

**REPUBLIC OF TURKEY**  
**AĞ UNIVERSITY**  
**INSTITUTE OF SOCIAL SCIENCES**  
**DEPARTMENT OF ENGLISH LANGUAGE TEACHING**

**MULTIMODAL PRESENTATION OF SELECTED STAGE PLAY LITERATURE IN  
A MULTIMEDIA ENVIRONMENT**  
**A CASE STUDY**

**THESIS BY**

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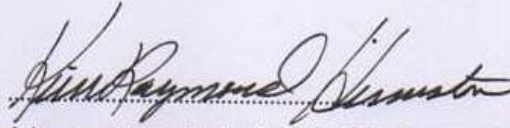
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**MASTER OF ARTS**

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We **certify** that this thesis under the title of "**MULTIMODAL PRESENTATION OF SELECTED STAGE PLAY LITERATURE IN A MULTIMEDIA ENVIRONMENT A CASE STUDY**" is satisfactory for the award of the degree of **Master of Arts** in the Department of **English Language Teaching**.



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## ÖZET

### SEÇİLMİŞ EDEBİ SAHNE OYUNUNUN ÇOĞUL ÖĞRENME ORTAMINDA, ÇOKLU ÇÖZÜMLÜ YÖNTEM İLE SUNUMU

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Bu çalışmanın amacı, seçilmiş bir grup öğrencinin, çoğul öğrenme ortamında görsel ve işitsel olarak sunulan edebi sahne oyunlarına karşı tepkilerini ayrıntılarla ortaya çıkarmaktır. Çalışma, görsel ve işitsel metin biçimi ve gözlem yoluyla çalışılan sahne oyunlarından edinilen edebi bilgilerin edinimi gibi, öğrencilerin öğrenme tecrübesinin ana unsurlarını belirlemeye çalışmaktadır. Buna ek olarak, çalışma, gerçek verilere ve duygulara dayalı olan, bilişsel ve duygusal öğrenme arasındaki dengeyi açığa çıkarmayı amaçlar.

Bu çalışma için veriler, orta seviye öncesindeki öğrencilerle yapılan görüşmelerle toplanmıştır. Görüşme sonuçları, çoğul öğrenme ortamındaki öğrencilerin öğrenme tecrübelerindeki duygularını ve düşüncelerini belgelemek için karşılaştırılmıştır. Sahne oyununun görsel ve işitsel sunumu, öğrencilerin tecrübeleri üzerine özetleme ve fikir yansıtımalarının sorulduğu, tema, olay örgüsü ve karakter gelişimi münazaraları ile birleştirilmiştir. Öğrencilere, ayrıca eserlerin temasal içeriği ile ilgili özel nitelikli soruların sorulduğu 3 kısa yazılı sınav sorusunu içeren, art sınav verilmiştir.

Çalışmanın ana sonuçları, öğrencilerin görsel ve işitsel iletişim araçları içinde içerik bağlamı öğrenme yoluyla bilgiyi aktarabildikleri için, hedef dilde görsel ve işitsel materyaller aracılığı öğrenme tecrübelerini geliştirdiklerini ortaya çıkarır.

**Anahtar Kelimeler:** Çoklu Çözümlü Öğrenme, Çoğul Öğrenme Ortamı, Bilgiyi Yapılandırma

## **ABSTRACT**

# **MULTIMODAL PRESENTATION OF SELECTED STAGE PLAY LITERATURE IN A MULTIMEDIA ENVIRONMENT**

## **A CASE STUDY**

**Betül ALTAŞ**

**Master of Thesis, Department of English Language Teaching**

**Supervisor: Assist. Prof. Dr. Kim Raymond HUMISTON**

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The aim of this study is to document the response of a selected group of students to the audio-visual presentation of literary works in a multimedia environment. The study attempts to identify the key elements of students' learning experience such as acquisition of literary knowledge gained through the study of stage play literature by audio-visual text format and observation. Furthermore, the study aims to reveal the balance between cognitive and affective learning concerning facts and emotions.

Data were collected through interviews with Pre-intermediate level students. Interview results were compared to document the students' feelings and ideas on learning experiences in a multimedia environment. The audio-visual presentation of stage play literature was combined with discussion of themes, plot and character development in which the students were asked to summarize and reflect on their experience. Furthermore, students were also given post-tests comprising 3 brief essay questions in which they were asked specific questions about the thematic content of the works.

The main results of the study revealed that students improved their learning experience in target language through the audio-visual materials, as they were able to transfer knowledge reinforced through context learning in audio and visual media.

**Key Words:** Multimodal Learning, Multimedia Environment, Knowledge Construction

## **ABBREVIATIONS**

**AV:** Audio-Visual

**DVD:** Digital Video Disk

**CD:** Compact Disk

**ESL:** English as a Second Language

**EFL:** English as a Foreign Language

**PART:** Participant

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# CHAPTER 1

## 1. INTRODUCTION

This chapter presents the background of the study, statement of the problem, and the purpose of the study which focuses on the learning experiences of a selected group of students concerning the presentation of literary works in a multimedia environment. The purpose of the study focuses on the key elements of students' learning experience such as the acquisition of literary knowledge gained through the study of stage play literature and it focuses on how students reacted to stage play literature with regard to facts and emotions. The significance of the study, its limitations, and operational definitions are revealed.

### 1.1. Background of the Study

Rapid advances in technology within the literary field, which include communications, medicine, transportation, agriculture, biotechnology and aerospace, have increased the amount of data and information tremendously (Metiri Group, 2008). As people search for and acquire an unbelievably large volume of data, visualization has become very important. Metiri Group (2008) stresses that:

Recent technological advances through functional Magnetic Resonance Imaging scans confirm a dual coding system through which visuals and text/auditory input are processed in separate channels, presenting the potential for simultaneous augmentation of learning. The bottom line is that students using well-designed combinations of visuals and text learn more than those who only use text. (Metiri Group, 2008, p. 1)

Moreno and Mayer (2007) state that although the verbal mode of instruction has been dominant in education, their recent researches have focused on multimodal presentations, which combine words and pictorial representations of knowledge because students' understanding is reinforced by means of non-verbal knowledge representations to verbal explanations (p. 310). In this sense, the multimodal approach has been shown to work more effectively than traditional unimodal learning. In order to understand the single versus multimodal modes of learning, key elements such as how the brain functions, how people learn and definitions of learning, schema, and scaffolding have important effects on learning. When visuals are added to verbal information such as text and auditory, a significant increase in basic and higher order learning is achieved (Metiri Group, 2008, Moreno & Mayer, 2007).

Recent researches substantiate the view that "in-depth understanding requires detailed knowledge of the facts within a domain. The key attribute of expertise is a detailed and organized understanding of the important facts within a specific domain" (Bransford, Brown, Cocking, Donovan & Pellegrino, 2000, p. 239). From this aspect, education must provide learners with sufficient mastery of details of specific subject matters in which facts and details are embedded. In this way, learners have the foundation to transfer their learning to new domains in social life.

In light of the key points of researches mentioned above, I aimed to document the learning experiences of a selected group of students concerning the multimodal presentations of literary works in a multimedia environment. The study also attempted to identify the key elements of students' learning experience such as acquisition of literary knowledge gained through the study of stage play literature, and the present study showed the balance on how students reacted to stage play literature with regard to facts and emotions. I conducted a comprehensive study to find out results of the study from the perspectives of students at the Preparatory school of Çığ University.

## **1.2. Statement of the Problem**

Given the memory capacity of the human mind combined with the attention and motivational issues that are an inherent part of the learning experience, modern educators have struggled with the question of how to enhance the learning process and achieve presumed results of the education system which is to facilitate the transfer and acquisition of knowledge. A look at the results of their efforts leads the observer to conclude that the efforts of contemporary educators have resulted in mixed success. It certainly cannot be due to a lack of theoretical constructs. Educational literature is full of methods, which identify a variety of approaches to learning, yet their approaches seem incomplete. It may primarily be a matter of using the knowledge that is already there, to create a learning environment which resolves the questions surrounding knowledge acquisition, retention and the related questions of motivation and attention. Educators have not fully explored the potential of multimedia learning environments resulting from multimodal learning (Baddeley, 2005; Bransford et al., 2000; Clark & Mayer, 2008; Moreno & Mayer, 2007; The New London Group, 1996).

### **1.3. Purpose of the Study**

The intention of this study was to document the response of a selected group of students to the presentation of literary works in a multimedia environment. The study attempted to identify key elements of the students' learning experience such as acquisition of knowledge gained through the study of stage play literature by audio-visual texts and observation. This present study aimed to present how students reacted to stage play literature with regard to facts and emotions. The study dealt with the following research questions:

1) How do students describe their learning experiences after the presentation of stage play literature?

2) How do students respond to the multimodal presentation of selected stage play literature with regard to the acquisition of literary knowledge?

3) How do students react to the study of the stage plays on a cognitive and affective level?

### **1.4. Significance of the Study**

One of the challenges that academic staff of Çağ University face is the lack of a suitable multimedia learning environment. Instructors within the academic system are faced with challenges of maintaining the interest of students while teaching through the unimodal approach. The educational research literature in modern times offers a variety of theoretical approaches to the understanding of how students learn and how teachers teach.

### **1.5. Limitations**

The main limitation of the study is that it was conducted with only 17 pre-intermediate level students at the Preparatory school of Çağ University in Turkey. All students were Turkish. The study could have been conducted with other Turkish students assessed as beginners, elementary or intermediate level.

The second limitation of the study is that learning experiences of students at other departments offering literary discourse analysis, social studies or communication skills in target language should have been investigated, to show the impacts of the study in a multimedia instructional design within a larger context.

## **1.6. Operational Definitions**

**Multimedia:** The term refers to the use of multimedia technology, an audio-visual presentation format which involves presenting material in both visual and verbal forms (Mayer, 2009, p. 5).

**Multimodal:** The term means the use of different modes to represent content knowledge which is verbal and non-verbal, primarily auditory and visual sensory channels (Moreno & Mayer, 2007, 310).

**Knowledge Construction:** The knowledge construction view is that multimedia learning is a sense making activity where the learner aims to build a coherent mental representation from the presented material (Mayer, 2009, p. 17).



## CHAPTER 2

### 2. LITERATURE REVIEW

This chapter examines the origins of multimodal and multimedia learning which are relevant to the other significant elements of the study including how people learn, three types of memory, and stage play literature.

#### 2.1. Multimodal Learning

##### 2.1.1. The Origins of Multimodal Learning

Multimodal learning is defined as learning environments, which use two different modes to represent the content knowledge, addressing the verbal and the non-verbal. Mode is the code which represents the information. The non-verbal mode is the pictorial mode including static graphics such as photos, illustrations, graphs, drawings, maps, and dynamic graphics which include video and animation. Verbal modes are printed and spoken words. Educators have traditionally delivered the knowledge to students through a verbal representation of the content for a long time (Moreno & Mayer, 2007, p. 310). In contrast to instruction presented through a verbal representation of the content, Moreno and Mayer's research particularly centers on multimodal presentations which associated words with pictorial representations of knowledge, because the most effective learning environments combine verbal and non-verbal representations of knowledge using mixed-modality representations. Modality refers to sense receptors which are used to receive information defined as auditory through the ears and as visual through the eyes.

Ajayi (2009) states that the meaning of *text* has changed beyond textbooks. It comprises spoken and written words and a variety of textual forms which are associated with posters, photographs, graphics as well as videotapes and DVDs, computers and other digital technologies. Multimodal learning environments help English learners from different backgrounds and life experiences with a more representative stage for meaning making. According to Ajayi (2009), systematic-functional linguistics defines language as a system which is potential in terms of meaning and which is a set of choices formed by people's utterance to make meaning in a context of situation. Three functional frameworks of meaning are *ideational*, *interpersonal* and *textual*. The *ideational meaning* is defined as the use of language when people express their personal experiences in real world by using words to verbalize ideas, people, places, things, objects, qualities, and events. *Interpersonal meaning*

describes communication in language between a speaker and a listener, and how people use the communication to influence others. *Interpersonal meanings* incorporate cultural issues, identities, and the role of the participants and social interactions. The *textual meaning* is related to the role of language as a coherent message in any situation or environment (p. 587).

According to a study conducted by The New London Group (1996), one of the main arguments is the upsurge of multiplicity and integration of significant modes to make meaning in which the textual is associated with the visual, the audio, and the behavioral. Mass media, multimedia and electronic hypermedia have an important role on how people use the language because the use of the language is reshaped by the new communication media. Technologies of meaning are transforming quickly, so one set of standards cannot form the end of literacy learning (p. 64). For instance, working life is changing across the world, because new work norms come with a new language such as iconography, texts, and screen-based mode of communicating with automated machinery (The New London Group, 1996, p. 66). The impact of the new communication media on the change of work life has caused a rapid change in public and private lives. A paradoxical development is the invasion of privacy by mass media culture, communications, information network, and global commodity culture. For example, childhood culture is now composed of narratives and commodities working together extending to TV, toys, video games, shoes, pencil cases, and lunch boxes. Currently, teachers find it difficult to keep up with the cultural and linguistic messages of global narratives, but they contemplate how to negotiate this transformation (The New London Group, 1996, p. 70).

Siegel (2012) comments that “Some scholars reserve the term *multimodality* to mean the simultaneous display of more than one mode in a single text or event” (p. 674). On the other hand, Duncum (2004) highlights that one can discern any cultural site depending upon the multiple readings resulting from the multiple positions in which one views, reads or hears. Those cultural sites which are particularly related to the internet and television are composed of a set of modalities, especially language, images and sound. This is regarded as multimodality (p. 253).

According to The New London Group’s (1996) discussion, students and teachers are in need of a language to explain the forms of meaning which are expressed in the Available Designs and the Redesigned; that is, they need a *metalanguage* which explains meaning in varied areas in order to talk about language, images, texts and meaning-making interaction (p. 77). Available Designs are the resources for design which comprise the grammar of languages

and the grammar of semiotic systems such as films, photography or gesture. These designs also incorporate a structured set of situations combined with semiotic activity through the use of language (The New London Group, 1996, p. 74). Besides, The New London Group (1996) defines Redesign as including the transformed meaning and this transformation includes a new application of the old materials, a rearticulation and recombination of the resources of Available designs. For instance, listening, speaking, reading and writing are prolific activities. Listeners and readers experience the text as Available Designs and they use their experiences to take new meanings in the texts (p. 76).

The New London Group (1996) restates that modes of meaning are more important than linguistics which comprise visual meanings, audio meanings, gestural meanings, spatial meanings and multimodal meanings, but, of all of them, multimodal is the most important one as it combines with the other modes in a dynamic way. For example, interpretation of the mass media for the purpose of linguistic meaning is not sufficient because mass media images combine the linguistic with the visual and with the gestural elaborately. Magazines use visual grammar depending on cultural and social meaning. A sitcom reader can understand the qualities of the program provided that he comprehends gestural, audio and visual meanings. Reading a text or a screenplay restricts the understanding without this knowledge (p. 80).

Moreno and Mayer (2007) prove that two aspects of learning, *information acquisition* and *knowledge construction* need to be clarified. In information acquisition, an instructor presents the information and adds it to the learner's memory. From this aspect, the learner receives the information. In this sense, this type of learning environment is non-interactive. On the other hand, in the knowledge construction aspect, a learner selects relevant information from a lesson, organizes it into a coherent structure and integrates this knowledge with his prior knowledge so as to make sense or meaning (p. 312). For example, when a person goes to a shopping center for any purpose, he notices that the shopping center requires a multimodal reading which contains the design of language, spatial reading of the shopping centre involving the architecture as well as the meaning of signs, logos and so on. In a real sense, all meaning making is regarded as multimodal (The New London Group, 1996, p. 81).

### **2.1.2. Single versus Multimodal Modes of Learning**

According to Farias, Obilinovic and Orrega (2007), reading multimodal texts is a different method from reading written texts in traditional or unimodal learning. The learner needs a different process to form and think, because written texts are different to multimodal

texts which include images, sounds, motions and words. For instance, writing is a result of reasoning speech, whereas graphics requires making sense of image (p. 183). In this sense, capacity of working memory has an important role when students need to learn new material.

More recent researches show that the presentation mode of the information comprising both partly visual and partly auditory works more successfully when compared to the presentation of same information when presented through a single mode either visually or auditory. In an experiment, where 15 words were presented orally and 15 words were presented in a written text accompanied by 15 photographs, no important difference was observed. However, when the subjects were required to repeat an auditory passage, memorization of orally presented words decreased significantly, whereas there was no significant decline in the presentation of visual words and photographs. As result of the study, information presented through mixed mode can increase the degree of information in working memory and the participants were able recall information from different modalities more effectively than from a single mode (Low & Sweller, 2005, p. 150). How people learn and how the human mind works or how human memory is structured plays an important role in the learning process. Therefore, this should be taken into account in conventional instructional design.

R. J. Selfe and Selfe (2008) state that people learn about and understand the world and then act in it by using multiple channels in order to communicate. Twenty-first century literacy requires skills and abilities of meaning making in auditory, visual and multimedia literacy that are integrated. When students manipulate and transfer this knowledge and ability to the new forms, they can easily face modalities of communication in order to handle rich, meaningful and complex tasks in a rapidly changing world (p. 86).

## **2.2. Three Types of Memory**

As Baddeley (2005) indicates in his researches, “Human memory is a system for storing and retrieving information, information that is, of course, acquired through our senses” (p. 9). The things which human beings perceive will influence what they recall because their memories are the records of the information which they acquire through their senses. One way of understanding human memory concerns how auditory and visual stimuli are processed (Baddeley, 2005, p. 9).

Baddeley (2005) argues that science tries to understand human memory by explaining it in a coherent way involving a theory, a law, or a model. Scientists expose these models to empirical testing in order to see whether they work when applied to a situation. However, some theories cannot be tested empirically, so observational techniques are used to improve and test advanced theories instead of manipulating and controlling variables in a study (p. 6).

According to Baddeley (2005), new discoveries about human memory are explaining the concepts of memory theory in a new way due to the changes in memory theory and according to individual differences in human memory. As technology develops and advances, models are inclined to change as essential analogies. As a result of this, digital computing which is based on the serial process of symbolic information has influenced cognitive psychology since 1950s. Now, this powerful technological influence runs parallel with the effective development of computer systems (p. 8). In this way, new concepts and a new vocabulary including computer-based words such as *buffer store*, *feedback*, *encoding* and *retrieval* have been created.

In the case of memory, according to Baddeley (2005), “There is no doubt that this influx of new ideas substantially enriched the study of memory, and within a remarkably short period of the time the older experimental techniques and concepts began to disappear from the journals” (p. 2).

### **2.2.1. Sensory Memory**

Metiri Group (2008) observes that when a human being experiences any aspect of the world through the senses, it causes storage of sensory memory traces involuntarily in long-term memory as episodic knowledge. These experiences are introduced into working memory only when the elements of sensory memory are captured by the person. Once an experience is in the working memory, then the person can keep the experience in memory and consider it (p. 10).

According to Clark and Mayer (2003), ears and eyes obtain visual and auditory information which is stored in a visual and an auditory sensory memory, and then this information enters working memory. Finally, the information is stored in long-term memory. However, learning requires integrating the new knowledge and skills in working memory with the existing knowledge in long-term memory in order to retrieve from long-term memory for transfer to any job or task (p. 35).

As Baddeley (2005) defines, “one way of obtaining an overview of human memory is to trace the way in which visual and auditory stimuli are processed and remembered” (p. 9). In visual and auditory stimuli cases, separable processing and memory stages are seen. Sensory memory stores last for only a fraction of a second, but short-term auditory and visual memory have memory traces lasting for a few seconds rather than a second. Short-term memory visual and auditory stores were called *iconic* and *echoic memory* representing the earlier stages of sensory memory. In other words, systems of echoic and auditory store the visual and auditory information (Baddeley, 2005, p. 9).

Baddeley (2007) mentions that other sensory systems were expected to comprise some form of temporary storage, and information was supposed to flow from sensory memory systems to a single short-term store which was regarded as a working memory of limited informational capacity, the short-term store. According to this approach, called the *modal model*, short-term store was thought to encode the information into long-term memory store. Therefore, the short-term store interacting with the much larger capacity long term store was the essence of long-term learning (p. 4).

In his research, Baddeley (2005) argues about the experiment for iconic memory which was conducted by *Sperling* to understand more complex stimuli such as groups of letters so as to probe the function of the brief sensory stimulus in the perception of the groups of letters (p. 10). In Sperling’s experiment, when the subjects were presented with the stimuli of 12 letters and numbers in three rows of four items each for 50 milliseconds, followed by a tonal signal or sound, they were able to tell the four or five of the twelve letters. The subjects were asked to report only one row of these letters and signal pointed out the specific row to be repeated by the subjects. The subjects were able to repeat 76% of pointed letters though they did not know in advance which specific row could be chosen. According to the result, subjects recalled 76% of the 12 symbols after exposure. Nevertheless, when the tonal signal was delayed for just one second, there was a decrease in the accuracy of the report dropping sharply from 76% to 36% (Sperling, 1963, p. 20).

In his argument about iconic memory, Baddeley (2005) emphasizes that it is an unfortunate aspect of the studies in iconic memory since they used letters rather than scenes as targets and these were followed by a mask including a different stimulus which was generally a blank field or an irrelevant visual sound pattern. Baddeley (2005) proves this by giving a significant example:

I assume that the visual system was not specifically to cope with this, and that however the system works, it normally is fed with successive glimpses that are broadly similar to each other, as is of course the case in the cinema, where each frame is separated from the next by a blank period followed by a frame containing a very similar scene. Presumably this would lead to facilitatory rather than a disruptive effects of successive stimuli, since each image will compatible with what has gone before. (Baddeley, 2005, p. 13)

The other component of sensory memory is short term-visual memory which includes different systems from iconic memory. As Marois and Ivanoff (2005) explain, “Our visual cognition is not only limited by the *rate* at which information can be attended or consolidated into VSTM, it is also limited by the *amount* of information that can be stored in VSTM” (p. 298). The capacity of short term-visual memory is generally considered to be four items. The number of items and the complexity of these items affect cognition. Therefore, important behavioral effects are the result of this capacity limit. Attention, which is on information of location of objects and object-based information, such as color, can also be an important component of short-term visual memory.

As has been mentioned by Baddeley (2005), long-term visual memory is the memory of visual material obviously lasting for a matter of seconds. This shows the impressive results of memory for visual materials. In 1970, Standing, Conezio and Haber presented 2,560 color slides, for 10 seconds per slide in which the subject’s performance was tested by showing pairs of items composed of one new and one old. In this demonstration, the subject had to point to the one, which had been presented before. Several days later, the subject’s performance was still at 90% no matter how enormous the amount of items was. This demonstration shows that something on the slides was stored, but then the subject did not remember everything. On the other hand, the subject needed to have stored a minimum amount of visual information. The level of the recognition of the visual material indicates a tremendous performance emerging from visual memory (Baddeley, 2005, p. 15)

The last type of visual memory, according to Baddeley (2005), is regarded as flashbulb memory. Subjects recall the more dramatic events of news they hear. When the more eventful and noticeable the things are, the greater possibility of a lively flashbulb memory is. However, the vivid recall is not the correct one every time (p. 15).

Sensory storage systems also exist in our sense of hearing just as in the visual sense. Auditory sensory memory can be divided into three basic categories, echoic memory, auditory short term memory and auditory long term memory. In a test to measure the duration of the auditory system for echoic memory, a random noise ranging in length from 50 milliseconds up to 1 second was repeatedly played. Subjects were asked periodically to listen and find the rhythm. In this approach, subjects were expected to store the sound from one repetition to the next. Some of the subjects were able to report the effects of sound by up to quarter of a second and they described the sound like the throbbing of a motorboat engine. Other subjects were able to report the effects of the repetition of the sequences up to 1 second, but the description of sound effect was not clear. The result of the method shows that auditory system can store the sequences of possibly more than 250 milliseconds (Baddeley, 2005, p. 20). In parallel with this method for auditory memory, short-term auditory memory extends up to 5 or 10 seconds.

### **2.2.2. Working Memory**

Clark and Mayer (2003) define that “Working memory is the center of cognition since all active thinking takes place there. However, while it’s a powerful processor, it’s also a limited capacity memory device” (p. 36). In this sense, it is necessary to know how much information working memory can store. In order to learn new knowledge and skills, those which are in working memory are integrated with the prior knowledge in long-term memory. At this point, *encoding* is defined as the integration of new information from working memory into long-term memory. Encoding involves active processing of information in working memory. Learning takes place with the help of active processing in the memory system. This active processing in working memory is called *rehearsal* (Clark & Mayer, 2003, p.36).

According to Baddeley (2007), the degree of the long-term learning depends on the depth and richness of the encoding information in terms of the meaning whereas the modal model in 1960s proposed that the longer the information was held in short-term store, the higher possibility of transfer and long-term learning was. On the basis of this, long term learning does not depend on the length of time in which materials or items were held in short-term store (p. 4).

In his research, Baddeley (2007) emphasizes that the conjecture of a unitary short-term store is replaced with a multimodal system comprising of multiple components which Baddeley terms working memory. In this sense, working memory is a working system rather



than a simple system with its capacity to store (p. 6). This evidence has been obtained from neuropsychological patients who were assumed to have a certain deficit in short-term memory. In the experiments, however, if the system works as a working memory, such patients should have some problems not only in their long-term memory but also in various complex cognitive tasks. Those who were the subjects of the study were very successful secretary, a taxi driver and the manager of a store (Baddeley, 2003, p. 190). These complex tasks are composed of different goals such as problem solving, learning, reasoning and language comprehension (Gilbert & Munos, 2010, p. 23). On the basis of results come from the study on working memory, Baddeley (2003) mentions that working memory can be split into three subsystems which are *phonological loop* and *visuo-spatial sketchpad* while both of them are dependent on the third system, *the central executive*. The fourth subsystem, the *episodic buffer* has been more recently involved in the multicomponent model (p. 189).

Phonological loop, according to Baddeley (2007), includes a phonological store which can hold speech based information for around two seconds and an articulatory rehearsal system which holds the information in the store and helps to register the visual information in the store by converting it into a phonological code. Phonological store is named because of the phonological similarity effect. For instance, when information was presented visually, the phonologically similar letters such as B D T G C P were less accurately recalled than dissimilar sounds F K Y W R Q (p. 8). However, when the same study of recall was conducted by presenting the sequences of words such as huge, big, long, tall, large, the recall was not affected by the similarity of meaning and it is easy to remember these words with dissimilar meanings of adjectives such as old, wet, thin, soft, dark (Baddeley, 2003, p. 191).

On the basis of wide range of laboratory data, Baddeley (2005) poses the crucial question regarding the use of the phonological loop in everyday cognition. Phonological loop has a major role in learning to read and in the comprehension of the language as well as in the acquisition of vocabulary. All data in these areas collected from the language development of normal children and from data of patients with impaired short-term memory following a brain damage (p. 69). When Baddeley (2005) studied with a short-term memory patient to measure the comprehension of spoken and written discourse, the subject was an efficient mathematician with memory problems because of epilepsy. The problem about this subject as to what he reported, he certainly had comprehension problems and his sentence span was confined to three words. After the first phrase of a dialogue, he felt puzzled. When he was presented with a simple sentence such as *bishops are made in factories*, he was able to prove

or refute the answer correctly and quickly. However, when the sample sentence was made longer by adding extra phrases, he had problems in comprehending the sentence. In one sense, when the sentences were longer, they seemed to be syntactically or grammatically complex (p. 65). When the longer and complex sentences were presented by means of visual material, Baddeley (2005) tested that the subject showed more accurate performance than in auditory circumstances, but this is not the only case because when the sentences comprised additional syntactic and semantic forms such as *The boy the dog chases is big*, comprehension of the sentence were difficult in which the memory load was great and complex. These factors were not tractable to distinguish, but it showed that phonological store plays a significant role in language comprehension (p. 66).

The other subsystem of working memory, visuo-spatial sketchpad stores the visual and spatial information by integrating them. In the case of some materials, visuo-spatial sketchpad plays an important role in specific materials in everyday reading tasks which involve the image of the page and its layout (Baddeley, 2003, p. 200). In other words, visuo-spatial sketchpad words as a storage system which incorporate the visual and spatial information into a unitary representation. In this sense, visual and spatial information obtained from the vision such as the shape, color, location and size as well as touch, language or long-term memory is integrated into a visuo-spatial representation (Baddeley, 2007, p. 64).

The third component, the central executive serves as an attentional system than a memory store in some ways. The central executive process seriously depends on the frontal lobe function of brain. Slips of actions and lapses of attention in daily life such as driving to work on Saturday morning rather than the shopping mall give significant evidence about the frontal lobe (Baddeley, 2007, p. 11). Evidence for everyday lapses such as driving to the office at the weekend rather than the shopping mall is an example of habits or behaviors which is tractable at two levels. One of these is concerned with the habits and schemas leading to right behavior. The other one is the supervisory attentional system which prevents such habits that occur when the attention is distracted from the task (Norman & Shallice, 1986).

The fourth component is the episodic buffer which serves as an interface between three subcomponents of working memory and long-term memory. It functions as a binding device which provides the perceptual information from the other subcomponents and from long-term memory to be integrated into a limited number of incidents. Episodic memory works as a

buffer in some way which is an interface between different codes such as visual, verbal, perceptual and from long-term memory, semantic and episodic, but it is different from the episodic long-term memory since it only provides an interface and access to long-term memory (Baddeley, 2007, p. 13).

### **2.2.3. Long-Term Memory**

The working memory acts in parallel with the long-term memory. Long-term memory in humans is unlimited and estimated to store the equivalent of 50,000 times the text of the U.S. Library of Congress over a lifetime (Metiri Group, 2008, p. 10). The human brain has two types of long-term memory which are regarded as episodic and semantic. The episodic memory, which directly originates from sensory input, is involuntary. The semantic memory, which stores memory, traces from working memory, including ideas, thoughts, schema, and processes that emerge from thinking completed in the working memory. Storage in the long-term memory is automatically triggered by processing in working memory.

According to Naylor (2011), when a person recalls events or episodes' taking place and remembers that how that episode happened, this means that person has the factual memory where his recalling depends on his own experiences about the event (p. 320).

According to Papps, Best and Carroll (2000), semantic memory usually relies on some form of conscious recollection of time, place or event information; that is, the record of events is done in semantic memory by experiencing events and its features. For example, any specific fruit such as apple or orange has a subordinate category and superordinate category such as fruit which makes it easier to remember in terms of concept. People have this mental dictionary called semantic memory in order to understand the words and symbols as well as their referents and meanings (p. 179). During the 1970s, it was said that semantic memory included existing structures regarded as *schemas or schemata* which extended beyond simple concepts. Bartlett said that schema encapsulates our knowledge and some aspects of expectations about our environment and the world. When information which is presented to a subject is not familiar with his schemas or prior knowledge will lead to distortions (Baddeley, 2005, p. 240). On the other hand, Shank's concept of schema theory is based on the social events and norms. As to neuropsychology, semantic memory, Baddeley (2005) explains that such results of evidences collected by means of the patients with specific deficits in modalities suggest that semantic memory has the subcomponents with the modality and information enters the semantic memory through number modalities. For instance, when a

subject has a sight deficit, he cannot name the visually presented object whereas he can distinguish and name the meanings of objects auditorily presented to him (p. 250).

### **2.3. How People Learn**

The scientific work on the process of thinking and learning which contributed to the mind-brain revolution developed the knowledge base in the area of learning and transfer. The research demonstrated the importance of learning experiences which empower people to use these experiences in non-school environments. However, the research in psychology, cognitive psychology and anthropology has substantiated that learning occurs in any setting comprising the sets of significant cultural and social norms which have an impact on learning and transfer. At this point, the new technologies which were not recognized even a few years ago augment learning. Neuroscience has proven to what extent the tenets of learning as a result of the laboratory research changes the physical design and functional organization of the brain (Bransford et al., 2000, p. 4).

According to contemporary view of learning, students come to school with different pre-existing knowledge, skills and beliefs which play an important place how they see their environment and how they organize and make sense of it because students build up the new knowledge and understandings based on their prior knowledge. Therefore, learning is improved when the students' prior knowledge is applied to a learning task. As part of learning, teachers use prior beliefs and knowledge as initial steps in order to monitor students' conceptions which change as the learning proceeds (Bransford et al., 2000, p.11).

Active learning comprises *metacognition* which defines the students' ability to take control of their performance in different tasks. Teaching practices in parallel with the metacognitive approach to learning depend on the sense-making, self-assessment and reflection on what worked out or what did not work as well as what is necessary to improve. In this way, students transfer their learning into new settings and complex tasks (Palincsar & Brown, 1984). In addition, people may be capable of learning in one context whereas they may not be able to transfer the new knowledge to other contexts as a result of how knowledge is acquired. If the students learn the new material in multiple contexts including other applications of examples, they can abstract the relevant principles of concepts which help learners to promote a flexible transfer (Gick & Holyoak, 1983). Learning in a single context may not provide as flexible transfer as in a multiple context which helps students transfer to the other circumstances including the domestic life, public life and the workplace. Bransford

et al. (2000) states that a structural change which is seen during learning reorganizes the brain; therefore, practice enhances learning. Similarly, amount of the experience in a complex situation and the amount of the structural changes are related to each other (p. 125). In other words, according neuroscience researches, the brain is plastic and has unbelievable adaptability which is sometimes regarded as *neuroplasticity*. Brain neurons, which transfer information from one cell to another, are activated by what people experience in a learning environment. In this way, the brain which stores the outcome of learning in memory prepares people for the future tasks based on experience ("Brain Waves Module 2: Neuroscience: Implications for Education and Lifelong Learning," 2011).

The use of technology enhances learning by providing new environments for students to improve their understanding and build new knowledge. For instance, new technologies provide aid to visualize concepts which are challenging for students to understand. Furthermore, new technologies provide tools and scaffolds to increase learning inside and outside the classroom (Bransford et al., 2000, p. 207).

## **2.4. Multimedia Learning**

Mayer (2009) defines *multimedia* as technology or devices which are used to present material in both visual and verbal forms. The focus of Mayer's research is to probe the design of multimedia instruction which fosters multimedia learning. In this sense, *multimedia instruction* refers to designs of materials or the presentation of materials using both words and pictures in order to promote learning. The words which accompany the material are presented in verbal format through printed or spoken texts. On the other hand, pictures which refer to material are presented in a pictorial format by means of static graphics including illustrations, photos, graphs and maps or dynamic graphics such as animations or video (p. 5). *Multimedia learning* occurs when students are able to construct their mental representations from pictures and words including spoken words or written words. The process of a learner's construction of knowledge is described by Mayer's cognitive theory of multimedia learning. It shows how the human mind works and how people learn since instructional messages provide meaningful learning. Therefore, the cognitive theory of multimedia learning exemplifies how people learn from spoken words or written words and pictures depending upon the empirical research (Mayer, 2005, p. 2).

According to the researches in multimedia learning environments conducted with students, Moreno and Valdez (2005) mention the theoretical frameworks which underlie

multimedia learning. When the learners use several processes to construct an understanding about the presented information, meaningful learning which is defined as active learning occurs. According to multimedia learning, meaningful learning is composed of *selecting* relevant information, for instance words and pictures and *organizing* information into a coherent representation. In the last step, the learner links this information with his prior knowledge (p. 36). During these cognitive processes which occur in working memory, the learner is the active sense-maker so learning is enhanced.

When a designer makes a presentation at speed, using multicolored images and written text, this shows the designer's misconceptions. In this case, the presenter views the learner as having a single channel passive processing system of unlimited capacity. Here, the auditory modes are ignored. This approach is dependent on the single channel assumption according to the cognitive theory of multimedia learning. On other hand, as learners are presented with superfluous information, the human memory is assumed to have unlimited capacity. In this example, the learners acquire as much information as their capacity allows in order to advance their understanding. Therefore, this type of presentation relies on the passive processing assumption (Mayer, 2009, p. 61). In contrast, Mayer chooses the concept where there is coordination of information coming from visual and auditory channels. Understanding is enhanced through existing knowledge. Besides, Mayer uses the *limited-capacity assumption* of *Baddeley* and *Sweller's cognitive load*, which posits the ways to reduce extraneous cognitive load to prevent exceeding of information, preventing excess of information in each channel of learners' cognitive capacity (Reed, 2006, p. 91).

According to dual channel posited by cognitive theory of multimedia design, humans have separate channels to process visual and auditory information. Sensory memory and working memory are divided into two channels (Clark & Paivio, 1991, p. 151). Pictures and words such as written texts or spoken words presented through the multimedia learning environment are assessed in the sensory memory through the eyes and ears. Pictures and written text, animations and videos are evaluated through the visual sensory memory in a few seconds and processed in the visual channel. On the other hand, sounds and spoken words are held in the auditory sensory channel for a few seconds and processed in the auditory channel. Clark and Paivio's dual-coding memory and Baddeley's working memory involve the concept of separate information processing channels (Mayer, 2005, p. 43).

Research by Clark and Mayer (2008) substantiate that *dual coding principle*, *limited capacity principle* and *active learning principle* are three psychological principles regarding human's memory system which support learning. According to dual coding principle, people have separate channels learning from words and visuals and people have limited capacity to process the information in working memory at any one time. Besides, active learning principles define how learning occurs when cognitive processes are engaged to construct meaning (p. 36).

Mayer (2005) emphasizes the importance of study in multimedia learning which occurs significantly in the human working memory. In the cognitive theory of multimedia learning, two channels based on *presentation mode approach* and *sensory modality approach* are used. These channels can be related. Although information may be acquired through one channel, students can convert and build the representation in the other channel. For example, an on screen text presented to the eyes is first processed in the visual channel, but a reader is capable of building a mental representation of the images into sound processed through the auditory channel. The verbal description, a cloud rising to form rain and ice crystals, is processed through the auditory channel. However, learners can build the mental images associated with the spoken words in the visual channel in which it is processed. In these examples, the significance of cross-channel mental representations built in human cognition have an important place in Paivio's dual-coding memory (pp. 34-35). This study of mental representations from sounds to images demonstrates the act of converting the sounds into images or conversely, when the images are presented to the eyes, they can be converted into sounds.

In their research on multimedia instructional methods, Mayer and his team have identified 12 principles which expand our understanding of the process. There are:

1. *Coherence*, people learn better when the extraneous material such as audio or video is excluded rather than included to make a presentation interesting (Mayer, 2003, p. 307).
2. *Signaling*, people learn better when the cues highlight the organization of the material (Mayer, 2005, p. 185).
3. *Redundancy*, graphics which use words in both on-screen text and narration where audio repeats the text is regarded as redundant on-screen text and empirical evidence shows that

people learn better from animation and narration rather than from animation, narration and on-screen text (Clark & Mayer, 2008, p. 117).

4. *Spatial contiguity*, people learn more deeply and build mental representations when corresponding graphics and printed text are placed near each other rather than far from each other on the screen or page (Mayer & Moreno, 2002, p. 93).

5. *Temporal contiguity*, students learn deeply as they make mental connections when corresponding graphics and spoken text are presented at the same time simultaneously rather than successively (Mayer & Moreno, 2002, p. 95).

6. *Segmenting*, people learn better when a multimedia lesson is presented in manageable segments or parts rather than when presented continuously (Clark & Mayer, 2008, p. 186).

7. *Pre-training*, people learn more deeply when they know main concepts such as names, places or characteristics before they are presented with multimedia messages (Mayer, 2009, p. 195).

8. *Modality*, people learn more meaningfully from pictures and spoken words than from pictures and printed words, because on screen text along with pictorial information is both presented visually which leads overloading of visual channel unnecessarily in visual limited capacity working memory (Moreno, 2006, p. 152).

9. *Multimedia*, people learn more deeply when the relevant pictures are added to words or text than when the words or text is used alone (Fletcher & Tobias, 2005, p. 117).

10. *Personalization*, students learn deeply when words are presented in conversational style rather than in formal style (Mayer, 2003, p. 310).

11. *Voice*, students learn more deeply when the words are presented in a social context by a friendly human voice, rather than by a machine voice (Mayer, 2009, p. 255).

12. *Image*, students do not necessarily need the speaker's image on the screen to learn more deeply from a multimedia lesson (Mayer, 2005, p. 209).

In addition to his broad researches on multimedia learning, Plass and Jones (2005) posit a model of cognitive processing in second language acquisition, based on cognitive theory of multimedia learning. Second language acquisition with multimedia aims to support learning through words and pictures in order to provide a meaningful learning environment.



Thus, second language acquisition through multimedia helps learners construct meaning in the target language which requires a transfer of knowledge into the situational context and culture of the target language (p. 467).

## **2.5. Stage Play Literature**

The study conducted by Hişmanoğlu (2005) emphasizes the use of literature as a popular technique for teaching both basic language skills and language areas in modern life. There are four main reasons why a teacher needs to use literature in the EFL/ESL classroom. These involve authentic material, cultural and language enrichment and personal involvement as well as universality, non-triviality, personal relevance, variety and interest (pp. 54-55). Stern (1980) points that:

Play production can also be a source of integrative motivation by fostering cultural proximity. A play allows language learners to participate in the new culture, helping them develop sensitivity as to how speakers of the target language interact with each other. It familiarizes them with the cultural appropriateness of words and expressions to specific settings and social situations. (Stern, 1980, p. 209)

In parallel with Stern's argument on plays, Lazar (2009) states that plays used in literature foster the strong sense of involvement helping to motivate learners and encouraging learning through active participation. Disputes or arguments, moral dilemmas or political issues argued in a play not only engage learners intellectually and emotionally, but also provide learners with a rich source for discussion in conversational language (p. 138).

Transformation occurs in theatre art, that is, actors' performing their roles can influence the emotional state of the audience. Plays show a double reality, the reality of actors as human beings and the reality of personages as if they were real characters. In this sense, actors and personages are like us. This transformation emerges from the power of human context (Courtney, 1990, p. 38). Besides, the audience recognizes the four levels of meanings as the play moves forward on the stage. The first level of recognition starts with actors portraying the story on stage. The second one is that when the audience engages cognitively with the plot of the play. The audience restructures the story with the help of characters who address the sequence of events. In the third one, audience makes surface meaning of both plot and story. Fourth, all of these factors happen unconsciously, but at a deep level of meaning drawing on the intuition of the audience (Courtney, 1990, p. 87).

Context is important if we are to learn from the art of different cultures. The medium in which the artistic work is presented has a definite relationship with meaning. This is expressed through the wide use of the language. Therefore, meaning cannot be acquired without assessing all the elements of language. An event or action in one culture may hold a different meaning elsewhere (Courtney, 1990, p. 101).

According to Anderson (2004), there is a lack of association between schooling and real life. The reason for this, according to cognitive psychology, is related to how people learn. In the conventional classroom, superfluous information is presented to students, so they are passive learners because the transfer of this knowledge is not possible in any real context. From this aspect, knowledge is not acquired as it is separated from its authentic context. In this way, transfer of information and skills cannot be achieved from one context to another. Students may be able to solve problems in a particular context but maybe unable to transfer their problem solving ability into different contexts (p. 283).

According to Courtney (1990), there types of learning are prominent in literary works. For instance, intrinsic learning occurs as a literary work reinforces inner qualities such as perception, consciousness, different point of views, and interaction with others, recognizing the problems and finding solutions to these problems, motivation and transfer of new knowledge (p. 152). Literary works foster not only literary knowledge but also the actions and events in literature. They also increase other abilities such as language, social studies and other sciences which lead to an effective transfer of learning into other domains. In one respect, this concept is regarded as extrinsic learning. On the other hand, aesthetic learning comes out about when literary work evokes the learners' feeling and improves analytical thinking skills. The third one incorporates artistic learning in reference to understanding of the personages, gesture and actions of characters, the interaction between the personages, sounds and colors, dialogue and story line (Courtney, 1990, p. 153). These three learning types lead to changes in the learners' actions and thoughts by enhancing their learning experiences. Learners' can build coherent mental structures to meaning making in a variety of contexts.

## CHAPTER 3

### 3. METHODOLOGY

This chapter describes the methodology of the study. The research design, a case study as a research design, participants, data collection instruments, data analysis procedures are presented in detail.

#### 3.1. Introduction

This study is designed to document the learning experiences of a selected group of students concerning the presentation of literary works in a multimedia environment. The study will also identify the key elements of students' learning experience such as acquisition of literary knowledge gained through the study of stage play literature. Another aim is to present how students reacted to stage play literature with regard to facts and emotions. In the light of the study conducted at the Preparatory school of Çağ University, I will answer the following research questions:

- 1) How do students describe their learning experiences after the presentation of stage play literature?
- 2) How do students respond to the multimodal presentation of selected stage play literature with regard to the acquisition of literary knowledge?
- 3) How do students react to the study of the stage plays on a cognitive and affective level?

#### 3.2. Research Design

This study aims to document the learning experiences of a selected group of students concerning the presentations of the literary works, *Long Day's Journey into Night*, *Desire Under the Elms*, *Anna Christie* and *Strange Interlude* in a multimedia context over a period of five weeks. The stage plays were selected according to the language structure and content. Themes in the plays were universal and accessible to different cultural backgrounds. This study also attempts to identify the key elements of students' learning experience regarding the acquisition of literary knowledge gained through presentations of the four stage plays by audio-visual texts and observation. Furthermore, this study explores how the balance between

cognitive and affective learning concerning facts and emotions is more easily achieved through multimodal learning in a multimedia environment.

The participants in the study were 17 students attending the Preparatory school of Çığ University in Turkey. Their knowledge of English was assessed at pre-Intermediate level. One of the challenges faced by teachers is how to maintain students' interest while using the traditional approach associated with the course book materials at preparatory school. The problem was reinforced by the lack of a suitable multimedia environment at Çığ University. In order to ascertain participants' understanding and learning experience as well as their feelings within the context of the learning situation, a case study research design was chosen. The decision to employ a qualitative case study resulted from focusing on insights to cognitive and affective learning concerning the individual learning experiences of participants and the discovery of context characteristics.

Qualitative methods were used to collect data. Information questions and post-observation interviews were conducted in order to gather in-depth information on how students' learning experiences were enhanced by the multimodal presentation of stage plays in a multimedia environment. Observations as a research tool were used regarding the audio-visual presentations of the stage plays along with discussions of themes, plots and character development. Data from the classroom observations were collected through a concealed video camera in order to collect more descriptive information. In addition to interviews and observations, post-test questions were given to the students after the presentation of each play.

### **3.3. Case Study as a Research Design**

Case studies, according to Bromley (1986), tend to be close to the subject of interest and they progress both through observations in their own contexts and through obtaining individual factors such as feelings, desires and ideas. On the other hand, experiments and surveys are conducted to obtain data without expanding the net of evidence widely (p. 23). In Merriam (1990) condenses the definition of case studies and states that:

Case studies in education can focus on the individual students-to diagnose learning problems, for example. They have also been used in the service of policy formation. More commonly, though, case study research in education seeks to understand specific issues and problems of practice. In doing so, case studies in education often draw upon other disciplines such as anthropology, history, sociology, and psychology both for

theoretical orientation and for techniques of data collection and analysis. (Merriam, 1990, p. 23)

According to Wilson (1979), a case study is a process in which the researcher scrutinizes the properties of the case in qualitative, complex and comprehensive terms in detail as these properties of case expand throughout the study (p. 448). Guba and Lincoln (1981) state that the purpose of the case study is to analyze events which belong to the properties of the class (p. 371).

Merriam (1990) highlights the four characteristics of case studies which are very significant. A case study possesses *particularistic*, *descriptive*, *heuristic* and *inductive* meaning. As to its particularistic meaning, a case study is composed of a specific situation, event or phenomenon and it deals with the specific groups of people or subjects who are faced with a particular issue. The descriptive meaning of the case study conveys the complete delineation of the entity or case and probed at the end of the study. Rich data collected through a variety of sources are explained according to the norms or values of the deep-seated attitudes and ideas of the culture or group (p. 12). Case studies are explanatory to inform the reader about new meaning and improve the reader's understanding and experience. Therefore, they are called heuristic. Finally, the inductive meaning of case studies is based on data which are investigated in their own contexts and comprise new discoveries, concepts and understanding instead of predetermined hypothesis (Merriam, 1990, p.13).

The reason for this case study research is to report students' individual learning styles and experiences to the presentations of stage play literature in a multimedia context and to show how students reacted to the stage plays with regard to cognitive and affective level. The present study also aims to describe significant points of students' learning experiences regarding the acquisition of knowledge gained through viewing the four stage plays, with discussions and observations. The multimodal approach enhances a variety of levels of learning experience due to the audio-visual input. In order to achieve the aims of the study, intensive analysis was applied and the case was presented as a descriptive study in which comprehensive, rich and literal description of the case were investigated. Merriam (1990) mentions that depth and the richness of qualitative data can be obtained only by scrutinizing the phenomenon both physically and psychologically. In this respect, as the qualitative study is descriptive, quotative and factual by getting close, physically and psychologically, participants are represented on their own terms through a process of discovery. In one sense,

the observer seeks for the significant characteristic specific to the participants and the world under observation (p. 68).

### **3.4. Participants**

There were 17 participants in this research study, all pre-intermediate English level students at the Preparatory school of Çağ University. These participants were between 18 and 22 years old. For the sake of efficiency and to protect their anonymity, they were referenced numerically 1 to 17. The group was Turkish speaking and composed of 10 females and 7 males. Their schedule was 18 hours of English course lessons per week and I was their tutor for 8 of these hours, 4 each on Mondays and Tuesdays.

The students were chosen by means of an interview conducted to ascertain their background knowledge and their experience of the selected stage play literature. Data results showed that students had never seen any presentation of selected stage play literature. In the context of this case study, purposive sampling was selected as the researcher needed to uncover, understand and gain insight into the participants' learning experiences to the presentations of stage play literature. As Merriam (1990) states, "Purposive sampling is based on the assumption that one wants to discover, understand, gain insight; therefore one needs to select a sample from which one can learn most" (p. 48).

### **3.5. Instruments**

In this study, information questions and post-observation interviews were used to collect data. Interviews were recorded by a sound recorder and a concealed camera in order to obtain reliable and detailed data. Interviews took place over a period of two-and-a-half months. Observation sessions concerning the audiovisual presentations combined with class discussions were recorded by a concealed video camera and these classroom observations lasted five weeks, the total duration of the study. At the conclusion of the literature presentations, post-tests including 3 brief essay questions on plot, character and themes were given to the participants to measure content or literary knowledge. This data collection lasted for two-and-a-half months.

#### **3.5.1. Interviews**

In qualitative case studies, the researcher tries to collect particular information about people's feelings and intentions as well as their ideas. Interviewing is vital in cases where the

researcher cannot directly collect data about the feelings, ideas and the meanings that people assign to the world; therefore, the researcher has to ask questions to get information. Moreover, interviewing takes on an important role when the researcher wants to gather data about events which occurred in the past and which are not subject to observation; therefore, interviewing leads the researcher to see what is in the mind of the subject (Merriam, 1990, p. 72).

In this case study, information questions were given prior to the presentations of stage play literature to collect data about the participants' familiarity with literature, cultural context and language level.

On March 14, 2012, five days before the interview date, I gave brief information about the study and asked students whether they wanted to collaborate with me. Many of them seemed excited and responded positively, but I let them think of this idea for a few days and told them that I was looking forward to hearing their decision.

After work, on the same day, I announced the interview date of the study on my *Facebook* profile where all 17 students of this classroom responded. However, I did not talk about the Facebook announcement of the interview in the classroom that day. On my Facebook status, I commented that I would conduct an interview with my class and needed at least 7 participants to collect data for my study. Besides, I invited them to click on the *Like* button if yes. I did not forget to state that I wanted to see all 17 students participate if they chose to volunteer. I also asked the students to inform their classmates to check my Facebook status.

The main idea behind announcing that interview on my Facebook page was to observe how much my students were interested in using the internet, one of the mediums of audio-visual material related to multimedia learning. Within two seconds, 5 students clicked on the Like button. I created a list with the names of these 5 students on my Facebook page. The next day, two more students came to my office offering to volunteer in my study. Later on, when I checked my Facebook page, I noticed that these two students clicked on the like button which meant they were volunteers and would be interviewed like their other friends.

I first started the information questions with 7 participants on March 19, 2012. Ten days later, the other 10 students told me that they wished to participate if I still wanted to work with them. I appreciated their decision and they were accepted into my study. However,

they were not interviewed with the other 7 students at the same time because these first 7 students had already been posed three information questions. Therefore, I decided to interview these 10 students at different times as a second group. In total, 17 students were interviewed for the information questions and all participated fully in the case study.

The first groups' information questions were completed by 7 participants before the audio-visual presentations began, but the other 10 students' information questions coincided with AV presentation of the first play since they decided to take part in the study later on. Information questions started on March 19 and finished on March 30, 2012. In total, information questions took a total of five hours with all participants. A concealed camera and a sound recorder were used during the information questions.

As my concern is to describe the participants' learning experience after the presentation of the plays, I conducted post-observation interviews with 17 participants at end of the audio-visual presentations of all stage plays. Post-observation interviews were conducted at the end of this study after I analyzed all the data obtained through a concealed camera and sound recorder during the classroom observations. Post-observation interviews started on April 30, 2012 and finished on May 28, 2012. As soon as the classroom observations finished, I started to pose post-observation interview questions to my participants. Post-observation interviews lasted for four weeks. In total, all interviews took a total of ten and a half hours.

In the context of this study, the questions were standardized interview questions and these post-observation interviews were conducted at lunch times in our classroom using a sound recorder and video recorder which helped to accurately record data.

During the post-observation interviews, 17 Participants were also separated into three interview groups so that all participants could respond to the interview questions without influencing the other participants' answers. In this way, three groups of participants were asked the same questions in the same order without preventing the naturalness of the responses, since they were interviewed on different days during their lunch time.

### **3.5.2. Observations on the Discussions of Theme, Plot and Character in the Classroom**

Observation is a research tool which refers to collecting data from participants' observation on a phenomenon or case. Merriam states (1990) that:



There are numerous reasons why an investigator might want to gather data through observation. As an outsider an observer will notice things that have become routine to the participants themselves, things which may lead to understanding the context. The participant observer gets to see things firsthand and to use his or her own knowledge and expertise in interpreting what is observed, rather than relying upon once-removed accounts from interviewers. (Merriam, 1990, p. 88)

According to Guba and Lincoln (1981), observations are based on the humans' ability to understand beliefs, interests, symbols, habits and unconscious behaviors as well as propositional knowledge and signifieds in real life contexts (p. 193). The human being, an instrument through observation reveals the complexity of human interactions and individual human experiences which are the main devices to gather data in a case study.

In this present study, for selected stage plays written by Eugene O'Neill, *Long Day's Journey into Night*, *Desire Under the Elms*, *Anna Christie* and *Strange Interlude* were presented to the class over a period of 5 weeks. Since the language of the plays was American English, it was less inflectional than British English. Plays were of a primarily dialogue based genre. As stated, themes in the plays were universal and accessible to different cultural backgrounds.

In the context of this study, audio-visual presentations of stage plays were presented to the class along with the discussions over a period of five weeks. According to my timetable, 8 hours of participants' lessons were scheduled as 4 hours on Mondays and 4 hours on Tuesdays with me, so these stage plays were presented through AV in the last 20-25 minutes of each lesson. However, on Tuesdays, the AV presentation took place in the last 35 minutes of the 4th hour with the final 15 minutes left to post-tests.

The audio-visual presentation of stage plays were combined with the discussions of themes, plot and character development in which all the participants were asked to reflect and make comments in the target language. As an English instructor of this class and a researcher in this study, I participated in the situation they were observing. I posed the relevant questions during the discussions so that they could consider their ideas and emotions regarding the audio-visual presentation of plays. Since I had read the screenplays and watched DVD format of these plays, I had the background knowledge about the thematic content of the literary work. Having studied American culture as an undergraduate, I felt this background helped me in the study.

The presentation of the first stage play, *Long Day's Journey into Night* started on March 26, 2012 and the final presentation finished on April 24, 2012. All events in the classroom environment were recorded through a concealed camera. After all of the stage plays were presented to the class, I recorded the observations through a concealed camera. When an observation was completed, I transcribed the analysis of the discussions. The data analysis of the discussions through observation was descriptive and reflective. All participants' feelings, ideas, verbal interactions including non-verbal expressions or reactions as well as the settings were analyzed in detail in order to relate the complete description of data to the readers. Furthermore, post-tests were given to students once a week after each play's presentation. Observations were interwoven with post-tests.

### **3.5.3. Post-Tests**

Every Tuesday, at the end of each audio-visual presentation, all 17 participants were given a brief essay exam in the last 15 minutes of the lesson. This exam consisted of 3 short essay questions on character, plot and theme where the students were asked specific questions about the thematic content of the work they had seen. These 3 essay questions were designed to elicit opinions and values, transfer of knowledge at the cognitive and emotional level in terms of the response of participants. The first question of the post-test aimed to discover what participants thought about the thematic content of the literary work such as plot and theme. The second question aimed to reveal whether participants were able to transfer knowledge of plots including characters and themes in the essay. Finally, the third question of the post-test aimed to elicit emotional experiences of participants about the characters of the plays. These post-test results were systematically transcribed and dated. I kept these post-tests in a file in order to give feedback to students at lunch times or in the classroom. In the context of this case study, each of the participants was given four post-tests in total until the observations were completed.

### **3.6. Data Analysis**

In this study, data obtained from information questions, prior to the multimodal presentations of stage plays in multimedia contexts were identified to learn participants' familiarity with literature, with culture and language level. At the end of the presentation of the stage plays which also included classroom observations, the post-observation interviews were conducted. That is, data collected from the post-observation interviews were compared with the data obtained from the information questions to see whether there was a relationship

between them in terms of the individual learning styles and experiences of participants. In this study, content analysis was used to analyze data recorded from the information questions and post-observation interview questions recorded by a concealed camera and sound recorder.

When classroom observations began, I transcribed the data collected from the observations by means of a video-recorder. Observations were transcribed after each presentation. A descriptive analysis of the classroom events which derived from the comprehensive, rich and in-depth descriptions was used. Observations were dated one by one and the context was identified in depth and detail.

After the audio-visual presentation of each play which was combined with the classroom discussions, I gave the post-tests to my participants in the last 15 minutes of the last hour on Tuesdays so that I could see participants' knowledge transfer in the 3 brief essay questions which were about the thematic content of the work. Observations were supported by post-tests each week. Content analysis was used for both observations and post-tests. Three brief essay questions of post-tests were used to determine if the 17 participants transferred the new literary knowledge acquired to new situations at both cognitive and affective level. Particularly, post-tests were applied to the class as soon as the presentations of each play was completed. Post-tests completed the classroom observation sessions effectively to discover if participants constructed literary knowledge at both the cognitive and emotional level.

## CHAPTER 4

### 4. DATA ANALYSIS AND RESULTS

#### 4.1. Introduction

In this chapter, a comprehensive description of data analyses is presented. This chapter describes the results of the study that answer following research questions:

1) How do students describe their learning experiences after the presentation of stage play literature?

2) How do students respond to the multimodal presentation of selected stage play literature with regard to the acquisition of literary knowledge?

3) How do students react to the study of the stage plays on a cognitive and affective level?

#### 4.2. Interview Results

I conducted the information questions prior to the presentation of stage play literature, and post-observation interviews after the multimodal presentation of stage plays with my 17 students to explore their learning experience regarding literary works in a multimedia environment. In this study, data obtained from the post-observation interviews were compared with the data obtained from the information questions to see if there was a relationship between them in terms of individual learning styles and experiences of participants. I referred to them as participants numbered 1 to 17. Interviews were conducted in English.

##### 4.2.1. The Sense of Connection between the Experiences of the Characters of the Plays and the Experiences of People in Everyday Life

Regarding information question 1, prior to post-observation interview, 14 participants mentioned they enjoyed literature texts such as short stories, novels, and detective and love stories, novels about human psychology, scientific magazines and journals in Turkish. Three of the participants expressed themselves as follows:

“I am not very interested in literature texts because they are sometimes difficult to understand, but I can see and find different kinds of things in films even if they have a literature background. Films are colorful and they capture my attention” (Part. 6).

“Yes, I don't like reading literature texts” (Part. 7).

"I am interested in film version of literature texts, but when I read something written as literature, I feel bored. I find reading difficult and boring, but when I watch literary versions of books, I understand well" (Part. 8).

Regarding information question 4 which is consistent with information question 1, prior to post-observation interviews, 14 participants stated that they were interested in literature comprising the sub-branches such as poems, feminist literature and novels from world literature translated into Turkish. Participants 6, 7 and 8 mentioned that they were not interested in literature. In addition to this, 17 participants also said they had never read of any plays of Eugene O'Neill. However, in the post-observation interview responses to question 1, all students mentioned specifically what they liked most about the stage play presentations. The significant reason as to why all of the participants liked the plays was a sense of reality and the ability to make a comparison between the truth in real life and in plays. Participant 1, for instance, said, "If characters and their personalities are opposite to each other, plays cannot be successful, so characters make the audience like the plays. For instance, I sometimes watch the TV series and films for only one character, because I admire that character or I can choose one character as my role model. For instance, I watch the Turkish TV series *Kuzey ve Güney*, as I like only one character *Kuzey*. I think I choose the character I appreciate in real life." Furthermore, Participant 3 said, "The important thing in the play is the plot. For example, the story really fits together from the beginning to end in *Desire Under the Elms*, because in real life many women might be experiencing the emotions of Abbie in Turkey, but these women do not show what they feel and they try to stop feeling. The story really fits together from the beginning to end. I really find the story realistic. There are lots of similar examples in Turkey. Especially in the Eastern region, many young women have to marry old men and they are not allowed to say what they think and feel. These are similar issues." On the other hand, Participant 4 said, "I think the most important thing is the plot. Plots are like real life. We have heard these types of stories in real life. Plot, theme and characters have a great unity and harmony in the plays. I really liked *Desire Under the Elms* and *Strange Interlude*. These types of stories can be seen in our culture and environment. I didn't feel like a stranger when I watched the presentation of these plays." Moreover, Participant 12, for instance said, "I liked *Desire Under the Elms*. I love characters most in the plays. In *Desire Under the Elms*, I loved the character Abbie and matched myself with her because she was always high in her emotions and she lived as she wanted. This play is not a story, but is a fact and a reality, which people are experiencing around the world. Ephraim

never deserves the love of Abbie. The characters provide the people or audience to understand the play and make the plays understandable." All participants emphasized that in the stage play literature, they look for the real issues and reality emerged from the real life context. Courtney (1990) explains why the truth or reality is important for an audience while watching a stage play. An audience can face with difficult times and he thinks that the fiction is true and any member of the audience can find himself in the centre of that situation, because the audience assigns the meanings to the fiction regarding his cognition. In fact, this is very important in terms of our emotions, judgments and intuitions as we try to understand what happens on the stage (pp. 37- 38). Participants looked for issues in the plays by examining the aims, dreams, emotions, and judgments of the characters which they then transferred to their own background knowledge and experience in real life. In one sense, the audience wants to believe the truth and imagine the truth in the fiction.

#### **4.2.2. Experiencing Knowledge Construction and Meaning Making within the Social Context**

Regarding information question 2, prior to audio-visual presentations of the stage plays, 13 participants stated that they never had a literature discussion while learning English and made significant comments about the literary discussions. Participant 14, for instance, said, "Unfortunately, I never have literature discussions while learning English, but I would love to because you cannot learn a language without its literature and culture. In other words, language is born in culture." and Participant 17 said, "No, I haven't had any literature discussions while learning English. I want to have these discussions to have complete competence in English because you cannot learn a language without its culture and literature. Literature provides the unity and language is always active and alive, so I must learn culture through literary texts." On the other hand, 4 participants said that they had literary discussions about a short story or a literary text after reading the texts, but these students were graduates of the private school system in Turkey.

However, in the post-observation interview responses to question 5, all students stated that audio-visual presentations of plays combined with discussions complemented each other in a way that deepened their understanding and clarified other parts which were previously unclear. For instance, Participant 1 told us, "Through culture, conversations, people's life like American life, our teacher's questions, I learned so many things through my teacher and friends' ideas. I asked questions to our instructor and she questioned us. For instance, my

teacher asked me why a young woman would like to kill her baby. She was asking questions how and why. In this way, I learned how to ask deep questions like my teacher. In fact, I understood the presentation of plays better through discussions." Participant 3 mentioned that all students became observers and they observed different points of view during the discussion and this improved their vocabulary and interpretation about social issues, and s/he continued, "I think I have learned lots of vocabulary and learned to interpret abstract things. It improved my way of thinking by seeing the things from another point of view. I talked about the things such as painful and difficult issues which I was not able to share in front of people before." Moreover, Participant 14 briefly stressed that the most important thing was to share ideas and said, "I think discussions like this are very important because this activity improves our English and it made me more open-minded person. My personality has not changed, but I have learned to see the things from a larger window. Now I try to change my prejudice about events after the presentation of these real social issues in the plays." Their classmates' ideas and point of view about social issues presented in the context of plays surprised some participants, because they had some ideas which were different from the other participants. These different ideas some participants' minds transformed from a rigid perspective to a more open one as they listened to their classmates' painful experiences or hard talks. This led to the exchange of personal ideas and negotiation of different ideas on understanding the literary works. For instance, Participant 17 said, "Audio-visual is more important for me because it develops my vocabulary and worldview. When I saw the real things on the stage, my ideas changed a lot. For instance, in *Desire Under the Elms*, Abbie came from a poor family and because of this, she got married to an old man. After that, I understood why she married him because in real life, I know similar stories and know a woman like Abbie." Participants mentioned that they were empowered to express their ideas, values and opinions by the discussions and they were aware that they became more open-minded and non-judgmental, because discussions led to different ideas among classmates which helped some participants to evaluate things from a different angle. The participants who had bias against some ideas and opinions were able to construct their content knowledge as they listened to their classmates' experiences which were similar to those of the characters in the social context of the plays. In this sense, those who were opponents of their classmates compared and contrasted their own existing-knowledge both with their classmates' prior-experience and with the characters of the plays, which in turn, improved their meaning making. Language and images presented in the plays and the dynamic interaction and communication with their classmates help the students to deepen their knowledge. That is, the reason for changing their

attitude and ideas results from the transmission of the knowledge gained through the audio-visual presentations of plays combined with discussions. Participants built their consciousness of language and content knowledge through the audio-visual presentations of plays combined with discussions. Indeed, students recognized that the range of their vocabulary was expanded as an outcome of these activities, and they learned how to make meaningful sentences in order to master English while speaking.

#### **4.2.3. Experiencing the Audio-Visual Superiority Effect on Memory**

Regarding information question 3, prior to AV presentation of stage plays, all participants stressed the importance of the use of technology on account of the fact they got all their information about other cultures and people quickly and easily through the internet, TV and radio stations. That is, the transmission of any literary information is done quickly and easily by technology. Besides, participants indicated that literary education along with learning English would be more memorable and understandable through technology. Some of quotes illustrated briefly are:

I think understanding of literature through technology while learning English is useful. While learning English, seeing the images is useful. When I see the AV version of films like *Romeo and Juliet*, they are understandable, they remain in my brain and they are memorable, because it is visual. I think students understand better, when they hear and see the video format of literary texts, because situations, gestures or emotions of the characters or people are much more clear. (Part.12)

Moreover, Participant 3 said, "I think it's very useful while learning English. It has the flow of information about different cultures around the world."

When the responses to information question 3 were compared to the responses of post-observation question 9, it became clear that audio-visual presentations were helpful to understanding. Some of the significant quotes explain the strong effect of audio-visual presentation of plays on learning literature and English. Participant 1, for example, said, "Because I saw that characters used the vocabulary according to their emotions, so I understood that there was a connection between the emotional circumstances of the characters and words." Participant 2 gave a specific example to clarify how s/he understood one of the plays well and said, "Anna's role and her relations can only be shown through emotional and visual things. I think theme, plot and characters completed each other well through AV



presentations." On the other side, Participant 4 made an association between presentations of plays and learning English. They said, "For instance, we mustn't see the grammar rules or expressions to use them only in the classroom but to use them in real life, and since these plays are taken from real life, they support English lessons."

Participant 5 observed that watching plays through AV is fruitful for prep-students, as they can comprehend the differences resulting from culture and social life. Participant 6 stated the importance of AV presentations to complete and support English lessons. S/he said, "Learning is not done only by taking notes and grammar. AV makes learning faster. I learned many words and I started to understand these words as we heard them in conversations." Moreover, Participant 7 clarified the reason why themes, plots and characters were memorable through audio-visual presentation. S/he said, "When I saw that the visual images, themes, plots and characters are easily remembered with the words they used and gestures. I mean dialogues are supported by gestures and bodily language in the plays." Furthermore, Participant 9 said, "The conversations in AV are included in the real examples, so it is vivid in our memory." and s/he added that it improved both their speaking through discussions and writing with the help of post-tests. Participant 17 indicated that audio-visual presentations conveyed the complete picture of the plot, characters and theme through dialogues, costumes, gestures and the setting. Participant 17 said, "By seeing and listening, learning was effective because by watching the videos, our visual memory worked, our listening improved and we developed our learning experience by giving answers to some essay questions in the post-test."

All participants' ideas on understanding literature and learning English through technology were consistent with each other. The participants were sure that images of places and characters along with the costumes, facial expressions, gestures and emotions were an effective compliment to the dialogue in the plays. Thus, participants needed to use several processes in order to understand the presented literary work. In light of the interview results of post-observation question 9, they showed that students were able to select relevant words and images and then organize them in order to integrate both the pictorial and verbal information. In this way, meaningful learning occurred, because the participants integrated knowledge acquired from literary work with their prior knowledge in the last stage of the process.

#### **4.2.4. Multimodal Presentation of Plays Promotes Understanding of the Culture and Improves the Use of Language**

Regarding information question 5, all participants said that the presentations of literary works were important to understand culture and social life and to master the use of language in that culture. Participant 1, for instance, stated, "I have no idea about the USA or England and literary works will help me understand the language and culture because I can't understand language by only studying course books." Participant 4 mentioned, "For instance, I can compare their speaking English, their pronunciation and their language style with their behavior in the presentation of literary works on TV or through DVD. In addition, I can compare their behavior and cultural habits with my own culture and religion to understand their life style well." Furthermore, Participant 13 said, "Presentation of plays represents not only the language but also the culture. For example, in the films, even directors make up the story according to that culture's needs and interests. In fact, we are all human beings but the things, which distinguish us from each other, are the culture and language. We can see their ideas, habits, and their worldview."

When the responses to information question 5 were compared to the responses of post-observation question 8, they conveyed how the presentations of stage play literature through AV develop participants' language awareness in a language classroom. All participants emphasized that they recognized the role of language used in the society. Some significant quotes represent the participants' ideas in detail. Participant 1, for instance, said, "I understood that a word had different meanings that depended on the conversation where it was used. When I wanted to explain a topic, I learned how to use those words in a right way, so I started to explain my ideas about the topic easily and now I know that most of the words can refer to many things in a language. English language has lots of usage." In addition, participant 2 made a comparison between American literature and social life and Turkish literature. S/he said, "American literature in 1940s is almost as modern as Turkish modern literature. In *Desire Under the Elms*, Turkish modern society is like this. I felt as if I watched something in Turkey. I started to think in English logically. Before I watched the plays, I did not know anything about American literature. Plays are part of literature." Furthermore, Participant 4 made a concise comment about what s/he observed in the plays while learning English. S/he stated, "Through plays, I saw their daily speech and I recognized which words were used in each situation." On American life, culture and language, one of them observed that:

I saw changes of accents in English. For example, in *Strange Interlude*, Nina and Dr. Darrell were speaking English politely and using polite expressions like in the expressions I learned at school, but in *Desire Under the Elms*, I saw that people were speaking the language impolitely. We saw the body language and responses of characters. I saw American life. I think I saw the origin of the language we have been learning, because I saw different types of reactions in real life situations. I learned their reactions were different from ours. (Part.13)

In addition, Participant 5 said that the use of language is transformative depending upon the context in which the language is used and presented for the purpose. S/he said, "Now, the most important thing is that I can understand English better. I saw the words in the plays and then I have recognized these words in magazines and on TV. The vocabulary remains in my brain because I have gained experience by hearing and seeing the plays."

Based on interview data, all participants discovered the relationship between culture and language embedded in the social setting of plays. Audio-visual presentation of stage plays gave participants an opportunity to engage in the use of language in cultural sites that hinged on the multimedia environment. The video is composed of some modalities, especially, languages, images and sound. Since audio-visual presentation of plays extended the learners' understanding with the help of multimedia environment, students were able to explore both the cultural differences or similarities and the use of language. Participants were able to understand and interpret the words and symbols due to structured set of social situations.

#### **4.2.5. Effects of Aesthetic and Artistic Learning on Theme through AV Presentation of Plays**

Regarding information question 6, prior to AV presentation of plays, eight participants mentioned that they preferred watching the DVD or CD versions of plays to reading the literary texts. The other participants stated that they liked both watching the DVD or CD versions of plays and reading the literary texts.

Participant 1 said, "I like both of them. DVD or CD version of plays along with the literary texts is fruitful and informative while learning English when reading is not enough to get information." Moreover, Participant 4 explained, "I understand better when I watch the literary texts through DVD or CD version of plays, because I can visualize and imagine the things and I can feel myself inside the play, so I feel the emotions of characters better." On the

other hand, Participant 7 stated their reasons, "Sometimes I don't understand by reading in English, but when I watch, I can hear sounds and see the characters' act." However, the most interesting data result was collected from Participant 8 and it gave insight into why s/he was distracted from reading and s/he explained, "When I read the books, I cannot focus on reading. My problem is that I cannot concentrate on objects or things without hearing their sounds." Furthermore, Participant 13 stated that s/he liked the DVD version of plays and said, "I see and hear, so the things and information remain in my brain and it affects me a lot because I know that I feel what is in it. I can experience through my senses."

When the responses to information question 6 were compared to responses of post-observation 3 which is consistent with post-observation question 4, all participants said, they understood the theme of the stage play literature better through video. For instance, Participant 6 said, "I understand it better with characters' gestures when combined with music and visual effects. Watching the video is very effective." Furthermore, Participant 7, for instance, said, "By watching the video, I can understand the theme better, because I can remember well with the characters' emotions, gestures so the theme of play remains in my memory for a long time."

According to Participant 6, s/he drew the inferences about the theme of plays from character's gestures. Characters' gestures combined with both music and visual effects which consist of the non-verbal modes of learning promoted understanding of the theme through video. Participant 7 mentioned that s/he found the same learning experience in the character's existence which embodied themes of plays resulting from the character's gestures and emotions. Besides, Participant 1 said, "Normally, reading does not help me understand everything in the texts. Video showed the interesting things and it affected me. Visual images through video impressed me. I mean video showed emotional aspects of the characters in the stage play literature." Furthermore, Participant 9 stressed, "I can understand and think of the theme of the play easily with the emotions and gestures of characters as well as through the tone of their voice through video, so I understand what they mean and say. However, in the books, writers cannot write the tone of the character's voice. At this point, Participant 10 explained the plausible reason and s/he said, "When you watch a video, even a small action of the characters or clues about their manner give us key words to understand." and by the end of the interview, Participant 14 made a comment of what made themes clear and comprehensible. S/he said, "For example, if I had read the literature texts of these plays, I may have felt sleepy, but I feel the life when I see and hear through video."

However, more significant information was recorded in responses to post-observation question 4, Participant 1, for example, said, "This direct conversations and dialogues through video and emotions of characters help us understand the theme since they all complete each other." In addition, Participant 2 said, "Emotions are clear. I mean clearness of emotions is real, because everything is real in plays. For example, when I saw drunken people in *Long Day's Journey into Night* and *Anna Christie*, it helped me understand that there was something wrong in society and it was a real problem." Participant 4 told us how s/he understood the theme of one of the plays and said, "When I watched *Strange Interlude*, I understood their ideas and what they meant with the help of the inner voice and actions. The most important things were their facial expressions, because when they were happy, they acted their role happily and when they were sorry, they acted their pain well. As I was given the glossary before the presentation, I understood better what the theme was about." Furthermore, Participant 10 explained the reasons why AV presentation of plays are helpful to understand the theme. S/he said, "The setting and characters' mimics helped me to make sense of the play. Nevertheless, in a literary text, you can only understand the theme through your own dreams and imagination, which the literary text forms or you can interpret and give meanings to the things. When you watch the video, you understand the theme of the new visual things." Participant 11 also added, "The characters' emotions, reactions, voice, the setting, the place including the house and garden help people understand the theme easily."

Participants' responses regarding post-observation questions 3 and 4 revealed that when characters' or actors' feelings and emotions about an event evoked and swayed participants' emotions and feelings, the effects of aesthetic learning came out through the study. Moreover, understanding the dispositions, gestures and actions of characters along with the interaction between characters, the sound and colors, and dialogues improved the artistic learning of participants. Audio-visual presentation of plays merely conveyed emotional aspects of characters as well as the interactions between characters, sound and colors, and dialogues, which in turn, helped participants to engage in and experience the aesthetic and artistic learning aspect of literature.

#### **4.2.6. Context-Bound Learning through Audio-Visual Presentation of Literary Work Combined with Discussions and Brief Essay Questions Empowers the Transfer of Knowledge**

Regarding information question 7, all students stressed that they did not know how students learned English or American literature, but they mentioned that they knew how students learn Turkish literature very well. However, in the post-observation interview responses to question 6, they conveyed that all participants were conscious of how students learned literature in the classroom. Data results obtained from the participants showed how effectively they were able to transfer knowledge gained through the AV presentation of plays with the help of discussions and essay questions. For instance, Participant 1 said, "If I had not had any discussions and listened to my friends, I would not have wondered about other ideas and ways of their thinking. Then, I contributed to the discussions to share my ideas with people who think in a different way." S/he added that s/he was not writing in a one-sided way anymore because of the new point of view about real life issues and s/he looked at things more openly. Moreover, Participant 4 highlighted that themes of the plays were not new, because they had already known these things in their environment, but of course, s/he hadn't seen similar plays in the classroom before. With the discussions, s/he reflected on and recognized the things. S/he added, "Essay questions were useful, because they made my imagination active. These essay questions made me think about what had happened in the play from the beginning to the end. Especially, family problems and relations are usually the weaker side of people, which are very interesting for us to talk about, and these things attract our attention as they are open to criticism. I was encouraged to write what worked and what did not work in the plays and I was also encouraged to write what I would have done differently in the plays if I had been in the writer. In our writing lessons, we do not write about real issues. After watching these plays, even I started to think that I could make some life mistakes which were the topic of plays." In addition, Participant 7 said, "I learned many things about Western culture. My view has certainly changed. Before watching the plays, I did not have any idea about different cultures. Now I have some ideas about Western culture." On the other hand, Participant 12 said, "I liked the essay questions and they were creative. There were only three essay questions, but they had lots of answers and they were deep questions. These questions made me have conversations with my inner voice. There were three questions, but they had pages of answers and I contributed to the discussions." Furthermore, one of the participants, for instance, said:

For the essay questions, I told you and wrote what I understood, because I shared my emotions. Before these plays and discussions, I could not speak English, but now I speak English better than before. While I was writing the essay question answers, I was allowed to use a dictionary during the post-test because the questions had so many answers so when I was replying to essay question, I improved my writing. I also learned what my friends thought about the plays. I watched the plays carefully to answer the essay questions, because post-test questions were full of details. Discussions were interesting and I wanted to contribute to these discussions. I think it improved my speaking to different friends. (Part. 15)

Moreover, Participant 2 made a comment which substantiated the view about transfer and cultural study and s/he said , "I will remember the essay questions, because the questions let us make comments about right and wrong things in the plays and they could be remembered. If we had not discussed the plays, it would have been a memorization, but when I go to the USA with this knowledge, I will remember and use it, because these were questions to be remembered for a long time."

On the basis of data results, participants recognized that they transferred their learning into new settings and tasks through making meaning, self-assessment, and reflection which were included in the 3 brief essay questions and discussions. Providing additional cases which were similar to specific cases in the plays through discussions and getting students to be active in problem solving through essay questions enhanced their understanding and transfer ability. Students acquired the knowledge about the plays through an understanding of contexts. Understanding of more complex contexts shown in the stage plays was boosted through the use of essay questions and classroom discussions. Thus, they acquired the ability to transfer their knowledge into multiple contexts, since larger contexts require a wider application of knowledge transfer. Participants used strategy to identify similarities and differences between cultures, societies, and characters. In this way, they were able to recognize their own progress in discovering new ideas and improving their prior-concepts.

#### **4.2.7. Emotional Circumstances of Characters Reinforce Prior Knowledge**

Regarding information question 8, only two participants said that they acquired a better understanding of literary texts such as books, novels and plays through reading whereas the rest of the participants stated that they preferred watching them on TV or through DVD. However, when responses to information question 8 were compared with post-observation

question 2, the results were significant. Participant 3, for instance, said, "Yes, I internalize and personalize the story, I feel much closer to the scenario and impressed by the story. I think I needed to find similar experiences like in the characters. The story of play should touch my emotions and be closer to my life and experiences. Sometimes, I can criticize characters' attitudes and unethical or wrong manners whereas you cannot criticize yourself in your own life. Maybe you correct your mistakes in this way." Moreover, Participant 6 said, "When I watched *Desire Under the Elms*, I remembered my family's own experience. In my family, I had seen the same problems. I mean I know what betrayal was. I have had the chance of seeing the same things in the play, so I feel like I am inside the scenario." Furthermore, Participant 15 said, "Yes, the story of the play makes me feel like I am there. If the actors personify the characters, I feel like I am inside the scenario, so actors should feel themselves like the characters. For instance, in some scenarios, when someone loses a relative whom he loves, he should reflect his emotions. I think the scenario should seem real and I should believe it. When I watched the *Long Day's Journey into Night*, it reminded me of one part of my life. I remember experiencing similar things in my own life in the past. The story should touch my emotions."

Participants pre-existing knowledge about life and ethics played an important role on how they made sense of their environment, because learners construct new knowledge built on their prior knowledge. When participants with pre-existing knowledge and beliefs, interacted and exchanged their ideas with other participants, their conceptions started to change as learning proceeded.

#### **4.2.8. Effects of Metalanguage Provided through Visual Presentations of Plays in the Absence of Sounds and Dialogues**

Post-observation question 7 was another standardized question aimed to explore the effect of visual presentation in the absence of sounds and dialogues. In this question, all participants stated that they got some specific information from the visual presentation of plays about seasons, period or year due to the costumes and design of objects, characters' facial expressions and social status. On the other hand, they stressed that those were not enough to gain a complete understanding of the events in the plays. For instance, Participant 1 said, "If plays do not have voice, we cannot know the characters and their emotions, but I can understand where they stay like at home or village. If we do not understand the dialogues, we cannot get enough information. I can understand whether they are rich or poor." S/he meant to



say that social status of characters and where they lived were depicted through visual presentation. In addition, Participant 2 made a significant comment on some plays and said, "For instance, in *Anna Christie*, I saw the barge and the view of old New York with old-fashioned cars in some stages. In *Anna Christie*, the character, Math was drunk and I understood it by ignoring the sounds and dialogues. Also I got information about the season in *Anna Christie*, because it was raining and stormy when characters were on barge in some stages of the plays, so I understood that it was fall or winter." S/he also stressed that in *Desire Under the Elms*, a young beautiful woman was married to an old man and it was a strange event, so s/he drew an inference that Abbie married Ephraim for his money and that Abbie came from a poor background. In addition, in *Long Day's Journey into Night*, they were drinking alcohol frequently, so s/he thought that there was a family problem in that house, but also they were rich because they were drinking bottles of wine and they were living in a big two-storey house. Moreover, Participant 4 made comparisons and comments about the details of plays and said, "All years had their clothing style and I understood the years. In addition, their wearing style showed me if they were rich or poor. The seasons were clear in the plays. For instance, sounds and dialogues were important, but even if I ignore the dialogue and sounds, I think I could understand many things. In the second play, they were in the village; they were working on the farm. In *Anna Christie*, they were living in the barge and they were middle class or poor but from time to time, they were inside the city centre which was in New York because it was full of bars and skyscrapers compared to village life in *Desire Under the Elms*. In *Anna Christie*, I understood that some characters were drunk because of their acts." and s/he added that in *Strange Interlude*, the characters were probably wealthy because of their costumes and kind manners. S/he made the observation that which each year had its particular costume style. For instance, today people wear jeans, but in older periods such as in the early 20th century, women were wearing long dresses and old-fashioned style that belonged to that period. S/he understood that people were very relaxed and comfortable not conservative as in the fourth play. In the *Strange Interlude*, woman and men were friends, but Nina was kissing all men on their lips." Furthermore, Participant 9 said, "The lady cleaner in the house gave me much information about whether characters were rich or not in *Long Day's Journey into Night*, because you cannot see the cleaners or servants in everybody's house now and the whisky they drank gave me information about their financial situation. For instance, in *Desire Under the Elms*, they were working in the farm, so I was able to get information about their job. I saw that they were farmers coming from working class. In *Strange Interlude*, after Nina got married to Sam, she moved to a big house and when Nina and Sam celebrated

their son's birthday, they gave a big party." Participant 14, for instance, said, "In the first play, the boy was coughing to his handkerchief. I saw the blood in his handkerchief, so I understood that he had tuberculosis. In *Strange Interlude*, Nina was looking at Dr. Darrell with love and the eye contact and gestures of characters helped me understand that there was something between the man and woman without sounds and dialogues."

Visual meaning was composed of images and gestural meanings in the plays, which helped students make meaning. In one sense, meaning was presented through more than one mode. In order to talk about a language, students are required to interpret meaning in the visual presentations of plays which are based on cultural and social meaning. Metalanguage needs to elaborate meaning in multiple domains. These designs are included in the semiotic systems of plays, films and photographs. Data results of participants obtained from post-observation question 7 showed that students were able to interpret the structured set of cases or events combined with images and gestural meaning which are also a set of semiotic activities particular to a language. All participants were able to interpret and decode these sets of the systems of language.

### **4.3. Results of Classroom Observations**

In this study, selected stage plays written by Eugene O'Neill, *Long Day's Journey into Night*, *Desire Under the Elms*, *Anna Christie* and *Strange Interlude* were presented to the class over a period of 5 weeks. The audio-visual presentations of stage plays were combined with the discussions of themes, plot and character development in which all the participants were asked to reflect and make comments in the target language. In this sense, observations were used to collect data of how students responded to the multimodal presentation of selected stage plays with regard to acquisition of literary knowledge. Observations were recorded through a concealed camera. Once an observation was completed, I transcribed the analysis of the discussions. A descriptive analysis of the classroom events which derived from the comprehensive, rich and in-depth descriptions was used.

#### **4.3.1. AV Presentation of Long Day's Journey into Night Combined with Classroom Discussions on March 26, 2012**

It was the first day of the presentation of the stage play literature, *Long Day's Journey into Night* that was 170 minutes presentation in total. As I had four lessons with my 17 participants according to my timetable, I scheduled the presentation of the play in last 20-25

minutes of each lesson and I informed my students of this. The students seemed quite excited. After we finished studying the day's lessons from our course book, I began to present the *Long Day's Journey into Night* in the final 25 minutes of the first hour on a big wide screen in my classroom.

Five minutes into the presentation, I decided to pause to ask some questions. As a pre-viewing activity, I started to ask them *surface level questions* called *why questions* which included references to setting and character. As the AV presentation gave clear information about where the setting was, students answered that setting opened with Mary and James, the characters who have been married for a long time. All my 17 participants in the study mentioned that this couple was over 60 years old.

Then, I tended to activate my students background knowledge by selecting a top-down strategy about the context or situation and the language used in the play. I got them to answer the question about what this old couple was discussing and what type of communication they had. All participants identified communication problems between Mary and James. I was surprised to get that answer at the beginning of study. Additionally, all participants in the classroom mentioned that the couple were having a debate, but without listening to each other. They agreed that the setting was a domestic one and the gestures and bodily language as well as the tone of characters' speech made comprehension easier for all participants. Participants recognized that essential communication problem was related to the married couple. They were able to draw inferences. In the first 4 minutes, all students gleaned the essential meaning of the play. All participants gave the correct answers to those basic on the surface questions, related to the specific context. After the initial discussion, we continued with the presentation.

After 21 minutes, I paused the presentation of *Long Day's Journey into Night* again to ask what was happening at that stage. Participants 4, 3, 14, 9 and 12 said that Mary and her youngest son disappeared from the stage and only James and his oldest son remained. Participant 3 mentioned that Jamie made accusations of ignorance against his father, and then Participants 10, 5, 4, 1, 8 and 9 added that father and son were having an argument regarding Edmund, the youngest member of the family. Participants 1 and 2 said that James and his son Jamie did not get on well with each other. Participant 6 and 10 added that they recognized the communication problems between father and his son. I posed a question about whether my students had ever had that type of family problem. In order to get an accurate answer, I asked

them to be honest and to consider if they knew anyone who did not get along with their father. Male Participants 1, 2, 8, 9, 10 and 11 said that they did not talk to their father in that impolite way, but they agreed that they had some friends having similar family problems in Turkey. I saw that they were inclined to judge family relationships in *Long Day's Journey into Night*, because they seemed to be affected by the dramatic situation concerning Mary and her sons. At that point, I decided to write down the word *sanatorium* with its English definition to measure whether they knew it or not. When I asked why Edmund stayed in the sanatorium, Participants 2, 1, 4, 5, 11, 3 and 6 told me that Edmund was ill. After the participants got the meaning of sanatorium, they understood that there was something going wrong about Edmund. In addition to this, I compiled a dictionary of words from the presentation of *Long Day's Journey into Night* as I knew that they might not have heard these words in the classroom, though the vocabulary in the play was often used in conversational language outside the classroom among native speakers. I gave the synonyms of these words with specific examples to help the students understand the meaning of the new words. Afterwards, one of my participants reminded us about the break time. As the first day of the presentation, I realized that we exceeded the break time by 5 minutes. The students and I were completely absorbed by the presentation of the play and discussions.

During the second hour, we focused on the course book called *English Unlimited* that was based on using English independently for global communication. In the last 25 minutes of the second hour, I played the DVD format of *Long Day's Journey into Night*. After 10 minutes, I paused the video. I asked all the students what happened between James and his son, Jamie in the second session of the presentation of the stage play. Participants 1 and 2 mentioned that Jamie and James were worried about Mary as she did not sleep that night. All participants said that Mary was worried about Edmund since Edmund was ill, and therefore she could not sleep, but Participants 3 and 12 told me that Mary had some psychological problems, which prevented her from sleeping. When I asked what in their opinion caused psychological problems, Participant 3 said Mary was lonely in that house among the family members. At that point, I realized why Participant 3 immediately anticipated Mary's situation. As a student advisor of that classroom, I knew that Participant 3 got divorced a few years ago and she overcome her difficulties and problems which left her painful memories. I could see that she was trying to empathize with the female character and personalize the situation of the female character in the play as a mirror reflecting her past experience. That was the reason, which guided Participant 3 to predict why Mary was not mentally healthy because of her behavior

and body language that was interpreted easily by my participant. All of the participants recognized and told us that Mary was not normal, because she never listened to anyone except herself. That was a starting point of our discussion, because students began to make sense by analyzing the characters' tone of speech and their aggressive behavior. After that, I replayed the video. Throughout the 10-minute presentation, the students carefully watched. They were eager to follow what would happen.

As soon as I paused the play 10 minutes later, I asked what the meaning of *spy on* was. I was trying to discern whether the participants understood what was going on between Mary and her son Edmund in that part of the play. In fact, I wanted them to predict and draw an inference by offering the words *spy on* as a clue to the meaning in the situation. Participants 2, 12, 3, 4, 5 and 7 said Edmund and other family members were watching Mary since they were worried about her health and psychology. When I asked the rest of the classroom if they shared the concern about Mary's health, they said *yes*. That completed the lesson.

In the third hour, we kept following the instructions of our course book and my teacher's book. In the last 25 minutes of the third hour, participants continued to watch *Long Day's Journey into Night*. I paused it again after 15 minutes and wanted them to talk about and summarize what happened up to that point. We did this by taking turns to make comments. Significantly, Participants 4 and 1, 2, 3, 5, 6, 11, 8 stated that Edmund and Jamie were drunk. I raised the question if they sneaked alcohol a lot. All participants asked me the meaning of *sneak* and I told them that *sneak* meant taking something without being seen by someone. Participants 4, 11, 10, 8 and 17 recognized that Jamie and Edmund sneaked alcohol by hiding it from their mother not to upset her, because she felt sorry and unhappy when she saw them drinking alcohol a lot. Participant 3 also added that Edmund and Jamie were concerned about their mother's situation, especially when she was left alone. At that point, Participants 11, 2, 5, 7, 8, 1 and 15 mentioned that Edmund was also ill and he needed help. Participant 3 also made a comment that it was annoying to see Edmund being ignored by family members since none of them were able to see how much he suffered from coughing. Participants 7 and 6 told us that Mary was sorry as Edmund coughed a lot. All participants criticized the family members for not listening to each other. All participants decided that Mary was not able to listen to her family since there was a complete breakdown in communications between them. All students agreed that Mary had her own monologues as if there was no one listening to her. I asked why Mary accused Jamie of *sneering* at his father and warned him to respect his father although I knew that students were unclear about the meaning of *sneer*. I explained that when

somebody tried to imply something by making fun of someone else, it was called sneering. Then, Participants 2, 13 and 10 explained that Jamie hated his father and sneered about him all the time. Participant 11 draw the inference that Jamie's father did not show any affection to his sons.

After a while, Participant 1 added that Mary hated being stared at by everyone at home. At that part of the stage play, all students in the classroom said Mary asked Jamie why he kept staring at as if Mary did something bad or as if all family members were suspicious of her. Whereas Participants 17, 14 and 16 mentioned that Jamie was not only interested in his mother's problem but he also ignored her. Participant 4 said when Mary left the stage to prepare the lunch, James came home and kept drinking alcohol with his sons, Edmund and Jamie. All Participants were whispering that they felt sorry for Mary seeing the desperate expression on her face all the time. Surprisingly, Participant 3 told us that she was deeply sorry for Mary and felt bad since Mary reminded her of desperate married women who were ignored by their husbands in Turkey. Participant 3 added that she was remembering the similar things which she had experienced in the past. I asked her and the rest of the classroom what situation of some desperate married women in Turkey was. Male participants except number 2 did not answer the question. Participant 2 told me that women were feeling alone or lonely when they were ignored by not being listened to by their husbands. At that point, Participant 3 needed to interfere by adding that Mary's tragic situation was the reality of women characters in real life and the tragic reflection of women's situation in the society. She repeated again and again that Mary was showing the reality of many women. Then, the whole classroom took a 10-minute break.

Students came into classroom for the last hour of the lessons. Since my students and I had studied and finished the relevant pages of the pacing schedule, I continued the *Long Day's Journey into Night* at the last 25 minutes of the last hour. Ten minutes later, I paused the play and I tried to learn what my students thought about James's explanation about his faith in God and about his sons' being cynical about James' explanation regarding religion. As students heard and learned the meaning of *cynical* in the previous session of the presentation of stage, I asked what the meaning of cynical was in order to measure whether the participants remembered the word. Participant 4 said although James was Catholic, he deceived himself by saying that he prayed God all the time, but in fact he was used to damaging the marriage institution and family life. Participants 4, 1, 14, 8, 5, 11, 6 and 15 decided that James was a selfish man.

After that discussion, I continued with the AV presentation. 10 minutes later, I stopped it and asked them why James told Mary not to dig up the past. Participant 11 raised his hand quickly and said Mary remembered her past when she was healthy and beautiful. Participants 8, 9, 10, 3 and 4 accused James of spoiling and damaging Mary's life in the past because of his faults towards his family. At that point, I realized that participants were critical about the family issues and social norms in *Long Day's Journey into Night* as all students were against the corruption in marriage institution and social norms, which bind a family and society together. Participants 1 and 10 stated that a person like James could not be a good religious man by damaging his family and by being drunk all the time. Obviously, the discussion turned out to be a fruitful one as it improved the students' critical thinking. Then, we finished Monday's four-hour lesson.

#### **4.3.2. AV Presentation of Long Day's Journey into Night Combined with Classroom Discussions on March 27, 2012**

In the first hour, I studied the relevant pages of students' course book. Since I had less topics and I completed the class according to pacing schedule, I wanted to present *Long Day's Journey into Night* in the last 30 minutes of the first lesson on Tuesday. Then, I continued to present Eugene O'Neill's *Long Day's Journey into Night* through AV.

After presenting *Long Day's Journey into Night* for 20 minutes, I paused the play to see if all the students understood the truth behind Mary's problems. Participants 4, 8 and 2 explained that Mary was a drug addict since she bought some drugs when she went out with the lady cleaner in the afternoon once. On the other side, Participant 11 kept saying that Mary never stopped talking about her past and that made people scared of her situation, because she was quite obsessed with her past. In addition, all participants added that Mary showed the obsessive side of her personality. Participants 3 and 4 mentioned that Mary never wanted to be alone at home and because of this, she meant to keep the lady cleaner with her when she was alone at home. In that part of the play, Participants 11, 10, 8, 9, 13, 6, 7, 1, 2 and 3 indicated that Mary constantly talked about her past to the lady cleaner. Participant 3 said that Mary was taking these drugs to forget her pain about her past experiences. At that time, I saw that students were able to use their insight to discover the inner world and sorrows of a woman character because of her dramatic behavior and gestures, which were clearly depicted in the play. Moreover, all students were able to make associations between Mary's words, gestures and behavior. Afterwards, I showed the play for 5 minutes.

After the short presentation of the stage play, I told them to summarize the discussion between Mary and her husband after James came home. Participants 8, 1, 2, 3, 4, 5, 6, 8, 10 and 11 said that Mary explained the truth about her love for James in spite of everything he did in the past. In fact, Participants 3, 4, 2 and 1 told us that James injured Mary in the past because of his faults. He drank excessively in front of Jamie and Edmund in hotel rooms when they were little children and when James was a young actor. Then, we stopped the discussion and students took their break.

In the second hour, I wanted to give 30 minutes for the presentation of *Long Day's Journey into Night* as I completed the class according to the schedule. In the last 30 minutes of the second hour, I asked how they felt about Mary before continuing to watch the presentation of *Long Day's Journey into Night*. Participant 3 told me that she was so sorry to watch Mary's situation and added that the character of Mary reminded her of a similar experience in her own life. Moreover, all participants told me that they did not agree with James's ignorant attitudes towards his family and Mary. In that sense, Participants 1 and 2 stated that James's irresponsible behavior and attitude towards Mary in the past drove her crazy. After those discussions, all students seemed excited to watch the rest of the plays so I played it again for 10 minutes.

After that, I asked all the students to summarize what type of conversation took place between Edmund and Mary in that part of the play. Participants 12 and 14 said Mary was worried and annoyed with Edmund as he was supposed to go to a sanatorium again. At that point, I asked why Mary found Edmund *gloomy*. I was trying to measure whether they remembered the meaning of *gloomy*, which I explained and gave an example at Monday's sessions. All participants were thinking about the question. Then, I asked if they knew the meaning of *gloomy*. Participants 4 and 2 gave us the Turkish meaning of *gloomy*. After defining the dictionary meaning of *gloomy*, Participant 8 made a comment about Edmund and said Edmund was thinking of death one day and because of that, Mary found him *gloomy*. After those comments, I played the DVD again for 15 minutes. Students were watching it carefully to anticipate the end of the play.

I stopped presenting it again and asked all the students to summarize that part of the play. Participants 5 and 8 mentioned that James had his dinner alone. After dinner, James appeared on stage drinking alcohol as usual. Participants 12, 13, 14, 16 and 17 mentioned that Edmund was drunk, because he was not able to walk and he was shaking. Participants 3, 4, 8



and 9 recognized that Edmund was warned by his father not to turn on the lights, because James resented paying the electricity bills. Participant 10 said that James did not resent paying for his alcohol. At that moment, participant 2 got annoyed and told students that James did not care about Edmund's illness and cough and that the only thing James cared about was his money. At that point, I asked what Edmund's illness was. Participants 10 and 8 defined his illness as tuberculosis in Turkish and I wrote the English meaning of that word on the board.

Participant 11 explained his own ideas and said neither Edmund's drinking alcohol with his father nor his father's supporting him to continue to drink alcohol during their conversation could be accepted. At the same time, Participants 15 and 13 touched upon Edmund's playing cards with his father around the table while drinking alcohol. Participant 2 mentioned that father and son were gambling which in his opinion was worse than anything and they were having a quarrel about past bad experiences from which Mary had suffered. Participant 2 told us that those issues such as Edmund's illness were important things to be solved. All participants agreed that James's behavior was the main cause of depression experienced by the family. Then, we finished the discussion as students wanted to take a break.

After the break, students came to the classroom and in the last 30 minutes of the third lesson, students began to watch the last parts of the stage play. Then, I stopped it 15 minutes later and asked for their comments from the participants. Participant 12 suggested that Edmund and Jamie drank to cover their loneliness. Participant 3 stated that Edmund and Jamie kept drinking whisky, as they had never been loved. In other words, they had been living without love for many years, so they tried to forget their loneliness by putting alcohol in place of love. Participants 6, 5, 9 and 2 felt angry about Jamie's wrong attitude towards Edmund since he fought with Edmund despite Edmund's serious illness. After those comments, I continued with the AV presentation and after 15 minutes, I stopped presenting *Long Day's Journey into Night*, so students took a 10-minute break.

When all students came into the classroom, they were very curious about the end of the play. We started the last lesson, but students were excited about watching the end of the play. In the last 30 minutes, we finished studying our course book. I asked students to predict the outcome of the play. Participants 1, 6, 12 and 17 predicted that Edmund would die in the end and Mary would be much worse in terms of her psychology. Then, all of the students said

that they were impatient to see the end of the play and I played the *Long Day's Journey into Night*.

Ten minutes later, I finished the presentation of *Long Day's Journey into Night*, but I recognized the strange expression on their face. I asked how all participants found the end of the play. Participant 3 expressed her ideas sincerely and it was obvious that she was deeply moved by Mary. Participant 3 did not hesitate and she mentioned that she was so impressed by Mary's acting her role, because it was so real. Participant 11 raised his hand and said Mary was missing her past. I asked participants to comment on Mary's appearance in the last part of the play. Participant 12 told me that she was displaying her wedding dress and I clarified that it was a wedding gown. Participants 1, 11, 5 and 2 explained that Mary was suffering, because she had fallen in love with James and gotten married so her life changed for the worse. I asked the students what Mary dreamt of before she got married. Participant 4 told that she wanted to be a nun and she used to pray but as she fell in love with James, it did not work out. I told them to remember that Mary was named after the Mother of God. I wanted them to look at the symbolic necklace she wore. Amazingly, all students gave the Turkish meaning of the word and I explained the English meaning of it which was defined as *crucifix*. Participants 2 and 3 sensed that Mary did something wrong or sinned by marrying to James. I replayed the scene where Mary said, *that was in the winter of my senior year and then in the spring something happened to me. I fell in love with James Tyrone and I was so happy for a time*. All students were looking at me and they nodded their head as if they knew the reason for Mary's tragic fall. After that, I handed out the post-test to be completed individually within 15 minutes. I explained that their responses would not be graded and encouraged sincere open and emotional opinions. Additionally, I told them to give feedback later on.

#### **4.3.3. AV Presentation of Desire Under the Elms Combined with Classroom Discussions on April 2, 2012**

That day, we started the first lesson. Students were wondering what they would watch on that Monday. I told them they would watch something a bit different, but it was full of intrigue and then I introduced the characters of *Desire Under the Elms* on the board. When the presentation started in the last 25 minutes of the first lesson, students seemed happy and excited to watch something new. That time, instead of writing the unknown words on the white board, I handed out the glossary which I prepared for the students, as the course book did not include those words, but I did not give the dictionary meaning of those words on the

paper except two words. Six minutes later, I wanted all students to tell me where the setting took place as a pre-viewing activity. Participants told me that the setting was in a village and I said that it was a farm. The next question was about Ephraim. I asked all the students what that old man was doing under the tree. Participants 7 and 4 said the old man was hiding the golden coins from his wife and children by burying them near the tree. I said that the tree was an Elm, which was also included in their glossary. As my participants did not understand the English meaning of the word, I gave the meaning of the word in Turkish by translating the English meaning of *elm* into their own language. The aim was to lessen the students' fear of uncommon or unknown vocabulary that was difficult to define and describe in English. Since the name of the play was *Desire Under the Elms*, it was very important to get the students to make association between the word and content of the play at the beginning of the presentation. Afterwards, I asked who the woman and the little boy were watching the old man as he hid the golden coins under the soil. Participants 6, 5, 11, 3, 1 and 2 said that the little boy was the son of Ephraim, his name was Eben, and the woman was Ephraim's wife. To measure whether participants sorted out or understood what happened at that stage. I asked why that woman and her son were watching the old man as they hid from him. Participants 1, 11, 8, 7 and 9 mentioned that the man was mean and selfish, so he did not want to share the money with his family. I asked the students what Eben and his mother talked about secretly while watching the father burying the coins. Participant 4 told us that Eben had stepbrothers and Eben's mother was looking after her stepbrothers, but she did not want Eben to share the money with stepbrothers after her mother died. At that moment, all participants recognized that there was a family problem among the family members. Participants 8 and 11, 10, 2 told the class that the play might be about family issues again like *Long Day's Journey into Night*. Then, I continued the video presentation. We watched the presentation of *Desire Under the Elms* for another 10 minutes, and then I stopped the DVD to ask participants to summarize the conversation between Eben and his stepbrothers. Participants 2, 8, 9, 11 and 10 explained that they were working hard for their father's farm by carrying the stones from one place to another, but Participants 11, 13, 14 and 12 said father left the house for a while and participant 4 said that Eben's stepbrothers also desired to go to California to escape from their father and their work on the farm. I asked if Eben wanted to leave the farm. Participant 4 answered the question quickly and added that Eben would not leave the farm as it belonged to him. At that point, I asked them the meaning of *blossom*, *feel damned*, *loon*. I also asked them whether they had heard those words, but they said they did not understand them. The words were used during the conversation between his stepbrothers and father. Then, I reran the tape

and the whole class watched that part again to listen carefully in order to hear those words. All participants agreed that they heard the words such as blossom, feel damned and loon. In that way, I explained those words in English and wrote down the sentences on the board and they understood. Participants 5, 8, 9, 1, 2, 3 and 7 said that Eben warned his brother about the land that belonged to him, but not to his stepbrothers and he left home to see a widow woman. Participants 1 and 7 said after that event, Eben took the money from where it was buried. As it seemed like the break time, we took a 10-minute break.

Then students came to the classroom one by one for the second hour lesson. In the last 25 minutes, I continued to present *Desire Under Elms*. Four minutes later, I stopped presenting the stage play to ask what Eben did after he had taken the money. Participants 3 and 4 said Eben came up to his stepbrothers while they were sleeping to give them the news about their father. Participant 2 added that Eben said to his stepbrothers their father married a woman who was 25 years old. At that point, I wanted to learn what my students knew and thought about a marriage of a 25-year-old woman to a very old man of 65 and I asked why a 25-year-old girl wanted to marry an old man. Participant 4 mentioned that she wanted his money. I asked why the stepbrothers were angry and Participant 2 said his father would not help Eben and his step-brothers about money issues any more. At that point, I asked who 25 years old was in our classroom and Participant 17 raised her hand and she said she was 24 years old. In that way, I tried to direct the attention of participants to their friend in the classroom by pointing her out and at the same time telling them to imagine their friend married to an old man. I also told them that she would come to her friends in the classroom and introduce her husband. All of the students laughed at that example. Then, I played it again to present the *Desire Under the Elms*.

Five minutes later, I paused the video and told participants that Eben and his stepbrothers made a deal. I asked what Eben's stepbrothers were going to do according to that deal. Participant 4 said they were going to California, but they would leave the house to Eben. Then, I asked what Eben's intention was. Students did not answer that question, but when I asked the question in a different way like whether Eben was going to stay in that house or not. Participants 2, 3 and 4 said Eben was not going to leave the house but stay in the house. I also asked why Eben wanted to stay in the house. In order to get students to personalize the situation, I asked all the students whether they would leave their house and big farm to a young lady or not and I wanted them to imagine whether they wanted to share their house and farm with a 25-year-old young lady who was married to their own father. All students said

they would certainly not leave their own property under these conditions. As I knew that agriculture and farming represented important things for people living in the Eastern part of Turkey, I repeated the same question to Participant 11 who was from Hakkari in Turkey. I wanted him to imagine that his father wanted to get married again and he had to share the farm, land, cows and house in Hakkari with the young woman who was married to his father. Participant 11 said he would refuse to share his house and farm in Hakkari, because a young woman would marry an old man for the sake of money. In addition to Participant 11's comment, Participant 4 said if Eben and his stepbrothers left the house and the house was empty, the young woman would be the owner of everything, so Eben did not want to leave his house. After the discussion, I continued to present *Desire Under the Elms*. During the presentation when the young women asked whether a bedroom was hers or not, Eben's father insisted that it was their room. At that point, there was silence between characters and we all laughed at that comic situation. Then, I continued with the video presentation again.

Five minutes later, I paused the presentation of the play and I asked what *musty* meant. Since the glossary of the stage play literature was at hand, I also wanted them to check the meaning of the words in the glossary. I explained that *musty* meant old-fashioned or damp as it said on their glossary paper. Then, I thanked and told my students to go out for break.

In the third lesson, we finished studying the relevant pages in the course book and in the last 27 minutes, I continued to present the *Desire Under Elms*. During the presentation, instrumental music was playing while Abbie was cleaning the house during that stage and I needed to repeat again what Abbie said before the characters began to talk. I reminded the students that Abbie told Eben that she had already had a hard life before, but she had just found her house at that farm and I told my students that Abbie warned Eben not to stand against her. Otherwise, her father could drive him off, because she was not Eben's enemy but his friend. In addition, I requested my students to check the meaning of *stand against* and *drive off* in the glossary. I also added that Abbie looked happy as she had a house. Five minutes later, I paused the play and asked all participants to summarize what happened up to that stage. At that stage of the play, Abbie entered an unusual dark room and began to open the drapes. Ephraim was very upset with Abbie. I asked whose room was it and why Ephraim was angry. Participants 4, 3, 2 and 11 said that it was the room of Eben's mother. In addition to this question, I asked why Ephraim wanted Abbie to keep that room closed. I asked Participants 9 and 6 what the matter or problem was about Eben's mother. They did not respond to my question. Then, I decided to ask the question in a different way. I asked if

Ephraim did not like the woman. All participants said no, but Participants 1 and 4 told me clearly that he did not like the woman. I commented that Ephraim did not have good memories of Eben's mother. Then, I continued to present *Desire Under the Elms*, but after one minute, I paused to ask what *rebellion* meant. Since they did not remember the meaning of rebellion, I told the students the Turkish meaning of rebellion. Additionally, I reminded the students that Ephraim was not welcomed in that room. He hated the memories of the room where he and Eben's mother spent unhappy times before she died. Then, I continued to present *Desire Under the Elms*. All students were watching the play with greater interest.

Five minutes later, I paused the DVD and wanted the participants to summarize what Eben and Abbie talked about up to that stage and what Eben's problem was with Abbie. Participants 1 and 4 said Abbie desired to be the owner of house in addition to the farm and cows. I asked what Eben's response to Abbie's comment was on the house and the farm. Participants 2, 4, 13, 15 and 17 said Eben claimed that it was his farm and Abbie would not be the owner of the house because his stepbrothers made a deal with him and signed the paper to leave the house and farm to Eben in return for Eben's golden coins. After their comments, I continued to present the video.

Six minutes later, I paused the presentation of *Desire Under the Elms* and replayed the last few seconds of the final 6 minutes in which Abbie says *Maybe the lord will give us a son and you're a strong man yet*. As soon as I paused the video, I asked what Abbie's plan was. Participants 2, 3, 4, 5, 6, 15, 13 and 12 said her plan was to have a child. When I asked why Abbie wanted a child, Participant 2 suggested that Abbie was alone in that farm, but Participant 8 stated that she was going to stay in the house forever when she had a son. I asked why Abbie wanted to have only a son and what the importance of having a son was in some regions of Turkey. Participant 2 suggested that if she gave a birth to a boy, Abbie would be the owner of the farm. Participants 1 and 13 said if Ephraim would die one day, Abbie's son would be the owner of the farm and house. At that point, I stated that Abbie complained about Eben to his father since he had a quarrel with him about spending time with the woman in the village instead of working for his father and the farm. Then, I continued with presentation of *Desire Under the Elms*. After 3 minutes, I paused the video and wanted them to explain why Ephraim said his sons hated him. Participant 2 said the father was not interested in his sons and they hated him. After students made their comments, one of the students reminded me of the break time as we exceeded their break time by five minutes. Then, I told them to take a break. While they were leaving the classroom, Participants 12, 13,

14, 2 and 4 told me that *Desire Under Elms* was more enjoyable to watch than the *Long Day's Journey into Night*.

In the fourth lesson, I continued with the presentation of *Desire Under the Elms* in the last 25 minutes. Throughout the presentation, all participants were whispering and laughing when Eben kissed Abbie and become more physical. I paused the video after 10 minutes to ask students to summarize what happened at that stage. Participants 13 and 2 told me that Eben and his father's young wife were in love with each other. Participant 12 said when Ephraim did not see them, Eben and Abbie were much closer to each other. Participants 4, 2, 11, 8, 14 and 16 mentioned that the love between Eben and Abbie was forbidden. Additionally, Participant 12 said it was called *forbidden love* in English. None of the participants found the forbidden love between Eben and Abbie reasonable. They were whispering to each other that this relationship was neither right nor reasonable. After the participants' comments, I continued to present *Desire Under the Elms*.

Ten minutes later, I wanted students to tell me what Abbie said to Eben about her life story before she came to Ephraim's farm and summarize what happened at that stage. Participants did not answer the question, and then I replayed that stage of *Desire Under Elms*. Participants 3, 4, 2 and 16 said that she had a hard life and got married once. Then, I added that Abbie had lost her baby and her husband left and she learned that he had died. Participants 3 and 4 also said Abbie always wanted to have her own house and land because she did not have it before. Participant 13 got angry and made a comment about Eben's personality in Turkish, as he did not know the word in English. I wrote the word *inferior* on the board. Then, Participant 13 repeated it and said Eben was an inferior man as he was about to kill Ephraim if he witnessed Eben and Abbie's closer and intimate relationship in their farm's barn. After the discussion, the lesson finished.

#### **4.3.4. AV Presentation of Desire Under the Elms Combined with Classroom Discussions on April 3, 2012**

In the first hour, Participant 2 wanted to continue with the presentation of *Desire Under the Elms* before they went on studying their course book. He said that all of his classmates were curious about what would happen in the following stages of *Desire Under the Elms*. Although they insisted on watching the play at the beginning of the first lesson, I wanted them to study and finish the relevant pages of their course book. In the last 20 minutes, I continued to present the play. Five minutes later, I paused the play and asked my

students what they saw at that stage. Participant 13 said that the old man had a child by Abbie. However, at that point, Participants 3, 2 and 8 disagreed with their friend and suggested that the child was Eben's son. Participant 13 was laughing at as if it was a joke. I replayed the video. After 7 minutes, I asked which characters appeared on stage. Participants 4, 9, 5, 16 and 12 told me that Ephraim's sons, Simon and Sam came back to their house to see their father and they celebrated him since he had a baby, the son. I reminded them of the party at the farm which Ephraim arranged to celebrate his son's birth. When I asked if Abbie was happy during her son's party, Participant 3 said she was very unhappy. In addition to this, I asked the participants whether people at the celebration party if they suspected that something happened between Eben and Abbie. Participants 6, 10, 11, 7, 17 and 12 said people at the party were gossiping about Abbie by pointing her out and they were trying to imply a closer relationship between Abbie and Eben and made fun of them. At that moment, I asked whether Ephraim was suspicious or not although people at the party implied an intimate relationship between them. All participants said no. After those comments, they took a break.

In the second hour, I continued with the presentation in the last 20 minutes of the lesson. Five minutes later, I asked all participants to explain what Eben felt about being father of the child. Participants 3, 4, 2, 8, 15, 12, 16, 5 and 9 said Abbie told Eben that the baby looked like him while talking to Eben at that stage and moreover Participants 4, 8, 9, 15 and 11 stated that Eben refused to pretend that the baby was not his baby. I posed one more question about the meaning of a word, which was included in their glossary. I asked the meaning of *fancy women*. Participant 2 gave the Turkish meaning of the word. Then, I replayed that stage in which Eben used it to describe his stepbrothers' wives when they came to see their father and I paused the video to give exact Turkish meaning of the word that associates with the word and content. I explained the correct meaning of fancy women in Turkish. After the comments and explanations, we took a break.

In the third lesson, students and I studied relevant pages that were expected to be finished and in the last 25 minutes of third hour, students were asking me to view the rest of the play. Obviously, students found so much pleasure in watching *Desire Under the Elms* since the play was a bit full of intrigue about the love affair of the young stepmother and her husband's young son. Although some of the participants thought that some things occurred between family members up to that point which were shameful and unethical, all participants were keen on seeing the end of the play. I presented the *Desire Under the Elms* through video for about 11 minutes, and then I paused to ask participants to summarize what type of



argument took place between Eben and Abbie in addition to the argument and big fight, Eben had with his father. Participant 4 said that Ephraim asked Eben why he did not join the party and see his brothers, but Eben did not want to see anybody. Participant 3 told us that Eben fought with Ephraim as he was driven crazy about the farm and the newborn child. Participants 2, 8 and 9 told us that Ephraim warned Eben that he would leave the house and farm to his son and young wife and mentioned that Abbie was longing to own that house and farm, so the fight broke out between Eben and Ephraim. Moreover, I said Eben accused Abbie of tricking him since she pretended to fall in love with him in order to have a son, because she was so greedy to be the owner of everything, while Eben was thinking that Abbie really loved him before the baby came. After all comments, I continued to present *Desire Under the Elms* and after 6 minutes, I paused the video to ask what Abbie did to prove her love to Eben. All participants seemed shocked and they were repeating the words about whether the things they had seen at that stage were real or not. Participants 2 and 13 could not refrain themselves from saying *Oh, my God* and they said Abbie killed the baby to make Eben believe her love. Otherwise, Eben was about to leave the farm and Abbie. Participants 3, 4, 5, 9 and 2 explained how Abbie killed the baby. They said that Abbie put the pillow over his face in order to kill the baby, because Eben was going away. I posed the questions about whether Eben believed her love or not after she killed their baby. All participants responded the question saying no. After the discussion, we finished the third lesson.

In the fourth lesson, I continued with the final presentation of *Desire Under the Elms* in the last 30 minutes of the last hour. I played the final 10 minutes of the play. During the presentation, Participant 2 mentioned that in his opinion, Ephraim would kill Abbie in the end. I asked the participants to summarize the end of the *Desire Under the Elms*. All participants said Abbie told her husband that she had killed the baby and that she loved Eben from the beginning. I reminded the students that Abbie killed the baby to prove her love to Eben because Eben accused her of tricking him in order to have a child. Participant 4 asked me the meaning of *blame* at that time and I explained the meaning of blame by giving its synonym *accuse* and they recalled it. All participants talked about the last scene of the play by taking turns and they told me that Eben got back with Abbie at that stage since he understood her love, but Ephraim had called the sheriff to arrest Abbie as she had killed the baby. Eben wanted to go to the prison with Abbie. After the discussion, I handed out the post-test to be completed individually and encouraged all students to share their ideas.

#### **4.3.5. AV Presentation of Anna Christie Combined with Classroom Discussions on April 9, 2012**

It was the first day of the presentation of the stage play literature, *Anna Christie* that was an 89-minute presentation. In the last 20 minutes of the first lesson, before students started to watch the stage play literature, I introduced the characters of *Anna Christie* on the board and then I handed out the glossary. I wanted them to check the meanings of the words by comparing their dictionary meaning with the examples beside them.

I started to present *Anna Christie*. After 6 minutes, I paused the play and asked my participants to tell us where and what kind of conversation took place at this six minutes stage. Moreover, I wanted them to tell me what kind of relationship there was between Anna's father and his friend Martha. Participants 4, 14, 17 and 15 first gave information about Chris's job and they said that Anna's father was a captain. Participant 5 told us that two characters Chris and Martha were drinking alcohol on the barge and continued drinking alcohol in a bar after they got off the barge. Participants 1, 3, 10, 12 and 13 told me that it seemed like both of the characters were old friends. At that point, I posed another question about the place where Chris and Martha appeared at that stage and asked what all participants thought about the sign *Lady's Entrance* in front of the bar where Chris and Martha were having a chat. Participant 4 mentioned that how interesting to see the women's and men's entrance were separated in bars at that times in New York. At that moment, I discerned how effective the signs were used in the setting for students to signify the characteristic things in the play. Then, I replayed the video for five minutes.

After the short presentation, I paused the video and I asked a question about what Chris got from the bar man in the bar. Participants 4 said he got a letter, and then I asked from whom he got the letter. Participants 2 and 17 stated that he got the letter from his daughter. Moreover, I wanted to learn whether my participants understood how long Anna and Chris had been separated. Participant 2 gave a short answer and said for a long time. I asked where Anna had been. Participant 2 said Chris hadn't seen Anna since she was a child. I posed another question about where Anna was when Chris abandoned the family. Some of the participants said Minnesota, but in order to obtain the right answer, I replayed that stage of the play in which Chris explained where and when he left his daughter Anna. All participants watched and Participant 9 said that he left Anna in Sweden when she was five, but then her mother brought her to Minnesota. I thanked Participant 9 for the answer and I mentioned that

Chris's accent was a bit different since he was Swedish, so I wanted them to bear this in mind in case they could have difficulty in understanding his accent and grammar mistakes in the play. After that comment, Participant 3 interrupted and asked what *hang around* was which the waiter used in the bar at that stage of the play. Actually, she had heard the phrase so many times in the classroom so I explained it to her. After that, students wanted to take a break.

In the last 20 minutes of the second hour, I replayed the video. After 5 minutes, I paused it and I asked why Martha thought that Chris wanted to get rid of her. Participants 4, 2, 1, 14, 17 and 10 said that Anna might be unhappy when she saw Martha with his father, but I clarified that Martha misunderstood the situation and Chris meant to spend a lot of time with Anna since he had not seen her for a long time. I asked why Martha told Chris to *cheer up* and what that meant. Participant 4 said his daughter was coming, so Martha thought that the idea should cheer him up. I also asked what Chris was celebrating by ordering one more drink for Martha. Participants 3, 4, 5, and 17 said that his daughter was coming. I wanted to question my participants about whether they found that this family relationship was strange or not. I said Chris was celebrating Anna's visit and it was so interesting that he was celebrating his daughter's visit to New York, but he had no idea what she was like. After my comment, I replayed the presentation of *Anna Christie*. Five minutes later, I asked my students to summarize what happened at that stage where Anna appeared in the bar for the first time. I also asked my participants to describe how she looked. Participant 1 said Anna looked tired. However, Participant 3 told us that she was unhappy and she was drinking alcohol in the bar because of her unhappiness. I asked another question to get information about the emotional circumstances of the character named Anna and asked if Anna looked as if she had already been sick of living. Participant 1 mentioned that he thought Anna's life was bad before. At that time, Participant 4 interrupted him and added that Anna was ill before at the same time Participants 3 and 2 continued and said that she had been in hospital. I wanted participants to describe her situation from her appearance and manner. I wanted them to describe her personality and emotional condition. Participant 1 said she was ill before and she looked ill. However, Participant 3 explained that Anna looked unhappy, lonely, and worried about something. At that point, after her comment, I asked why Anna was worried. Participant 3 told us that she might be worried about her future and Participant 1 added that she had just started her new life in New York. After that, I asked whether she was married or not. Participant 12 told us that she was not married, but Participant 8 made an assumption that she was not married, because she was not wearing a ring. At that point, I posed another question

about what they thought about the society of 1930s America and what they thought about family relations in Eugene O'Neill's plays. Participant 10 said women were wearing high-heeled shoes in New York in the 1930s in *Anna Christie* and they were coming from a high-level society. Participant 10 associated Anna's high-heeled shoes with high society. Participant 3 mentioned that Eugene O'Neill studied conservative societies, because women and men were sitting in separated parts in bars. On the other hand, Participant 1 made an interesting comment and said that family relationships were so bad in the plays of Eugene O'Neill. At that moment, I shared an experience of my friends in Turkey and I told my participants that I knew some friends who had been separated from their father. They had never seen their father since their childhood. Then, I moved on to another question by asking why these families had problems. Participants 12 and 3 indicated that family relationships were bad, because they always drank alcohol and smoked cigarettes. I wanted to get information about my participants' background knowledge about whether they had ever seen or heard of similar family relationships in Turkey like in *Anna Christie*. Participant 2 said he heard similar family relationships in which children were addicted to heroin and drugs and girls were prostitutes. Participants 10, 17, 3, 12 and 1 stated that these problems originated from loneliness and unhappiness in families. I told them that I agreed with them and mentioned that a life without love caused these problems. After that comment, students reminded me of the break time.

In the last 25 minutes of the third hour, I went on presenting the *Anna Christie* and five minutes later, I paused the video since there was an important event at that stage about the character's life and I requested them to tell me what they thought about Anna's experience regarding men in her life. Participant 3 said Anna did not trust men and she was against them. At that point, I asked why she did not trust men. Participant 1 mentioned they might have hurt her. Participant 4 stated Anna's father was the first man who left her, so it was natural for her to hate men. I repeated Anna's words used during the presentation. I wanted my students to predict from where her problems stemmed. I asked what Anna meant when she said *a brother came in when she was on a farm in Minnesota*. Participant 4 told us that she had a brother or relative in Minnesota, but Participant 3 suggested that she might have been raped. I asked her what the meaning of rape was and she gave the Turkish meaning of it.

I replayed the video within a short time. Three minutes later, I paused the presentation of *Anna Christie* since that stage was one of the important scenes of the play. In this scene, Anna and her father first met after many years. I asked where Anna was two weeks before she

came to New York. Participants 11, 2, 3, 4 and 5 told us that she was in a hospital since she was ill. Then, I posed another question about what the participants thought about Anna and her father's first meeting in the bar. Participant 4 said that they missed each other. Then, I asked if she had ever been in New York before and all participants said no. I tried to pull out information about Anna's emotional circumstances to help my students to predict the following parts of the play at that stage, because Anna gave concise information about herself as well as her old life. Another question followed and I asked why Anna wanted to rest for a while. Participant 2 stated that Anna was very tired, and then I asked why they thought Anna was tired and why and under which conditions they felt tired from time to time. Participant 13 told us that she was ill because of this, Anna was feeling tired. However, Participant 10 stated that life must have been difficult for Anna in the past, so she was feeling tired. At that stage of the play in which I paused, I requested my students to look at the expressions of Anna's face again and tell me why Anna came to visit her father. Participant 4 mentioned that she came to see her father to be far from where she lived in the past. Participants 2 and 3 said that she was ill before and she wanted a peaceful life then. I asked what Chris had offered Anna to do. Participants 3 and 11 told us that Anna's father invited her to stay with him. In addition, I wanted my participants to personalize the situation of Anna and asked what they would do if they were Anna as a young woman who had not seen her father for ages. Participant 3 said she did not prefer to stay with a father like him because of the disappointment. Furthermore, Participant 5 mentioned that Anna had to be angry with her father, so she might not want to stay with him, whereas Participant 1 said Anna was considering staying with her father, because she was feeling tired and alone. Besides, Participant 10 said if she wanted to get to know her father, she should stay with him, which was normal. I replayed the video again for thirty seconds and paused it when a peculiar and an anxious expression appeared on Anna's face after her father said he was going to tell her everything. He wanted Anna to tell him everything about her past. Participant 3 said Anna was afraid of saying something about herself while staying with her father on the barge. Then, some of the participants told me that they wanted to take a break.

In the last 25 minutes of the fourth lesson, I continued with the video presentation of *Anna Christie*. While presenting the play, at the stage where Chris wanted to order a drink for Anna to celebrate her visit, he used a Swedish word *skoll* and raised his glass. I gave the English meaning of *skoll* as *cheers*. Then, there was a sign to indicate to the audience that the location and date had moved forward. During the presentation, I wanted them to look at the

skyscrapers of New York as Chris and Anna passed by on barge. After 8 minutes, I paused the presentation of the play. I asked what kind of conversation took place between Anna and her father about sailors and the life in the sea during the week Anna spent on barge. I posed one more question by asking why Chris thought that sailors were big foolish people. Participant 4 mentioned that sailors did not have their own life and I asked why they did not have their own life. Participant 10 continued to explain his ideas saying they were always at sea. Furthermore, Participant 1 mentioned that they did not have a regular life style, because they were sometimes at home and sometimes at sea. Then, I continued with the video presentation.

After 4 minutes, I paused the video where Anna and her father anchored in an outer harbor along the Massachusetts coast and posed another question about why Anna indicated that she did not want to leave the sea when her father suggested selling the barge to buy a house. Participant 4 gave a response to this question quickly and said Anna had already lived on a farm and that the sea gave her peace. On the other hand, Participant 9 shed light on an important point that Anna would prefer to be away from people. After students' comments, I replayed *Anna Christie* and after 3 minutes, I paused the presentation of the play and I wanted my students to summarize what happened up to that stage of the play. Participant 12 said Anna and her father helped to rescue the sailors whose boat was destroyed by the storm and Captain Chris took them on board their barge. Moreover, I mentioned that one of the sailors called Mat was talking to Anna as if he was flirting with her when she tried to help the sailor. All students agreed with my observations and laughed. After the discussion, the lesson finished.

#### **4.3.6. AV Presentation of Anna Christie Combined with Classroom Discussions on April 10, 2012**

I had already presented 48 minutes of *Anna Christie* on Monday morning. In the last 26 minutes of the first hour on Tuesday, I continued with the presentation of *Anna Christie* after students and I studied the course book and finished the relevant pages according to my pacing schedule.

After nearly 12 minutes, I asked what happened up to that stage when Anna and Mat turned back to New York from their voyage. Participants 6, 1 and 12 said Mat and Anna had already started to go out and spent time together to get to know each other at that stage of the play. Participants 5 and 17 said when Anna and Mat were in Luna Park, they saw Marthy, a friend of Anna's father whom Anna met when she first came to New York. Marthy came up

to their table while Anna and Mat were eating. Participant 1 told us that Mat did not like the old woman because he pushed the old woman with his hand and he was not kind to her because of his gestures. Participant 1 and 14 added that Marthy was still drunk and Mat thought that Anna had never seen that woman before, but Anna told Mat that she knew her. At that point, I asked the meaning of *spill over* which was used by Marthy when she said Anna did not have to spill over anybody and I wanted them to look at the glossary which I handed in to them to check the dictionary meaning of the phrase. Participants tried to explain the meaning, but I preferred giving the exact meaning of the phrase in Turkish. In addition to this, I said Marthy warned her that Anna did not have to tell the truth about her life. Participant 4 also mentioned that Marthy left the table in Luna Park by saying *happy day* without saying anything else. After their comments, I replayed *Anna Christie*.

After 12 minutes, I paused the video to ask what happened at that stage of *Anna Christie*. Participants 12, 8, 9 and 16 said that Mat told Anna that he wanted to marry her. Participants 8 and 16 said that Anna's father did not want her to marry a sailor. Furthermore, I asked why Chris did not support this marriage. Participants 1, 2 and 5 mentioned that Anna's father thought that sailors did not have a regular life for marriage, because they could leave their wives. Participant 4 added that Chris shared his negative opinion about sailors with Mat on the barge. Participant 4 continued to share her ideas and said Anna told Mat that she could not marry him at that stage of the play. I posed another question about why Anna did not want to marry Mat. Participant 9 told us that she was afraid of her past and she thought that she would not be happy. After students' comments, I paused the video and told them to take their break.

In the second hour, as students took a pop quiz in my course book lesson, I did not present the stage play of *Anna Christie* through video.

In the last 25 minutes of the third hour, I continued with the video presentation and after 4 minutes, I paused the play at which stage Anna confessed the truth about her life while Chris and Mat were listening. Anna explained the truth behind the idea why it was impossible for her to marry Mat. At that stage, I asked what Anna said to her father and Mat about her life. Participants 1, 4 and 8 said Anna talked about the truth to Mat and Chris and she said that she was raped by a cousin who was regarded as a brother in Minnesota and Participant 1 added that she started to work in a house as a prostitute after that bad event. Then, I replayed the presentation of *Anna Christie* for 4 minutes. I paused the video to ask how Chris and Mat

reacted after Anna told the truth about her life. Participant 11 said that Chris did not forgive Anna since she did not tell the truth when they first met. On the other hand, Participant 9 felt sorry for Anna and Chris and stated that Chris was deeply sorry for Anna, but he still wanted her to stay with him. After these comments, I continued the video. Three minutes later, I asked what happened at that stage of the play. Students wanted me to replay that part of the play as they did not understand what Chris said to Anna, because the students felt tired after the pop quiz. Then, I replayed same stage of the play and paused the video to request them to answer the same question I asked previously. Participant 4 said Chris would sail somewhere and he told Anna to wait for her father to come. In addition, Participant 14 added that Anna wanted to leave the barge after her father's decision to sail but at that time, she saw Mat coming to their barge and she hesitated. After these comments, the students went out for their break for ten minutes.

In the final 26 minutes, I presented the last stage of *Anna Christie* to show the end of the play to my all participants who were especially curious about the conclusion of the play. After 6 minutes, I finished *Anna Christie* and asked what happened in the last stage of the play through video. Participants 4 and 5 said Chris came to see Anna on the barge and told her that he forgave her. I asked what Chris wanted Anna to swear on. Participants did not understand the question, and then I asked them to look at the glossary again and check what *swear* meant. Participant 2 gave us the Turkish meaning. After his explanation, Participant 4 told us that Chris might have wanted her not to tell a lie again. At that point, I clarified that Chris wanted Anna to promise that she would never again be a prostitute. Furthermore, I asked what Chris gave Anna to swear on it. All participants said that he gave her a cross to swear on and participants told me that they saw the same cross in *Long Day's Journey into Night* as Mary was wearing it and they told me that they remembered the same religious symbol. In addition to this comment, I explained that Chris was a Catholic, because he said that at the end of the play. After my comment, Participants 3 and 4 said Chris also accepted their marriage at the end of the play and Chris and Mat would be shipmates on the same boat. After the discussion, I handed out the post-test to be completed individually and encouraged my all students to share their ideas and feelings. I instructed them to use their glossary and dictionary on writing their essay and told them to ask me any words if they needed to. After students finished answering their 3 brief essay questions, the lesson finished.



#### **4.3.7. AV Presentation of *Strange Interlude* Combined with Classroom Discussions on April 16, 2012**

It was the first day of the presentation of the stage play literature, *Strange Interlude* which took 1 hour, 29 minutes to run. In the last 20 minutes of the first lesson, before students started to watch the stage play, I introduced the characters of play by writing their names and roles on the board. This information was also included with a glossary and handed out to each participant. I wanted the participants to study the characters. I also wanted them to understand the meanings, unfamiliar words, and terms used in the play.

I started to present *Strange Interlude*. After 9 minutes later, I paused the video and asked what they understood up that stage and I wanted them to tell me who those characters were. Participant 9 told us that the old man was the father of the woman. Then, I wanted them to tell me his name, which was on their list. Participant 17 said he was Professor Leeds who was Nina's father. Then, I asked who Nina was. Participant 4 told us that Nina was the young girl on that stage. I posed another question about the other character and asked who Charlie was. Participant 11 mentioned that Charlie was Nina's friend. However, Participant 4 told us that they were darlings. At that point, Participant 9 did not agree with Participant 4 and said they were only friends, because they did not act like a couple. I told him that he gave the right answer and they were not a couple. Nina repeated the name of Gordon, in a conversation between herself and Charlie and I asked who Gordon was. Participant 3 answered the question quickly and said Gordon was Nina's old darling. Then, I asked the next question about what happened to Gordon. Participant 13 said Gordon died when he was in the army. Furthermore, I posed the next question about the Nina's emotional condition and I asked if Nina was happy. All participants said no. In addition, Participant 1 told us that Nina was not psychologically well. I asked what Nina planned to do after Gordon's death. Participant 6 stated that Nina wanted to move to a different city. Moreover, Participant 13 continued with his comments and said that Nina wanted to move to another place, because she always remembered Gordon there and Participant 1 added that Nina wanted to forget Gordon by moving to a new place. I, furthermore, asked whether Nina's father liked Gordon or not. Participant 9 mentioned that when Professor Leeds heard Nina was speaking about Gordon, he felt stressed. Participant 4 added that Professor Leeds became more aggressive when he heard Gordon's name mentioned. After these comments, I told students to take a break.

In the last 20 minutes of the second hour, I continued with the presentation of *Strange Interlude*. After 3 minutes, I paused the video and asked a question about what happened after Nina made her decision to leave her father and hometown. Participants 1 and 4 said as soon as Nina left home, she got a letter from Charlie about her father's illness. I showed the video scene in which the letter was presented and read the letter aloud to the class. After reading the letter from Charlie, I asked what had happened. Participants 5 and 13 said when Nina came back home with her two friends, she heard that her father had died. I asked who those friends were. Participant 4 told us that they were Sam and Dr. Darrell. Then, I asked what kind of conversation took place between Charlie and Sam when Nina and Dr. Darrell went to see her father's bedroom. Participant 9 said Sam told Charlie that he asked Nina to marry him. I asked who Sam was. Participant 6 said Sam was Nina's old friend. Participants 1 and 9 added that Nina and Sam had been friends at school and Sam was Gordon's classmate, but Charlie had known Nina since she was a child. I asked what Nina's job was. Participant 4 mentioned that Nina was a nurse. After the discussion, I continued with the presentation of *Strange Interlude*.

Eight minutes later, I paused the presentation where Nina was crying on Charlie's shoulder and I asked if the participants thought Nina and Charlie were friends. Participant 1 and 4 mentioned that Nina felt that Charlie was a friend whereas Charlie did not see Nina as a friend, but he loved Nina. I posed another question about Nina's emotional circumstance and asked why Nina was crying so deeply. Participant 4 stated that both Nina's boyfriend and her father had died, so she thought she lost everything. Participants 11 and 13 added that Nina felt lonely. Participants 4 and 8 mentioned that she needed someone who would love and care her. In this sense, Participant 3 made an interesting comment about Nina's psychological condition and added that Nina needed a shelter to feel secure. Participant 1 stated that Nina lost her boyfriend and then the father, so Nina looked for a new boyfriend. After those comments, I allowed the students take their break.

In the last 20 minutes of the third hour, I continued with presentation of *Strange Interlude*. After 4 minutes, I asked what happened up to that stage. Participant 11 said Nina was very happy and Participant 4 also added that she got married, so she was happy. I posed the following questions about Nina's husband. Participant 4 said Nina was married to Sam. Then, I asked where the play was taking place. Participants 11 and 9 told us that they were in the garden of their house. After those questions, I asked who old woman was. Participant 2 mentioned that the old woman was Sam's mother. Besides, I posed another question about

what Sam's mother was like. None of the students responded to this question except Participant 4 and she added that Sam's mother seemed friendly. In order to give some clue, I reminded them that Sam said his mother was a bit fussy. Then, I asked what *fussy* meant. Participants 4 and 12 answered the question quickly in Turkish and gave the Turkish meaning of the word. After those comments, I continued with the video presentation.

After 6 minutes, I paused the *Strange Interlude* and asked what happened. Participant 4 mentioned that Sam's father's sister lost her mind and she became insane. After her comment, I asked the other students what *insane* meant, and wanted them to check the glossary to understand the meaning of the word. Then, I wrote a synonym for insane on the board and asked what Nina was afraid would happen. Participant 4 said Nina was afraid of Sam's aunt. At that stage, I posed what the problem was. They did not respond, and then I asked why Sam's mother wanted Nina to wait a bit when Nina told her that she wanted to have a child. Participant 17 made a comment that Sam's mother was afraid, because it was a genetic problem. Furthermore, Participant 4 added that this mental illness was in their father's blood. Then, I asked if Nina wanted to leave Sam after Sam's father told all the truth. Participants 9 and 4 told us that Nina wanted to leave home when she first heard the truth but Sam's mother told her not to go. After those comments, I asked why Nina did not leave home and what would happen to Sam if Nina left home. Participants 11, 13 and 3 said Sam would have serious problems. Participant 4 explained why Sam would have some problems and said Sam had never been so happy in his life before, and if Nina left home, Sam would be unhappy and lose his mind. I wanted my students to watch the following stages carefully to see Nina's fate and destiny.

In the fourth hour, students and I studied the relevant pages of the pacing schedule and in the last 20 minutes, I continued with video presentation of *Strange Interlude*. After 11 minutes, I asked whom the man was talking to Nina about her marriage at that stage. Participant 4 said he was Dr. Darrell, Nina's friend who had come to see her. I asked if Nina was happy with her situation having decided not to leave Sam. Participant 4 told us that she was not happy, and then Participant 11 added that she had been crying and talking to Ned Darrell about her marriage. After these comments, I asked about Dr. Darrell's attitude towards Nina. Participants 4 and 11 told us that Dr. Darrell was trying to influence Nina to divorce and she seemed impressed with Dr. Darrell. When asked if Dr. Ned Darrell was married. Participant 13 told us that Dr. Darrell was definitely single. In answer to whether Nina would get divorced, Participants 7, 4, 5, 6 and 13 said Nina would leave Sam one day. At that stage,

I posed another question about what the participants would do if they were in place of Nina. Participant 2 said Nina's marriage was in a difficult situation and it would be better for her to get divorced because she was unhappy. Participants 5 and 7 said that they would get divorced if they were in the same situation. On the other hand, Participant 4 made an interesting comment about the future of Nina's marriage and added that Nina wanted to leave her husband, but she could not do this because she knew that would drive Sam insane. On the other hand, Participant 10 mentioned that a forbidden relationship could develop in the future. After those comments, the lesson finished.

#### **4.3.8. AV Presentation of Strange Interlude Combined with Classroom Discussions on April 17, 2012**

In last 25 minutes of the first hour, I continued with video presentation of *Strange Interlude*. After 7 minutes, I paused the video and asked students what happened up to that stage. Participants 2, 4, 13, 12, 11 and 16 told us that Dr. Ned Darrell and Nina kissed each other, but Sam did not know anything about their relationship. I made a comment about Dr. Darrell and Nina's relationship and said that Sam and Nina had an intimate relationship. However, students did not give any response to this comment and I wrote down the word *intimate* on the board. I asked them to imagine that I was dating a man who was so close to me that we could kiss and share a common life. Participant 2 interrupted and added that this was an example for a partnership before marriage. Then, the students started to laugh. I asked another question about what Charlie's problem was at that stage. Participant 11 mentioned that Charlie's mother was ill and he was talking about his problem to Nina and Dr. Darrell. Then, I posed another question about whether Charlie liked Dr. Darrell or not. Participants 11 and 13 said that Charlie did not like Dr. Darrell as he saw Dr. Darrell with Nina.

I replayed the video and 7 minutes later, I paused it and asked what Dr. Darrell and Nina were planning to talk to Sam about at that stage of the play. Participant 13 told us that Nina got pregnant and she was planning to run away with Dr. Darrell. Then, I asked what happened to their plan. Participant 4 said Dr. Darrell set off without saying anything to Nina although she was pregnant. Participant 11 inferred that Dr. Darrell wanted to get rid of Nina. At that point, I told the students that characters had inner conversations or monologues in *Strange Interlude*. Furthermore, I wrote the word *inner conversation* on the board and asked what it meant. Participants 17 and 3 gave the Turkish meaning as they had heard the meaning of inner many times in the classroom. Therefore, it was easy for them to make an association.

Then, I asked a question about why characters used inner dialogue or voice in *Strange Interlude*. I wanted to measure if the participants were able to use their inner voices as a clue to understand the characters' emotional circumstances. Participant 11 mentioned that inner voices showed the private side of their characters. Participant 4 added that it showed that characters acted out differently from what they thought through their inner voice. In this sense, I posed another question about why the playwright, Eugene O'Neill used the inner voice in *Strange Interlude* and what it symbolized. Participants 4 and 3 stated that characters' inner voice symbolized their main idea and real emotions. Then, I asked Participants 3 and 4 why our inner voice reflected our reality and what they meant by our reality. Participant 4 said that it meant real thoughts and emotions.

In the second hour, we continued to study the relevant pages of the course book. In the last 20 minutes, I continued presenting *Strange Interlude*. After 5 minutes, I paused the video and asked what happened up to that stage of the play. Participant 4 said Nina had a baby. Then, I asked if Charlie seemed a bit suspicious about the father of the baby. Participants 1, 2, 4, 5 and 11 mentioned that Charlie guessed what happened between Dr. Darrell and Nina, but he was not sure. Participant 11 added that Charlie was thinking that the baby was not Sam's baby. Furthermore, Participant 1 said that Nina had a forbidden love with Dr. Darrell and he was the father of the baby. At that stage, I posed another question to my male students to personalize the situation and asked what they would do if they learned that their wife had a forbidden love with their closest friend. On the one hand, Participants 8, 2 and 13 mentioned that they would certainly kill their wife and the friend as it was a shame for them. On the other hand, Participants 1 and 9 stated that they would get divorced without doing any harm to either one. I repeated the same question to my female students about having a baby from a forbidden love. Participants 17 and 12 mentioned that she would first get divorced if they were in Nina's situation, and then share a life with the other man. Participant 4 indicated that if she were a married woman, she would stop seeing a man to whom she was attracted and she would avoid any bad situation. Participant 6 said she would first get divorced if she loved someone other than her husband because love was important for her. After these comments, I continued with the video presentation.

After 8 minutes, I paused the play and asked what happened up to that stage. Participant 4 said Dr. Darrell couldn't forget Nina and he came back to tell the truth to Sam. She added that when Sam appeared on that stage, Dr. Darrell could not tell the truth to him because Sam seemed quite happy and Nina warned Dr. Darrell not to tell the truth. Then, I

asked another question about if Charlie was sure that there was a relationship between Nina and Dr. Darrell. Participants 14 and 3 said Nina and Dr. Darrell were very close and at the same time participant 11 said they touched each other a lot. Then, Participant 4 inferred that Nina and Dr. Darrell looked each other like lovers in front of Charlie. Participant 17 made a specific comment that when Dr. Darrell got back to see Nina in her house, Nina wanted to change her clothes and Sam noticed her and looked at her suspiciously. Additionally, Participants 3 and 11 said Nina felt excited and smiled when she saw Dr. Darrell after such a long time. Furthermore, Participants 6 and 12 said that Nina and Dr. Darrell were looking at each other lovingly when they met after a long time, so it was easy for Charlie to notice. Then, I presented the play for a minute again before moving on to the other stages, and then paused to ask what Nina mentioned about those three men in her life. Participants 3, 11, 4, 5, 12 and 17 said Nina was sure that Charlie, Sam and Dr. Darrell loved her, and Gordon, her little son belonged to her. As the students reminded me of the break time, they took the break.

In the last 25 minutes of the third hour, I continued with the presentation. Thirteen minutes later, I paused the play and asked what happened up to that stage. Participants 4 and 13 said Gordon was a little boy and Gordon saw his mother and Dr. Darrell kissing each other at Gordon's birthday party. Participants 3 and 8 told us that Dr. Darrell attended the birthday party and gave a birthday present to Gordon, but Gordon broke the gift in anger. Then, I asked why and Participant 14 said that Gordon hated Dr. Darrell as he saw his mother and Dr. Ned Darrell passionately kissing each other. At that stage, I posed another question asking Gordon was going to tell his father about the passionate kissing. Participant 4 said Gordon was not going to say anything to his father, but Gordon told Dr. Darrell what he saw.

After these comments, I continued with the video presentation for 2 minutes and paused to ask what important event occurred in that short period. Participant 4 stated that Nina realized that her son had witnessed something important at his birthday party and Nina thought that Gordon could tell Sam about the kissing. Participant 4 added that while Nina was talking to Sam and her son, she meant to say she kissed Dr. Ned Darrell and said *goodbye* before he left. Then, Participant 3 stated that suddenly Gordon changed his manner to mother and kissed her after he learned his mother had kissed Dr. Ned Darrell, because Dr. Ned Darrell would be away for two years. I continued with the presentation. Now, years had passed and Nina and Gordon were having a conversation at a port where Sam, Charlie, and a new character were talking. Two minutes later, I paused the play and ask whom the young grown up man was talking to Nina at the port. All participants said *Gordon*. Then, I asked

how Nina looked. Participants 3 and 5 mentioned Nina was older and she looked 55 years. I posed another question about the new character and asked who that young lady was waiting at the port with Sam and Charlie while Gordon was having a conversation with his mother. Participants 3, 4 and 5 said she was Gordon's girlfriend. After these comments, students reminded me it was nearly time for break.

In the fourth hour, as students took pop quiz, I did not present the play. Therefore, I told them, I would continue the play the following week beginning on April 24. I informed the students that April 23 was the day Turkish nation celebrated their National Sovereignty and Children's Day, a one-day holiday. Therefore, they learned that I would continue the presentation of the final parts of *Strange Interlude* the following week on April 24.

#### **4.3.9. No AV Presentation of Strange Interlude Combined with Classroom Discussions on April 23, 2012**

All students and staff at all departments of the Çağ University had their national holiday on that day.

#### **4.3.10. AV Presentation of Strange Interlude Combined with Classroom Discussions on April 24, 2012**

In the first hour, I tried to continue with course book as much as possible. In the last 20 minutes of the lesson, I asked my participants to summarize the parts of *Strange Interlude*, which they had seen on April 17. I saw that most of the participants began to speak for over ten minutes about the summary of play. Then, I continued with video presentation of *Strange Interlude*.

Three minutes later, I paused the video and asked what happened up that stage. Participants 17 and 4 said at the port, Gordon told Nina that he wanted to marry his girlfriend, Madeline. Then, I asked why Nina did not seem happy with Gordon's decision. Participant 4 said that Nina thought if her son got married, she would lose him. In addition, Participant 1 added that Nina would feel lonely if Gordon got married. I posed another question about Sam whether he was happy with Gordon's decision and asked if the participants thought Gordon would marry Madeline. Participant 13 said Gordon seemed determined to marry Madeline. Besides, I posed another question about what Nina advised Gordon to do after she learned his decision. Participant 4 told us that Nina advised Gordon to finish his education at Oxford.

In the last 15 minutes of the second hour, I continued presentation. After 3 minutes, I paused and told the students that Gordon was an athlete on the Oxford University rowing team and Dr. Ned Darrell appeared at the port with Nina, Sam, Charlie and Madeline to watch Gordon's race. At that stage of the play, I asked what Nina wanted Dr. Ned Darrell to do while they were talking together. Participant 3 told us that Nina wanted Ned's help to break off the engagement and she wanted Ned to tell Gordon the truth. I, furthermore, asked what would happen if Dr. Darrell told the truth. Participants 3 and 1 mentioned Gordon would be shocked and he would not think of marriage. He would delay it when he learned his real father. After these comments, I continued with the video presentation. Five minutes later, I asked what happened up to that stage. Participant 3 said Nina was going to talk to Madeline about Sam's genetic insanity to break off the engagement, but Dr. Darrell stopped Nina on the ship at that stage. Participants 15, 5 and 14 continued with the comments. They added that suddenly Sam had a heart attack and died on the ship while he was supporting Gordon's rowing team. Nina was not able to tell the truth to anyone except Charlie. Then, students requested to take their break a few minutes earlier.

In the third hour, I studied the course book with my students, but they interrupted me and asked me to show the end of the play. However, I told them to wait until the 20 minutes of the lesson. They seemed excited about the end of the play. In the last 20 minutes, I presented the *Strange Interlude* for 8 minutes and paused the video presentation. I asked to comment on what they had seen. Participants 14, 12 and 16 stated that Gordon came to his house with Madeline to see his mother, but he argued with Dr. Darrell, because Gordon said that both of them had always been in love with each other and this was not right. Then, Participant 4 said Dr. Darrell was going to tell Gordon that Gordon was his own son, but Dr. Ned could not tell the truth. Participant 3 added that Gordon felt sorry and apologized at that stage since he misunderstood both his mother and Ned, and then he left the city with Madeline. After the students' comments, I presented the end of the *Strange Interlude* for 4 minutes. Then, I asked how my participants felt about the end of the play. Participant 2 told us that Dr. Ned left Nina at the end of the play and she deserved this, because she betrayed everybody. Participants 4, 12, 5 and 8 added that Sam left Nina as soon as Gordon left the city and only Charlie appeared on the stage after Ned left her. Participants 3 and 5 made a comment that Nina had never been loyal to anyone and she was always greedy about all men in her life. Finally, Participant 17 added that Nina used everybody for her pleasure and interest. After the discussion, students took their break.



In the last 15 minutes of the last hour, I handed out the post-test to be completed individually and encouraged my all students to share their sincere feelings and ideas about the last play of our study. I instructed them to use their glossary and dictionary in writing their essay and invited them to ask me any words if they needed. After they completed the essay questions, I told them to give feed back later on.

#### **4.4. Post-Test Results**

In this study, 3 brief essay questions were given to students once a week after each play's presentation and each question was formed to investigate how students reacted to the study of the stage plays on a cognitive and affective level.

##### **4.4.1. Students' Critical Approach to the Reasons of Corruption in the Family Institution of Western Culture**

Post-test question 1 aimed to discover what participants thought about the thematic content of the literary works such as the plot and family relations. The results of the post-test on given *Long Day's Journey into Night* reflected on family issues in American society. For instance, Participant 1 said, "I think the family relations are worse in the play. Because, there are no family values. Mary and Edmund are ill. Especially, Mary has psychological problems, but she does not solve the psychological problems." One of the significant quotes is:

I think it's a broken family. Family relations are very bad. Father and sons drink alcohol every time and they don't help Mary. They don't care about each other although Mary had big psychological problems. First of all, James and his sons should have tried to help Mary, but they got bored with her problems. (Part. 9)

Alcohol was the major problem regarding family relations in *Long Days' Journey into Night*. In the students' opinion, it's self-destructive both to the individual and to the relationships with other members of the family. Participant 13, for instance, said, "I think the family relations are the worst, because members are not able to communicate with each other, so they don't understand each other." Furthermore, Participant 12 made a comment about family relations depicted in *Long Days' Journey into Night* and said, "Family relations are the worst I have ever seen. Their relations are not close. In fact, money takes place of the family relations. I didn't like their family relations." In one sense, Participant 12 showed her reaction and criticized the bad effects of materialism and individualism, which is commonplace in 20th century of Western culture. When s/he addressed the relationship between money and

closeness in human relations, she meant to say that the characters in the play were not family-oriented because of the destructive effects of individualism and materialism. In fact, s/he found the opportunity to compare and make a self-assessment through the AV presentation of the plays.

In response to post-test question 1 given to the participants after the presentation of *Desire Under the Elms*, participants mentioned that material relations between family members and their partners led to corruption and break-down in family life. One of the participants made a striking comment saying,

I think family relations are highly distorted. The play has an irresponsible father and children who grew up without love. The most important thing is the money for all characters. An attractive young woman was longing to have money and power, because of this reason; she was married to an old man. (Part. 3)

In addition, Participant 4 made a comment that family relations in the play were not good, referring to the father as ignorant and irresponsible to his children. The woman was a money-lover and she should not have indulged her forbidden love even though her husband was very old. There were some severe criticisms about the characters' value judgments. Participant 7 said, "I think, family relations were very bad in *Desire Under the Elms*. The Young woman, Abbie betrayed her husband with Eben, her stepson. He dared to sleep with his father's wife and they had a baby."

After the presentation of *Anna Christie*, in the post-test response to question 1, Participant 5 said, "I found family relations terrible. I was sad to experience the feelings of Anna. At the beginning, the play didn't have any action but then I was only affected by Anna's experience. I am deeply sorry for her because she was raped by her step-brother." According to Participant 4, Anna was raped and she hated all men because had her father abandoned his family, Anna and her mother would never have experienced such bad events. Furthermore, Participant 12 commented, "Family relations were not good. Anna's mother died and she had to live alone for a long time until she met her father. Anna lived difficult days. She was raped by a relative and this situation affected her badly."

In post-test question 1 given to the participants after the presentation of *The Strange Interlude*, Participant 1 said, "I think family relations are insane in the play. Nina betrayed Sam. Nina loved Dr. Ned. Nina lived the life of a mistress. Her friend Charlie wanted Nina all

the time. I think Nina is a bad person and family relations are bad." Participant 1 criticized Nina, calling her an antagonist on account of the fact that she destroyed the family institution. However, one of the participants assessed the reasons for the bad family relations in a different way saying:

I think this is about forbidden love and there are different family relations. I don't like it because everything occurred in lies. I am sad about Nina's husband, because he did not know the truths. Sam was a good man, a good husband and a good father. However, Nina preferred the life of a mistress. Nina wasn't satisfied enough with her life and she was greedy. Especially, she forgot about being a mother. I can respect love, but this situation is a lot. (Part. 3)

Moreover, Participant 4, for instance, said, "Play has lots of forbidden love. Writer mentioned the similar things in his plays. His plays don't have family tie very well. Nina betrayed Sam, because she fell in love with Dr. Darrell and it was like other stories of Eugene O'Neill. Eugene O'Neill mentioned about real life." On the other side, Participant 14 commented, "Nina didn't put the personal space between Charlie and her as well as Dr. Ned and her. Nina is dishonest." Furthermore, Participant 9 wrote, "I think family relations were very bad. Characters do not respect and trust each other. The things they thought and the things they did were not related to each other." In this sense, the participants found disloyalty in many types of relationships in the plays, which corrupted the family unit. The institution of the family is one of them and it was corrupted by the characters Nina and Dr. Darrell. According to participants, a married woman's intimate relationship with another man was seen as unacceptable and wrong. In addition, this woman had a baby from her forbidden love, but she had never told the truth to her husband in the play.

#### **4.4.2. Students' Transfer of Problem-Solving Ability about Family and Social Issues**

Post-test question 2 aimed to reveal whether participants were able to transfer the knowledge of plot including character and theme in the essay. The question also aimed to explore what participants would have done differently, had they been in place of the characters in the plays. After the presentation of *Long Day's Journey into Tonight*, in the post-test responses to question 2, Participant 4 said, "I think feelings and emotions were given to the audience. However, if I were the writer, I would let Edmund die in the end of the plot. Because he was ill and nobody was interested in him. I think he should have died because of his family's ignorance." Conversely, Participant 6 commented, "I think there should have been

a painful ending. Characters were very open. The family had a lot of problems. If I were Edmund, I would go to sanatorium. If I were Mary, I would go to a psychologist to solve my problems." Moreover, Participant 13 said, "If I were a writer, Edmund would be dead at the end of the play, so family would have been sad and they would have understood the value of each other." Participant 11 also mentioned that s/he would have changed the personality of the father in *Long Day's Journey into Night*. Then, the father would have listened to his children's problems and would have helped them.

After the presentation of *Desire Under the Elms*, in the post-test response to question 2, Participants 1, 6, 7 and 8 stressed that the play had a good plot including the right characters and theme. Participant 5, for instance, said, "I think Abbie shouldn't have killed her baby. I think Abbie should have died with her baby." On the other hand, Participant 11 commented, "If I would have been in the plot, I would never have allowed the father to marry any women. Love is not worth everything." Furthermore, Participant 14, for instance, said, "I think some events did not work including characters and theme, because relations were improper. Characters tricked each other. They were unemotional people." One of the participants commented on something interesting:

The marriage between Ephraim, the old man and Abbie should never have happened. The plot was tragic and it took in all human emotions. Unfortunately, the only thing that worked in the play, no matter what the circumstances were, there was no escape from love in the past and it is still the same in today's society. (Part. 3)

However, Participant 4 underlined, "If I had been Abbie, I would have prevented myself from Eben and I couldn't have killed the baby from forbidden love." Participant 4 stressed that s/he preferred controlling emotions whereas Participant 3 saw it from a different angle and stated that there was no way of escaping from human weaknesses which s/he regarded as an Achilles' heel. On the other hand, these weaknesses can be controlled through value judgments, ethics and morals, which protect individuals and societies.

In the post-test responses to question 2, participants made significant comments on *Anna Christie* after the AV presentation of the play. Participants 1, 4, 7, 8, 10, 13 and 17 stated that the play worked well. One of the participants praised the role-playing ability of the characters, saying:

All characters always drink alcohol. I think they are alcoholic, so they are up and down. They completed their absent parts of their life with alcohol. I think this plot is different and emotional. I wouldn't have done any change in this play. (Part. 17)

However, Participant 3, said, "I think the plot includes harm, psychological problems and tears in addition to reality of life. I wish Anna lives with love and her relative hadn't done that harm to Anna." On the other hand, Participant 12, for instance, said, "This play was real, but if I would have done something different, I think Mat and Anna shouldn't have got married." In fact, some participants highlighted that Anna should not have married to Mat and she should have seen a psychologist to overcome her painful past events. In comparison to other plays, the participants stressed that they were deeply sorry for Anna since she was raped by one of her relatives. It shouldn't have happened, but they noted that it was the reality of life.

Regarding post-test responses to question 2, participants commented on the play after the AV presentation of *Strange Interlude*. Participant 8, for instance, said, "This play was good. I think it was very successful. The play was about terrible family relations in 1930s. But I think Charlie should have gone away and left Nina at the end of the play, because Nina had never deserved Charlie." Moreover, Participant 4 mentioned, "Sam wouldn't have trusted Nina in the play, because she was disloyal. Nina loved Dr. Ned Darrell and she had a baby from her forbidden love with Dr. Darrell, but Sam had never known this." In contrast, one of the participants stressed that s/he hated the character Nina, saying:

If I were Gordon, Nina's son, I would leave Nina and never see her face, because his mother had a mistress life and she was not loyal to his father. However, Nina always protected Dr. Darrell, her real love and she should have deserved to marry Darrell in the play. (Part. 6)

Furthermore, Participants 12 and 16 made similar comments that Dr. Ned Darrell would have protected his love. Participant 16 also added that Nina should have married Charlie who really loved her a lot, because Charlie waited for her for a long time.

Participants' data result obtained from the second question showed that 17 participants were aware of the problems, which the characters had, in their private and social life. In addition, some of them tried to find clear-cut solutions for the sake of the social order. Nonetheless, some of the participants gave open-ended answers as these difficulties could

happen to anyone in the world. In both ways, participants' responses to questions would have been applied to plot including characters and theme because these ideas occur in real life. The participants' approach to social problems was related to their emotional feelings and conceptions. Therefore, there was relationship between participants' emotions and conceptions when they solved the problems in the context of real life situations.

#### **4.4.3. Effects of Universal Concepts such as Death, Love and Concepts of Good and Evil at Affective Level**

The third question of the post-test aimed to elicit emotional experiences of participants about the characters in the plays. After the presentation of *Long Days' Journey into Night*, data results obtained from post-test question 3 showed that all participants were affected by characters' experiences and emotions presented through AV. Participant 3, for instance, said, "I was deeply affected by Mary. Because Mary had psychological problems and she was afraid of loneliness. I think Mary showed me married women's reality in Turkish culture." In addition, Participant 6 was deeply sorry for Edmund and commented, "Edmund needed help because he was ill. However, nobody cares Edmund and this affected me a lot." Furthermore, Participant 7 noted, "It was painful. Mary had psychological problems and James, Jamie and Edmund were alcoholics." Participants 12 and 13 made similar comments about Mary's loneliness. Mary had no friends, social life or hobbies, so she was unhappy.

After the presentation of *Desire Under the Elms*, the participants explained how they were affected by the emotional experience of characters. Participant 1 explained, "Emotional experience of characters affected me deeply, because everything was real. I saw what things people were able to do for the sake of love, and feeling of love." Furthermore, Participant 2, said, "I felt so bad when Abbie killed her baby and I cried for this happen to the baby. It made me so bad to see this for love." On the other hand, Participant 3 commented on a different issue, "I was impressed with woman's femininity. The story was full of intrigue, but irresistible passion between Eben and Abbie, a young step-mother affected me a lot." Conversely, Participant 13, for instance, said, "The characters behavior affected me badly because they tricked father. The father had wrong behaviors because he was married to a very young woman but the father was damaged because of this marriage. I felt so sorry for him, because he didn't deserve this." On the other hand, Participant 14 made the comment, "Characters were greedy and unemotional. I agree the love is worth for everything, but Abbie shouldn't have killed her baby for the sake of love. I think it was a lot to see it."

After the presentation of *Anna Christie*, in response to post-test question 3, one of the significant quotes is:

Anna impressed me because she wanted to find a shelter. She was raped by a relative. She only wanted love and she wanted to trust someone. That's why she was very emotional and pure. She wanted to live without people, especially without a man. (Part. 3)

Participant 7, for instance, said, "Chris, the character who was Anna's father wanted to stay with Anna. I am sorry for Chris, because he had never known his daughter before she came to see him. Before Anna met Mat, she was very sad and then Mat loved Anna." Participant 7 felt the grief for Chris, the father character in the play since he had never seen his daughter. It must be a difficult situation for a father to see his daughter's face for the first time when she is a young lady. Furthermore, Participant 8 commented, "I think characters are really successful in the play. Anna is unlucky in the life. But she is a very beautiful girl." From the inference Participant 8 drew, Anna had met so many difficulties, such as having being raped by one of her relatives, being ill and staying at the hospital because of her illness. Those things were her fate and she was unlucky to be faced with the brutality of life. However, Anna was still beautiful despite her many bad experiences. One of the illustrative quotes is:

Anna affected me badly, because Anna was an unhappy and a tired woman. I felt so sorry for Anna's past experiences with her father when Anna was a little child. Anna was a very sad woman before, but after she met Mat, she felt happy. Anna's difficulties made me sad. (Part.13)

Participants showed empathy towards Anna and her father Chris. Particularly, the abuse that Anna suffered at the hands of her relatives affected my participants. Although the protagonist, Anna experienced stark things, my participants were able to articulate their feelings in English. They were able to make associations between her beauty and her sorrow, which represented the good and evil concepts in Western culture. Participants found the hidden symbols at affective level through the characters.

The presentation of *Strange Interlude* showed that character's value judgments and ethics, had an influence on participants' emotions, in both a positive and a negative way. Participant 3, for instance, commented, "I am only sad for Gordon and Sam, because they

must have learned the truth about their own life." In addition to this, I found out that Participant 13 was sorry for character Sam, and s/he expressed, "Sam's situation made me sad. He had no crime, because Nina was a very bad woman and she betrayed her husband. I think Sam shouldn't have died. I wish Nina would have died." On the other hand, Participant 15 said, "Nina affected me badly. I got angry with Nina, because she was a big liar. She was not loyal and she always told lies. I don't like telling lies in real life." Participant 12 stressed, "Charlie is a loyal person and Nina was disloyal. Nina affected me badly, because she was a big liar." Furthermore, Participant 17 said, "Nina and Charlie affected me badly. Nina was disloyal, so she was left alone, but Charlie didn't give up loving Nina." The participants kept emotional bounds between themselves and the characters in terms of society's ethics, values and moral issues. Their concepts, that is; the way they approach the events was shaped by these concepts, which came with them. According to the data, those concepts including prejudgments, morals, and ethics, also shaped their emotions and feelings and their approach to events.



## CHAPTER 5

### 5. CONCLUSION AND DISCUSSION

#### 5.1. Summary of the Study

The changing social environment which students also experience is in need of a new approach to the literacy regarded as multiliteracies. The New London Group (1996) argues that multiliteracies overcome the limitations of traditional approaches in education, because it provides negotiation of the multiple linguistic and cultural differences in a society that is important to the pragmatics of the working, social and private life (p. 60).

Using variety of text forms, associated with information and multimedia technologies is becoming more significant in a modern dynamic communication environment. These forms include visual images and their relationship to written texts. A multi-sided or multifaceted text maintains a dynamic balance between learners' school environment and daily life. In light of recent research, my study depended on integrating literary works of stage plays and language in multimodal learning environments provided by multimedia. In this sense, the case study was designed to investigate the learning experiences of a selected group of students concerning the presentation of literary works in a multimedia environment over a period of five weeks. The study attempted to identify the key elements of students' learning experience regarding the acquisition of literary knowledge gained through presentations of the four stage plays by audio-visual texts and observation. Furthermore, this study explored how the balance between cognitive and affective learning, concerning facts and emotions, is more easily achieved in a multimedia environment. This study involved 17 pre-intermediate English level participants, attending the Preparatory school of Çağ University. I investigated the following research questions:

- 1) How do students describe their learning experiences after the presentation of stage play literature?
- 2) How do students respond to the multimodal presentation of selected stage play literature with regard to the acquisition of literary knowledge?
- 3) How do students react to the study of the stage plays on a cognitive and affective level?

Interviews were the vital instruments used to collect data about students' feelings, ideas, and the meanings they assigned to their environment. Information questions were posed, prior to the presentation of the plays to assess students' familiarity with literature, culture and language level. I also conducted post-observation interviews to allow students the opportunity to describe their learning experience. Post-observation interviews were conducted after the analysis of data collected from the classroom observations. Data results collected from the information questions and the post-observation questions were compared and analyzed. Interview questions were formed to elicit answers to the first research question. Observation was used as a tool to collect data on how students responded to the multimodal presentation of selected stage plays with regard to acquisition of literary knowledge. Classroom discussions during the observation were composed of relevant questions on themes, plot and character so that they could make comments in the target language. Data from the classroom observations were collected through a concealed video camera. Furthermore, post-tests including 3 brief essay questions were given to my students once a week after each stage play presentation. Each question was formed to investigate how students reacted to the study of the stage plays on a cognitive and affective level. The data results of this study were analyzed qualitatively.

This final chapter summarizes the results of this case study obtained from information questions and post-observation interviews, classroom observations and finally post-tests. The results are presented in relation to each of the three key research questions.

## **5.2. Question One: Key Elements of Students' Learning Experience**

### **5.2.1. Reasons for the Sense of Connection between the Experiences of the Characters of the Plays and the Experiences of People in Everyday Life**

The analysis of data obtained from interviews indicated that realism applied to a stage play connects the characters with experiences of the learners in real life leading participants to find a closer personal identity with the characters of the plays to perceive plot, theme and character's development. Miller (1996) delineates in his study, the power reality and realism as portrayed on the stage:

Realism, then, as we apply it to drama, takes humanity pretty much as it is in the society in which it operates, with that society in turn presented as a product of the men and women in it. The subject matter thus becomes a transcription of reality, placing on

stage individuals and their surroundings through language and action as they would be found in real life, performing against the background of a fully articulated, illusionistic stage setting. (Miller, 1996, p. 20)

The language and action used by the characters to present the reality in human context were other key elements of the sense of connection between the characters of the plays and participants of my study. Data results showed that 17 Participants were able to assign meanings to characters, theme and plot, because the characters and context through language and action were completely specific to human nature. In this sense, participants were able to make associations between experiences of characters of plays and the experiences of learners in real life contexts by examining the characters' judgments, emotions, dreams, and conceptions, and participants then transferred their experience to real life. The plays presented in a multimedia environment reinforced the personalization of reality where participants viewed their environment through their senses. In one sense, the audio-visual presentation of plays helped learners to find pleasure in plot, theme and characters.

### **5.2.2. Experiencing Knowledge Construction and Meaning Making within the Social Context**

Interview data indicated that the audio-visual presentation of plays combined with discussions, helped participants to construct knowledge and make meaning. Participants were able to express even the indescribable feelings and ideas. According to systematic-functional linguistics, people use a set of choices to make meaning in a language. One of them is ideational meaning regarded as the use of language relating to personal experiences in real life. Another one is interpersonal meaning defined as the dynamic communication between a speaker and a listener. From this aspect, discussions led participants to share their own ideas and prior-experiences assigning meaning to characters, objects, settings and themes. Data results of interviews indicated that all participants observed the characters, plot and theme effectively through the audio-visual presentation of the plays. In addition, data results showed that language and visual images presented in the plays and the dynamic interaction with classmates having similar or different ideas helped participants build and reinforce their content knowledge. According to results of research on knowledge construction, Bransford et al. (2000) says that learners build knowledge representations by examining the similarities and differences across different events, because schemata are defined as important guides to understand and think complex events comprising making associations through reasoning.

Successful association and then transfer help learners to solve problems as a consequence of general schema that can be applied to other problem solving contexts, because transfer is reinforced by schema (pp. 65-66).

Data results showed that participants became observers of events, different opinions, and conceptions of their classmates about the plays during classroom discussions. Participants observed the similarities and differences across events and across the events taking place in their society in real life. In this way, participants monitored and evaluated their progress. Participants exchanged and negotiated ideas and opinions through reasoning and by comparing their prior-knowledge with their classmates and characters' background knowledge. Search (2009) clarifies that:

Social interaction in public settings adds another dimension to the semiotics of interactive multimedia design. In public settings, viewers often interact with each other through dialog or observation to learn how to use interactive technology. This interaction defines a mediated discourse based on social and cultural traditions that adds layers of socio-cultural meaning to the interpretation of audio-visual designs. Viewers define the meaning of the interactive experience through dialog and interaction with each other rather than relying on their individual perspectives. ( Search, 2009, p. 53)

In a recent study on the multimedia effect of multimedia learning with respect to cognitive theory, scientific investigation of how people learn in a multimedia environment showed that learners can construct knowledge representations better in both auditory and visual channels resulting from verbal and pictorial representations that occur in working memory (Mayer, 2003, p. 307).

### **5.2.3. Experiencing the Audio-Visual Superiority Effect on Memory**

Data results of interviews revealed that participants succeeded in making association effectively between the vocabulary and emotional circumstances of the characters in the plays. In fact, both the visual and auditory presentation of plays enabled students to understand the characters development, theme and plot. Based on a study of dual-coding theory referred to as DCT of multimedia learning with respect to cognitive theory, Clark & Paivio (1991) say:

In addition to imagery, DCT states that verbal associative processes contribute substantially to the effectiveness of instruction. Evidence is generally consistent with this premise. In their early study of teaching activities, Charles and Waples (1929) found that the "Teaching Subject Matter" category included many activities related to what we call associative organization. (Clark & Paivio, 1991, p. 175)

Furthermore, emotions, according to DCT, are conceptualized due to a complex activation between the relationship of nonverbal and verbal representations. For instance, nonverbal elements of emotion are composed of visual images for affect-related objects and kinesthetic images such as smiling, clenched fists and dirty looks as well as bodily movements (Clark & Paivio, 1991, p. 181). In light of data results obtained in this study, participants highlighted the reason why themes, plots and characters were understandable and vivid in their memory. The verbal presentation of information including dialogues in the plays was supported by non-verbal presentations involving gestures and bodily language. In this way, the participants were able to select relevant words and images and then organize them to integrate this non-verbal and verbal information. In the last stage of cognitive process, participants also made associations between the knowledge acquired from plays and their prior-experiences.

#### **5.2.4. Multimodal Presentation of Plays Promotes Understanding of the Culture and Improves the Use of Language**

In light of the data analysis of interviews, all participants stated the importance of the presentations of literary works in the sense of understanding the culture and social life, and the use of language in the culture of target language which can be applied to other language-related sites in real life. In this sense, multimodal learning, according to Duncum (2004), comprises a set of modalities such as structures, ideas, patterns, sounds and images that promote learners understanding the knowledge resulting from both visual and verbal texts (p. 261). This set of modalities and their relations are found in media texts or texts of multimedia. In this sense, audio-visual presentations of literary works helped students to be engaged in ideas, habits, daily speech, pronunciation and behaviors because audio-visual presentations helped participants to become aware of the embedded interconnection between culture and language presented in the social context of the plays including sounds, images and language. In this sense, Butler (2006) substantiates the view that literary works help learners both gain insight into linguistic norms and understand the cultural norms and values embedded in a

language (p.52). In addition, participants' interview results showed the presentation of literary works promoted their use of vocabulary resulting from each situation and context through literary works. From this aspect, Povey (1967) argues that studying language through literary works can improve the learners' knowledge of vocabulary and syntax (p. 42). Furthermore, Lier (1995) comments on the importance of language awareness that plays role education. According to Lier, people use language to express themselves and to assign meanings to the others. In this sense, language awareness comprises the control and power through language (p. 98).

### **5.2.5. Effects of Aesthetic and Artistic Learning on Theme through AV Presentation of Plays**

Stempleski (2002) briefly defines how she treated the video:

A video sequence is a text, somewhat like a language-presentation passage in a book or a dialogue on an audiocassette. However, whereas the most important element in a written passage or on an audiocassette is usually the words, a video sequence contains not only words, but visual elements (and often sound effects and music) that provide essential evidence on behavior, character, and context, which are not usually in the script. (Stempleski, 2002, p. 366)

According to interview results, all participants said the power of these elements, both visual and verbal elements, promoted their understanding the plays within the multimedia environment. In addition to video, content knowledge of stage plays played an effective role on participants understanding theme in terms of aesthetic and artistic learning functions of stage plays. Participants stressed that they understood the theme of plays due to the interweaving of verbal and non-verbal information through video presentation of stage plays because characters' emotions were combined with music and their facial expressions or other visual effects which, in turn, helped learners understand the theme in a meaningful way. As a result of aesthetic learning taking part in the content of stage plays, learners' feelings were swayed by the theme and it fostered their interpretations and critical or analytical thinking skills during the discussions and post-tests. In addition to aesthetic learning, artistic learning taking part in stage plays enhanced the participants understanding characters and their making association between gestures of characters and their actions, sound and colors, setting and characters.

### **5.2.6. Context-Bound Learning through Audio-Visual Presentation of Literary Work Combined with Discussions and Brief Essay Questions Empowers the Transfer of Knowledge**

The study conducted by Bransford et al. (2000) shows that:

Knowledge that is taught in contexts is more likely to support flexible transfer than knowledge that is taught in a single context. Information can become "context-bound" when taught with context specific examples. When material is taught in multiple contexts, people are more likely to extract the relevant features of the concepts and develop a more flexible representation of knowledge than can be used more generally. (Bransford et al., 2000, p. 236)

The use of video presentations, including multi-sided texts forms, provides the correct input to promote meaningful interaction with the target language and then elicits meaningful output (Plass & Jones, 2005, p. 469). Based on the data analysis of interviews, discussions requiring participants to concentrate on specific details of stage play sequences and responses to the 3 post-test essay questions, helped participants transfer their learning to new settings and tasks. Furthermore, discussion questions and post-test questions relating to the context of plays and to problem solving, enhanced participants transfer ability within multiple contexts. According to the interview data, participants explored the similarities and differences between cultures, societies, and characters in the wider context through making meaning, self-assessment, and reflection. These three areas, along with problem solving are the key elements of cognitive process regarding transfer of knowledge.

### **5.2.7. Emotional Circumstances of Characters Reinforce Prior Knowledge**

Clark and Paivio (1991) draw attention to the interconnection between verbal and non-verbal representations. For instance, visual images are more directly related to nonverbal components of human emotions and higher images. These have similar analogous effects on learners' prior knowledge and have strong effects on physiological reactions to imagined emotional events (p. 182). On the other hand, teachers may lack the tools to activate human emotions that are important education elements in term of students' learning experience (Clark & Paivio, 1991, p. 184). Moreover, Baddeley (2005) states in his study that high level of arousal in emotions, resulting from words and images, can have an influence on a person's ability to remember or forget the events (p. 277). Data obtained from interviews revealed that

participants were able to personalize and then understand the emotional circumstances of characters, since viewing the videos activated their pre-existing knowledge.

### **5.2.8. Effects of Metalanguage Provided through Visual Presentations of Plays in the Absence of Sounds and Dialogues**

Interview results showed that all participants got some specific information from the visual presentation of the plays, regarding seasons, period, or year due to the costumes and design of objects, facial expressions of characters and their social status. On the other hand, all participants stated that this visual imagery alone was not enough to get a complete understanding of the plays. Some of the participants mentioned that they couldn't get a complete picture of the characters' emotions without hearing the characters. According to data results, the visual imagery presented in the plays enabled the participants to acquire a deep understanding of cultural and social norms. Regarding human working memory, Baddeley (2007) states that forgetting would occur if auditory presentation of the word pairs was accompanied by the presentation visual, rather than the spatial material. However, in another study, participants were required to remember and describe a city square to which they have been. They were able to describe all except one side of it. However, when they are told to imagine by giving a description, participants were able to remember to square in detail (pp. 92-93). Furthermore, according to data from learning and memory performance, Baddeley (2005) says:

The pattern of results suggests separate visual and spatial components of imagery, with different anatomical locations within the brain. Data from the neuropsychological studies of patients with damage to these areas of the brain is then reviewed, and is found to support hypothesis that imagery has related but separable visual and spatial components. (Baddeley, 2005, p. 84)

From this aspect, one of the components is related to processing and detecting while the other is related to location in space (Baddeley, 2005, p. 79).



### **5.3. Question Two: Acquisition of Literary Knowledge**

#### **5.3.1. Results of Observations on Discussions of Theme, Plot and Character in the Classroom**

In this case study, as an English instructor and a researcher, I set out to learn to what extent the viewing of literary works and classroom discussions with the participants, helped them to acquire literary knowledge. I participated fully in the study through viewing the presentations, observation of students' actions and in classroom discussions. The classroom discussions were based on the participants' ability to understand the theme, plot and character development, as seen through the AV presentation of four stage plays. Unlike information acquisition, the underlying objective of this study was to achieve knowledge construction viewed in a multimedia environment in which my participants were sense makers building coherent mental representations from the presentation of material involving a literary work. In order to acquire knowledge, understanding and the ability to use knowledge in new contexts and domains is important. In this sense, learners must apply their newly acquired knowledge to new situations, that is, they must show how they use the knowledge they have acquired (Mayer, 2005, p. 13).

Data results obtained from the observations on discussions of themes, plots and characters in the classroom revealed clearly that the 17 Participants became aware of themselves as they monitored their understanding and observed their learning strategies. Bransford et al. (2000) defines that:

The knowledge acquisition strategies the students learn in working on a specific text are not acquired as abstract memorized procedures, but as skills instrumental in achieving subject-area knowledge and understanding. The instructional procedure is in the sense that a teacher and a group of students take turns in leading the group to discuss and use strategies for comprehending and remembering text content. (Bransford et al., 2000, p. 67)

In this sense, previewing activities before the AV presentations of each play were fruitful to arouse all participants' interest and lessen their fear of unfamiliar vocabulary which I presented to them in the glossary. Brief descriptions of characters and setting outlined on the board were useful to introduce the characters and social context.

Following the previewing activity, the audio-visual presentation was made which gave the participants an authentic viewing experience. According to Stempleski (2002), viewing activities hinge on basic situations, such as language used in a specific situation, plot and character development. For instance, with a drama sequence, the questions such as where the actors are, why they are there and what they are doing require students to focus on specific situation and details concerning the sequence of events and utterances used (p. 367).

A thick and rich description of observation data results showed that students were able to pay attention to relevant visual images and dialogues from the multimedia presentation which they processed in their verbal and visual working memory. Through using knowledge acquisition strategies and activities, participants selected the relevant visual and verbal information to select the factual information such as where the characters were, what they were doing, why they were there and who the characters were. In this sense, I aimed to play a short segment or sequence of the audio-visual presentations of stage plays, approximately 5 to 7 minutes long, selected systematically rather than to play a long sequence of video which was likely to result in relevant meaning making.

According to cognitive theory of multimedia learning, the next step involves the learner building connections among selected words and images to create a coherent verbal and pictorial model in working memory. In this sense, learners must focus on building a simple set of connections which make sense to them through the chain of cause-and-effect (Mayer, 2005, pp. 40-42). Data obtained from the observations substantiated the view that classroom discussions enabled my participants to concentrate on specific details such as theme, character and plot, depicted in the stage plays. In answering the discussion questions, participants were let to make analogies and differences to recognize and make meaning on specific content knowledge. Results of observations showed that participants were able to build connections among selected words and images from a multimedia message to create a verbal and pictorial model. One of the most significant examples described in *Long Days' Journey into Night* was participants' understanding the association and analogy between Mary's name and the crucifix she wore around her neck. They also understood the connection between her dishonest marriage and her religious beliefs as a Catholic. Participants organized this literary knowledge with the help of image and words along with discussion questions. After showing short video segments from the play, they were able to make meaning about family issues and norms in that culture related to cause-and-effect chain.

Mayer (2005) refers to cognitive process as integrating words and images in order to acquire any knowledge:

This process occurs in visual and verbal working memory, and involves the coordination between them. This is an extremely demanding process that requires the efficient use of cognitive capacity. The process reflects the epitome of sense making because the learner must focus on the underlying structure of the visual and verbal representations. The learner can use prior knowledge to help coordinate the integration progress, as indicated by the arrow from long-term memory to working memory. (Mayer, 2005, p. 40)

On other hand, Bransford et al. (2000) highlights that "Prior knowledge also includes the kind of knowledge that learners acquire because of their social roles, such as those connected with race, class, gender, and their culture and ethnic affiliations" (p. 72). Data results of observations combined with classroom discussions revealed that some female participants made meaning by integrating their prior-knowledge and new knowledge related to their gender and social roles as women in Turkish culture. Those participants became aware of the family problems by linking their pre-existing experience and knowledge with the experience of the female characters in the play. They concluded that the association between gender and social roles was a prominent issue in all communities involving Turkish culture.

During the viewing activity of the stage plays, the discussion questions provided participants with opportunity of applying their literary knowledge into new contexts. The participants were asked questions related to the context of the plays. These questions were intentionally personalized, asking the participants to consider what they would do in real life if they were in place of the character. In this way, participants generated new ideas and solutions and elaborated their ideas. Students used top-down and bottom-up strategies to make predictions, draw inferences and summarize as well as to select specific details. The post-viewing activity was completed with the summary of the final segment of video and evaluation at the end of the stage play.

## **5.4. Question Three: Students' Reaction to the Study of Stage Plays on Cognitive and Affective Level**

### **5.4.1. Students' Critical Approach to the Reasons of Corruption in the Family Institution of Western Culture**

Data results of post-test questions revealed that themes and plots in the stage plays provided participants stimuli to improve their interpretive and analytical skills that can be applied to their social lives. All participants were able to interpret reasons for problems in the family institution of Western culture. The 17 Participants were aware of the communication problems among the family members, who appeared to be uncaring about family values which led to the destruction of the family institution. Participants stressed the bad effects of the material relationship within human relations stemming from personal interest. This corruption in society leads in turn, to a breakdown in family life in Western culture. Data results of post-tests showed that participants made associations between the essence of the problems and the consequences by comparing the similarities and differences with Turkish society. Alcohol, betrayal, materialism, and individualism were the key elements of corruption and breakdown in family institutions in the modern society of the late 20th century. Stage plays as literary works enabled students to gain insights into the norms and values of the Western culture, which in turn, helped students to improve their analytical and interpretive skills.

### **5.4.2. Students' Transfer of Problem-Solving Ability about Family and Social Issues**

Bransford et al. (2000) underlies the fundamental goal of learning by stressing that:

The ultimate goal of learning is to have access to information for a wide set of purposes-that the learning will in some way transfer to other circumstances. In this sense, then the ultimate goal of schooling is to help students transfer what they have learned in the school to everyday settings of home, community, and workplace. Since transfer between tasks is a function of similarity by transfer tasks and learning experiences, an important strategy for enhancing transfer from schools to other settings may be better to understand the non-school environments in which students must function. Since these environments change rapidly, it is also explore the ways to help students develop the characteristics of adaptive expertise. (Bransford et al. 2000, p. 73)

At this point, new technologies provide a way to enhance their transfer ability to larger domains. Data results of post-test questions conveyed what participants would have done differently, had they been in place of the writer and characters in the plays. Participants were aware of the problems including the characters and themes. Salutary and clear-cut solutions were proposed to protect the social order. On the other hand, some of the participants had open-ended solutions as these unethical and immoral difficulties could happen to anyone in the world. In both ways, participants integrated their new knowledge and pre-existing knowledge by comparing and contrasting. In a similar way, post-test question results conveyed the unlimited thinking of participants moving from a more individual consciousness to universal consciousness to protect both individuals and societies. In fact, participants come to this understanding, by using cognitive strategies such as analyzing, reasoning and transferring information and summarizing.

#### **5.4.3. Effects of Universal Concepts such as Death, Love and Concepts of Good and Evil at Affective Level**

Oxford (2002) stresses that "successful L2 learners think in the language and address the affective aspects of language learning" (p. 125). In this sense, learner improves not only his intellectual and social side, but also the emotional one as a whole person. Data results obtained from the post-test questions showed that characters' emotional circumstances swayed participants' emotions through the presentation of stage plays. These plays caused the high level of arousal in their emotions because of the universal issues including death and love as well as good and evil. Participants stressed that they were deeply affected, because they saw and heard common things that could happen to anybody in real life. From this aspect, participants built emotional bounds between them and characters which led to personalization, as they recalled their own experiences which created a link between the characters' emotional experiences and theirs. Miller (1996) stresses that characters of stage plays in real context appear as the product of their society, unromanticized and unsentimentalized. They present what is seen in front of the camera. Characters are always three-dimensional individuals, neither completely good nor completely evil, but completely human, appearing tough or delicate, brave or coward, as the situation requires (p. 20).

#### **5.5. Implications for ESL/EFL**

This study attempted document the learning experiences of a selected group of students concerning the presentation of literary works in a multimedia environment. The

present study also aimed to identify the key elements of students' learning experience regarding the acquisition of literary knowledge gained through presentations of the four stage plays by audio-visual texts and observation. Furthermore, this study explores how the balance between cognitive and affective learning is more easily achieved in a multimedia environment.

Regarding the Preparatory school of Çağ University, the results suggest some changes need to be made in learning ESL/EFL. Students clearly mentioned that they are in need of audio-visual materials in a multimedia environment to enhance their learning experiences according to the results of the interviews. From this aspect, students' individual learning differences include their interest, their transfer ability between school life and work, social and private life, all agreed that they are in need of variety of text forms or multi-sided text forms provided by multimedia learning to overcome the limitations of traditional unimodal approach to target language. In order to use the target language in its social context effectively, teachers and students must keep up with audio-visual materials which help learners make meaning effectively in the social context of target language. At this point, some changes can be made by using video as a supplementary resource to enhance students' learning experience. The New London Group (1996) stresses that:

The idea and scope of literacy pedagogy to account for the context of our culturally and linguistically diverse and increasingly globalized societies, for the multifarious cultures that interrelate and the plurality of texts that circulate. Second, we argue that literacy pedagogy now must account for the burgeoning variety of text forms associated with information and multimedia technologies. (The New London Group, 1996, pp. 60-61)

In one sense, the results of the interviews, observations and post-tests revealed that audio-visual presentations of stage play literature helped students not only to improve their ideas, habits, daily speech, pronunciation and behavior. These methods also helped them to gain insight into linguistic norms and understand the cultural norms and values embedded in a language. Furthermore, the results of observations and post-tests conveyed that students became aware of their transfer ability which could act as a bridge between their school and social life. That is, stage plays presented within multiple contexts or variety of forms associated with information and multimedia technology helped students to transfer their new knowledge in larger contexts. From this aspect, this study showed that students are in need of

reading literary format audio-visual presentations to understand the use of target language which could act as a motivating factor to enhance their learning experience.

### **5.6. Recommendations for Further Research**

1. Further studies should focus on learning experiences of students in a multimedia environment in detail in order to understand the significant elements of how people learn.

2. In this case study, selected group of students at Çağ University was limited to Pre-Intermediate level students at the Preparatory school. In the further research, a similar qualitative case study should be conducted in other regions of Turkey in order to see salutary effects of multimedia design on students' individual learning experiences.

3. Moreover, the multimodal presentation of literary works including the study of multi-sided or multiple contexts should be conducted and applied to other academic disciplines with similarly aged students so that the impact of applicability of a similar study can be seen and promote the generalizability of the results within the larger contexts.

4. A similar study could be conducted with other data instrumentation tool comprising the analysis of teacher's journals and questionnaires.

5. In light of the data results obtained from this study, students and teachers should be given opportunities to benefit from multimedia instructional design to bridge the gap between school life and real life, which has been reshaped by information transmitted through multimedia technologies.

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## **7. APPENDICES**

### **7.1. APPENDIX A: Information Questions for the Students (Prior to the Presentations of Stage Plays)**

1. How much do you enjoy reading literature texts?
2. Do you ever have literature discussion while learning English?
3. Do you think technology can improve your understanding of literature and help you to learn English?
4. How much are you interested in literature? Have you ever had any plays of Eugene O'Neill?
5. Do you think presentation of literary work is important for students learning English as a Second language and a foreign language?
6. Do you prefer watching DVD or CD versions of literary works to reading only the literary texts?
7. Do you know how students learn literature in the classroom? If yes, how?
8. Do you better understand literary texts such as books, novels, and plays when you watch them on TV or through DVD?

## **7.2. APPENDIX B: Post-Observation Interview Questions for the Students (After the Presentations of Stage Plays)**

1. What do you like most about the plays you have seen? (Plot; a set of events, which forms the story, character; the way the characters seemed real in the story or, theme; what the play was about?)
2. Did the AV presentation enable you to understand more about the emotional circumstances of the characters?
3. Did you understand the theme of the stage play better through video?
4. How do you think the presentation of stage plays literature through video helped you to understand the theme in a meaningful way?
5. How much do you think the audio-visual presentation of the stage plays combined with discussions helped you better understand the literary work?
6. How much do you think you contributed to the discussions and essay questions in a meaningful way after the presentation of plays through AV?
7. What information did you get from only visual presentation of the play in the absence of sounds and dialogues?
8. How does the presentation of plays through AV develop your language awareness in a language classroom?
9. How helpful was the presentation of plays through AV to your understanding the theme, plot, and characters?

