bolton-Gary (2012:390) further illustrates Johnson's cartoon, which depicts the real meaning of "messy" along with figurative implication "being puzzled or getting confused", orienting the learners to do logical reasoning, and activating their metacognitive skills or concept mapping. It proves that cartoons have the power of facilitating educational and psychological development as well as advancing the learners' learning.

Figure 23 The Comic Strip 3

Although cartoons operate during retrieval period associating information types to reach recognition, the missing part, working on cartoons in colloborative and social encounter, emerges in Piaget's theory. Vygotsky (1978) founds social constructivism coping with this deficiency and the need of help coming from outside. He advocates the severity of social interaction in the establishment of cognitive and affective skills in the learners' brains. What's more, Vygotsky's Zone of Proximal Development, a character of social development depicting what a child could do only with the supports of others, stands the test of time, and is still popular. Indeed, many practices of Zone of Proximal Development are recorded for the sake of adult and young learners in second language learning. The application of Zone of Proximal Development in vocabulary learning majorly appears during problem-solving due to the fact that it is a social constructivist theory of learning. While the learners are grasping the meanings of the terms, technical words or any other lexical units, they might need help or guidance that will come from the teacher or their friends. Therefore, with the help of a model, they gradually become an independent problem-solver in the way of learning vocabulary.

The most outstriking thing added extra in Table 5 confirms exclusively the fact that SLA process has to be balanced well while using all these thoughts in classes due to the fact that all have the pros and cons in themselves. As an illustration, the choice of cartoons being the facilitator of acquiring language among language teachers would undertake the incumbency of these theories to be practised quite easily.

Table 5 Schools of Thought in SLA (Brown, 2000:12)

Time Frame	Schools of Thought	Typical Themes
Early 1900s & 1940s & 1950s	Structuralism & Behaviorism	description observable performance scientific method empiricism surface structure conditioning, reinforcement
1960s & 1970s	Rationalism & Cognitive Psychology	generative linguistics acquisition, innateness interlanguage systematicity universal grammar competence deep structure
1980s, 1990s & early 2000	Constructivism	interactive discourse sociocultural variables cooperative group learning interlanguage variability interactionist hypotheses

In short, based on the clarifications above, unlike behaviorism, cognitive models require information to be coded, processed, stored and organized. This cognitive development mechanism goes on throughout individual's lifetime. What's more, in constructivism, firstly with cognitive then social aspects, those cognitive processes are harmonized in social settings and interactions with respect to acquiring sociocultural values and gaining information through group studies in addition to learning a new language. Furthermore, what constructivist scholars dwell on is that within the guidance of this new style, rather than instructions of teachers, the learners' one to one experience accelerates cognition. This can be managed by challenging their thoughts via exercises, which opens the way for thinking aloud, decision making process, social interactions. Thus, herein activities and additional stuff carry weight as long as they make sense. Even so, finding applicable supplementary materials or getting an idea how to do it is not so troublesome for teachers. Jackson (2009) touches on this point in his "Cognitive Comics via constructionist approach to sequential art" which helps teachers to use cartoons, as the most powerful material in their classes. He believes the power of teaching with constructivist lesson plans to improve higher order thinking skills and he discovers the increase of cognitive, emotional, and social rates among the learners via cartoons in his own records, as well. Indeed, with his enunciation of higher order thinking skills he gets at his utilization of Bloom's cognitive processes taxonomy as the

recourse in his study. Bloom's taxonomy renders the learners' cognitive skills and knowledge in six varied sub-classes to define their headway. The main function of his classification is to make the learners think about their own learning and, in this way, to become more independant. His taxonomy includes not only high order thinking skills that Jackson (2009) applies, but also low order thinking skills.

Table 6 The Revised Version of Bloom's Taxonomy

The cognitive processes dimension — categories, cognitive processes (and alternative names)					
lower order thinking skills ──────────────→ higher order thinking skills					
remember	understand	apply	analyze	evaluate	create
recognizing (identifying) recalling (retrieving)	interpreting (clarifying, paraphrasing, representing, translating) exemplifying (illustrating, instantiating) classifying (categorizing, subsuming) summarizing (abstracting, generalizing) inferring (concluding, extrapolating, interpolating, predicting) comparing (contrasting, mapping, matching) explaining (constructing models)	executing (carrying out) implementing (using)	differentiating (discriminating, distinguishing, focusing, selecting) organizing (finding coherence, integrating, outlining, parsing, structuring) attributing (deconstructing)	checking (coordinating, detecting, monitoring, testing) critiquing (judging)	generating (hypothesizing) planning (designing) producing (construct)

Table 6 (Anderson and Krathwohl, 2001:67–68) reads that the more competent the learner is, the more challenging and tough steps he needs to overcome and outperform. Having learned a word, firstly the learners remember and recall it when they see within a text, then with some cognitive subskills (interpreting, exemplifying, classifying, summarizing, inferring, comparing, and explaining) they stick this word in their minds. After successfully completing "understanding", they apply what they know through an exercise or an activity. Particularly before "analyzing", enhancing and simplifying their 'gathered values' could break the ice and facilitate further steps to be comprehended

with ease. This can be ensured with the help of cartoons in applying stage. Because all of the subclasses can be singly implemented permanently by cartoons. The learners can keep on reading or return back to former pages to penetrate in verbal and non-verbal aspects. To further, as of analyzing phase, they 'go through it with a fine-tooth comb'. They go over again and again to find a place to this word in their heads comparing and grasping similarities and differences with their current words in vocabulary pool. Later on, they evaluate themselves how well they can use it. At last, they attain this word literally by being able to generating or designing its use on their own.

Table 7 The Knowledge Dimension

The knowledge dimension — major types and subtypes			
concrete knowledge —————————————————————→ abstract knowledge			
factual	**conceptual**	**procedural**	**metacognitive**
knowledge of terminology knowledge of specific details and elements	knowledge of classifications and categories knowledge of principles and generalizations knowledge of theories, models, and structures	knowledge of subject-specific skills and algorithms knowledge of subject-specific techniques and methods knowledge of criteria for determining when to use appropriate procedures	strategic knowledge knowledge about cognitive tasks, including appropriate contextual and conditional knowledge self-knowledge

Additionally, Bloom determines the knowledge types. Table 7 (Anderson and Krathwohl, 2001:46) displays the improvement the learners do while advancing their cognitive skills. That knowledge ranges from concrete to abstract with their increasing age or level. Similar to cognitive growth procedure aforementioned, initially the learners acquire or learn factual-real information, which covers basic terms. Step by step, they are required to present how they judge, reason and reconsider the datum or what kind of techniques or procedures they get and obtain knowledge. Being identical to the section of creation in Table 6, they are ready to question themselves and reveal how well they know themselves and their way of success.

The main reason why Bloom has decided to develop his taxonomy about cognitive process seems to orginate from the learners' lack of careful examining in the subject that

they aim to learn. Instead, they try to memorize, and remember the data only for a short time period, which is impossible to be called as 'learning'. In other words, they disregard one of the most crucial phase: 'critical thinking process'. The surveys looking through the efficacy of Bloom's taxonomy in education and language teaching unearth the frequently use of low order thinking skills on the learners. Khorsand (2009) investigates the Iranian EFL teachers' questions with cognitive aspects using Bloom's taxonomy. He states the most dominant question types as knowledge and ensuing comprehension types. Furthermore, he searches critical thinking and its dependence to critical reading. Because critical thinking consists of drawing inferences, reaching conclusions with evidence and evulation stages. He brings to an end that EFL teachers have frequently resorted to the lowest cognitive skills during their teaching by putting questions to the learners. Identical results and applications are observed by Riazi (2010). He declares Aviles (2000) and Sultana (2001) upon their works and explanations as to the importance of Bloom's taxonomy for critical thinking skills. They are both in parallel with his own results that lower cognitive skills are more leading than higher order ones. All of these corollaries are not hard to construe. Evidently, the learners cannot reach higher order thinking skills due to the lack of enough exposure to language and misusing educational materials. Thus, enhancing the learners' cognitive development with cartoons could be a mounting evidence to break down those failures among the learners.

A distinct version allowing cartoons to take part in education is with multi-modal texts which are the combinations of two or more communicative modes. By reason of the multi-modal structure, the modals of cartoons address varied senses with the cooperations among themselves. In other words, the story is meaningful on condition that non-verbal and verbal mechanism work hand in hand with other elements supplying visual resource like balloons or level of colour. Virtually, plenty of scholars have searched for the implications and aids of cartoons in cognitive growth with the help of multi-modal texts. At first, McDonald (2009) examines the possible advantages of multi-modal text processing in reading comprehension. To begin with, he points out what multi-modal texts are and why they can be handled in education. According to him, they hit the core issue-the main subject to be taught with the materials- which is

presented to the learners with more than two channels. By partaking Liu (2004), maps, comics, cartoons, posters, presentations, web pages or blogs can be depicted as multi-modal texts, McDonald (2009) suggests the graphic models in multi-modal texts which have striking power on reading comprehension. Though, Unsworth (2008), Kress and Van Leeuwen (2006) and Luke (2003) go against them talking about information-processing in these texts being challenging and complicated for the learners. Additionally, owing to two or more models, processing both graphic and written words at the same time to generate a summary would be problematic for teachers and the learners, from their perspectives. Still, parallel to Liu (2004), this is totally related with the learners' proficiency levels. It is the thing that she calls incomprehension which happens when the learners cannot draw benefit from graphics to understand the text. Likewise, when their proficiency level does not match with the text and seems high, redundancy comes into being. A far worse effect can be observed in miscomprehension where graphics could not repeat the same data with the text and not hold up comprehension. That means the failure of reiteration, and leads the learners to comment on it within unforeseen, different routes. Besides that these four effects (incomprehension, redundancy, miscomprehension, failure of reiteration) provide a basis to Schema (1926) and Mental Model Theories (1996) of Marcus, Cooper, and Sweller who further assert the shortcomings of Dual Coding Theory (hereinafter DCT) due to its practice of two communication modes. Yet, on account of DCT's well-known reputation in the world, probable conflicts might only arise from these two theories, other than by DCT. In fact, for those two theses, the learners cannot manage to make an inference merely using the words in the text and create a likely schema. Another excuse for the scholars supporting Mental Model or Schema is pictures' distracting impact. As Liu (2004) comments, this can become real only when the message of the visual does not seem to match with the text, and a failure in lexical processing cannot be regarded as a hindrance. This is a similar conclusion with Gyselinck and Tardiev (1999) who establish the assistance of visual representation of words in comprehension progress, too.

Before discussing DCT, one more outstanding matter concerning multi-modal texts in comprehension phase, Communicative Competence (hereinafter CC), has to be

highlighted. It is put forward by Hymes (1972) as opposed to Chomsky, making clear that his definition of competence is not qualified enough. Hymes assures that a 3 or 4 year- old child's grammar cannot be solely resolved to mention social and functional aspects of language. Therefore, he denotes CC a sort of competence which helps the learners to express, decipher the idea and work out the messages with partners in a given context. In that case, the key point of CC is substantially its relativity, and all the group members' common sights. This affirms the fact that in foreign language learning, as well as predictable developments, shaping the meaning interpersonally attaches importance, which is also upheld by Zuengler and Cole, and Watson-Gegeo and Nielsen (Brown, 2007b; Uso-Juan and Martinez-Flor, 2008). As to the interrelation between cartoons and communicative competence, it intrinsically grows out of cartoons' facilities being negotiator between image and text. What's more, language of cartoons is intelligible and handles daily subjects supplying an attractive context (Uso-Juan and Martinez-Flor, 2008). According to Csabay (2006), in the light of the episode hypothesis of Oller (1983), cartoons' great success lies behind its logical structure, authenticity and real language use as in utterances, slang or idioms with cultural awareness. This makes the learners expose to life-like communications different from common course materials, like books.

Shortly, when foreign language learning is only regarded as the growth of major processes without its collectivity by the learners, neither can it be taught nor the learners move up and recover their English. That's why, despite grounding to four sub-categories of grammatical, discourse, sociolinguistic and strategic types, indeed CC comes into language teaching world stressing socialization, and shedding light to cognitive and cultural complications in L2 learning. Namely, correlative to Brown (2007b), CC and its components form a whole without any restrictions. What's more, in spite of the balance between fluency and accuracy, fluency may be overstressed to make the learners keep occupied with language, and impromptu speech needs to be involved in lessons for a real communication atmosphere. Thus, its co-working with cartoons quickens the arrival of success owing to cartoons' meaningful benefits, the learners' mutual understanding and eagerness to work on a stuff with their friends to share learning responsibility.

Not only being limited to this search, DCT which is a priceless entity to function cartoons in language learning, is reviewed many times; therefore, it is worth more exhaustive exploration. DCT grounds its basis to the assumption that coding the same information with two discrete but interconnected, and interacting systems increases the productivity and efficacy. This hypothesis, created by Paivio in 1971, defines how information is functioned, codified, and recalled by concentrating on both visual and non-visual codes' structural and functional features. When verbal and visual contents are presented at the same time, learning will be more effective and long lasting. Paivio (1991) identifies that cognition is composed of two subsystems, one is verbal, dealing with language (logogens) and the other is non-verbal (imagens) items. They are both seperate but relevant to each other in order to symbolize and operate the information about events by enhancing parallel to personal experiences (Aldağ and Sezgin, 2002). Moreover, two systems permit giving hints from one system to the other, which, in turn, forwards the interpretation of information, and advances vocabulary learning. Dual coding theory is put into use via reading for the reason that it explains the comprehension of words, phrases, and sentences in different contexts. Cohen (2009:6) adds that "Imagery helps to reduce the uncertainty when shaping meaning from reading a text." A number of studies demonstrate that DCT has a crucial influence on the learners' academic success. Piaw (2012) confirms the impacts of DCT with his experiment signifying that drawings have quite furthered the rate of motivation and comprehension of the learners. Similarly, Cohen (2009) observes the positive effects of DCT on the learners' record that illustrations have simplified their vocabulary learning, which implies successful vocabulary performance in classroom. Liu (2004:227) states the importance of DCT:

> In reading, DCT accounts for hypothesized bottom-up and top-down processes. Regarding bottom-up processes, DCT assumes that language units derived from natural language are organized and mentally represented in various sensory modalities. Based on familiarity and the effects of context, the reader may use these representations to perceive grapheme-phoneme correspondences, and the visual, auditory, or articulatory configurations of letters, words, or word sequences. Regarding top-down processes, DCT provides a broader and more specific account of meaning, coherence, and inference effects. Activating both verbal and non-verbal mental representations of text helps readers to create alternative, interconnected contexts for generating inferences and integrating text, which enables them

to alter their accessing strategies along a continuum from feature perception to inferential text modeling.

Similarly, Field (2003) reveals that bottom-up process serves as lower level process type including decoding, such as recognising words in a passage; whereas, in the light of constructing the meaning, top-down process is in the service of higher level processes like inferences. In her paper, Liu (2004) exploits comic strips to assess different proficient learners' results depending on the text, with and without visuals, keeping DCT in view, as well. Finally, she brings to the conclusion that with the adoption of comic strips, high level proficiency group has not gained much benefit, while low-level learners' achievement is worth recording. Principally, the outcomes endorse DCT. Low level learners' attainment in tough text with the help of visuals lies behind the supports of two channels rather than only one. The underlying reason why high level learners fail can be explained in such a way that those readers examine, correlate what they *notice* consciously throughout reading. The moment they could not apprehend lexical items, the comic strips lead their concentration directly to these items. This also sheds light on the success of low proficiency group studying on high level text with cartoon and recalling better than the others, studying only high level texts with no cartoons.

With reference to DCT, Paivio (2006) also cites Hebb's resolution that initial exposure to visuals paves the way for comprehension and fosters brain plasticity furthering learning and memory functions. Cartoons set an example being concrete, imagery materials herein. What's more, what he mentions to pick up the learners' reading skills in cognitive development as part of DCT is in a total compliance with cartoons. This compliance makes clear the importance of visuals, and being one of these imagery materials, cartoons advance understanding and text's recall owing to their expressiveness, retrievability and memorability as is also proven in Figure 24 below.
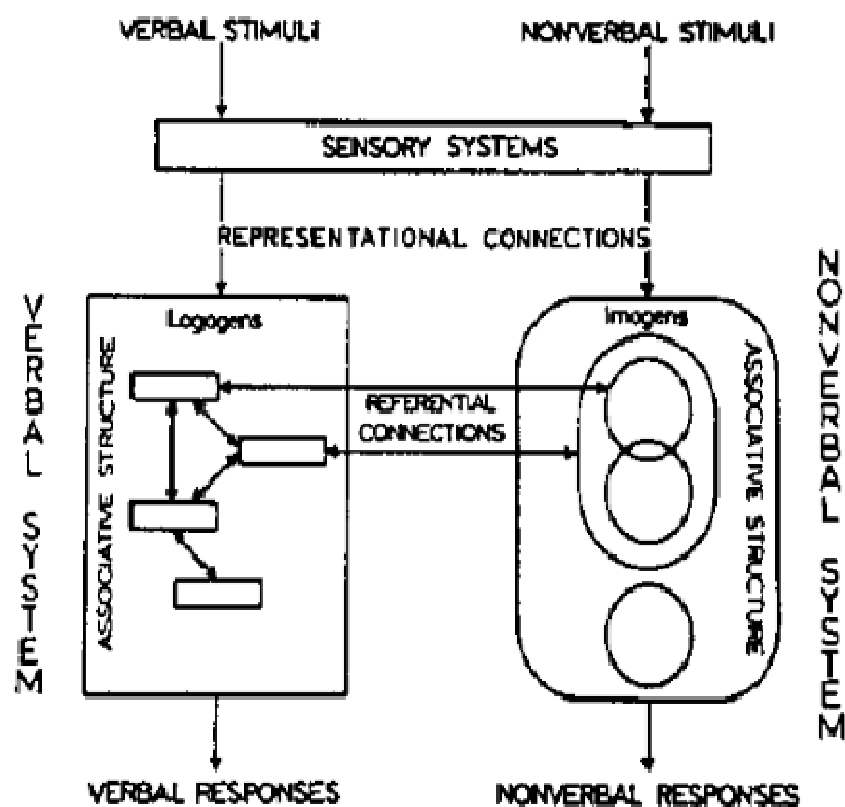
Figure 24 "How Does DCT Function?" (Paivio, 2006:17)

Figure 24 notes that linguistic coding is labelled with verbal, whereas non-verbal coding is termed with imagery systems. However, they cooperate as a whole and get strength from each other.

Moreover, Cohen (2009) draws a similar conclusion holding up the importance of pictures, and the success of DCT in the search of effectiveness of imagery interventions on vocabulary learning. Due to the fact that images are moderators to decrease uncertainty in the process of signifying words from reading tools by linking a personal familiarity in apperceptive, experiential and sensual ways.

Following the elucidations about DCT and its relevance with cartoons, the remarkable issue of memory and its types are to be summarized.

Everyday, the learners hear a lot of lexical items; however, do they learn and remember all of them later? Owing to the fact that vocabulary learning is not similar to grammar, which is based on a rule-based structure, word system mainly brings individual items

together creating a challenging discipline. So as to decipher how the memory works, initially information processing needs to be illuminated. Field (2003) marks that it is made up of gradual, ensuing stages after information is obtained. To give reaction, one has to go through these phases respectively: "identifying the words in the question, organising the words into a syntactic pattern, turning the question into a proposition (an abstract idea), searching his memory for information, retriving the information, turning the information into words, and uttering the words" (Field, 2003:17). No matter how many ready-made forms exist to be prompted in the brain, the fact that all those steps are performed even in less than a second is the magic of the mind's function. Yet, having processed the datum, one will demand their permanence and retention. About memory and storage of information, three main classifications are composed in general. In the first place, Short Term Memory (hereinafter STM), a cognitive system, holds only a limited number of items in its store. Some instant notes, repetition of someone's talk, or a few seconds' short remarks are stocked in this memory type. Nonetheless, sometimes short term memory comes subconsciously into play, for instance, while talking with a foreigner, individual can uncontrollably change his accent and tone, and get affected by the tourist, which is another possible form of STM (Cowan, 2008). The following grade is Working Memory. On the one hand, since working memory performs the same cognitive treatments and overlaps in several aspects with STM, they are defined nearly the same by Aben et al. (2012) and Field (2003). One other cause of this similarity originates from information processing speed and attention. When it comes to the final and most desired category as well as the place for information to be left quite a long time or permanently is Long Term Memory (hereinafter LTM). The learners have to transfer datum to LTM to avoid decay with the provision of demanded attention. Because of the confined attention capacity of people, cartoons can be included to decrease this restriction. Via cartoons, the learners do not have to decode each word one by one, instead they automatise this process reducing working memory's burden, and giving them opportunity to cope other processes. Last but not least, long term memory is remarkable than the other two thanks to its vast capacity and permanency which supply it to store plenty of vocabulary. When the learners make datum personalised, it means that they will be transfered to LTM and turned into perpetual information (Field, 2003).

To conclude, in DCT, CC, and in each phase of cognitive development, cartoons are irreplaceable with their motivational and cultural position, sense of humor, dual communication modes, and mediating on the way to have the learners become self-reliant. Since no other materials stand managing all these assignments as durable as cartoons, notably after this research, the value of cartoons in language classses is to appear more often.

2.4.4. Cartoons and Vocabulary Learning Strategies

In the most general sense, language learning contains the variables of attitude, motivation, language background, L1 influence, the learner needs, learning strategies, and age. Of all the factors, learning strategies have the least possibility of ignorance. Because, no matter which materials are selected or what kind of precautions are taken, so long as appropriate learning strategy is not adopted by the learners, each attempt may go in vain. Another rationale to utilize vocabulary learning strategies in EFL can be explained to get the learners' independency and awareness of own learning (Nation, 1999).

He (2010) underscores how priceless vocabulary learning strategies in language is from a different viewpoint. He backs up that in spite of the strong solidarity between teaching and learning, what cannot be confirmed is their everlasting union. Because no matter how clean-cut portrayals are given about the learners and teachers, sometimes the learners may have to work out the complexity on their own. Moreover, in some cases, the learners might be expected to take an active role in learning process, herein the indispensability of using or choosing appropriate strategy by themselves comprises out and out importance. Thus, at the outset, to utter notions about strategy, it has to be defined explicitly. In his surveys about vocabulary learning strategies, Nation (1999) represents his taxanomy and former works by describing the term *strategy*: A strategy needs to

1. involve choice. It implies that, there are several strategies to choose from for learners. Thereby, they could select the most appropriate one according to their learning styles.
2. be complex. There are several steps to pass and adopt strategies into one's own learning technique.
3. require knowledge and training both for the learners and teachers.
4. increase the efficiency of vocabulary learning and vocabulary use, which is the expected result (Nation, 1999:165)

There are numerous strategies which have all those features. However, the learners not only need to know about these strategies, they must have skills to use them, too.

In the history of learning strategies, since second half of the twentieth century, via conducted researches in SLA, experts and scholars have spotted the futility of sticking only one method or approach to move up achievement in SLA, and they have called attention to personal differences. Then successful and zealous learners with that peculiarity, as well as appointing how to become much better schoolers, have gained popularity. That's why, educators' efforts have modified with regard to know how to attack language (Allen,1999). Brown (2007a) keeps abreast all of these developments and adds more. To him, in autonomy, awareness and action triology, the learners take responsibilities of their own learning without any assistance, raise awareness of learning and take action in the light of strategies they developed. He also remarks strategies as target-specific and conscious "attacks" emerged in the face of surmounting a difficulty. What's more, Oxford (2003) makes clear that via these tactics, the learners learn more quickly, gain autonomy and self-efficacy, feel motivated, associate and transfer information much better. Because the major problem of the learners is the necessity to overcome vocabulary trouble in order to achieve grasping the gist in any course, ideally they ought to receive the education as to how to cope with vocabulary learning strategies. In line with this purpose, O'Malley (1985b) shows that learning strategies are sorted out in 3 ways: metacognitive, cognitive and socio-affective strategies. Accordingly, Oxford (1990) upgrades and classifies vocabulary learning strategies into social, and recalling strategies of memorization, cognitive, and metacognitive (Asgari and Mustapha, 2010). Even though these steps seem to be intricate and theorical, the moment the learners start to read cartoons, depending on their individual learning style, they all drive at least one of them and feel really motivated and ready to discover more, owing to the gradual advance in this procedure. Then as the last phase in this process,

Schmitt (1997) goes into more detail and adds 'determination strategy' into his compensatory, alongside discovery strategies. If required to speak of them individually, in company with Vincent and Hah (2006), and (Oxford, 2003), and Schmitt (1997), at first, cognitive system directs the learners to check word formation process, develop examples, descriptors or repeated information to practise each sub-skill of cognitive competence. To spark and explore cognitive capabilities of the learners in this survey, some questions are posed: "If this text needs to be entitled a heading, what would you state?" or "where do people in this cartoon might be, what might they be thinking about?" By this way, lexical items in texts of cartoons can be engaged by keeping a vocabulary notebook, putting English labels on physical objects, carrying out analyses and recalling info as the units of cognitive strategies. On the one hand, metacognitive strategies are developed to monitor one's own performance by evaluations, plannings, arrangements of the materials, creating one's own schedule, finding mistakes in the study or using English language media like songs, movies, newcast (Schmidt, 1997). Though the distinction is visible; these two terms may sometimes be regarded as confounding. Therefore, some samples can be taken from current inventory of vocabulary learning strategies performed by subjects. Examples for cognitive strategies are: "If I can *listen to tapes and take notes of unknown words*, it means that I learned the word items." and for metacognitive strategies, the question is: "While you are learning lexical items, what do you prefer?", as a response: "I specify some specific words and only concentrate on them." The participants who answered the first question with the remarked section are considered the users of cognitive vocabulary strategy. Because they can wield the language material directly, apply it naturally, and by taking notes while listening, they reshape more powerful knowledge structure. As to the second statement, with metacognitive strategy, it manifests that the learners have mastered their way of learning and they are on the way of being autonomous. Next unit is memory. Memory strategies are used to creating mental linkages between language items which are cumulated into the structures for efficient retrieval via sounds, pictures or both and gestures and support the inference of new words' meaning. Nevertheless, they do not seem to have a significant influence on L2 proficiency. This is based on a misleading prejudice, which is due to missing the point that memory strategies are not for memorizing each word or structure. Cartoons could come in handy to shatter that

thought. They are already grounds for the utilization of memory strategies themselves with the association and link of existing knowledge and target vocabulary. Additionally, identical to what the researcher has done in experiment, lecturers may direct questions like "which things you know in this picture in English?" alongside using bold or italic letters, and enlarged font as a clue language in cartoons to trigger memory skills of the learners.

2.4.4.1. The Advantages of Learning Strategies in Using Cartoons

Social strategies are built on the interactions of the learners with one another. Asking teachers' or friends' help to discover a good way to keep vocabulary in mind can be given as the mostly known example taken from the inventory. Upon reading cartoons, teachers may prompt them to pair work or group work activities, which could cater for interpersonal interaction. In parallel, Nation (2001) cites that a large quantity of vocabulary use brings with qualified mental processing. Thus, creating activities including learner-learner interaction with cartoons would move up their gain. Along the same line, Wyk (2011) addresses the utility of cartoons in colloborative, cooperative, and constructive learning among the learners as in think-pair-share sessions or during discussions. Some respondents touch upon how cartoons boost their interdependence and personal accountability by giving opportunities them to 'realize oneself' as well. Consequently, this verifies cartoons' quality in social strategies. The last point is determination or individual learning strategies. When they are employed in cartoons, due to the awareness of the learners' own learning style, they woud mainly prefer studying alone. Since they know what kind of techniques they have to adopt. Instead of demanding help from outside, they grasp the meanings by looking up dictionaries, using online resources, and their own feelings about the case in cartoon. Finally, when language the learners question themselves by asking: "Am I familiar with this word, how could I manage to remember the meaning of it, will knowing this word avail me to understand cartoon much better, in other saying, does it match with my needs?", they mean to evaluate their progress (Allen, 1999). Namely, in order to ascribe to determination strategies, one ought to work on the material by herself. Correlating what has been learned about a topic and what someone wants to learn, referring the meanings

of unknown words in dictionary, or using monolingual and bilingual dictionaries are all stated in vocabulary learning strategies inventory similarly on behalf of determination strategies (Asgari and Mustapha, 2010). What's more, being of the same opinion with other studies, Schmidt (1997) lists determination strategies as one of the compensation strategies. With reference to this, 'guessing from the context in listening and reading' is accepted one segment of determination strategies. To prove the power of that strategy type while reading cartoons, Carter and Evensen (2011:4) set one example of Beck et al. (2002) who say that "using context clues is usually listed as one of the main strategies for figuring out the meanings of words, coming right between 'ask someone' and 'look it up in the dictionary.'"

Having talked over each strategy type on the strength of cartoon, the implementations of all the models with their credits ought to be accounted, too. Initially, Tanyer and Öztürk (2014) investigate vocabulary learning strategies' use and vocabulary size correlation. A strong connection between L2 vocabulary size and reading ability is detected. By the same token, the accomplishment is parallel with vocabulary learning strategies and vocabulary levels tests. For the reason that vocabulary learning strategies lead learners to be more independent, determination strategies are the most frequently used strategies. Following determination, memory, metacognitive, cognitive and social strategies are applied respectively. Indeed, similar outcomes are recorded by Kafipour and Naveh (2011), Amirian and Heshmatifar (2013) and social strategies appear as the least favored ones among all. EFL learners' finding no need for social strategies might take its source from the fact that the employment or exposure of language after lessons are quite restricted.

From a bit different perspective, Gu (2002) examines the academic major and vocabulary learning strategies of both gender, and he establishes that the female learners have attained better outcomes than the males both in vocabulary size and overall proficiency test. What's more, girls have used more vocabulary learning strategies that helped them to take a step to success more easily in EFL environment. Gu (2002) also reports the use of strategies for retention, in the end, he saves its relation with higher vocabulary size rather than language proficiency of the learners. Besides, Gu (1999),

Curtis (1987), and Cousen (2005) deal the search of Sahbazian (2004), who carries out a similar practice on Turkish EFL learners to learn their vocabulary learning strategies. The issue is Turkish learners' traditional vocabulary learning ways, such as rote learning with mnemonic techniques. They are reported to prefer determination and memory strategies to understand the words, which is in some way the progressive effect of cartoons. In fact, principally, when the issue is cartoons, being a part of mnemonic devices to memory, by far the most attractive and widely-held view is the keyword method as a deeper processing strategy. Atkinson and Raugh (1975) invent this term and claim that when a target word is matched with another in speakers' L1 in terms of their pronunciation via a visual, creating an imagery link including both of them, it might trigger the process of retrieval of the meaning. For instance, "aisle" /aɪl/ in Turkish can be phonetically identical to the word "ayıl" which means come to oneself. When 'aisle' and 'ayıl' are put in the same imagery link with two seperate pictures, it arises in the learners minds and means that they have learned the target words. Another noteworthy analysis is run by Tavakoli and Gerami (2013) who have investigated the effect of Keyword and Pictorial methods on EFL learners' vocabulary learning and retention. The results demonstrate the influence of keyword method on vocabulary learning achievement of subjects, higher rates of storing and retaining those word items in their long-term memory more than pictorial method could do. In their investigations, Atkinson and Raugh (1975) also find out the higher efficiency of this method compared to others like rote memorization. Even so, thanks to its time taking process to fabricate something and make the word stay in memory, it may not always be the correct strategy type to exploit. Amirian and Heshmatifar (2013) additionally find that visually repeated words have a negative effect on the size of vocabulary and general proficiency in EFL context. This result is parallel to the surveys of Schmitt (1997) who shows that dictionary use, oral and written repetitions, word spelling, and contextual guessing are the top strategies, while semantic maps, the keyword method and first language cognates are in the list of the least applied ones. Nevertheless, Alharthi (2014) refers note-taking and repetition techniques as shallow strategies, whereas key word and imagery improve vocabulary retention much better. In any event, owing to the success of it in retention, keyword method would be worth applying in language settings.

Noor and Amir (2009) emphasize the lack of confidence of the learners about how to apply vocabulary learning strategies. Furthermore, Yaman (2010) emphasizes that teaching Turkish grammar cannot adequately reach its goals, and the basic underlying cause is found out as the lack of learning strategies the learners have failed to form. In the same line, Asgari and Mustapha (2011) conclude that numerous surveys disregard the vocabulary learning strategies. In response, they accomplish to disclose the learners' ignorance and unawareness of the vocabulary learning strategies and getting a rather low benefit from them. In the same manner, Kafipour and Naveh (2011) conclude why the learners cannot see the whole picture or unity in a reading text. Despite the fact that they know the meanings of each word and they scrutinize the vocabulary particularly, they are not able to comprehend the gist because they are not aware of vocabulary learning strategies. Almost the same results are arrived by Çelik and Toptaş (2010) on Turkish EFL learners. Aside from their incompetent vocabulary learning strategies, they could not determine the strategies and their aids depending on the language levels. All those examinations set forth the learners' bad job in running vocabulary learning strategies. It is because of the fact that a rather little consideration has been shown to vocabulary learning strategies in EFL classes of Turkey. However, resolving this so-called knotty problem about vocabulary learning in many language classes can be achieved by cartoons. Due to the fact that learning strategies appeal more to receptive skills as distinct from communicative strategies, reading activities have to promote top-down and bottom-up processses, predictions in context, brainstorming ideas, and coming together unanimously, this is exactly the serving purpose of cartoons. Besides that, the message that these pedagogic tools give teachers is guiding the learners to succeed in autonomy, and further language use exceeding classroom limits.

Gu (2003:21) elucidates that the choice, use, and effectiveness of vocabulary learning strategies very much depend on the task (e.g. breadth vs. depth), the learner (e.g. cognitive and cultural styles of learning, motivation), and the context (e.g. L1, L2, or FL contexts). However, when the issue is cartoons, they provide numerous benefits for the learners to stimulate and discover their vocabulary learning strategies in the ways mentioned hereinabove. As a result, the learners can earn self-efficacy and get encouraged to read more, which facilitates learning more word items. Moreover, they

break the ice for communication strategies by tackling intake, memory, and recalling interplay alongside verbal, non-verbal entities. On grounds that a big percentage of scholars point out, using cartoons to learn vocabulary via vocabulary learning strategies sounds one of the most compatible way to be appointed by teachers. Another important aspect of using cartoons in vocabulary learning strategies may be to make the learners be informed about these strategy types. Considering how unaware they are of vocabulary learning strategies, cartoons need to be adopted as aids to raise consciousness in questioning their learning process. Otherwise, vocabulary learning cannot be long standing.

In brief, the interdependency of teaching and learning as well as the status of vocabulary like backbone in language teaching are correlated with utilizing the cartoons. Initially, the dichotomy of word and vocabulary is touched on, later the components of vocabulary and the exact description of 'knowing a word' are all mentioned by referring important scholars and their studies. The meaning types along with words' relations in meaning are expressed drawing on some examples from three classical cartoons.

CHAPTER 3

METHODOLOGY

This study has been implemented on intermediate Turkish learners of English language to investigate the impacts of cartoons in vocabulary teaching and learning process in Turkish and Foreign Languages Research and Application Center at Ankara University. Three popular English classical cartoons *Great Expectations* by Charles Dickens, *Romeo & Juliet* by William Shakespeare and *Treasure Island* by Robert Louis Stevenson have been chosen, out of which ten narrative texts have been extracted for the study, and the students have been exposed to. They have been classified into three main categories: colored, black and white (colorless) texts and cartoons without comic strips. The intermediate classes have been divided into two as the control and the experimental groups. While colored and black and white cartoon versions of classics (comic strips) have been given to the experimental group of 47 students ranking from 15 to 45 years old, texts without illustrations have been given to the control group of 20 students. In grouping, the students are chosen randomly since their level was the same.

In the experimental group, the students have been divided into two groups for colored and black and white cartoons. In each lesson, the students in both groups have been given a text from the same classic. The reason of handing out the texts separately instead of the whole classics is to teach target words by using appropriate activities as is stated by Cary (2004) and Wenborn (2008). Firstly, *Treasure Island* out of which three texts have been extracted is given to the students. For *Romeo & Juliet*, four texts have been assigned in succession; lastly *Great Expectations* out of which three texts have been taken are randomly given to the students.

When it comes to the text types adopted from the classical cartoons, in accordance with Gramley and Patzold (1992), the most apparent and prominent one seems to be narrative texts. It is because the events are described in an order with the support of conjunctions and adverbials. In *Great Expectations*, the main character, Pip always

wields narration to put all other characters in the picture as is seen at the beginning of the Text 1 "The next morning, Mr Pumblechook and I had breakfast. At ten o'clock, we went to Satis House, the home of Miss Havisham. When we arrived, we rang the bell and waited at the gate." It means that in order to narrate a text vividly, some background information like stage, timing, and foreground information is necessitated, which is supplied by descriptive texts. An example to descriptive text from *Great Expectations* is "We went into the house through a side door. All the passages were dark. Only the candle showed us the way up the stairs. At last we came to the door of a room." Apart from narrative and descriptive texts, directive texts have also been employed in the cartoons. They can be imperatives, "Lord Capulet told his servant: 'My man, go round Verona and invite the people on the list to my party tonight.'" or in the form of a request "Can you read, sir?" asked by the servant to Romeo. As is seen three text types come together in those materials due to their sequences of a textual nature. What is clear from the explications is that texts cannot be limited solely to one group. Similarly, varied versions of the texts in the experiment have taken part more than one category.

At the end of the use of these texts in teaching vocabulary items, three rubrics (Appendix C) in Turkish for each three text type have been developed. 3 different kinds of rubrics have been developed according to the group of the students. The first rubric is for colored cartoon readers, whereas another type is to black and white texts' readers. In the experimental group, rubrics are made up of 15 questions. The questions 1, 2, 6, 9, 11 and 13 check the students' attitudes toward pictures/illustrations in the texts used in teaching vocabulary items. The only difference between two text readers in the experimental group is 11th question. It is in the form of learning whether black and white cartoon readers like reading it without colors, and asking colored cartoon readers' contentment with using these texts. On the other hand, 5th, 8th and 12th questions control the mannerism of the students' in vocabulary learning through cartoons and appoint the awareness of their own learning. The others, 3, 4, 7 and 10 are all to see the students' preference and cultural information in order to learn English successfully. The last rubric model is designed for the control group who read classics without any pictures. It covers 5 questions. While 4 of them are the same with the experimental group, the only different question in the control group's rubric is if they would love to read texts in

classical cartoons. By this way, the control group's attitude to learning vocabulary and English without illustrated texts has also been checked.

What's more, in order to know vocabulary learning strategies of the students, a developed vocabulary learning strategy test (Appendix D) in Turkish has been given all the students in both groups. Therefore, how well the students use vocabulary learning strategies to understand cartoons has been checked. It is made up of 10 questions divided into 7 parts according to the taxonomy of Schmitt (1997) with regard to the strategies used in vocabulary learning, such as determination, social, cognitive, metacognitive and memory strategies. Apart from these 5 basic strategy types, 'all' and 'no' strategy sections have been added to some options. In the strategy test, reasons for the enjoyment of cartoons by the students in the experimental group have been checked. The way that they learn the words more easily and feel motivated, the strength of their retention skills, and the things that easify the process in vocabulary learning have also been searched for.

Both rubric and vocabulary learning strategy test are prepared in Turkish not to block their comprehension skills. Their readiness to learn vocabulary items in the cartoon has been tested through strategy test which reflects the most used ways to learn vocabulary items by the students.

In order to explain how the instruments in this study have been applied during the experiment, two developed model lesson plans (see Appendix A, B) need to be examined thoroughly. The first lesson plan (Appendix A) has been shaped to make the students knowledgeable about the target words of *Treasure Island* in a meaningful context. This lesson has been given in 50 minutes in January and February just by adopting the classics of *Treasure Island*. In warm-up, the students have been asked some basic questions related with reading, their concern about the cartoons or any other illustrated materials in dialogues, the reading text types along with reflecting their awareness about the cultural identities/values of the society in the narration. This is also called "Time Traveler" exercise which makes the students manipulate both new and old cartoons to refer in an order. Therefore, the students feel the cultural entourage and the

lives of people in ancient times. In this manner, the students are oriented to the main issue of reading through cartoons and their attitudes toward it have been checked. Afterwards, the teacher gets the students to read the texts and detect the unknown words from the texts. After that they read them again to discover the meanings of those unknown words on their own with the help of contexts. In presentation, assuming that they have already learned the leading characters in the texts, the teacher asks the students to cover them and answer the wh...questions, such as 'who says?,who is who?, what happened?,with whom?' By this way, the teacher can reveal how much they could comprehend and recognize the texts. By taking their responses into consideration, the teacher deals with word learning strategies to help them to get how to compete with unfamiliar word items. By drawing a graphic organizer on the board covering all the word families, the teacher tells the ways of attacking the vocabulary. Additionally, the teacher presents some examples using words in different roles (adjectives, adverbs or a noun). Thus, the students could understand the importance and simplicity of deriving meaning from the root of the word. Following that practice, the students fulfill a guided information gap test parallel to vocabulary tests to intensify the words' definitions. In production, lastly having thought one way of how to overcome unknown words, the teacher wants the students to examine once again the unknown words they could not solve the meanings out. Then the students work on them and read aloud to the class to share theirs and hear other unfamiliar words, which helps them to cooperate with each other so as to cope with the inferences. As a final point, the teacher writes some prompts on the board for the students to use while writing a story that they make up particularly by getting the benefit of the new learned words. The students are assigned the writing homework to bring for the next lesson.

In second lesson plan (Appendix B), identical to the first one, the students are intended to be familiar with the target words in context. Still, the students are exposed to two classics: *Great Expectations* and *Romeo & Juliet*. The reason is that the number of the marked word units has not been as numerous as in *Treasure Island*. In this lesson, the teacher firstly reminds the previous lesson about *Treasure Island.* Warm-up activity is made up of the questions related with *Treasure Island*, the influences of cartoons on the students after the first lesson along with the issues to raise brainstorming. Upon reading

the texts of *Great Expectations,* the students cover the texts and try to find responses to wh...questions of the teacher, similar to the first lesson plan. Yet, unlike from the first, the second lesson plan additionally comprises the practice of "Funny or not?" to control to what extent the students could identify cultural norms and the humor in cartoons. That's why, the teacher makes them sit in a group and discuss the illustrations with their partners. The teacher also poses some questions like "what does the comic say and mean?, are these comic strips funny?" in turn to show their feelings and estimations. Last of all, the students are exposed to "what happens next?" task to refer their opinions about the narration. They interpret the story considering the factual information in it. Having completed reading both cartoon texts, they underline the unknown words and guess their meanings. The teacher asks wh...questions to clarify significant points and introduce who is who in the story. Then to familiarize the students with *Romeo & Juliet*, the teacher leads a dubious cartoon from the story to solve hidden meanings and messages with group works. When both stories are coped with in terms of vocabulary, the students are attracted how to deduce words' definitions. Following her explanations, the teacher reinforces the sense of lexical units with sentences in order to make the students distinguish the roles of the word families clearly. In production, the undiscovered words, despite the teacher's instructions, are tried to be found out by all the class members in partnership. Besides, the teacher gives "what happens next?" framework and two comic cards to the students. Even so, the cards have not been selected from ensuing events because of the fact that the students could state their own ideas and comments to create lines among the incidents. Above all, owing to this activity's being an information-processing task, the students could study it carefully. Before finishing the lesson, the teacher gets the students to extend the words' retention period, and strengthen their meanings; they are oriented to write a short story by using the prompts given to them. Thereby, the students can develop their own stories with their own words, and revise the accomplished phrases from the classics. Finally, they have been handed out rubrics, vocabulary learning strategy test, and vocabulary tests to complete and the lesson has finished.

Two weeks after each teaching session in which a text or two texts has/have been used, two common vocabulary tests (Appendix E) of 30 minutes made up of 25 questions

each have been administered to each group to test their vocabulary retention skills. While the first vocabulary test is about *Treasure Island*, the second has included the words of *Romeo & Juliet* and *Great Expectations*. The reason why *Treasure Island* has been tested on its own is originated from the higher loads of words exposed to the students than *Great Expectations* and *Romeo & Juliet.* Even so, both vocabulary tests have been prepared taking account the same basic goal: to unearth the students' overall achievement in terms of vocabulary use upon getting the target words through 3 classical cartoons. Vocabulary tests consist of 4 parts: Guided Information Gap Test, Multiple Choice Test, Matching, and Information Gap Test. In the first part, Guided Information Gap Test, the students have been given 25 words taken from classical cartoons. However, they are expected to answer only nine questions and use nine words out of 25 by choosing from the box and completing sentences. The same utterances have not been utilized in the classics intentionally to check the students' comprehension. Still, their ability to use of vocabulary in the light of its meaning and use (style), functions or formation of grammar points have been checked in the name of memory skills. In 2nd part, there exists 5 multiple choice questions with 5 options. The target words have been presented and aimed to be decided which one to use according to the context. At that point, students' recognition skill is evaluated through finding the correct words among others. In the third part, matching, six pictures with six word items below have been posed to the students. Having the same reason with the first part, not letting them memorize the texts totally, identical illustrations have not been directly copied from the classics. In the last part of the vocabulary tests, information-gap, the students have tried to reply and fill the blanks to the extent that they remember the texts. Since 5 statements in this section need to be completed as mentioned in the classics. The main reason of this part is to find out how competent the students are in their comprehension skills. In addition, due to the fact that similar exercises have been conducted as are given in lesson plans, the students are thought to be attuned to answer the question types at ease.

When it comes to the statistical results, for vocabulary achievement scores of both groups t-test has been used, and for cross tables of gender vocabulary achievement One-Way Anova Test has been exploited.

The cronbach alpha level of the vocabulary test is α=.05. The data have been analyzed by SPSS 21 for Windows packaged software.

Validity and Reliability of Vocabulary Test

Subject	Number of Lines	Cronbach alpha
Vocabulary Test	50	0.899

Validity and Reliability of Rubric
Experimental Group

Subject	Number of Lines	Cronbach alpha
Rubric	14	0.901

Control Group

Subject	Number of Lines	Cronbach alpha
Rubric	4	0.838

For the tests in that study, cronbach's alpha of vocabulary test has been 0.899, for the rubric tested on the experimental group, it has been 0.901, and for the rubric employed to the control group, it has been computed as 0.838. Accordingly, all the tests carried out during the survey have been approved as valid and reliable.

CHAPTER 4

FINDINGS AND DISCUSSION

4.1. The Present Study

The purpose of this study is to detect the effects of cartoons in vocabulary learning process of English language learners at intermediate level. As is shown in Table 8 and 9 below, there are 28 female, 9 male and in total 47 participants in the experimental group, while the control group consists of 20 subjects, 11 female and 9 male.

The demographic information about the subjects in the study is presented in two tables.

Table 8 Distribution of the Students According To Gender

| | Gender | | | | | |
| | Female | | Male | | Total | |
Group	N	%	N	%	N	%
Experimental Group	28	41.8	19	28.4	47	70.1
Control Group	11	16.4	9	13.4	20	29.9
Total	39	58.2	28	41.8	67	100

Table 9 Distribution of the Students According To Age Range

| | Age | | | | | | | |
| | 10-19 | | 20-29 | | 30 + | | | Total |
Group	N	%	N	%	N	%	N	
Experimental Group	31	31.3	20	29.8	6	9.0	47	71.1
Control Group	8	11.9	6	9.0	6	9.0	20	29.9
Total	29	43.3	26	38.8	12	17.9	67	100

4.2. Analysis of the Data

The data have been analysed in terms of the instruments developed through cartoons used in vocabulary teaching. They have been discussed in accordance with research questions.

4.3. The Results of the Instruments and Discussions

4.3.1. The Results According to the Experimental and the Control Groups

Vocabulary achievement scores of both the experimental and the control groups from all the vocabulary tests are (t(65)=1.092,p=.279>.05).

Table 10 Vocabulary Test Results of the Groups

	Group	N	$\bar{x}$	S	sd	t	p
Vocabulary Test Score	**Experimental Group**	47	49.19	17.55	65	1.092	.279
	Control Group	20	44.40	13.30			

In Table 10, the experimental group's mean in vocabulary test scores is 49,19, while it is 44,40 in the control group. There is no significant difference between both groups' mean scores. In spite of this, the experimental group seems more successful than the control group according to Table 10.

Table 11 Attitudes of the Students to the Used Cartoons According to the Bases

Categories	Number of the Question	Yes		No		I think so		Sometimes		No Ideas	
		N	%	N	%	N	%	N	%	N	%
Picture Based	1	37	78.7	6	12.8	0	0.0	4	8.5	0	0.0
	2	26	55.3	11	23.4	1	2.1	9	19.1	0	0.0
	6	6	12.8	33	70.2	0	0.0	8	17.0	0	0.0
	9	7	14.9	34	72.3	0	0.0	6	12.8	0	0.0
	11	24	51.1	21	44.7	1	2.1	0	0.0	1	2.1
	13	40	85.1	6	12.8	0	0.0	1	2.1	0	0.0
Vocabulary Based	5	29	61.7	9	19.1	6	12.8	3	6.4	0	0.0
	8	9	19.1	26	55.3	0	0.0	11	23.4	1	2.1
	12	45	95.7	2	4.3	0	0.0	0	0.0	0	0.0
Comprehension Based	3	36	76.6	6	12.8	1	2.1	4	8.5	0	0.0
	4	29	61.7	6	12.8	0	0.0	5	10.6	7	14.9
	7	36	76.6	9	19.1	0	0.0	2	4.3	0	0.0
	10	36	76.6	7	14.9	0	0.0	4	8.5	0	0.0

That result also corresponds with the outcome of rubrics of both groups in Table 11. The experimental group members have disagreed on the idea that cartoons make them feel bored in question 9 in Table 11. Table 11 will be discussed along with the vocabulary learning strategies test results in Table 12.

Table 12 The Answers of the Experimental and the Control Groups to the Vocabulary Learning Strategies Test

(E=Experimental Group, C= Control Group)

	Determination		Social		Memory		Metacognitive		Cognitive		No Strategy		All	
	E	C	E	C	E	C	E	C	E	C	E	C	E	C
1.	85,1%	65,0%	–	10,0%	-	-	-	-	-	-	-	-	14,9%	25,0%
2.	42,6%	40,0%	-	-	-	-	53,2%	40,0%	-	-	4,3%	20,0%	-	-
3.	55,3%	25,0%	-	-	6,4%	10,0%	36,2%	65,0%	-	-	2,1%	–	-	-
4.	66,0%	80,0%	19,1%	15,0%	2,1%	0,0%	-		-	-	6,4%	–	6,4%	5,0%
5.	2,1%	–	-	-	36,2%	40,0%	59,6%	50,0%	-	-	2,1%	10,0%	-	-
6.	10,6%	10,0%	12,8%	10,0%	-	-	34,0%	35,0%	-	-	-	-	42,6%	45,0%
7.	23,4%	20,0%	23,4%	40,0%	4,3%	10,0%	8,5%	5,0%	-	-	40,4%	25,0%	-	-
8.	-	-	17,0%	15,0%	6,4%	–	72,3%	80,0%	4,3%	5,0%	-	-	-	-
9.	42,6%	40,0%	27,7%	15,0%	29,8%	45,0%	-	-	-	-	-	-	-	-
10.	-	-	100%	100,0%	-	-	-	-	-	-	-	-	-	-

Most of the students in the experimental group think that pictures have drawn their attention. It may be because of the fact that they show a positive attitude toward visuals, since they are attractive to them as is indicated by the results for 10,11, and 13 in Table 11 and in Graphic 1. In fact, these results additionally prove the evidence that the cartoons do not make the students get bored while reading classics.

When Table 12 is reviewed with regard to the experimental group, it is not hard to see that they have most frequently used determination and metacognitive strategies in the test. Gu and Johnson (1996) explicate this issue that students are not based on rote-learning or memorization. What's more, metacognitive strategies are the positive predictors of general proficiency as it can be observed in vocabulary test scores. Kafipour and Naveh (2011) also bolster the success of the students who are good at metacognitive strategies, such as monitoring, decision-making, and assessment of one's advance. They further assert that metacognitive strategies help the students to discover language and vocabulary on their own. This is supported by Paivio (2006) with his dual coding theory that while reading cartoons, the students could quickly adapt multicodes

of reading and get visual support as well as monitoring and testing themselves like a critic, summarizing the conclusions in their heads and activating their critical thinking skills. Now that both strategies are related with the students' awareness about their own learning process, improvement and being knowledgeable of individual study, they can be commented as introverted and well-informed personalities about their own language learning achievement, which has been discovered in the analysis of rubric as well. As to the control group, even though their cluster points are similar to the others', in determination and metacognitive strategies, they have performed well majorly in social and memory strategies. Thereby, what can be deduced is that reading cartoons cannot do the work of mechanical activity; however they have supplied a real-life entourage to get in contact with others in L2. This is what Long (1996) aims with his constructivist view via intakes and social interaction. It also shows a parallelism with vocabulary test results, which state the experimental group's overachievement. It might be because, the students in the experimental group might have been used their memory skills better than the control group.
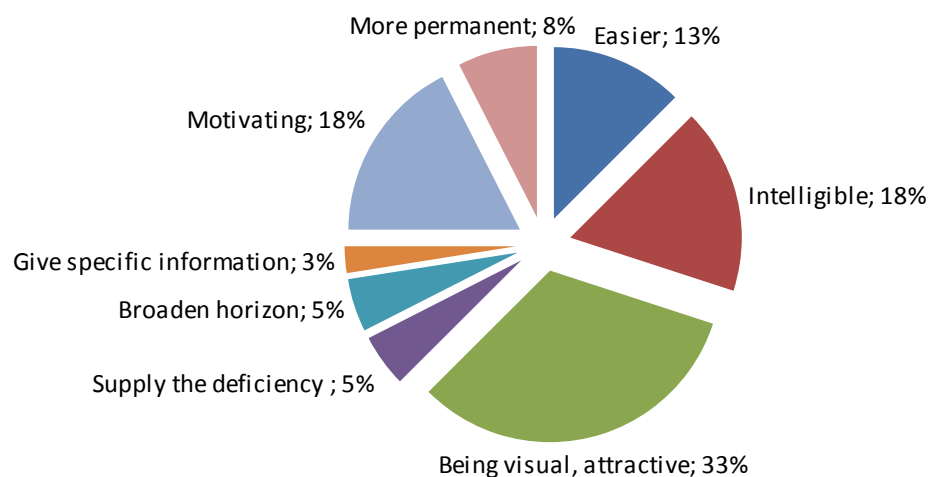
Graphic 1 The Experimental Group's Motives for Cartoons

According to what Graphic 1 reads, the experimental group's main reason to like using cartoons derives from their being visual and attractive items in language teaching. However, the least selected option is its feature of giving specific information. The

reason that the students give the minimum percentage to this option is that they do not use their critical thinking skills, and they cannot create a mind gap to organize these specific information gained with the cartoons.

Paralel to the results of the experimental group, the control group has shown their readiness to read in cartoon texts as well in Table 13.

Table 13 Attitudes of the Control Group toward Vocabulary and Learning English

Categories	Number of the Question	Yes		No		I think so		Sometimes		No Idea	
		N	%	N	%	N	%	N	%	N	%
Vocabulary Based	3	4	20.0	11	55.0	0	0.0	5	25.0	0	0.0
	4	18	90.0	1	5.0	0	0.0	1	5.0	0	0.0
Comprehension Based	1	16	80.0	4	20.0	0	0.0	0	0.0	0	0.0

Furthermore, as is seen in Table 12, the students have mostly preferred metacognitive strategies specifying the fact that cartoons strengthen their brain power and they are able to use them in their daily lives.

Similarly, while Williams (1995) is commenting on the effects of cartoons, he stresses the functions of native speech patterns like ellipsis ("what thick boots!" in *Great Expectations*), sound, such as "ha, ha, ha"; "knock, knock" in *Great Expectations*, intonation in *Romeo & Juliet* in "This cannot be!" to stress 'cannot' capitalized in the scene expressing the death announcement of Juliet to Romeo in the interaction, and interjections ("hımm", "oopps" in *Treasure Island*). Then Lai and Bjornerud et al. (2002) link these impacts of cartoons to daily life of the students, as they have stated in their metacognition strategies. It may be because, in all respects, cartoons' profit of connection with everyday English allows lower anxiety level and get the students to feel more easygoing.

Though cartoons have been mainly popular among participants, some have objected to this notion and expressed their personal beliefs. The experimental group's motives of dislike about applying cartoons in reading studies is shown in Graphic 2.
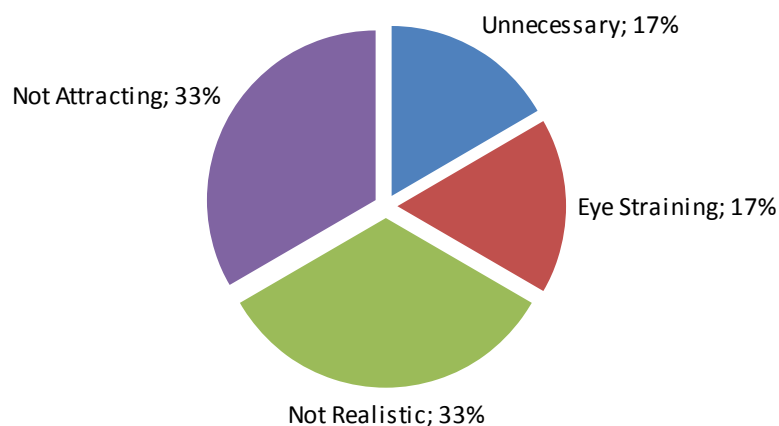
Graphic 2 The Experimental Group's Motives of Dislike for Cartoons

Accordingly, they largely give reasons to cartoons' being not realistic, unattractive, having an eye straining effect and being unnecessary.

For the subjects who do not like reading classics in cartoons, the plausible motive might be that they have not comprehended the texts and associated words in their minds; thereby they label cartoons as the faulty figures. Other two possibilities may arise from the truth that in traditional language settings as indicated by the students, they are not used to doing reading activities with cartoons; hence they could not give meaning to what they are doing with those enjoyful tools. The last probability can be originated from having difficulty in cognition. This is also confessed by participants in the control group with 25% in their rubrics. Rather than reading through cartoons and obliged to scrutinize the point, they may take the easy way out by reading a simple text.

To put it simply, the students both in the experimental and the control groups expect to take reading lessons through cartoons, on the grounds that these visual tools make learning process much easier by reducing their responsibility. Furthermore, cartoons do not necessitate a complex grammatical structure or vocabulary pool to be comprehended; the students use their communicative competence instead of grammatical competences. Thus they do not make the students get stunned. They have acquired words stayed in short, working and long term memories in turn by opening

new doors into the students' academic studies, too. It is because of all the motives that the students in both groups outnumber their positive feelings toward cartoons, and they indicate that they are satisfied with this supplementary material to be adopted to the classes. Even those performances of cartoons are enough to refute the considerations of Ellman (1979), MacGregor (1996), and Harris and Snow (2004) who do not admit that cartoons bring profit to the students. On the other side, Sones (1944), Hutchinson (1949), Kakalios (2002), Wax (2002), Haugaard (1973), Alongi (1974), Pilgreen and Krashen (1993), and Biebrich (2006) have turned out to be right according to the findings obtained in motivational extent of this study.

By the same token, the experimental group have mostly promoted the position of pictures in vocabulary learning by expressing that the pictures in the texts help them to infer the meanings of the words. Similarly, having looked at the third question of vocabulary learning strategy test (hereinafterVLST), the maximum points have been added to determination strategy with their responses that they spend a lot of time about how to associate the words with an item that they have known before. That correlates with the study of Smith (1975), which Brown (2007b) has quoted due to his impressive explications of how mnemonic devices supply retention, and retrieval process strongly. In this field, the surveys of Cohen (2009) revealing the success of participants in learning new words via imagery interventions like dual coding method and imagery techniques, Krashen (2004) studying on the wide reading effects, Hammond and Danaher (2011) who have established one of the values of cartoons in the use of learning strategies, and Nation (1999) enlightening cartoons or other images on the way to giving opportunities to trigger cognitive practices and associate words have all vindicated what the experimental group has often favored in rubric. Thus, they mostly show their appreciation to the cartoons by affirming that they help them to remember words, understand the text better, and learn new vocabulary more efficiently. Those results appear congruent with the findings of the scholars above, and their theoretical aspects.

Nevertheless, when the experimental group's overall achievement in vocabulary test is reminded, it is not so promising. They could just get up 49,19 mean, not even the half of total score 100. It places emphasis on the lack of vocabulary competence of the students. No matter how big percentages of subjects have given their positive

viewpoints (70,2%) that they have not lost their time while reading colored cartoon texts, they confess that in general they could not learn new words subconsciously in regard to their answers in rubric. It can be said that this goes by what Terrell (1986) calls Krashen's "Monitor Hypothesis". They have taken sides of acquisition than learning so as to acquire language, not learning. That might be one of the ground why participants could not gain self-confidence to get through vocabulary learning. Nonetheless, not finding Krashen's acquisition-learning dichotomy viable, claim of McLaughlin (1990), which is on the basis of controlled to automatic process, cannot said to work in this search either. On the other hand, in the light of Keogh and Naylor (1999), cartoons promote conceptual restructuring of the students' ideas by offering challenges to a variety of age groups. It can also find its roots in this study.

Standing with the same party, the second question in rubric unveils the fact by their answer "I *specify* some *particular* words and *only concentrate* on lexical items" and "I try to replicate a real life interaction and employ new lexical units in my talks" they majorly activate their metacognitive strategies, such as testing themselves, and either skipping or keeping on getting new words. What they believe about vocabulary learning is that words ought to be studied and put to use with selective attention. Over and above, their replies to fourth question in VLST divulges how they are bound to their own learning: "When I discover the meanings of some vocabulary on my own, learning is most efficient during the time that my teacher is giving a reading lesson." When it comes to one other question asking for their most-liked way before reading a text, it receives the reply of doing nothing special, namely using no particular strategies at all (25,4%). This makes the case clear that they cannot control their learning, and they are in need of outside help to complete vocabulary learning procedure. However, these 'apron strings' may decrease their performance and in the long run it may create an unwillingness. As Dörnyei and Ushioda (2011) define being the leading element in affective factors of motivation, the students' self-esteem could weaken and they may lose the dominancy of intrinsic motivation described as the essential point in learning a language. Then this may lead the students just to see the end of the tunnel which is what Smallwood (2004) signifies without acquiring knowledge within a discipline.

The next commentary might be given with Liu (2004) who shows that if the students fail to comprehend the text, it can be correlated what they notice consciously throughout

reading. In a similar way, the students have largely accepted that when they see the target words in reading texts and remember them, it means that they have learned these word items.

The achievement scores of the experimental and the control groups are shown in Table 14 below.

Table 14 Achievement Scores of Both Groups According to the Parts of the Vocabulary Test

(TI=Treasure Island, RJ=Romeo & Juliet, GE=Great Expactation)

GROUP	Parts of the Vocabulary Test	N	Minimum	Maximum	x	s
All Students	TI Guided Information Gap Test	66	0	16	5.60	5.13
	TI Multiple Choice Test	66	0	10	6.09	3.29
	TI Matching	66	2	12	10.09	2.72
	TI Information Gap Test	66	0	2	0.03	0.02
	RJ & GE Guided Information Gap Test	67	0	18	8.65	5.24
	RJ & GE Multiple Choice Test	67	0	10	6.38	8.79
	RJ & GE Matching	67	0	12	10.65	16.45
	RJ & GE Information Gap Test	67	0	10	0.56	1.86
Experimental Group	TI Guided Information Gap Test	46	0	16	6.08	5.43
	TI Multiple Choice Test	46	0	10	6.13	3.51
	TI Matching	46	6	12	10.13	2.57
	TI Information Gap Test	46	0	2	0.04	0.29
	RJ & GE Guided Information Gap Test	47	0	18	9.23	5.26
	RJ & GE Multiple Choice Test	47	0	10	6.68	3.15
	RJ & GE Matching	47	0	12	10.80	2.52
	RJ & GE Information Gap Test	47	0	8	0.55	1.70
Control Group	TI Guided Information Gap Test	20	0	16	4.50	4.29
	TI Multiple Choice Test	20	0	10	6.00	2.82
	TI Matching	20	2	12	10.00	3.11
	TI Information Gap Test	20	0	0	0.00	0.00
	RJ & GE Guided Information Gap Test	20	0	16	7.30	5.07
	RJ & GE Multiple Choice Test	20	0	10	5.70	3.51
	RJ & GE Matching	20	0	12	10.30	3.13
	RJ & GE Information Gap Test	20	0	10	0.60	2.25

The achievement score of the experimental group is 49,19%, whereas it is 44,4% for the control group as is indicated in Table 9. This proves that the cartoons seem to be

beneficial for the students in the experimental group to comprehend the vocabulary items in reading texts. When compared with the results of the control group, the experimental group seems to be more successful in using vocabulary items in *Romeo & Juliet* and *Great Expectations* with the average score of 10,80. The findings in both groups indicate that the least score is detected in *Treasure Island*. However, the experimental group seems more successful than the control group. When the vocabulary achievement scores of the experimental group have been scrutinized, the students have been more successful in *Great Expectations* and *Romeo & Juliet* matching and least successful in *Treasure Island* information gap test whereas the achievement result is the same as the control group with less achievement scores. This result may derive from the fact reported by Hashemzadeh (2012) who says fill in the blanks or matching sound more suitable for the students. Since in matching parts, the students in the experimental group have learned the vocabulary items through visuals, which directly corresponds to the semantic components of the vocabulary items.

Another critical angle to behold is the students' general belief about vocabulary and its strength on picking up English language. Most of the students in the experimental group, confirming cartoons' power, have concluded how crucial role it has in learning process. Although the control group is aware its position, since they could not read with cartoons, their ratio is a bit lower (90,0%) than the others. 76,6% of the students think that cartoons make learning vocabulary enjoyable.

The following table indicates the students' achievement scores of vocabulary test.

Table 15 Students' Achievement Scores of Vocabulary Test

Vocabulary Items	Achievement			Vocabulary Items	Achievement		
	Correct	Wrong	%		Correct	Wrong	%
Jewel	65	2	97.0	**Outskirts**	35	32	52.2
Mug	65	1	98.5	**Brewery**	33	34	49.3
Drunkenness	64	2	97.0	**Revenge**	32	35	47.8
Bride	63	4	94.0	**Excuse**	29	37	43.9
Herbs	61	6	91.0	**Funeral**	27	39	40.9
Potion	61	6	91.0	**Tomb**	25	42	37.3
Gambling	57	9	86.4	**Adopt**	25	42	37.3
Enemy	54	13	80.6	**Desperate**	23	43	34.8
Stain	53	14	79.1	**Tired**	23	43	34.8
Dull	50	17	74.6	**Circumstance**	21	45	31.8
Sailing	50	16	75.8	**Hasty**	16	51	23.9
Deck	49	17	74.2	**Skipper**	15	51	22.7
Wicked	49	17	74.2	**Cove**	13	53	19.7
Stare	49	17	74.2	**Conspiracy**	11	55	16.7
Anxious	47	19	71.2	**Gale**	9	57	13.6
Convince	46	21	68.7	**Ruin**	6	61	9.0
Dawn	45	22	67.2	**Heal**	5	62	7.5
Stuff	45	21	68.2	**Forgive**	4	63	6.0
Evil	42	25	62.7	**Wound**	3	64	4.5
Cure	40	27	59.7	**Misuse**	1	66	1.5
Passage	39	28	58.2	**Blew**	1	65	1.5
Pity	38	29	56.7	**Unintentionally**	0	66	0.0
Forge	38	29	56.7	**Hearty**	0	66	0.0
Barrel	38	28	57.6	**Rough**	0	66	0.0
Sundown	35	31	53.0	**Haunted**	0	66	0.0

In the above table, the students' correct and wrong responses to the questions of words in teaching have been given. Most of the students seem to know the words "jewel, mug, drunkenness and bride". The possible reason behind their success is that the students were asked to match the vocabulary items with the pictures, which are visual aids to trigger their memories as Krashen (2004) emphasizes. Additionally, concerning to the list of meaning types of Leech (1974), the words 'bride' and 'drunkenness' have been used with their conceptual meanings. The word 'jewel', though in some contexts may appear 'like a star', may also be grouped taken with its conceptual meaning. Afterwards, the word 'mug' must have been known in advance by the students because of its being a cultural figure. In Turkey, there exists only one definition of the word 'cup', yet in English, there are more than one word according to the concepts. On the other hand, the words 'unintentionally, hearty, rough, and haunted' in *Treasure Island* could not receive correct responses. It may be because of the language level of the text which seems above their linguistic competence. As Brown (2007b) gives place to Krashen's claim, *i* must be slightly above of the students'

competence level. Moreover, the type of the test seems difficult for the students who were asked to fill in the blanks. Firstly, the word 'hearty', carrying the sense of cheerful and wholesome to define food and the word 'haunt', having the explanation of 'a place for socializing', 'visiting as a spirit' or 'having an effect' might have puzzled the students in connotative meanings. When the word 'rough' is checked in *Treasure Island*, Text 6 "Communication of the Sailors on the Ship", it is in the thematic meaning; Jim: "Looks like we have some rough sailing ahead." Bearing the other definitions of the words 'bumpy, rude, simple, stormy, and approximate', rough can be put in reflected and collocative meaning types as well.

According to the text "*Treasure Island*", the students in the experimental group seem to have understood half of the vocabulary items in the test as is seen in Table 16.

Table 16 The Experimental Group's Achievement Scores in Vocabulary Test for Treasure Island

Vocabulary	Correct	Wrong	%
Drunkenness	46	0	100
Mug	45	1	97.8
Gambling	39	7	84.8
Deck	35	11	76.1
Sailing	34	12	73.9
Wicked	34	12	73.9
Stare	34	12	73.9
Stuff	32	14	69.6
Anxious	32	14	69.6
Barrel	27	19	58.7
Sundown	24	22	52.2
Excuse	23	23	50.0
Funeral	20	26	43.5
Tired	18	28	39.1
Desperate	17	29	37.0
Circumstance	16	30	34.8
Skipper	11	35	23.9
Cove	10	36	21.7
Conspiracy	9	37	19.6
Gale	8	38	17.4
Blew	1	45	2.2
Haunted	0	46	0.0
Unintentionally	0	46	0.0
Hearty	0	46	0.0
Rough	0	46	0.0

When the word 'drunkenness' which was correctly answered by all the students is checked in how to be used in cartoons, the picture about this word makes it clear that everything is quite clear for the students to predict its meaning in the following cartoon (Figure 25). Similar to the word 'drunkenness', the word 'deck' is really well-depicted in the cartoon, which probably made the students lead to select it correctly (Figure 26). In Figure 27 below, the word 'anxious' is shown in the way that how gestures, facial expressions, and body language may affect the comprehension of the vocabulary items.

Figure 25 The Use of the Word 'Drunkenness' in *Treausre Island*

Figure 26 The Use of the Word 'Deck' in *Treasure Island*
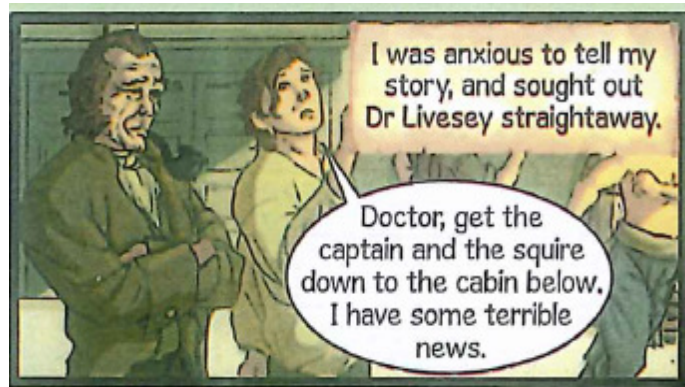
Figure 27 The Use of the Word 'Anxious' in *Treasure Island*

On the other hand, the students' success in vocabulary test has been recorded to decrease while they have been working on the words 'rough, haunted, unintentionally, hearty'. In order to learn the underlying cause, the illustrations from the text require to be examined. Initially, the word 'rough' seems to be made sense because of the lack of visual supplementation. At first sight, the dark clouds are clearly visible; however, particularly in black and white cartoons they may not have come out, and headed the students to misunderstand the contextual meaning as is displayed in Figure 28.

Figure 28 The Use of the Word 'Rough' in *Treasure Island*

The following word 'haunted' has the same hard line with the word 'rough' (Figure 29). While Jim is talking about the captain in terms of how villain man he is and how he captured his dreams with his monstrous look, he has used this term (see Appendix F). Even so, since the readers cannot observe any visual clues in the cartoon to associate the words 'haunted' and 'the bad guy' and to apprehend its sense, they have mainly chose the wrong options in the vocabulary test.
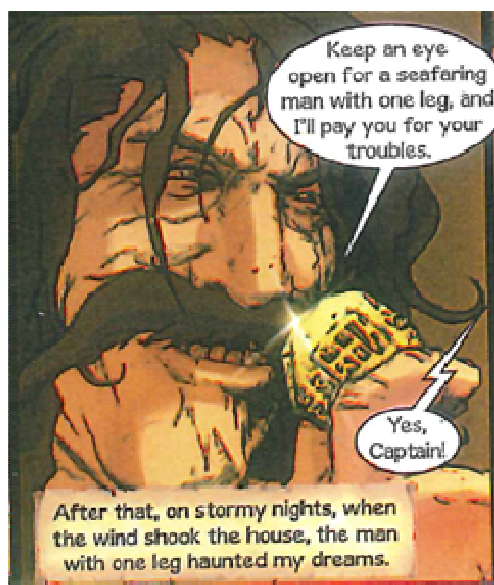
Figure 29 The Use of the Word 'Haunted' in *Treasure Island*

All in all, the reason is discernible in that the students seem to have known these words indeed, and when reinforced with pictures in cartoons, they are able to catch the meanings. This result highlights and verifies Fisiak's Error Analysis Hypothesis, emphasized by Saville and Troike (2006), which created a dichotomy between mistakes and errors. Due to the fact that the students have noticed their *mistakes*, they could excellently correct them. It might also originate from the students' failure in understanding synonymy of lad, to keep an eye open, seafaring, haunted as indicated by Hu (2001), Leech (1974), and Fromkin et al. (2003).

The following table displays the number of the students who know the meanings of the words listed below consciously or subconsciously. It strongly emphasizes the attainment of the experimental group over the control group, and in parallel proves the efficiency of the cartoons while infering the meanings of the target words.

Table 17 The Students' Awareness of the Vocabulary Items in the Experimental and Control Groups for Treasure Island

Experimental Group			Control Group		
Vocabulary	The number of students that they do not know the words	The number of students who declared that they did not know the word but gave a correct answer	Vocabulary	The number of students that they do not know the words	The number of students who declared that they did not know the word but gave a correct answer
Drunkenness	6	6	Mug	2	2
Mug	5	5	Drunkenness	4	3
Gambling	8	6	Gambling	4	2
Deck	9	7	Sailing	2	0
Sailing	1	1	Anxious	5	3
Wicked	11	7	Wicked	8	6
Stare	1	1	Stare	0	0
Stuff	1	0	Deck	6	2
Anxious	10	8	Stuff	0	0
Barrel	11	6	Sundown	0	0
Sundown	1	0	Barrel	2	1
Excuse	5	0	Funeral	5	0
Funeral	11	5	Excuse	2	0
Tired	7	7	Desperate	0	0
Desperate	5	1	Tired	3	0
Circumstance	19	5	Circumstance	0	0
Skipper	17	6	Skipper	4	0
Cove	15	4	Cove	7	0
Conspiracy	20	4	Conspiracy	8	0
Gale	17	5	Gale	8	0
Blew	6	0	Haunted	4	0
Haunted	5	0	Blew	5	0
Unintentionally	2	0	Unintentionally	2	0
Hearty	3	0	Hearty	0	0
Rough	14	0	Rough	4	0

From the above chart (Table 17), it can be infered that the cartoons help the students to get the meanings of the words subconsciously. Then it gets the students to comprehend (grasp something mentally) the texts well. Therefore, in general sense, the cartoons can

be said to increase the capability of the students' prediction in words' interpretation with the help of keys to comprehension, such as pictures, the gestures and mimics of the people, colors or any other expressions.

On the other hand, even though the most correctly answered words though stated to be mostly unknown are "anxious, deck, wicked and tired", they may point the way of errors due to the students' incompetency. Corder (1967) highly stresses that all revelation of the students cannot be always viewed as success as they are detected in Table 17, the students may answer subconsciously. At that point, as Sridhar (1975) remarks, language transfer (interlingual or intralingual) may have an affect on these errors. In parallel, this leads people to think that the students could not create an awareness about their English levels, and they are not indeed so competent in target language to be independent. Finally, the efficient use of vocabulary strategies lead the students to give correct answers as is suggested by Pikulski and Templeton (2014).

Table 18 Experimental Students' Achievement Scores in Vocabulary Test for Great Expactations and Romeo & Juliet

Vocabulary	Correct	Wrong	%
Jewel	46	1	97.9
Potion	45	2	95.7
Bride	45	2	95.7
Herbs	42	5	89.4
Dull	38	9	80.9
Stain	38	9	80.9
Enemy	38	9	80.9
Cure	32	15	68.1
Dawn	32	15	68.1
Evil	31	16	66.0
Convince	31	16	66.0
Passage	30	17	63.8
Forge	29	18	61.7
Brewery	27	20	57.4
Outskirts	27	20	57.4
Revenge	25	22	53.2
Pity	24	23	51.1
Adopt	19	28	40.4
Tomb	16	31	34.0
Hasty	13	34	27.7
Ruin	4	43	8.5
Heal	4	43	8.5
Forgive	3	44	6.4
Wound	2	45	4.3
Misuse	0	47	0.0

After examining *Treasure Island*'s unknown words, the other texts of *Romeo & Juliet* and *Great Expectations* must also be gone through. The most declared words as unknown by the experimental group are "forge, wound, and misuse" and the real failure in vocabulary test for them has been recorded with 'wound' and 'misuse'. The uses of these words in the text have been printed by appropriate visuals. The word 'jewel' is vividly grasped with Miss Havisham's utterances and Estella's position in the strip as is seen in Figure 30 below.

Figure 30 The Use of the Word 'Jewel' in *Geat Expectations*

The other word 'bride' among the highest scored vocabulary is enriched with illustrations. Figure 31 displays the items helping the students comprehend it. Pip explains Miss Havisham's, the lady in wedding dress below, giving the exploitation of the word 'bride'.

Figure 31 The Use of the Word 'Bride' in *Great Expectations*

Identical to the texts in Great Expectations, the word 'herbs' has been classified as the most successful in the ligth of the vocabulary test in Table 18. In this cartoon strip, the character 'Friar Laurence' details the name 'herbs' openly to be realized by the students. He is in the forest collecting herbs into his basket. Figure 32 presents the use of the word 'herbs' in its context.

Figure 32 The Use of the Word 'Herbs' in *Romeo & Juliet*

Having analyzed the highly scores words, the vocabulary which cannot be responded by majority of the students also appear in Table 18. In order to find out the basic motives, the word 'cure' is one of the message to get the meaning of the word 'wound'. However, it seems that they do not know the meaning of 'cure'. The words 'wound' and 'misuse' are pictured in Figure 33 and 34 respectively. While reading and guessing the meanings of these words, the students seem to have been deprived of any kinds of visual enrichment. There exists no connected figures or expressions about them as is visible in patterns below.
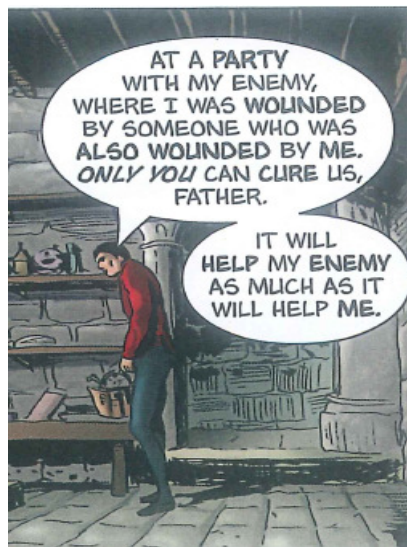
Figure 33 The Use of the Word 'Wound' in *Romeo & Juliet*
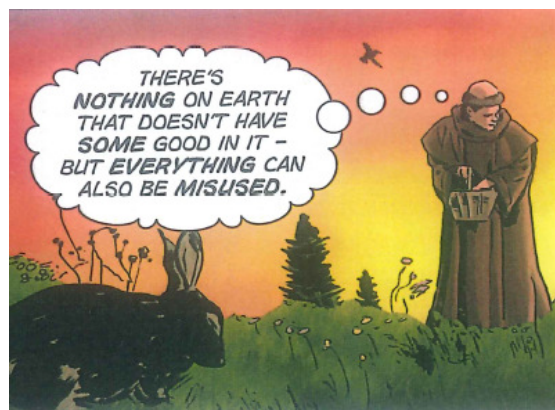
Figure 34 The Use of the Word 'Misuse' in *Romeo & Juliet*

Besides, at that point, the students seem not have used their critical thinking processes and Bloom's taxonomy well (Wright and Sherman, 1996 and Kızıltan et al., 2014). In other words, the experimental group might make predictions, reasoning, and thinking less while reading the cartoons.

Table 19 The Students' Awareness of the Vocabulary Items in the Experimental and the Control Groups for Great Expectations and Romeo & Juliet

Experimental Group			Control Group		
Vocabulary	The number of students that they do not know the words	The number of students who declared that they did not know the word but gave a correct answer	Vocabulary	The number of students that they do not know the words	The number of students who declared that they did not know the word but gave a correct answer
Jewel	5	5	Jewel	2	2
Potion	5	5	Herbs	0	0
Bride	3	3	Bride	0	0
Herbs	9	8	Potion	1	0
Dull	13	11	Enemy	2	1
Stain	9	7	Convince	4	2
Enemy	6	5	Stain	4	2
Cure	4	2	Pity	1	1
Dawn	3	3	Dawn	0	0
Evil	2	1	Dull	6	4
Convince	14	10	Evil	0	0
Passage	12	7	Passage	2	1
Forge	25	12	Tomb	3	1
Brewery	18	9	Forge	13	5
Outskirts	5	3	Cure	1	0
Revenge	8	4	Outskirts	1	1
Pity	9	2	Revenge	6	1
Adopt	11	3	Brewery	11	0
Tomb	5	1	Adopt	2	0
Hasty	17	0	Hasty	5	1
Ruin	15	0	Ruin	9	2
Heal	10	1	Wound	5	1
Forgive	2	0	Misuse	3	1
Wound	20	1	Heal	5	0
Misuse	19	0	Forgive	0	0

Table 19 reveals the mastery of the experimental group and their subconscious logical deductions of the word meanings from the texts over the control group. Those findings of *Great Expectations* and *Romeo & Juliet* texts are similar to the success of the students arrived by *Treasure Island* texts in Table 15.

In order to see the effects of the use of cartoons in teaching vocabulary items, the students in the experimental group have been evaluated according to their achieved

scores after teaching. They have been analyzed in terms of the familiarity of the words in Table 20.

Table 20 The Level of the Familiarity of the Words by the Experimental Group and the Control Group

GROUP	The number of the words and the students' achievement scores according to the test	N	Minimum	Maximum	$\acute{x}$	s
All Students	RJ&GE Unknown Words	67	0	16	4.58	4.45
	RJ&GE Learned Words	67	0	9	1.81	2.32
	RJ&GE Scores	67	8	44	26.27	9.28
	TI Unknown Words	66	0	15	4.18	4.36
	TI Learned Words	66	0	8	1.53	2.05
	TI Scores	66	6	38	21.82	8.79
	Total Mark	67	16	80	47.76	16.45
Experimental Group	RJ&GE Unknown Words	47	0	16	5.11	4.76
	RJ&GE Learned Words	47	0	9	2.04	2.59
	RJ&GE Scores	47	8	44	27.28	9.57
	TI Unknown Words	47	0	15	4.57	4.43
	TI Learned Words	46	0	8	1.74	2.25
	TI Scores	46	6	38	22.39	9.33
	Total Mark	47	16	80	49.19	17.55
Control Group	RJ&GE Unknown Words	20	0	12	3.35	3.43
	RJ&GE Learned Words	20	0	5	1.25	1.41
	RJ&GE Scores	20	12	40	23.90	8.29
	TI Unknown Words	20	0	14	3.30	4.16
	TI Learned Words	20	0	4	1.05	1.43
	TI Scores	20	10	38	20.50	7.45
	Total Mark	20	24	72	44.40	13.30

According to the mean scores of the vocabulary tests' achievement, the level of the difficulty of the tests are visible. In the above given table, it is seen that the experimental group the students got 2,04 mean scores out of 25, whereas the control group the students got 1,25 out 25. This means that a successful result of 10% is detected for the experimental group, while it is the success of 5% for the control group after teaching. Their learning achievement is different, however, this difference is not significant in the tests for Great Expectations and Romeo & Juliet. In this respect, Brown (2007b) has also stressed in his study that Krashen's Input and Affective Filter

Hypotheses become more of an issue. Taking the burden of supplying comprehensible input to the students in the experimental group, the cartoons may have also reduced their anxiety levels and they may have used cartoons better than the control group, which is not significant. It is because they have regarded cartoons as motivating devices in the vocabulary learning strategy test. Nevertheless, the control group cannot be so lucky to construct vocabulary with information-processing that might be triggered via cartoons.

Moreover, reading these three classics with cartoons have availed to see vocabulary tiers of Beck et al. (2002). As is listed, vocabulary in texts has not been limited to one specific field like the language reflecting the lives of people on a ship (as in *Treasure Island*), basic words with technical terms are induced in classics, too.

All in all, within the context of general result upon regarding all the text types in vocabulary test, what can be easily claimed is that the experimental group has reached higher grades than the control group with their responses. The average achievement score is 49,19% in the experimental group, whereas it is 44,4% in the control group.

One other noteworthy issue dealt in this study is the effects of culture on the students' vocabulary learning through cartoons. Most of the students have confirmed that cartoons make them get aware of the target culture. In the same manner, having addressed the sixth question in rubric about the mediator that helps them to learn more vocabulary with a high quality, their answers are majorly on the side of metacognitive strategies covering social media and Internet like songs, movies or games (28,4%). On the other hand, "reading cultural values and identity of the countries" to learn more vocabulary reached the least points as a social strategy. This underlies the truth that the students are not eager to handle a book and sit solely to gain information about the cultural values of a country in the world. Instead, they are eager to get in contact with someone or something directly. Cartoons can be viewed as a big success to be get informed in target language's culture as the last question in rubrics. The students have marked the importance of Skype, e-mail, and other social networking sites besides talking with foreigners while describing their best learning style.

In such a way that Clydesdale (2008) portrays culture as a bridge to another world. That overpass connects the gap between first culture and target language. Additionally, with regards to Abbaspour et al (2012) and Wardhaugh (2010), culture has a genuine efficiency in making sense of contextual settings. That's why, to find out the possible parallelism with the cartoon texts and cultural figures in the study, three classical cartoons are worth examining individually. In *Romeo & Juliet*, in the light of Clark (2011), love between teenagers, dating, getting married and parental blockage are explored by readers in a cultural context. The decisions of *Romeo & Juliet* have rooted from the reputation of both families bearing honor cultures or self-worth. Besides that, although the love story is settled in Verona, Italy, the author William Shakespeare was from England; thus it carries the cultural identities of the English. A lofty love which is common in other masterpieces of Shakespeare and arranged marriage planned by Capulet for her daughter and Paris are the keystones in Western culture at this time period. In addition, their clothes worn as casual or in important occasions are totally unlike today's dresses. The streets, differently designed buildings, the existance of a church and a friar than mosques with imams, and the class discrimination not only in the Capulet and the Montague, but also between Romeo and the poison seller who is rather poor have all been exhibited to the readers as cultural hints in the cartoons.

As is interpreted by Moore (2001), in *Great Expectations*, 19th century of England has been depicted by Charles Dickens. He exhibits the discrimination among people in regards to their status in society. With the comparison of growing up Pip and Estella, it messages the varied outlook toward bringing up children according to their gender. The basic cultural image of this story has been to see how society has worked in that time. People's dressings, the ways of greetings, and saying good-bye have been enlightened under the heading of "culture".

Upon going into the cultural enrichments of those classics, what can be made reference is their not being exclusively portrayals of the countries or identities, yet they have also been harmonized with reading texts and characters' behaviours. In the contrary case, as stated by subjects in VLST's ninth question, they would probably disregard them even without taking a glance of these cartoons. However, participants' highest level in

vocabulary test appears to be taken from *Great Expectations* and *Romeo & Juliet*.

Considering Pereira and Vilar (2014) who have searched for the background and cultural analysis of *Treasure Island*, it is easy to claim that the students may have been affected by its culture in many ways. The underlying grounds in the students' label of the texts being too hard can be stated as follows. In those texts, the salient cultural figures are 'gold bars', instead of money (see Appendix F). It may be chosen intentionally to underscore the reading about treasure. Besides, 'Silver's parrot', which is always with him, is a cultural unit in the way of stating that they are on an island. It is due to the fact that parrots are majorly described as animals found on islands. Still, beyond that, Silver's and other pirates' inhumanity are made public by this parrot when watching hateful crimes and people's hypocrisy. When it comes to 'rum', asked in vocabulary test as well, it has taken part nearly in all the settings. Even subjects have heard it in the songs of the captain and the sailors. Though culturally it is acceptable to witness rum (a strong alcoholic drink) in stories, its other associations with drunkenness and death are peculiar to this narration. Another cultural difference in texts has been 'the father role'. Only in introduction part, the students could see who Jim's father is, but later Jim has grown up all being alone despite outside danger. Apart from father, mother of Jim or any other women characters cannot be noticed or presented in a desperate situation, which gives the clue of how gender roles were inequal and how the women in the society were ignored at that age. With regard to the information about the era given in the cartoons of *Treasure Island*, the students in the experimental group seem not to have understood the message with the achievement score of 22,39 out of 50.

Having mentioned *Treasure Island* to evaluate the students' success and conceive their potential questions in reading, the leading difficulty may arise from ethics, which are questionable and open to comment. Similarly, the students have encountered with the contradiction of human identity. Anyone in that classic could not be said good or evil. The first of last two causes which may drag the students to fail in *Treasure Island* texts is that they have been acknowledged about what to happen in the story. It is because Stevenson has given preference to narrate from the end of the story to the starting point, which might have unmotivated the students. As the second and last motive, mainly the

former texts have been extracted than later sections, which may have hindered to be informed how the characters change unlike in *Romeo & Juliet* and *Great Expectations* texts. When all these grounds are combined with the stylistic narration of Stevenson, the students' lower performance in *Treasure Island* is not tough to estimate.

4.3.2. The Results According to the Gender

As illuminated by Schmitt (2000), the use of vocabulary learning strategies has a wide range, and depends on numerous factors like culture, motivation, gender and age. Before anything else, age necessitates a deep analysis. Even though in language teaching, the females are well accepted to be one step ahead of the males (Özyılmaz, 2012), whether it will correlate with this research's result or not needs to be considered.

Table 21 Achievement Scores of the Experimental Group According to Gender

	Gender	N	$\bar{x}$	S	sd	t	p
Vocabulary Test Score:	**Female**	28	51.79	15.35	45	1.237	.223
	Male	19	45.37	20.21			

In Table 21, the female students in the experimental group have the average of 51,79 in vocabulary test, while the male subjects' mean is 45,37. At the level of (t(45)=1.237,p=.223>.05) no significant difference has been detected. This result seems to be correlated with Piske, Mackay and Flege (2001) that no significant difference exists between the performance of the females and the males in second language acquisition. In addition, this outcome differs from Gu (2002) who finds the female students' apparent mastery over the male group in language learning.

Table 22 The Attitudes of the Experimental Students toward the Category of the Rubric According to Gender

Gender	Categories	Number of the Question	Yes		No		I think so		Sometimes		No Idea	
			N	%	N	%	N	%	N	%	N	%
Female	Picture Based	1	22	78.6	4	14.3	0	0.0	2	7.1	0	0.0
		2	15	53.6	7	25.0	1	3.6	5	17.9	0	0.0
		6	3	10.7	21	75.0	0	0.0	4	14.3	0	0.0
		9	5	17.9	20	71.4	0	0.0	3	10.7	0	0.0
		11	15	53.6	12	42.9	0	0.0	0	0.0	1	3,6
		13	24	85.7	4	14.3	0	0.0	0	0.0	0	0.0
	Vocabulary Based	5	15	53.6	8	28.6	4	14.3	1	3.6	0	0.0
		8	6	21.4	16	57.1	0	0.0	6	21.4	0	0,0
		12	26	92.9	2	7.1	0	0.0	0	0.0	0	0.0
	Comprehension Based	3	21	75.0	5	17.9	0	0.0	2	7.1	0	0.0
		4	15	53.6	5	17.9	0	0.0	3	10.7	5	17,9
		7	21	75.0	6	21.4	0	0.0	1	3.6	0	0.0
		10	21	75.0	5	17.9	0	0.0	2	7.1	0	0.0
Male	Picture Based	1	15	78.9	2	10.5	0	0.0	2	10.5	0	0.0
		2	11	57.9	4	21.1	0	0.0	4	21.1	0	0.0
		6	3	15.8	12	63.2	0	0.0	4	21.1	0	0.0
		9	2	10.5	14	73.7	0	0.0	3	15.8	0	0.0
		11	9	47.4	9	47.4	1	5.3	0	0.0	0	0.0
		13	16	84.2	2	10.5	0	0.0	1	5.3	0	0.0
	Vocabulary Based	5	14	73.7	1	5.3	2	10.5	2	10.5	0	0.0
		8	3	15.8	10	52.6	0	0.0	5	26.3	1	5.3
		12	19	100.0	0	0.0	0	0.0	0	0.0	0	0.0
	Comprehension Based	3	15	78.9	1	5.3	1	5.3	2	10.5	0	0.0
		4	14	73.7	1	5.3	0	0.0	2	10.5	2	10.5
		7	15	78.9	3	15.8	0	0.0	1	53	0	0.0
		10	15	78.9	2	10.5	0	0.0	2	10.5	0	0.0

In general, depending on vocabulary tests, the female students' overall attainment is better than that of the males'. To start with, the female students in themselves, have laid a more positive attitude to pictures than vocabulary studies and learning English through cartoons. Therefore, the percentages of the male students in those two categories have outreached the females'. In order to realize this apparent difference, their answers in rubric must be looked over. Their first and second responses about the vitality and attractiveness of cartoons are at quite a high degree. Notwithstanding, the females have adopted a much more negative manner than the males toward meaning inferences with the pictures in the texts, finding cartoons enjoyful. Although the female students have reached the same proportion in their awareness level, it cannot be the same considering their responses in reminding the effect of cartoons to the word items

as well as the help of them in learning English better. Similarly, in terms of comprehension, the male students' correct answers are outstanding. They have further stated that they could comprehend the text much better, gain cultural awareness, find learning new vocabulary with cartoons beneficial, and enjoyful.

When the students' answers in vocabulary learning strategy test (VLST) are considered according to gender, it can be seen that in terms of determination and memory strategies, the females are said to be more active, while in social, metacognitive and cognitive strategies the male subjects outclass. This outcome is consistent with the research of Oxford et al. (1988), whereas it cannot be overlapped with Pourshahian et al. (2012), Khatib et al. (2011), Shmais (2003) and Zhang (2009), who could not record any difference between two genders.

Table 23 The Frequency of Answers According to Gender of the Participants in the Experiment Group

	Determination		Social		Memory		Metacognitive		Cognitive		No Strategy		All	
	F	M	F	M	F	M	F	M	F	M	F	M	F	M
1.	89,3%	78,9%	–	–	-	-	-	-	-	-	-	-	10,7%	21,1%
2.	50,0%	31,6%	-	-	-	-	46,4%	63,2%	-	-	3,6%	5,3%	-	-
3.	50,0%	63,2%	-	-	10,7%	–	39,3%	31,6%	-	-	–	5,3%	-	-
4.	64,3%	68,4%	17,9%	21,1%	3,6%	–	-	-	-	-	7,1%	5,3%	7,1%	5,3%
5.	–	5,3%	-	-	35,7%	36,8%	64,3%	52,6%	-	-	–	5,3%	-	-
6.	3,6%	21,1%	10,7%	15,8%	-	-	39,3%	26,3%	-	-	-	-	46,4%	36,8%
7.	25,0%	21,1%	14,3%	36,8%	7,1%	–	7,1%	10,5%	-	-	46,4%	31,6%	-	-
8.	-	-	17,9%	15,8%	3,6%	10,5%	78,6%	63,2%	–	10,5%	-	-	-	-
9.	46,4%	36,8%	21,4%	36,8%	32,1%	26,3%	-	-	-	-	-	-	-	-
10	-	-	100,0%	100,0%	-	-	-	-	-	-	-	-	-	-

Above all, as a general result, VLST has introduced the findings that to make sense of classical cartoons, the most frequent strategies are the same for the males and the females ranging from determination, metacognitive to social. This result is feasible because of the fact that vocabulary learning is considered as an individual or intrapersonal process. Askar (2014) lists scholars who reach the same decision that

social strategies are the least favored types as Heidari et al. (2012); Amirian and Heshmatifar (2013); Karami and Barekat (2012); Komol and Sripetpun (2011); Doczi (2011); Khoshsaligheh (2009); Bangar and Kasmani (2013); Kodu (1999), and Hamzah et al. (2009). The result in the above chart can correlate with Amirian and Heshmatifar (2013), who stress the fact that despite teacher's encouragement to create a social entourage and cartoon tasks' required interaction process, the students anyway resist asking others' assistance for the meaning of new words. Hence, it inevitably reflects to the research's outcome. Yet, it is not at the same sides with Catalan (2003) who finds social strategies more appropriate to the female students, whereas the males are more visual students. Catalan (2003) explains the success of the females with their application of formal rule, studies and elicitation strategies. Here, this result also brings a new dimension to communicative competence. Although, as claimed by Csabay (2006), and Uso-Juan and Martinez-Flor (2008), cartoons have functioned providing the opportunity of logical structure, authenticity, and being meaning facilitator in classics, the students may have confronted with a problem in Canale's four elements of communicative competence underlined by Brown (2007b). The first three units of competence (grammatical, discourse, sociolinguistic) do not come along with any problems in classical cartoons. Lexical knowledge in sentence level, creation of cohesive and a coherent text along with cultural values in target language have been embodied very well in these authentic narrations. That's why, the only potential ground may derive from the shortage of strategic competence of the students. It might be because in general sense, the students are poor in repetitions and guessing which are all the parts of compensatory units of strategic competence. Consequently, this result may confirm why the female and the male students could not apply strategy types thoroughly in the study.

4.3.2. The Results According to the Age

The following table shows the vocabulary achievement test results of the experimental group accoding to age.

Table 24 Achievement Scores of the Experimental Group According to Age

	Age	N	$\bar{x}$	S	F	p
Vocabulary Test Score	**10-19**	21	47.14	14.37	1.429	.250
	20-29	20	53.70	20.44		
	30 +	6	41.33	15.78		

As is seen in the above-given table, no significant differences have been detected in vocabulary test scores according to age. (F(2-44)=1.429,p=.250>.05)

Table 25 Attitudes of the Experimental Group toward the Categories in the Rubric According to Age

Age	Category	Number of the Question	Yes N	Yes %	No N	No %	I think so N	I think so %	Sometimes N	Sometimes %	No Idea N	No Idea %
10-19	Picture Based	1	14	70,0	5	25,0	0	0.0	1	5,0	0	0.0
		2	11	55,0	6	30,0	1	3.6	3	15,0	0	0.0
		6	2	10,0	16	80,0	0	0.0	2	10,0	0	0.0
		9	2	10,0	15	75,0	0	0.0	3	15,0	0	0.0
		11	11	55,0	9	45,0	0	0.0	0	0.0	0	0.0
		13	16	80,0	4	20,0	0	0.0	0	0.0	0	0.0
	Vocabulary Based	5	11	55,0	7	35,0	1	5,0	1	5,0	0	0.0
		8	3	15,0	15	75,0	0	0.0	2	10,0	0	0,0
		12	19	95,0	1	5,0	0	0.0	0	0.0	0	0.0
	Comprehension Based	3	14	70,0	6	30,0	0	0.0	0	0.0	0	0.0
		4	12	60,0	2	10,0	0	0.0	3	15,0	3	15,0
		7	14	70,0	6	30,0	0	0.0	0	0.0	0	0.0
		10	15	75,0	4	20,0	0	0.0	1	5,0	0	0.0
20-29	Picture Based	1	16	88,9	1	5,6	0	0.0	1	5,6	0	0.0
		2	10	55,6	5	27,8	0	0.0	3	16,7	0	0.0
		6	4	22,2	11	61,1	0	0.0	3	16,7	0	0.0
		9	4	22,2	14	77,8	0	0.0	0	0.0	0	0.0
		11	9	50,0	9	50,0	0	0.0	0	0.0	0	0.0
		13	17	94,4	1	5,6	0	0.0	0	0.0	0	0.0
	Vocabulary Based	5	11	61,1	1	5,6	5	27,8	1	5,6	0	0.0
		8	4	22,2	9	50,0	0	0.0	4	22,2	1	5,6
		12	17	94,4	1	5,6	0	0.0	0	0.0	0	0.0
	Comprehension Based	3	14	77,8	1	5.3	1	5.3	4	22,2	0	0.0
		4	11	61,1	4	22,2	0	0.0	1	5,6	2	11,1
		7	14	77,8	2	11,1	0	0.0	2	11,1	0	0.0
		10	14	77,8	2	11,1	0	0.0	2	11,1	0	0.0
30+	Picture Based	1	7	77,8	0	0.0	0	0.0	2	22,2	0	0.0
		2	5	55,6	0	0.0	1	11,1	3	33,3	0	0.0
		6	0	0	6	66,7	0	0.0	3	33,3	0	0.0
		9	1	11,1	5	55,6	0	0.0	3	33,3	0	0.0
		11	4	44,4	3	33,3	1	11,1	0	0.0	1	11,1
		13	7	77,8	1	11,1	0	0.0	1	11,1	0	0.0
	Vocabulary Based	5	7	77,8	1	11,1	0	0.0	1	11,1	0	0.0
		8	2	22,2	2	22,2	0	0.0	5	55,6	0	0,0
		12	9	100,0	2	7.1	0	0.0	0	0.0	0	0.0
	Comprehension Based	3	8	88,9	0	0.0	1	11,1	0	0.0	0	0.0
		4	6	66,7	0	0.0	0	0.0	1	11,1	2	22,2
		7	8	88,9	1	11,1	0	0.0	0	0.0	0	0.0
		10	7	77,8	1	11,1	0	0.0	1	11,1	0	0.0

In regard to the percentages of the students' responses to the questions of rubric, based on pictures, it can be summarized as follows:

Table 26 The Evaluation of the Cartoons by the Experimental Group 1

Cartoons are ...	Age Range
attractive	20-29 > 30+ > 10-19
assistant to infer meaning	30+ > 20-29 > 10-19
waste of time	20-29 > 30+ > 10-19
boring	30+ > 20-29 > 10-19
lovely	20-29 > 30+ > 10-19

Accordingly, the students at 10-19 ages, unexpectedly, seem to have adopted a neutral attitude toward cartoons. Though they claim that cartoons are not boring or waste of time; they do not uphold their effects and are not interested in their status in language learning either. As to 20-29 ages, these participants only complain a bit cartoons' impact of taking time. Except that they show their interests to cartoons and their value. The last group, 30 or more aged students represent their attention to cartoons in a way that they do not light upon their side effects, but functions. Provided that cartoons are assistants to overcome language difficulty and learn vocabulary at ease, it would be the desire of the students at 30 or more to get benefit from a language material. In the same vein, the students especially at the age of 30 or more appear to have discovered cartoons' strong relationship with vocabulary learning as Table 27 displays:

Table 27 The Evaluation of the Cartoons by the Experimental Group 2

Vocabulary items in cartoons are...	Age Range
mnemonic devices to remember the words	30+ > 20-29 > 10-19
helpful to learn vocabulary subconsciously	30+ > 20-29 > 10-19
aids to understand text much better	30+ > 10-19 > 20-29

As Atkinson and Raugh (1975) utter in Keyword Method, rather than a pure memorization of the words, the students need to store, retain word items from long term memory, which could be done best by 30 year-old subjects. Rummel, Levin and Woodward (2003) claim that mnemonic techniques are useful in improving the students' memory and application to central textual information. They list keyword method as one of the memory strategies. It is because memory covers recording (encoding), retaining (storing) and retrieving. In recording, the first step of all, the students make

sense of new stimulus with rehearsal or have organizations. In retaining, these data are stored in short term memory. When information reaches retrieving, it means that the students can recall the data acquired before and store it in long term memory. After all, the information or experiences can be more easily recalled and recognized in organized and well designed text versions with the help of cartoons. Furthermore, Askar (2014) confirms the fact that recalling is parallel to vocabulary learning strategies. Therefore, it emphasizes another thing that all the unities, such as memory functions, learning strategies and the students' personality work hand in hand.

With the last examination below, which sums everything up much better, the students' beliefs in learning English through cartoons have been questioned. While 30 or more age group reach the utmost level, the students at the age of 10-19 become the least affected ones from cartoon's utilities.

Table 28 The Advantages of the Cartoons According to the Experimental Group

Reading the texts with the help of cartoons...	Age Range
make the meaning clear	30+ > 20-29 > 10-19
increase cultural awareness	30+ > 10-19 > 20-29
help to learn new words	30+ > 20-29 > 10-19
seem to be enjoyful	30+ > 20-29 > 10-19

When the percentages of the students in the control group are compared with the experimental group, it comes out that 30 or more aged subjects are well-informed about language learning, whereas 10-19 aged teenagers are cartoon users just for fun. In general terms, in the control group what is found is that the more aged cartoon readers are, the more seriousness have been paid to those literary works. At that point, "Active Vocabulary Threshold Hypothesis" of Laufer (1991) becomes more of an issue. Accordingly, it underlines the need of vocabulary learning in target language. Otherwise, the students' efforts or strategies for vocabulary attainment cannot go on. Still, this evaluation is not overlapped with vocabulary test score which determines this age group as the least beneficiary of cartoons. Some likely underlying reasons might be introduced. Firstly, in consideration of Gardner and Lambert (1972), the students may have regarded cartoons totally as instrumental orientations, like a tool instead of integrative orientations or combination of these two. Accordingly, this could hinder the

real language acquisition. One other reason can be related with Krashen (2004) and his light reading or free voluntary reading theory. Thus, they might have held reading texts as strict learning tools letting the students achieve vocabulary learning with the feeling of a little unrest. Moreover, if subjects do not have visual intelligence, it can interfere with visual permanency in their brains, and prevent retention process, too. In the same manner, because the lessons have been lectured in different sessions, their practice about target words may be less than other participants at different ages. Nation (1999) and Johnson and Engelbeck (1989) mention the importance of repetition that no matter how many mnemonic equipments are handled during learning, forgetting directly starts to come into existence after the lesson. In accordance with this ill effect of repetition, 30 or more aged English students might have experienced difficulty in all retention skills of recalling, retrieval, and recognition like a domino effect. The last possibility also proven by Ellman (1979) might be related to get stuck in the times of the events, trying to find parallelism in all the incidents. It could have failed them to get through the core issue in classical cartoons.

Table 29 The Vocabulary Learning Strategies of the Experimental Group According to Age

(1= 10-19 ages, 2= 20-29 ages, 3= 30 + ages)

	Determination			Social			Memory			Metacognitive			Cognitive			No Strategy			All		
	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3
1.	76,2%	95,0%	83,3%	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	23,8%	5,0%	16,7%
2.	38,1%	50,0%	33,3%	-	-	-	-	-	-	57,1%	45,0%	66,7%	-	-	-	4,8%	5,0%	–	-	-	-
3.	66,7%	50,0%	33,3%	-	-	-	–	15,0%	–	28,6%	35,0%	66,7%	-	-	-	4,8%	–	–	-	-	-
4.	61,9%	65,0%	83,3%	23,8%	15,0%	16,7%	–	5,0%	–	-	-	-	-	-	-	9,5%	5,0%	–	4,8%	10,0%	–
5.	–	5,0%	–				38,1%	25,0%	66,7%	61,9%	65,0%	33,3%	-	-	-	–	5,0%	–	-	-	-
6.	4,8%	20,0%	–	14,3%	10,0%	16,7%	-	-	-	42,9%	35,0%	–	-	-	-	-	-	-	38,1%	35,0%	83,3%
7.	28,6%	20,0%	16,7%	9,5%	30,0%	50,0%	9,5%	–	–	9,5%	10,0%	–	-	-	-	42,9%	40,0%	33,3%	-	-	-
8.	-	-	-	4,8%	30,0%	16,7%	9,5%	–	16,7%	81,0%	65,0%	66,7%	4,8%	5,0%	–	-	-	-	-	-	-
9.	38,1%	50,0%	33,3%	28,6%	20,0%	50,0%	33,3%	30,0%	16,7%	-	-	-	-	-	-	-	-	-	-	-	-
10.	-	-	-	100,0%	100,0%	100,0%	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-

Table 29 displays that the most favourite strategies of 10-19 aged language students are metacognitive and cognitive types. Tsai and Chang (2009) come into the same point by clarifying the fact that younger students are more willing to use traditional methods to find out words' meaning. Despite teenagers' use of cognitive strategies, indeed out of all types, cognitive strategies appear the least frequent used group similar to the study of Çelik and Toptaş (2010). Over and above, in determination and memory strategies, the students aged 20 to 29 are described as the most frequent users. Lastly, 30 or more aged students have selected majorly social and 'all' strategy types, still they become the least users of 'no' strategy. On account of the fact that the same age group, 30+, are the least successful ones in the test, a similar outcome means to be gained with Çelik and Toptaş (2010), who clarify that the group of students getting the lowest mark in vocabulary test chose social strategies more than others.

All those explanations highlight a controversial topic that cartoons are not only for kids, but to adults. This is what Clydesdale (2008) confirms claiming that cartoons are for all the students of all ages. As a matter of fact, Trent and Kinlaw (1978) discover that comic readership is at the highest points at age range of 30 to 39. Besides, when it is expounded in the light of rubric gains, by taking account of their adoption of all the strategy types and applying any strategies at each point being the least users of 'no' strategy in the tests, those students at the age of 30 or more can be named the most zealous and energetic subjects among all. Nevertheless, what VLST clearly introduces is that with increasing age, subjects' consulting to dictionaries and creating word associations decrease, and the students fall in cognitive strategies like mechanical processing, repetitions or analyses. Even though in many points Tsai and Chang (2009) correlate with this study, their outcomes stating proficiency level and higher use of social vocabulary learning strategies, the increase of cognitive and manipulation strategies while memory strategies and prior learning are on the decrease cannot be matched with that research. In the same line, the ebb in the utilization of social media, getting control of one's own learning, and personal development of vocabulary learning techniques show the evidence that the older the students are, the less preference of metacognitive strategies is. This might be correlated with their lack of mastery in vocabulary learning strategies. Additionally, 30 or more aged students have asserted to

learn English through cartoons subconsciously with the highest rate in rubric, nonetheless, they have been underperformers in VLST. This can also bring forth their incompetency in controlling strategies.

To sum up, neither the females and the experimental group nor 20-29 aged students could use better cognitive strategies. Initial reason might be connected to Gu and Johnson (1996), Pourshahran et al. (2012), Karami and Barekat (2014), Kudo (1999), and Peng (2009) who put forth that the most successful students at highest proficiency have capacity to activate their cognitive strategies. However, the students in the study are intermediate, which leads to the solution that the study's findings are consistent with theirs. Similarly, Ahmed (1989) advocates that moderate strategy users are at moderate success. This lack of competence in students' use of vocabulary learning strategies is also made public by Lawson and Hogben (1996) that word coinage is quite neglected by language learners.

CHAPTER 5

CONCLUSION

5.1. Concluding Remarks

The goal of this research has been in general sense to reveal the impacts of cartoons on vocabulary learning, depending on age and gender variables. The research questions of the study are about the role of the cartoons in teaching and learning vocabulary, differences between the achievement scores of the students in the experimental and the control groups considering the male and the female students, and three age groups of 10-19, 20-29 or 30+, as well as common vocabulary learning strategies of the students depending on unknown words for the students from the texts of each group and the success of critical thinking skills among participants. In addition, the possible effects of the cartoons on motivation, culture, raising awareness of the study, texts' level of difficulty and availability for subjects along with the illustrations in cartoons and their functions in reading were investigated. To find answers to these research questions, a quasi-experimental research design with an experimental and a control group has been employed. In order to assess the efficiency of the cartoons in vocabulary teaching, the students in the experimental group were exposed to the cartoons to teach vocabulary. Therefore, whereas the experimental group read cartoon extracts from three English classics: *Romeo & Juliet* by William Shakespeare, *Great Expectations* by Charles Dickens, and *Treasure Island* by Robert Louis Stevenson, in colored, black and white cartoons, the control group used texts without any cartoons, visuals. The reason why the cartoons of the three selected classics have been used lies in the fact that Hernandez Riwes Cruz (2010) indicates they touch and advance the learners' language and cultural enrichment. Upon completing reading texts in different sessions, finally all the subjects were given vocabulary learning strategy tests, rubrics, and vocabulary tests to check their retention skills about the target vocabulary. The findings indicate that there is no significant influence of cartoons on improving the students' vocabulary competence in the experimental group when compared with the control group. The experimental group

managed to reach the mean score of 49.19 in the achievement test, while the control group had the mean achievement score of 44.40. Even though the difference is not significant, there seems a slight success of the vocabulary learning performance of the experimental group at the level of significance of .279.

During the experimental sessions, the experimental group found cartoons quite motivating, easier, intelligible, attractive and permanent. This may be not only because of the effective functions of the cartoons in the experimental group, but also the students' vocabulary learning strategies. The experimental group, having been given an advantage of cartoons, a chance to use their learning strategies manage to get a higher success in vocabulary achievement test in guessing word meanings with the help of critical thinking skills, and cognitive processes especially in *Romeo & Juliet* and *Great Expectations* texts.

For all the students, the common vocabulary learning strategies were determination and metacognitive strategies, while these two were the same for the experimental group's favourites, the control group mainly held up only memory, social and metacognitive strategies. This might stem from the fact that due to the lack of visual support in vocabulary text, the control group used rote learning.

When it comes to the students' age range, the most successful group was subjects at the age of 20-29, then 10-19 and lastly 30 or more. Nevertheless, with regards to the findings from rubrics, 30 or more aged students were revealed as the most zealous and energetic group in the study. It may be because of their being experienced readers and familiar with the cartoons. Yet, when compared with the other two age groups, they were less successful in vocabulary achievement tests. This result may be derived from the fact of the critical age in learning.

In terms of gender, in regards to achievement scores in vocabulary test, the females have been more successful (51,79) than males (45,37) in spite of the insignificant difference at the level of .223. According to the vocabulary learning strategy test (VLST), the females have used determination and memory strategies, whereas the males

have preferred social, metacognitive and cognitive strategies. Using determination strategy as a kind of consolidation strategy, the female subjects came into prominence on the way of developing their own techniques to learn vocabulary. The fact that the male participants have outnumbered social strategies matches with Çelik and Toptaş (2010) who point out that the students having the lowest grade in vocabulary test select social strategies more frequently. However, both the female and the male students have developed a positive attitude toward cartoons.

In terms of the level of the difficulty of the cartoons with regard to the number of the unknown words, *Treasure Island* seems more difficult because of the technical words, such as barrel, berth, sailing, and deck.

All in all, the results of the study are consistent with Liu (2004) and Hudson (1982) in that visuals and cartoons can be effective in the students' achievement in learning English at the same level.

Last but not least, the cartoons in the study seem to have motivated foreign language learners to read English classics with which they are familiar but they have not read before triggering their communicative competence, as well. The students have confessed that they have enjoyed the classics thanks to cartoons, since they have been given an opportunity to use their critical thinking skills, with fun and to learn more about the English culture subconsciously along with the decorations in the cartoons and the types of clothes of the characters.

5.2. Suggestions for Further Studies

Since studies indicate the importance of vocabulary in comprehension of the texts, vocabulary must be given deserved attention in teaching. In that sense, visuals cannot be ignored as they may seem time consuming. Even so, the selection of the cartoons must be done according to the coherent visual reflections of the teaching points in the cartoons. Otherwise, foreign language learners' attention does not work to achieve the

message through the vocabulary items in cartoons as indicated in the study.

Cartoons may be more effective in teaching the use of word formation, parts of speech of the words in meaningful context. Additionally, visuals as being one of the components of the cognitive strategies are preferred by foreign language learners at all levels. Thus, cartoons can be used from beginners to advanced levels at all ages with cartoon characters.

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APPENDICES

APPENDIX A

LESSON PLAN 1

Teaching Aim:

This lesson aims to help students familiarize with form/use/meaning of vocabulary in context. The lesson is conducted in a meaning focused way.

Background Information:

Teacher: Zülal AYAR

School: Ankara University, Turkish and Foreign Languages Research and Application Center

Class: 701

Class size: 11

Age: 15-30

Text and Materials: Graphic Novel at Intermediate Level (B1)

Treasure Island by Robert Louis Stevenson

Subject: Teaching vocabulary through classical cartoons

Date: January

Time: 50 Minutes (1 hour)

Warm- Up Activity (10 Minutes)

Questions :

1- Do you like reading as general? If so, what would you like to read?

2- Do cartoons or any other illustrated materials in dialogues make you motivate more than some other traditional papered texts in a plain written form?

3- Do you read anything in English or in your mother tongue, Turkish?

4- What kind of reading text gets your attention by far the most and where would you love to have a look at it, on the web sites or taking it in your hands to get relaxed?

5- Do you love being informed about the cultural values of the narration and feeling the atmosphere of ancient periods?

Please read the texts on your own then underline the words the meanings of which you do not know. After deciding the unknown words, try to guess their meanings from the text.

Presentation (20 Minutes)

The teacher asks learners to cover the texts of the cartoons. Since the students are already introduced the texts with cartoons, the teacher checks if the students are able to answer 'wh questions' without looking at the text. 'Who is who?' activity is employed at that point. For instance, the teacher poses the questions of:

■ 'Who says: "Did the sailor pay his rent?'

■ 'Who says: "I chose the perfect hiding spot!'

■ 'Where did the second setting take place?'

■ 'With whom did Jim talk in the third and last section of the story in this text?'.

By this way, the teacher can check whether the students could comprehend the text or understand the gist in addition to monitoring their recognition in the story.

FORM, MEANING AND USE – How words can be formed, what kind of clues learners can take the advantage of, how their meanings change depending on the vocabulary type and where they can be applied are tested. The following chart is given according to the parts of the speech, such as noun, adjectives, adverbs, and verbs without names of them in the chart. Then, in each column, a related vocabulary item is written and is asked if the learners are aware of it.

Noun	Adjective	Verb	Adverb
fortune	dreadful	predict	afoot
permission	incompetent	interrupt	unintentionally
excuse	pleasant	haunt	

Explanation: The students are asked to list the unknown vocabulary items. Then some of them are randomly chosen and written in the chart drawn on the board according to the parts of speech they belong to. This word attack activity may help the students to learn and remember related vocabulary items using their autonomy. Additionally, the students are given a chance to learn the root and affixes of the words subconsciously through the text as follows:

1. The fortune teller shared her opinions upon looking her cup carefully. She said that she would have a **fortune** in near future. This *fortunate* man can be her future husband!

2. He **permitted** his daughter to study in German. She was glad to get *permission* of him.

3. You can't sense the **dread** of mine watching the movie. It was rather *dreadful* for me.

4. She tries to **please** everyone around her. Yet, day by day I am getting to her *pleasant* acts.

5. Though I'm good at **using** new cells, I *misused* my new one, as I haven't read its user guide.

6. There were some **predictions** for the score. But it turned out as the way I *predicted*!

7. They said that this palace is **haunted**. Some evil souls might *haunt* it! I heard them as gossiping, but there was no **intention** of spying, I did it *unintentionally*

Cloze Test

Complete the gaps by choosing the words from the box

> **permission, drunkenness, lad, handy, wicked, request, mark, competent, fret, point**

1) The growing problem of _____ in society has a badly effect in fireside.

2) Hey,_____! Could you help me to cross the street?

3) It took him quite a long time to come to the _____.

4) She loves the _____ in her fiance's hand, which is like a butterfly.

5) I _____ our son could not graduate from the university.

6) No _____ to go out tonight! You will study hard and finish all your homeworks!

7) Come on! You are a very talented student. I bet, you will overcome that exam. You are _____ in using computers like a programmer.

8) Please, don't forget giving this letter to him. I wrote my only _____ for him here!

Production (10 Minutes)

1- The teacher asks the students to clarify which unkown words they discovered when reading the texts and after learning how to analyse words, how many of them they could solve out. The rest of the vocabulary that they can't find the meanings are be shared into the class and other students help him/her to understand the definition from the explanations in English.

2- In second step, the teacher makes them create a story with the combination of 10-15 vocabulary items, regardless of whether recognised before or just learned, they decide to employ in their writings. She also writes some prompts on the board:

3. One day,...............

4. While crossing over by boat on a lake in the middle of the forest,.............

5. Unexpectedly /Suddenly,...............

6. Subsequently,..................

7. Finally,.....................

8. And we got home with our lovely present.

3- After two weeks, learners are also given a vocabulary text to check their memory retention skills.

APPENDIX B

LESSON PLAN 2

Teaching Aim:

This lesson aims to help students familiarize with form/use/meaning of vocabulary in context. The lesson is conducted in a meaning focused way.

Background Information:

Teacher: Zülal AYAR

School: Ankara University, Turkish and Foreign Languages Research and Application Center

Class: 504

Class size: 16

Age: 20-26

Text and Materials: Graphic Novels at Intermediate Level (B1)

1. Great Expactations by Charles Dickens

2. Romeo & Juliet by William Shakespeare

Subject: Teaching vocabulary through classical cartoons

Date: January

Time: 50+50 Minutes (2 hours)

Warm- Up Activity (25 Minutes)

Questions :

1- Do you remember the cartoons we read in our previous lesson?

2- Could you tell me the most striking point of "Treasure Island" for you?

3- Upon the lesson, did you read any materials similar to cartoons? In L1 or L2?

4- Have you had a chance to write any cartoons for teenagers, what would it be about? What kind of characters would you select? Why?

Please read the texts on your own then underline the words the meanings of which you do not know. After deciding the unknown words, try to guess their meanings from the text.

Presentation (40 Minutes)

The teacher asks learners to cover the texts of the cartoons. Since the students are already introduced the texts with cartoons, the teacher checks if the students are able to

answer 'wh questions' without looking at the text. 'Who is who?' activity is employed at that point. For instance, the teacher poses the questions of:

■ 'Who says: "Hurry up, boy!"

■ 'Who says: "Come closer, let me look at you. You're not afraid of me, are you?"

■ 'Where are Pip and Estella while playing cards?'

■ 'What do you think about Miss Havisham, her dressing and her plans about Pip and Estella?'

■ 'What is the utterance that Estella made to Pip when they are on the way to Richmond?'

■ 'How does Pip express his thoughts about Estella when they grew up in the second part; could you notice any differences in their relationship from their childhood?'

■ What families are hostile to each other?

■ How did Romeo and Juliet meet?

■ Who is Paris and what are his plans?

■ Why do you think the father Capulet want his daughter Juliet to marry Paris?

■ How does Juliet get out of getting married to Paris?

■ What is the reaction of Romeo when he learns the death of Juliet?

■ Who says "This cannot be!" to Balthasar?

In this manner, the researcher can check whether students could comprehend the texts or understand the gist in addition to monitoring their recognition in the story.

After posing the above questions, the teacher draws on the activity of "Time Traveller" for students to discuss the social status of the people, the leading characters' features and some unknown words they have detected while reading. As a back up activity, it can also be prolonged and used to compare with the students' family members, seek any changes in the story in the version of their family knows and today's. The following step is "Funny or not?". With the help of this activity, the students are aimed to talk about the potential messages they could catch from the texts and associate the word meanings with the context of the words in partnership. The teacher asks:

■ What does the comic say?

■ What does the cartoon try to mean?

■ Do you think that the story is funny?

FORM, MEANING AND USE – How words can be formed, what kind of clues learners can take the advantage of, how their meanings change depending on the vocabulary type and where they can be applied are tested. The following chart is given according to the parts of the speech, such as noun, adjectives, adverbs, and verbs without names of them in the chart. Then, in each column, a related vocabulary item is written and is asked if the learners are aware of it.

Noun	Adjective	Verb	Adverb
instruction	obsessed	own	wisely
dead	grateful	misuse	

Explanation: The students are asked to list the unknown vocabulary items. Then some of them are randomly chosen and written in the chart drawn on the board according to the parts of speech they belong to. This word attack activity may help the students to learn and remember related vocabulary items using their autonomy. Additionally, the students are given a chance to learn the root and affixes of the words subconsciously through the text as follows:

1.She **instructed** the staff not to use the phones frequently. This ***instruction*** made them nervous

2. His father **died** at the age of 55. He is ***dead*** now.

3. He used to **obsess** about his wife. His ***obsessed*** manner led them to divorce.

4. This present is just a representation of my **gratitude**. I am sincerely ***grateful*** to you!

5. Though I'm good at **using** new cells, I ***misused*** my new one, as I haven't read its user guide.

6. This is my **own** lap-top! I ***own*** it since my second year at university.

7. They were **wise** boys. I am sure that they could solve this problem really ***wisely***.

Cloze Test

Complete the gaps by choosing the words from the box

> **enemy, candle, mix, satisfaction, warning, heal, forge, bride, admire, groan**

1. I can't stand hearing her _____ any more! I will leave from that hospital now!

2. I have planned to resign from my work. I can't get any _____.

3. Doctors' real and only aim is to _____ sick people.

4. During the Ottoman Empire, our _____ was very crowded and strong.

5. How successful your daughter is! I _____ her determination.

6. Look at this just married couple. I will take a photo with _____ to bring me good-luck!

7. Many poor people die while working in the _____ every year.

8. Father: "Don't forget to date and sign the contract clearly after reading carefully."

  Son: "Stop _____ me. I am an adult and I know how to do such things very well."

Upon students' understanding the texts, the teacher creates some challanges through questions and leads a dubious cartoon taken from the classics to make the students think about the meaning types and their tricky roles in the strips. The illustration below is to be applied at that point. The words 'peace' and 'enemies' are in the same context and seem to refer the same issue. The students need to come together and exchange their ideas to infer the meaning from the text.

Production (35 Minutes)

1- Having read the texts, the students in groups are asked to guess the meanings of the unknown words they have listed to see how many of them can be understood. Afterwards, the teacher presents the cartoons without a text to reinforce the retention skills of the students.

Then the students are exposed to an identical exercise "What happens next?" At first, they are given the first comic card and allowed to look carefully. Having received the second comic card, they start to write notes on comic cards according to what they remember, what scenes take part between these two cards and what makes them crucial in the story.

COMIC CARD 2
Romeo and Juliet Act II Scene II

Look closely at the pictures on each card in the following pages. In the box, write down what you think is happening in each scene. You need to have read the play first!

Comic Card	WHAT IS HAPPENING? Describe in your own words. Try to explain what is going on in each panel and what characters are saying. Can you remember what happens next?
Notes:	CARD 1
Notes:	CARD 2

2. In second step, teacher makes them create a story with the combination of 10-15 vocabulary, regardless of whether recognised before or just learned, they decide to employ in their writings. She also writes some prompts on the board:

- If I were in Romeo's shoes ....

- However, when I learned that she was a liar.............

- Then, perhaps I could...............

- As people say that time heals everything, ...

- Finally,....................

- But, no one can even feel the same what others have lived!

2. After two weeks, learners are also given a vocabulary text to check their memory retention skills.

RENKLİ KARİKATÜRLERLE METNİ OKUYAN ÖĞRENCİLER İÇİN DEĞERLENDİRME FORMU

"Great Expactations", "Romeo & Juliet" ve " Treasure Island" metinlerini okuduktan sonra, aşağıda bu metinlerle ilgili verilen soruları, kişisel fikirlerinizi belirterek yanıtlayınız.

Okutman Zülal AYAR

1- Verilen metindeki resimler ilginizi çekti mi?

2- Okuduğunuz metindeki resimler sözcüklerin anlamını çıkartmanıza yardımcı oldu mu?

3- Metni genel olarak daha iyi anlayabildiniz mi?

4- Karikatürler kültürel farkındalık yarattı mı?

5-Sözcükleri hatırlamanızda karikatürler yardımcı olacak mı?

6- Resimlerle metni okumak zaman kaybına neden oldu mu?

7- Yeni sözcükleri karikatürlerle öğrenmek sizce daha yararlı mı?

8- Sözcükleri farkında olmadan mı öğreniyorsunuz?

9- Karikatürler sizi sıkıyor mu?

10- Yeni sözcüklerin karikatürlerle öğrenimini eğlenceli buluyor musnuz?

11- Renkli karikatürleri sevdiniz mi?

12- Sözcükler sayesinde İngilizceyi daha iyi mi öğreniyorsunuz?

13- Karikatürleri seviyor musunuz?

14- Neden/Neden değil?

15-Metinde anlamını bilmediğiniz kelimeler hangileridir?

After reading the texts taken from the graphic novels "Great Expactations", "Romeo & Juliet" and " Treasure Island" please write your personal opinions to the questions below about the passages.

Instructor Zülal AYAR

1- Did the pictures given in the texts draw your attention?

2- Did the pictures in the texts help you to infer the meanings of the words?

3- In general, could you understand the text better?

4- Did cartoons make you gain awareness about culture?

5- Will cartoons help you to remember the words?

6- Did reading texts with pictures cause you to lose time?

7- Do you think that learning new vocabulary with cartoons is more beneficial?

8- Do you learn vocabulary subconsciously?

9- Do cartoons make you feel bored?

10- Do you think that learning new words with cartoons is enjoyable?

11- Did you like colourful cartoons?

12- Do you learn English better with the help of vocabulary?

13- Do you like cartoons?

14- Why or why not?

15- What were the unknown words of yours in the texts?

RENKSİZ KARİKATÜRLERLE METNİ OKUYAN ÖĞRENCİLER İÇİN DEĞERLENDİRME FORMU

"Great Expactations", "Romeo & Juliet" ve " Treasure Island" metinlerini okuduktan sonra, aşağıda bu metinlerle ilgili verilen soruları, kişisel fikirlerinizi belirterek yanıtlayınız.

Okutman Zülal AYAR

1- Verilen metindeki resimler ilginizi çekti mi?

2- Okuduğunuz metindeki resimler sözcüklerin anlamını çıkartmanıza yardımcı oldu mu?

3- Metni genel olarak daha iyi anlayabildiniz mi?

4- Karikatürler kültürel farkındalık yarattı mı?

5-Sözcükleri hatırlamanızda karikatürler yardımcı olacak mı?

6- Resimlerle metni okumak zaman kaybına neden oldu mu?

7- Yeni sözcükleri karikatürlerle öğrenmek sizce daha yararlı mı?

8- Sözcükleri farkında olmadan mı öğreniyorsunuz?

9- Karikatürler sizi sıkıyor mu?

10- Yeni sözcüklerin karikatürlerle öğrenimini eğlenceli buluyor musnuz?

11- Renksiz karikatürleri sevdiniz mi?

12- Sözcükler sayesinde İngilizceyi daha iyi mi öğreniyorsunuz?

13- Karikatürleri seviyor musunuz?

14- Neden/Neden değil?

15-Metinde anlamını bilmediğiniz kelimeler hangileridir?

RUBRIC

After reading the texts taken from the graphic novels "Great Expactations", "Romeo & Juliet" and " Treasure Island" please write your personal opinions to the questions below about the passages.

Instructor Zülal AYAR

1- Did the pictures given in the texts draw your attention?
2- Did the pictures in the texts help you to infer the meanings of the words?
3- In general, could you understand the text better?
4- Did cartoons make you gain awareness about culture?
5- Will cartoons help you to remember the words?
6- Did reading texts with pictures cause you to lose time?
7- Do you think that learning new vocabulary with cartoons is more beneficial?
8- Do you learn vocabulary subconsciously?
9- Do cartoons make you feel bored?
10- Do you think that learning new words with cartoons is enjoyable?
11- Did you like black and white cartoons?
12- Do you learn English better with the help of vocabulary?
13- Do you like cartoons?
14- Why or why not?
15- What were the unknown words of yours in the texts?

DÜZ METİN OKUYAN ÖĞRENCİLER İÇİN
DEĞERLENDİRME FORMU

"Great Expactations", "Romeo & Juliet" ve " Treasure Island" metinlerini okuduktan sonra, aşağıda bu metinlerle ilgili verilen soruları, kişisel fikirlerinizi belirterek yanıtlayınız.

Okutman Zülal AYAR

1- Metinlerin resimli olmasını ister miydiniz?

2- Neden?/Neden değil?

3- Sözcükleri farkında olmadan mı öğreniyorsunuz?

4-Sözcükler sayesinde İngilizceyi daha iyi mi öğreniyorsunuz?

5- Metinde anlamını bilmediğiniz kelimeler hangileridir?

RUBRIC

After reading the texts taken from the graphic novels "Great Expactations", "Romeo & Juliet" and " Treasure Island" please write your personal opinions to the questions below about the passages.

Instructor Zülal AYAR

1- Would you like to read the texts in cartoons?

2- Why/Why not?

3- Do you learn vocabulary subconsciously?

4- Do you learn English better with the help of vocabulary?

5- What were the unknown words of yours in the texts?

KELİME ÖĞRENME STRATEJİLERİ ANKETİ

Size en uygun olan seçeneği işaretleyiniz.

1- Bir kelimenin anlamını bilemediğinizde ne yaparsınız?
A) Sözlükten anlamına bakarım
B) Arkadaşlarıma sorarım
C) İlgili bir resim bulmaya çalışırım
D) Kelimenin anlamını tahmin etmeye çalışırım
E) Hepsi

2- Kelime öğrenirken, hangisini tercih edersiniz?
A) Bildiğim kelimelerle öğrenmek istediğim kelimeyi bağdaştırmaya çalışırım
B) Öğretmenimin söylediği tekniği en doğru kabul eder ve onu uygularım
C) Her bir kelimeyi ayrıntısıyla öğrenmeye çalışırım
D) Bazı özel kelimeler belirler ve sadece onlara odaklanırım
E) Gerçek hayatla bağdaştırır konuşmalarımda kullanırım

3- Kelimeleri aklınızda tutmak için ne gibi teknikler kullanırsınız?
A) Ezberleyebilmek için çok fazla tekrar ederim
B) Önceden öğrendiğim bir şeyle nasıl bağdaştırabilirim diye üzerinde çok düşünürüm
C) Yeni bir teknik için öğretmenime danışırım
D) Yeni bir teknik için arkadaşlarıma danışırım
E) Kelimeleri küçük kâğıt parçalarına yazar odamın duvarlarına yapıştırırım

4- Okuma dersi esnasında en etkin öğrenmenin ne zaman olduğunu düşünürsünüz?
A) Powerpoint sunumlarında
B) Grup çalışması yaparken
C) Bazı kelimelerin anlamlarını kendi kendime keşfettiğimde
D) Öğretmenin o konuyu sınavda sormayacağını bildiğimde
E) Hepsi

5- Kelime çalışırken nasıl motive olursunuz?
A) Kelimeleri öğrenme şeklimi keşfettiğimde
B) Keime öğrenmenin beynimi güçlendirdiğini hissettiğimde
C) Öğrendiğim kelimeleri okuma metninde gördüğümde
D) Öğrendiğim kelimeleri günlük hayatta kullanabildiğimde
E) Hiç motive olamam

6- Nitelikli kelime öğrenmenize aracı olan nedir?
A) Öğretmenimle olan dersler
B) Arkadaşlarım
C) Sosyal medya ve Internet (şarkılar, filmler veya oyunlar gibi)

D) Kendim
E) Hepsi

7- Bir metni okumadan önce özel olarak bir şey yapar mısınız?
A) Metni ayrıntılı olarak incelemek boş bir uğraştır bu yüzden sadece okurum; özel bir şey yapmam
B) Sadece okumaktansa, öğretmenin yönlendirmelerini dinlerim; çünkü onun benden daha çok şey bildiğinin farkındayımdır
C) Metnin özel ve genel olan mesajlarını anlayabilmek için önceden planlama yaparım
D) Kelimelerin anlamlarına bakabilmek için, İngilizce-İngilizce bir sözlük bulurum
E) Yazarın ne demek istediğini anlayabilmek için bazı şekillendirmelere (şema, grafik, çizim) başvururum

8- Eğer.., bu kelimeleri öğrendiğim anlamına gelir.
A) sözcükleri İngilizce etiketleyip sınıflandırabiliyorsam
B) dinleme aktivitelerinde bilmediğim kelimeleri anlamlarıyla beraber not tutabiliyorsam
C) okuma metninde onları farkedip anlamlarını hatırlayabiliyorsam
D) arkadaşlarımla şakalaşırken kullanabiliyorsam
E) Evde aile üyelerine anlamlarını bildiğimi gösterebiliyorsam

9- ...., daha çok kelime öğrenirim.
A) Dersi kaçıran bir arkadaşıma İngilizce'de işlenenleri anlatırken
B) Türkçe-İngilizce sözlükten anlamlarına baktığımda
C) Ülkelerin kültürel değerlerini ve kimliğini okuduğumda
D) Anlamları Türkçe'ye çevirdiğimde
E) Eş ve zıt anlamlarıyla kavrayabilmek için çıkarımlar, yorumlar yaptığımda

10- Hangisi İngilizce öğrenme şeklinizi en iyi tanımlar?
A) Skype veya e-mail gibi sosyal iletişim araçlarının yardımıyla
B) Yeni öğrenme teknikleri için öğretmenime ya da arkadaşlarıma danışarak
C) Kendi öğrenme yöntemimi belirleyip diğer metotları göz ardı ederek
D) Öğrendiğim konuyla ilgili, daima resimlerle eşleştirmeler yaparak
E) Yabancılarla konuşarak ve sınıftaki arkadaşların etkileşimiyle

VOCABULARY LEARNING STRATEGY TEST

Please choose the best alternative.

1-When you don't know the meaning of a word, what do you do?
A) I look up the word in a dictionary
B) I ask for my friend's help
C) I look for a related picture
D) I try to guess the meaning
E) all of them

2- While you are learning lexical items, what do you prefer?
A) I try to correlate what I have learned in a topic with what I want to learn
B) I accept what my teachers say as best methods and apply them
C) I try to learn each word in depth
D) I specify some specific words and only concentrate on them
E) I try to replicate a real life interaction and employing these new lexical units in my talks

3- What kind of techniques do you use in order to keep vocabulary in your mind?
A) I learn vocabulary by repeating tones of word to memorize
B) I spend a lot of time about how to associate the words with an item that I have known before
C) I ask my teacher's help to discover a good way
D) I ask my friends' help to discover a good way
E) I write the words on small slips of paper to be stuck on the wall of my bedroom

4- When do you feel that learning is most efficient while your teacher is giving a reading lesson?
A) with Powerpoint presentations
B) in group work studies
C) when I discover the meanings of some vocabulary on my own
D) when I know that teacher will not ask the subject in the exam
E) all of them

5- How do you get motivated while studying vocabulary?
A) when finding the ways of how I learn words
B) when I feel that it strengthens my brain power
C) encountered with them in a reading task
D) when I can use them in a daily life
E) never

6- What is the mediator that helps you learn more vocabulary with a high quality?
A) lessons with my teacher
B) my friends
C) social media and internet like songs, movies or games

D) myself

E) all of them

7- Before reading a text, do you do anything special?

A) It is a vain attempt to study the text carefully, therefore I just read it; there's nothing special

B) rather than doing just reading, I listen to teachers' directions, because I see that they know more than me

C) I plan in advance to receive both general and specific messages of the task

D) I find a monolingual dictionary to look up unknown words

E) I apply some graphic organizers (schema, drawings or charts) and classifications to clarify what the author means

8- If I can _____ , it means that I learned the word items.

A) put English labels on objects

B) listen to tapes and take notes of unknown words with their meanings

C) see them in a reading text and remember

D) use them with my peer groups while joking

E) demonstrate this to my family members at home

9- I learn more vocabulary while I am _____.

A) teaching English to one of my friends who have missed the class

B) looking up words in a bilingual dictionary

C) reading cultural values and identity of the countries

D) translating words into Turkish

E) making inferences to comprehend with their synonyms and antonyms

10- Which one describes best your way of learning English?

A) with the help of social networks like Skype or e-mail

B) by consulting to my teachers or friends to learn new techniques

C) determining my own technique and regarding all the rest

D) associating what I have learned with the related pictures

E) by talking with foreigners and keeping touch with my classmates

VOCABULARY TEST

Part 1: GUIDED INFORMATION GAP TEST

Please choose the correct word from the box to complete the sentences below, and write it into the gaps.

1- When there are some waves on the sea, we prefer

swimming in the _____, which is less dangerous.

2- As she was late for the lesson, she made an _____

and told her teacher that she missed the bus.

3- We walked outside nearly two and half hours, when we

arrived home, we were still _____.

4- Because of the _____, all sailors were warned

not to go fishing today.

5- The most important person in a ship is its driver, who

is called _____.

6- Please try to be optimistic. Everything will be OK, you

can not be so _____ to life.

7- They planned a _____ to the president and

he was killed in a car accident yesterday.

8- I love watching _____. Everything seems to be

falling down into the darkness.

9- At the _____ of his wife, he could hardly stand

but all cried during the ceremony.

handy   **dreadful**
hazy   **treat**
tired   **quartermaster**
sundown   **respect**
stash   **rum**   **lad**
gale   **fret**   **conspiracy**
pirate   **skipper**
leap   **lookout**   **funeral**
desperate   **excuse**
seafaring   **cove**
agitate   **trembling**   **mutiny**

Part 2: MULTIPLE CHOICE TEST

Please choose the correct word from the alternatives to complete the sentences below.

1- My favourite trip is _____. I can't understand how time passes, because you can go to upstairs and watch the view, and smell the sea whenever you want.

A) plank   B) sailing   C) crew   D) inn   E) deed

2- I thought that I could find some water inside of the _____. However it was empty.

A) squire   B) berth   C) spot   D) arrangement   E) barrel

3- They have bought some _____ for me to cook a delicious dinner for us.

A) stuff   B) trade   C) mark   D) fortune   E) mat

4- Tomorrow she is getting married to Neal, she does not love him, but he is a millionaire. She is really _____ about whether to make a right decision or not.

A) raisins   B) permission   C) cabin   D) anxious   E) point

5- Under this _____, I think you should ask her to leave home and move into a new flat.

A) pleasant   B) downstair   C) circumstance   D) treasure   E) curiosity

Part 3: MATCHING

Please match the following pictures with the words below. Write the letters of the related words below the picture.

1

_____

2

_____

3

_____

4

_____

5

_____

6

_____

gambling   **stare**   **drunkenness**

wicked   **deck**   **mug**

PART 4: INFORMATION GAP TEST

Please fill in the blanks according to the questions in the texts you have read.

1- On stormy nights, when the wind shook the house, the man with one leg _____ my dreams.

2- Whenever my father mentioned paying his rent, the captain _____ through his nose loudly and stared him out of the room.

3- I fell asleep in the barrel and on waking up, _____ overheard conversation among crews

4- The cheers rang out so full and _____ that I could hardly believe these same men were plotting for our blood.

5- When I look at the dark clouds, it looks like we will have some _____ sailing ahead.

VOCABULARY TEST

Part 1: GUIDED INFORMATION GAP TEST

Please choose the correct word from the box to complete the sentences below, and write it into the gaps.

1- We went into the house through a side door. The whole _____ was dark. Only the light of street showed us the way up the stairs. At last we came to the door of a room.

2- My son asked me where the beers are produced; and I said that the place is called _____

3- What a _____ not to come across with you at the same cafe in the evening!

4- Whenever I visit my grandparents' _____, I remember my childhood and miss both of them too much.

5- He not only killed her wife and two children, but he shot the police trying to help him, as well. He is a/an

_____ man.

6- Doctors' job is to _____ patients.

7- Mrs. Hornster _____ this girl at the age of 2, and she brought her up until today. She is 21 now.

8- She had a/an _____ meal upon hearing that the meeting would start in 10 minutes.

9- A murderer killed his sister while she was walking down the street. He decided to take _____ on her.

passage	evil
peace	treat
blind	look forward to
adopted	enemy
brewery	wisely
cure	
revenge	request
ruin	spirit
lecture	shed
	outskirt
bury	
pity	
fortune	wound
tomb	poison
hasty	

Part 2: MULTIPLE CHOICE TEXT

Please choose the correct word from the alternatives to complete the sentences below.

1- Every morning she complains about the time she has to wake up. She says that when she opens the window, it is still dark outside. Because she gets up before _____.

A) candle   B) rough   C) instruction   D) warning   E) dawn

2- He was in love with Lorna, but she refused to get married to him every time. He can't find a way to _____ her to be his wife.

A) suffer   B) treat   C) convince   D) treat   E) obey

3- The government allowed them to build a factory on condition that it will be on the _____ not in the city centre.

A) outskirts   B) regards   C) counts   D) vaults   E) sighs

4- I hate watching football matches; however my husband is a big fun of his team. He also wants me to watch it with him. It is very _____ for me.

A) dead   B) dull   C) peace   D) fortune   E) grateful

5- My dad works in a _____ where people heat metal items up and reshape them. Sometimes, when I visit him, I can not stand the extreme hot.

A) daylight   B) poison   C) strange   D) forge   E) groan

Part 3: MATCHING

Please match the following pictures with the words below. Write the letters of the related words below the picture.

1

_____

2

_____

3

_____

4

_____

5

_____

6

_____

potion

herbs

enemy

bride

jewel

stain

PART 4: INFORMATION GAP TEST

Please fiil in the blanks according to the questions in the text you have read.

1- At a party with my enemy, I was _____ by someone. Only you can cure us, father.

2- There is nothing on earth that doesn't have some good in it, but everything can also be _____.

3- Early marriage can _____ a girl. Why don't you get to know her better?

4- Every herb and plant is different, some can _____ and some can harm.

5- God _____ you! Were you with Rosaline?

185

My poor father died quite suddenly that evening, so all other matters were put to one side.

We are gathered here today...

Your father is very ill, Jim. I'm afraid it's time to say goodbye.

My father's death filled me with sad thoughts.

We'll have to work harder now that your father is gone.

I'll do my best.

The funeral arrangements, and all the work at the inn, kept me so busy that I hardly had time to think of the captain, let alone be afraid of him.

Here lies Interred the Body of M. HAWKINS who departed this life on JAN 13 A.D. 17__

My poor father soon fell ill.

Did the sailor pay his rent?

You need to rest, dear.

No, he keeps making excuses.

YO-HO-HO AND A BOTTLE OF RUM

The man you can hear is the one worrying my husband sick.

Don't fret. I'll soon be fine, dear.

One afternoon, Dr Livesey came to visit my father.

Who is singing downstairs? It sounds like New Year's Eve!

8

186

Smollett thinks he steers better because I've drunk a few mugs of rum?

Mr Arrow, however, turned out even worse than the captain had feared.

He had no command among the men. After a day or two at sea, he began to appear on deck with hazy eyes, red cheeks, a stuttering tongue, and other marks of drunkenness.

Oops!

...when I had an accident.

With the trade winds at our back, we made good time.

The ship proved to be a good one, and the crew were capable seamen.

And then one morning, he disappeared entirely.

Did you see him fall overboard?

No! But that saves us the trouble of putting him in irons. Officer Arrow was most incompetent.

Just after sundown, when all my work was over, I was making my way to my berth...

Hmm... are there any more apples?

Everything was new and interesting to me. Before I could lie down to snatch an hour of sleep, the Hispaniola had begun her voyage to the Island of treasure.

Stand by to go about!

She is maybe two hundred years old, Hawkins. She even sailed with the great Captain England once.

All the crew respected and obeyed Long John Silver. He had a way of talking to them, and did everybody a particular service. To me he was very kind, and always seemed glad to see me.

♪ Yo-ho-ho, and a bottle of rum! ♪

I was dog-tired when, a little before dawn, the pipe was sounded and the crew began to man the decks.

♪ Fifteen men on the dead man's chest... ♪

Off we go, mates!

Here's Captain Flint — that's what I call my parrot. Captain Flint was predicting success to our voyage, weren't you, Captain?

Pieces of eight! Pieces of eight!

She's handsome, Silver.

Looks like we have some rough sailing ahead.

187

They were nothing more than common pirates.

What are we going to do with them, Silver?

John, you're a man!

Forget that, John. Let's have a go at the rum instead.

As terrified as I was, I couldn't help thinking that this must have been how Mr Arrow was destroyed.

The squire and the doctor have a map. Let them find the stuff and get it aboard.

Then we'll see. I'll finish with them at the island.

I vote for death! This time its serious.

Wait is what I say. But when the time comes, let her rip!

You'll say so when you see what I do, Israel.

Now, Dick, you just jump up, and get me an apple.

You can imagine the terror I felt. I would have leapt out and run for it, if I had found the strength. But my body and my heart both failed me.

I fell asleep in the barrel and, on waking up, unintentionally overheard a conversation between Long John Silver and some of the crew.

I was too scared to show myself. I sat there, trembling and listening, with extreme fear and curiosity.

Flint was the captain, and I was the quartermaster. Flint's ships always came home full of gold. I was able to put two thousand in the bank after sailing with Flint.

Ah! Flint was the greatest pirate of them all.

I knew then that conspiracy was afoot and that the lives of all the honest men on board depended on me.

You're brave and smart. Why don't you join us?

I must warn the others!

Most gentlemen of fortune waste their money on drinks and gambling, but I've stashed away enough to live rather comfortably... and so can you.

Of course I will, Silver!

I think, if I could, I would have killed Silver through the barrel.

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APPENDIX G

WE WENT BACK INTO THE HOUSE WHERE MISS HAVISHAM WAS WAITING FOR ME IN HER CHAIR, I PUSHED HER AROUND, AS IN THE OLD DAYS, I WAS SURPRISED TO HEAR THAT MR JAGGERS WAS COMING TO DINNER.

IS SHE BEAUTIFUL? DO YOU ADMIRE HER?

EVERYBODY WHO SEES HER MUST ADMIRE HER, MISS HAVISHAM.

LOVE HER, LOVE HER, LOVE HER! IF SHE LIKES YOU, LOVE HER. IF SHE HURTS YOU, LOVE HER. I **ADOPTED** HER AND **BROUGHT** HER UP TO BE LOVED.

LOVE HER!

SHE SENT US DOWN TO OUR DINNER. SHE NEVER ATE OR DRANK IN FRONT OF PEOPLE. SHE WALKED AROUND THE HOUSE AT NIGHT AND ATE THEN.

SIR, MAY I ASK YOU A QUESTION?

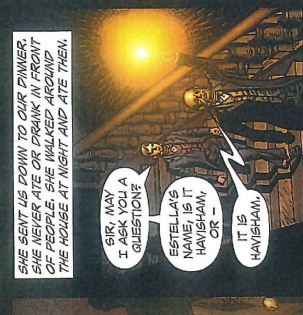ESTELLA'S NAME, IS IT HAVISHAM, OR —

IT IS HAVISHAM.

SHE GAVE A WILD CRY AND ROSE UP IN THE CHAIR, AS I PULLED HER DOWN AGAIN, I SAW MR JAGGERS, MISS HAVISHAM HAD SEEN HIM TOO, AND TRIED TO CALM HERSELF.

MR JAGGERS WAS IN THE ROOM NEXT TO MINE AT THE BLUE BOAR. FAR INTO THE NIGHT, I HEARD MISS HAVISHAM'S WORDS, 'LOVE HER, LOVE HER, LOVE HER.' I FELT **GRATEFUL** THAT SHE WAS MEANT FOR ME. I NO LONGER THOUGHT THAT THERE WAS ANYTHING WRONG IN STAYING AWAY FROM JOE. I KNEW ESTELLA THOUGHT HE WAS COMMON.

AFTER DINNER WE WENT UP TO MISS HAVISHAM'S ROOM AND PLAYED CARDS. IT WAS ARRANGED THAT I WOULD MEET ESTELLA'S COACH WHEN SHE CAME TO LONDON.

THEN I LEFT.

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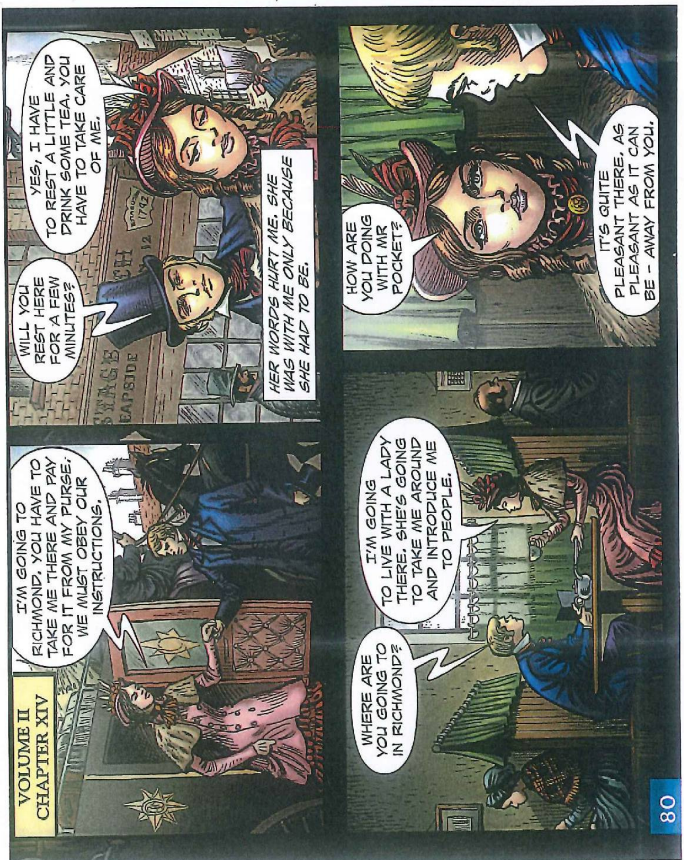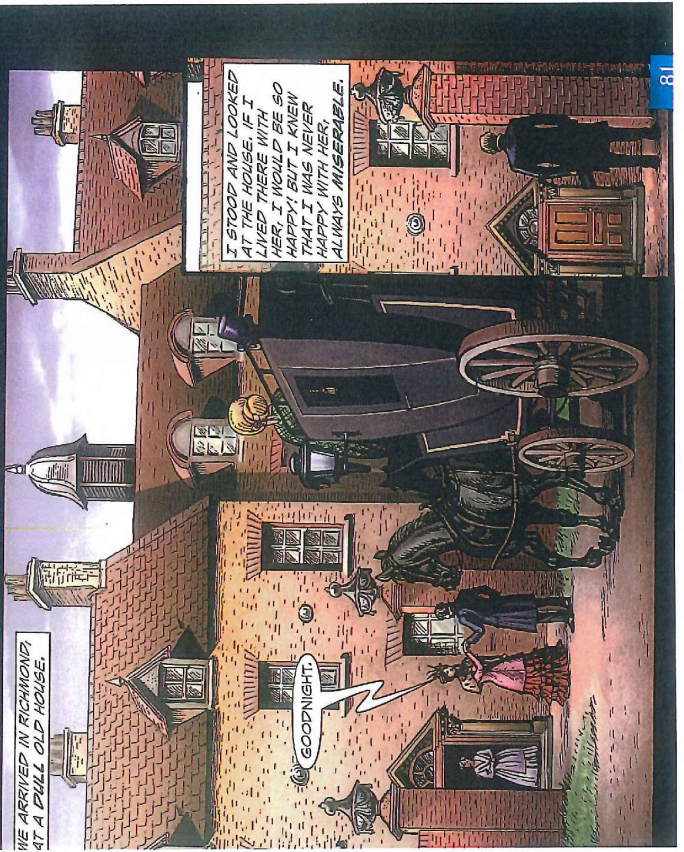ON THIS VISIT, SOME ANGRY WORDS WERE EXCHANGED BY ESTELLA AND MISS HAVISHAM. IT WAS THE FIRST TIME I HAD SEEN THEM ANGRY WITH EACH OTHER. WE WERE SEATED BY THE FIRE, AND ESTELLA BEGAN TO TAKE HER ARM AWAY FROM MISS HAVISHAM'S.

WHAT! ARE YOU TIRED OF ME?

I'M ONLY A LITTLE TIRED OF MYSELF.

WHAT? YOU'RE THE ONE WHO'S MADE ME COLD!

SPEAK THE TRUTH, YOU UNGRATEFUL GIRL! YOU'RE TIRED OF ME! YOU'RE COLD! SO COLD!

YOU TAUGHT ME TO BE PROUD AND HARD. I CAN'T UNDERSTAND WHY YOU'RE BEHAVING LIKE THIS.

SO PROUD! SO HARD! BUT HOW CAN YOU BE PROUD AND HARD TO ME!

I'VE NEVER FORGOTTEN WHAT HAPPENED TO YOU. I'VE ALWAYS DONE WHAT YOU TOLD ME TO DO. I HAVE NEVER SHOWN ANY WEAKNESS.

YOU MUST TAKE ME AS YOU HAVE MADE ME.

WHEN I RETURNED, EVERYTHING WAS BACK TO NORMAL. WE PLAYED CARDS, THE EVENING PASSED, AND I WENT TO BED.

THE NEXT DAY THEY DID NOT ARGUE AGAIN, AND THEY NEVER DID ON ANY OTHER VISITS.

VOLUME II CHAPTER XIX

WHEN I DIE, MY GHOST WILL LIVE IN THE HOUSE IN RICHMOND WHERE ESTELLA LIVED. MY TROUBLED SPIRIT WAS ALWAYS THERE WHILE SHE WAS THERE.

BOTH IN AND OUT OF MRS BRANDLEY'S HOUSE, ESTELLA CAUSED ME ALL KINDS OF PAIN.

SHE LIVED WITH A WOMAN CALLED MRS BRANDLEY. SHE HAD BEEN A FRIEND OF MISS HAVISHAM'S WHEN THEY WERE YOUNG.

SHE MADE FUN OF MY LOVE FOR HER, AND USED ME TO HURT HER MANY OTHER ADMIRERS.

PIP, WILL YOU NEVER LISTEN TO MY WARNING?

OF WHAT? NOT TO BE ATTRACTED TO YOU, YOU MEAN?

IF YOU DON'T KNOW WHAT I MEAN, YOU ARE BLIND.

I OFTEN VISITED HER AT RICHMOND.

MISS HAVISHAM WAS FONDER OF ESTELLA THAN EVER. SHE LOOKED AT HER WITH ADMIRATION.

HOW DOES SHE TREAT YOU, PIP?

SHE WANTED TO KNOW THE NAMES OF ALL THE MEN WHO ADMIRED ESTELLA. SHE TALKED ABOUT THEM AGAIN AND AGAIN. I SAW THAT ESTELLA WAS MEANT TO TAKE MISS HAVISHAM'S REVENGE ON MEN. SHE WAS NOT GOING TO BE MINE UNTIL SHE HAD DONE THIS.
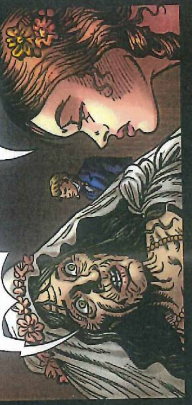
MISS HAVISHAM WANTS TO SEE ME FOR A DAY. SHE WANTS YOU TO TAKE ME AND BRING ME BACK. WILL YOU? SHE WANTS US TO GO THE DAY AFTER TOMORROW.

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APPENDIX H

198

PLEASE, DON'T LECTURE ME. JULIET LOVES ME, AND ROSALINE DIDN'T!

FOR BEING OBSESSED WITH HER, YES.

YES – NOT TO EXCHANGE IT FOR ANOTHER!

YOU TOLD ME TO BURY MY LOVE.

HOW CAN ALL THAT HAVE CHANGED SO QUICKLY?

YOU TOLD ME OFF FOR LOVING ROSALINE.

THEN LET'S MOVE QUICKLY!

I WILL HELP YOU, FOR ONE REASON: THIS MIGHT BRING PEACE BETWEEN YOUR TWO FAMILIES.

THAT'S BECAUSE SHE KNEW YOU DIDN'T REALLY LOVE HER!

WISELY AND SLOWLY – THOSE WHO RUN USUALLY FALL DOWN.

CRASH

66

I DON'T UNDERSTAND –

AT A PARTY WITH MY ENEMY, WHERE I WAS WOUNDED BY SOMEONE WHO WAS ALSO WOUNDED BY ME. ONLY YOU CAN CURE US, FATHER.

IT WILL HELP MY ENEMY AS MUCH AS IT WILL HELP ME.

BUT WHERE HAVE YOU BEEN?

HOLY SAINT FRANCIS! HOW CAN YOU HAVE FORGOTTEN ROSALINE SO SOON?

I'LL TELL YOU ALL ABOUT IT LATER –

PLEASE, MARRY US TODAY!

I'M IN LOVE WITH CAPULET'S DAUGHTER!

WE'RE IN LOVE WITH EACH OTHER AND NEED TO GET MARRIED AS SOON AS POSSIBLE.

I CAN STILL HEAR YOUR SIGHS AND GROANS --

-- AND SEE THE TEAR STAINS ON YOUR CHEEKS.

DID YOU REALLY FEEL SO STRONGLY ABOUT ROSALINE?

YOUNG MEN LOVE WITH THEIR EYES, NOT WITH THEIR HEARTS.

HOW MANY TEARS DID YOU SHED FOR ROSALINE?

65

IT WOULD BE WRONG OF US TO HAVE A BIG PARTY SO SOON AFTER TYBALT'S DEATH.

WHAT DO YOU SAY TO THURSDAY?

MONDAY? THEN WEDNESDAY IS TOO SOON. MAKE IT THURSDAY.

CAN YOU BE READY? WE'LL JUST INVITE A FEW FRIENDS.

THURSDAY IT IS, THEN.

I WISH IT WAS THURSDAY TOMORROW.

LIGHT THE WAY TO MY BEDROOM! IT'S SO LATE, IT WILL SOON BE MORNING!

FAREWELL, COUNT.

GO TO JULIET, DEAR WIFE, AND MAKE SURE SHE IS READY FOR MARRIAGE.

Act III - Scene IV

THE CAPULETS' HOUSE - MONDAY NIGHT.

THE WAY THINGS HAVE BEEN, WE HAVEN'T HAD TIME TO CONVINCE JULIET TO MARRY YOU.

SHE LOVED TYBALT VERY MUCH, AS DID I.

IT'S LATE NOW - SHE WON'T COME DOWN TONIGHT.

WAIT, COUNT PARIS ... WHY DON'T I OFFER YOU MY DAUGHTER'S HAND ON HER BEHALF?

I'M SURE SHE'LL AGREE TO MY DECISION.

I UNDERSTAND. GOODNIGHT, MADAM. GIVE MY REGARDS TO JULIET.

I WILL.

MONDAY.

WAIT ... WHAT DAY IS IT TODAY?

LET'S ARRANGE THE WEDDING FOR WEDNESDAY.

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GOOD MAN.

CHINK KA-CHINK KA-CHINK CHINK

HERE'S YOUR MONEY --

-- AND THAT'S A WORSE POISON THAN ANYTHING YOU COULD SELL TO ME.

ALL RIGHT -- BUT IT DOESN'T MAKE THIS RIGHT.

TAKE THIS. IT WILL KILL YOU INSTANTLY.

FAREWELL! BUY YOURSELF SOME FOOD AND PUT SOME MEAT ON YOUR BONES.

THE POISON YOU HAVE SOLD IS MEDICINE TO ME, THAT WILL TAKE ME TO JULIET!

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OPEN UP!

BANG BANG

CREEAK

WHO'S THERE?

COME HERE, MAN.

WHAT DO YOU CARE ABOUT THE LAW? THE LAW DOES NOTHING TO HELP YOU -- BUT I WILL.

TAKE THIS MONEY AND BREAK THE LAW.

ALTHOUGH SELLING POISON IS AGAINST THE LAW, I REMEMBER THINKING THAT HE NEEDS MONEY SO BADLY HE WOULD PROBABLY SUPPLY IT.

I'M SURE HE WILL SELL SOME POISON TO ME.

THIS IS THE PLACE. IT'S SHUT FOR THE HOLIDAY.

I KNOW YOU ARE POOR AND NEED MONEY.

I WANT POISON -- STRONG POISON.

I HAVE IT, BUT IT'S AGAINST THE LAW TO SELL IT.

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