UNIVERSITY OF ÇUKUROVA
THE INSTITUTE OF SOCIAL SCIENCES
THE DEPARTMENT OF ENGLISH LANGUAGE TEACHING

POETRY IN PRIMARY SCHOOL EFL CLASSROOM:
A LANGUAGE BASED APPROACH

ÖZLEM ATAY

MA THESIS

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To Çukurova University Institute of Social Sciences,

We certify that this thesis is satisfactory for the award degree of Master of Arts in the department of English Language Teaching.

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ÖZET

İLKÖĞRETİM OKULLARINDA YABANCI DİL OLARAK İNGİLİZCEÖĞRETİMİNDE ŞİİR KULLANIMI: DİL MERKEZLİ YAKLAŞIM

Özlem ATAY

Etkili dil öğrenimi ve öğretimi stratejileri üzerine birçok çalışma yapılmıştır. Bu stratejilerden biri olan simgesel dil öğrenimi, öğrencilerin dil farkındalıklarını geliştirir (McRae, 1996, s.19). Bazı metinler, dilin nasıl kullanıldığını gösteren, simgesel dil öğrenimi özelliklerine sahiptirler. Belirli dilbilim özelliklerine sahip olan edebi metinler, motive edici özelliklerinin yanı sıra, simgesel dil öğrenimi için de en uygun kaynağı oluştururlar. Geleneksel edebiyat öğretimi yaklaşımları yerine, edebi eleştiriye de olanak sağlayan dil merkezli yaklaşım tercih edilir. Dil merkezli yaklaşım, sınıf öğretiminde, dil ve edebiyat öğretiminin bütünleşmesi üzerinde durur (Carter, 1996, s.2). Dil merkezli yaklaşım, öğrencilere, edebiyat öğretiminin temel problemi olan edebi iletişimin ne ve nasıl olduğunu öğretir (Widdowson, 1975, s.70). Bu çalışmada, dil merkezli yaklaşımın, öğrencilerin dil farkındalıklarını ve eleştirisel düşünme becerilerini etkileyip etkilemediği araştırılmıştır. Şiirin zengin dilbilim özellikleri göz önüne alınarak, Amerikan ve İngiliz Edebiyatından seçilen şiirler, dil merkezli yaklaşım uygulanarak, bir devlet okulundaki sekizinci sınıf öğrencileri tarafından analiz edilmiştir. Bu çalışma dil merkezli yaklaşımın, öğrencilerin dil farkındalıklarını ve eleştirisel düşünme becerilerini nasıl etkilediğini araştırarak; İngiliz dili öğretimi sınıflarında metin analizlerinde kullanılacak değişik stratejilere yol açabilir.

Anahtar kelimeler: Dil Merkezli Yaklaşım, Dil farkındalığı, Eleştirisel Düşünme Becerileri

ABSTRACT

**POETRY IN PRIMARY SCHOOL EFL CLASSROOM:
A LANGUAGE BASED APPROACH**

Özlem ATAY

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Much study has been done on the strategies for efficient language learning and teaching. As one of the strategies, representational language learning develops students' awareness of language (McRae, 1996, p.19). Some texts contain features of representational language demonstrating how language works. In addition to their motivating quality, literary texts, which have distinguished linguistic features, are the most appropriate source for representational learning. Instead of traditional literature teaching approaches, applying a language-based approach to literary texts which also gives way to literary criticism is favoured. Language Based Approach (LBA) focuses on the integration of language and literature in classroom teaching (Carter, 1996, p.2). It introduces to students, awareness of what literary communication is and how it works, which is the basic problem of teaching literature (Widdowson, 1975, p.70). In this study it is suggested that LBA affects students' awareness of language use and thinking skills. Considering the rich linguistic patterns of poetry, some poems selected both from British and American Literature will be analyzed in the sense of LBA by eighth grade students at a state school. This study will investigate how the students' awareness of language use and thinking skills are affected adopting LBA whose implications may lead to different strategies of text analyses in English language learning classes.

Key Words: Language Based Approach, Language Awareness, Critical Thinking Skills

ACKNOWLEDGEMENTS

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CHAPTER 1

INTRODUCTION

1.1. Background of the Study

Integrating study of literature in language learning classes is practiced for efficient learning. Collie and Slater (1987) supported study of literature identifying literature "...as authentic material deals with ever-present human concerns and allows students to enter and inhabit the landscape of a text that touches emotions and invites personal involvement" (p.32). Instead of traditional ELT material which fails to provide adequate support for development of L2 academic literacy, integrating classes with literature offers an alternative, motivating medium for foreign language acquisition (Ghosn, 2002, p.172).

Indeed, language learning and the study of literature are interrelated areas that cannot be separate activities from each other. As a verbal activity, literature provides a broad area for language learning. Widdowson (1975) pointed out that study of literature develops "…an awareness of the subtleties of language use" as verbal expression of literature cannot be separated from the concept of literature (p.76). In this sense, study of literature, especially poetry full of language use, enriches the students' knowledge by providing a rich context. Therefore, while doing textual analysis, traditional literary categories such as point of view, metrical structure, and metaphor; have been extended by ideas from linguistics (Short, 1996, p.205). Instead of traditional literature teaching approaches, language-based approach provides an efficient way for interpreting the text both using linguistics and literary categories. LBA differs from the others in the sense of its approach to texts. Carter and Long (in Subramaniam, 2003) explained this difference;

> …text is no longer seen as sacred and untouchable. On contrary, the approach encourages taking apart texts to be analysed as a process rather than a product. This includes manipulation, transformation, experimentation and dissection, as long as it meets the needs of the teaching-learning situation (p.3).

1.2. Statement of the Problem

Literature is one of the medium used for efficient English language teaching. Literature provides a different context for the students, who do not have so much chance to

encounter with English in different context. The language of literature provides a broad area for students to study on. As Chhibber (1987) pointed out,

> The language of literature is not as restricted a code as the language of legal documents or that of chemical abstracts. This is only to be expected. As most scholars would agree, literature is the creation of the literary artist's imagination and it draws on life for its subject matter (p.33).

Being aware of the language use of the author and interpreting it requires sensibility which cannot be sufficiently developed in the average language learner. Traditional literary criticism does not explicitly guide to how this is to be done. In traditional criticism students are presented a text and expected to arrive at an appreciation of its literary qualities. Instead of literary criticism, LBA serves as a more efficient way to affect students' awareness of language integrating literature and language (Carter, 1996, p.2). "LBA can provide entry to teaching literature with both literature and language complementing and reinforcing the study of the other" (Collie and Slater, 1987). Furthermore, LBA affects the students' higher order thinking skills as they interpret, evaluate, analyze literary texts (McRae, 1996, p.28). This study aims to find out whether LBA affects students' awareness of language and higher order skills.

1.3. The Aim of the Study

This study aims to investigate whether LBA affect eighth grade students' English language awareness in a state school. The students encountered with literature via LBA, are also introduced to the type of thinking and reasoning expected in academic classes. These include analysing, interpreting, comparing and contrasting, evaluating (Ghosn, 2002, p.176). Thus, the study also tries to find out whether a difference is occurred in students' higher order thinking skills under the guidance of LBA.

1.4. Research Questions

This study will investigate the following questions:

1. How does the use of poetry affect the language awareness in 8th grade EFL classroom students?
2. Do the participants feel/think that the use of poetry increase the awareness of language use?

3. How does the use of poetry affect the critical thinking skills of 8th grade EFL classroom students with regard to higher order thinking skills?

1.5. Limitations

This study aimed to investigate whether analysing literary texts by LBA affects awareness of language and critical thinking skills of 8th grade students. The number of the participants was limited to twenty five, besides the number of the texts was limited to eight. In order to make more reliable generalizations larger samples and more texts are needed.

1.6. Operational Definitions

In order to comprehend the key concepts used in this study, the following definitions are presented:

Language Based Approach: Language based approach is an integrative approach between language and literature in classroom teaching. It provides an efficient way of teaching literature with both literature and language complementing and reinforcing the study of the other (Carter, 1996, p.2).

Language Awareness: It is an awareness of how language can mean, how its resources can be exploited to express different perspectives of familiar words and phrases (Widdowson, 1992, p.32).

Critical Thinking: Critical thinking is explained in comparison with random thinking. Random thinking is thinking without a clear purpose or objective in mind, whereas, critical thinking is a very careful and thoughtful way of dealing with events, issues, problems, decisions, or situations (Pirozzi, 2003, .196).

Higher Order Thinking Skills: Higher order thinking means thinking that takes place in the higher levels of the hierarchy of cognitive processing. Bloom's Taxonomy is the most widely accepted hierarchical arrangement of this sort in education. It is viewed as a continuum of thinking skills which are respectively knowledge, comprehension, application, analysis, synthesis, evaluation (Thomas, n.d.).

CHAPTER 2

REVIEW OF LITERATURE

2.1. Contributions of Teaching Literature to English Language Learning

There has been an increasing awareness of the significance of integrating literature into language classroom since 1980s. Many theories, approaches have been developed to apply it effectively. The key concept in the application of literary materials to language teaching is that of the difference between referential language and representational language. In referential language, words remain close to the dictionary sense, whereas, in representational language rules are questioned, played around with, put to different uses. As language is richness and variety, it demands a more representational approach to learning and teaching (McRae, 1996, p.17). Some texts contain features of representational language demonstrating how language works. In this sense, authentic literature provides a rich context of material for representational learning and teaching.

Although there is an increasing emphasis on integrating literature into language classroom, there is also a general perception that literature is complex and inaccessible for the foreign language learner. The reason why teachers think literature is inappropriate for students arises from their common beliefs about literary language. Savvidou (2004) explains these beliefs;

> Firstly, the creative use of language in poetry and prose often deviates from the conventions and rules which govern standard, non-literary discourse, as in the case of poetry where grammar and lexis may be manipulated to serve orthographic or phonological features of the language. Secondly, the reader requires greater effort to interpret literary texts since meaning is detached from the reader's immediate social context… (p.1)

However, contributions of integrating literature into language classrooms cannot be disregarded. The contributions of using literature can be roughly classified into five categories:

2.1.1. Motivating and Meaningful Material

Students of English may experience a real sense of achievement at tackling literary materials in classroom. If they are familiar with literature in their own language, literature in English can provide comparison. The students can give emotional response to literary texts. If the materials are chosen carefully, students will feel that what they do in the classroom is relevant and meaningful to their lives.

Literature may provide a particularly appropriate way of stimulating acquisition, as it provides meaningful and memorable contexts for processing and interpreting new language. The reading of literature becomes an important way of supplementing the inevitably restricted input of the classroom. (Lazar, 1993, Ghosn, 2002)

2.1.2. Access to Cultural Background

English is now used globally as a first, second and foreign language. Language and culture can not be separated from each other. So, literary texts in English reflect the rich and fascinating diversities of our world. The students introduced to literary texts are also introduced to the range of cultures from which literature in English produced.

Literature provides students with access to culture, but it does not completely reflect its culture. It helps students be aware of social, political, historical events of a play or novel and provides to contextualize a member of society. The students should always respond to literature critically. They should question and evaluate. (Lazar, 1993, p.16)

2.1.3. Developing Students' Language Skills

Literature is a particularly good source for developing students' abilities to infer meaning and to make interpretations. This is because literary texts are often rich in multiple levels of meaning, and demand that the reader/learner is actively involved in 'teasing out' the unstated implications and assumptions of the text. The students encouraged to grapple with the multiple ambiguities of the literary texts, have also an opportunity to develop their overall capacity to infer meaning (Lazar, 1993, p.19).

Literary texts are not only motivating for students but they also facilitate the integration of language skills. They can also offer natural language which promotes word recognition, as well as opportunities for authentic reading and writing task (Ghosn, 2002, p.174).

2.1.4. Expanding Students' Language Awareness

In order to interpret a text, the students pay attention to the language of the text. As literary text is a great source of representational language, the students become aware of different uses of familiar words and phrases, discover their relevance to meaning. Widdowson (1992) explains this awareness;

> The essential point about representation … is that it is the use of language to create its own conditions of relevance. Whereas with reference language is dependent on external and actual context, with representation, context is internal, potential and dependent on language: it takes shape in the verbal patterns of the poem. These … provoke the reader into divergent interpretation, that is to say, into the assembling of contexts which make sense. What these patterns do is to exploit the latent possibilities of language and in discerning them the reader is made aware of a realignment of established categories of meaning (p.33).

He emphasizes that interpretation is function of awareness of how language can mean, how its resources can be exploited to express different perspectives of familiar words and phrases (p.32).

By asking students to analyse the texts, exploring sophisticated uses of language, we also encourage them to think about the norms of language. Focusing on the deviant uses, students not only become aware of specific stylistic effects in literary works, but also consider how this effect is achieved by departing from a norm, more common usage. At the same time, students are involved in the process of discovering more generalisable features of language like collocation. In other words, using literature with students can help them to become more sensitive to some overall features of English (Lazar, 1993, p.19).

2.1.5. Developing Critical Thinking Skills

Language learning and critical thinking skills are related to each other. Nagappan (2001) states that,

> …language abilities and thinking competencies shape each other. Both are of equal intensity in fostering learning. Through the power of language use the

quantity and quality of students' thoughts can be improved. Through reading, writing, speaking and listening transitory thoughts can be transformed into lasting principles….Since students' thinking abilities and language development are of equal value and influence upon the depth of their communication, teachers should develop both competencies if students' potentials are to be fulfilled (p.7).

Using literature in language classroom may be an effective way for developing critical thinking skills of students. Literature can help to stimulate the imagination of students, to develop their critical abilities and to increase their emotional awareness. The traditional structurally-based texts or integrated communicative courses might not be sufficient for the demands of academic classes; on the other hand, a syllabus based on authentic literary texts may provide a motivating medium for language learning while fostering the development of thinking skills (Amer, 2003, Ghosn, 2002).

In order to understand how literature develops critical thinking skills, critical thinking should be explained, especially in comparison with random thinking. Random thinking is thinking without a clear purpose or objective in mind, whereas, critical thinking is a very careful and thoughtful way of dealing with events, issues, problems, decisions, or situations.

Critical thinking is important because it makes the students a much more careful decision maker who has the best chance of assessing situations accurately, making sense of issues and events, and coming up with solutions to problems. There are no limits to the uses of critical thinking. It can help the students evaluate textbook material and other types of reading; uncover motivations and assess arguments; consider options, products, advertisements, and commercials; and judge policies and programs such as those offered by the various levels of government.

Characteristics of critical thinking;

1. Flexibility

Critical thinking is flexible thinking because it involves a willingness to consider various possibilities before coming to a conclusion. Critical thinkers are aware of their initial feelings about decisions, issues, problems, or situations yet willing to look at other possibilities before taking action.

2. Clear Purpose

Critical thinking is deliberate thinking because it always involves a clear purpose, a specific goal. When you think critically, you are looking for reasons or explanations or events,

considering various sides of an issue, attempting to solve a problem, coming to a decision, or making sense of a situation.

3. Organization

Critical thinkers depend on organization to help them deal effectively with events, issues, problems, decisions, and situations. They use organization or careful planning, to make the most productive use of limited time.

4. Time and Effort

It is probably obvious that critical thinking requires much time and effort. Critical thinkers are willing to take time away from other activities so that they can concentrate on a specific event, issue, problem, decision, or situation.

5. Asking Questions and Finding Answers

Critical thinkers ask questions continuously and are very patient and persistent when tying to find answers. They often use words that are found in questions, such as who, when, what, where, how and why.

6. Research

Critical thinking often requires research, the process of looking for and gathering information to increase knowledge and understanding of a given topic. The kind of research they do and the sources of information that they use will vary with the matter at hand.

7. Coming to Logical Conclusions

After completing research, critical thinkers try to come to logical conclusions about the events, issues, problems, decisions, or situations they are considering. Conclusions are logical or reasonable if they are based solidly on the information or evidence gathered (Pirozzi, 2003, p. 196-227).

2.2. Teaching Literature in Primary School in Foreign Language Classroom

There is an increasing tendency to integrate literature into language classrooms in primary schools. But using authentic literary texts at primary school has some difficulties. The first and the biggest issue is language grading. Many literary texts, whether prose or poetry, are written in language which includes vocabulary, grammatical structures, and syntax considered too complicated to be included in the syllabus for learners at lower levels. A second objection to using literature at lower levels relates to the literary competence of the students, and hence their ability to generate valid interpretations of a text. Even if they reach their own interpretation of a text, they often lack sufficient proficiency in English to express

it. A further problem is that using literature is considered too highly specialized activity to be of interest to less advanced students (Lazar, 1994, p.115).

Instead of its difficulties, "…language awareness and text awareness have to be encouraged and developed from the earliest stages of language learning" (McRae, 1996, p.24). Traditional ELT materials may fail to provide adequate support for development of L2 literacy. However, carefully selected literary texts offer an alternative, motivating medium for foreign language acquisition. Ghosn (2002) offered four good reasons to use literature in primary school ELT;

a. Authentic literature provides a motivating, meaningful context for language learning, since children are naturally drawn to stories.

b. Literature can contribute to language learning. It presents natural language, language at its finest, and can thus foster vocabulary development in context.

c. Literature can promote academic literacy and thinking skills, and prepare children for the English-medium instruction.

d. Literature can function as a change agent: good literature deals with some aspects of the human condition, and can thus contribute to the emotional development of the child, and foster positive interpersonal and intercultural attitudes (p.173).

2.3. Approaches of Teaching Literature

Apart from the contributions of using literature in language classroom, how to teach literature is important as well. The teacher should choose the approach s/he will apply according to the needs and level of the students. Carter and McRae (1996) explained two different approaches stemming from two different traditions which constitute the very basic distinction.

1. Product-Based Teaching

Techniques are presented for the student to acquire, with the underlying assumption that they are learned by practice rather in the manner of an apprentice in the company of the expert practitioner. This method takes the text as body of knowledge which has to be transmitted to the student in the form of 'background' to be remembered and conventionally recalled when the situation, usually in the form of examinations, requires it. Such methods of presenting literature are directed towards a development of knowledge about literature rather than knowledge of literature.

2. Process-Based Teaching

A process-centred pedagogy for literature means that literary texts do not have special status in the classroom. Methodologically, this has at least the following implications;

    a. Strategies drawn from EFL classroom will be applied. A whole range of standard procedures such as cloze, re-writing, prediction activities, role-playing, are deployed in the literature lesson.

    b. Texts are manipulated in order to activate student response.

    c. The orientation is away from teacher-centeredness towards language-based, student centred activities which aim to involve students with the text, to develop their perceptions of it and to help them explore and express those perceptions. Comparison with other texts and other media can lead to such student-centeredness (p.xxii).

Supporting this categorization there are three approaches for teaching literature offered by Carter and Long (1991);

1. The Cultural Model

This model represents the traditional approach to teaching literature. Such a model requires learners to explore and interpret the social, political, literary and historical context of a specific text. By using such a model to teach literature we not only reveal the universality of such thoughts and ideas but encourage learners to understand different cultures and ideologies in relation to their own. This model is largely rejected by those in Teaching English in Foreign Language (TEFL), since not only does it tend to be teacher-centred but there is little opportunity for extended language work.

2**.** The Language Model

The most common approach to literature in the English as Foreign Language (EFL) classroom is the language-based approach. Such an approach enables learners to access a text in a systematic and methodological way in order to exemplify specific linguistic features e.g. literal and figurative language, direct and indirect speech. Learners are helped to respond to literature through examining the linguistic evidence in the texts. Detailed analysis of the language of the literary text will help learners make meaningful interpretations or evaluations of it. The inclusion of literature in the language syllabus increases the learners' general awareness and understanding of English.

1.   The Personal Growth Model

This model attempts to bridge the cultural model and the language model by focusing on the particular use of language in a text, as well as placing it in a specific cultural context. Learners are encouraged to express their opinions, feelings and opinions and make

connections between their own personal and cultural experiences and those expressed in the text. Another aspect of this model is that it helps learners develop knowledge of ideas and language – content and formal schemata – through different themes and topics. This function relates to theories of reading which emphasize the interaction of the reader with the text. As Cadorath and Harris point out (1998:188) "text itself has no meaning, it only provides direction for the reader to construct meaning from the reader's own experience". Thus, learning is said to take place when readers are able to interpret text and construct meaning on the basis of their own experience (in Rush, n.d.).

2.3.1. Stylistics

The purpose of teaching literature determines the approach to be applied. Widdowson (1975) explains the purpose of teaching literature as a subject;

> …literary studies can only be realised if the student develops an awareness of the way language is used in literary discourse for the conveying of unique messages, and I would suggest that it is the purpose of literary study as a subject to further this development. Put another way, literature as a subject has as its principal aim the development of the capacity for individual response to language use (p.76).

He forms a strong relation between language and literature. As a verbal activity literature is integrated with language in stylistics. Stylistics is defined as "a discipline principally concerned with describing the formal features of texts and the functional significance of these features in relation to the interpretation of the texts" (Wales, 2001, p.99).

Stylistics analyses the texts under the guidance of linguistic features. Main concerns of stylistics are categorized by Bex (in Clark, 2003) who suggested that "stylistics focuses upon how:

- writers (or speakers) make selections from the linguistic potentials of a given language so as to create an artifact manifesting certain formal properties (e.g. foregrounding);

- writers construct cohesion and coherence within a text so as to give it a dynamic of its own (e.g. narrative structure);

- writers position themselves (and their characters) vis-à-vis their potential readers(e.g. modality, transitivity, point of view);

- writers draw attention to previous texts (intertextuality);

- readers track texts during the act of processing (e.g. anaphoric devices);

- readers draw upon their cognitive environment in the interpretation of text either individually (e.g. relevance) or universally (e.g. cognitive metaphors);

- readers 'place' texts within a social context (e.g. genre studies);

- texts mediate authority, power and control (e.g. critical discourse analysis, feminist approaches) (p.343).

Instead of literary criticism, stylistics provides an efficient way for interpreting the text both using linguistic and literary categories. Short (1996) stated that "…stylistic analysis is a useful means for relatively inexperienced or unsophisticated students to arrive at possible meanings of texts…" (p.41). In as much as, while arriving at meanings, interpreting the texts we infer the meanings of the linguistic features as they do not constitute meaning themselves. In the process of inferring, teachers and students can reach different interpretations. However, "stylistics limits the range of possible interpretations and thus prompts students to make choices informed by linguistic patterning, rather than relying upon intuition and/or any other literary or critical appreciation techniques" (Short, 1996, p.15).

However, stylistic analysis has drawback in terms of its deconstructive approach to texts. "It breaks the text down into a series of its parts which results a lessening of the emotional response to the overall effect, a 'cannot see the wood for the tress'" (Rush, n.d., p.75). Carter and Long (1987) explains this drawback and its precaution to be taken;

> Stylistic analysis works by putting texts under a microscope. But there is always danger of losing sight of the whole. That is why it is very important to keep reading and discussing the texts that are put under microscope and to ask yourself what the ideas, emotions and themes they depict mean to you…
> (p.123)

Stylistics is a means of analysis of texts under the guidance of linguistics. While applying stylistic analysis to literary texts the students pay attention to the language use. As a comparative study, stylistics gives students an opportunity to compare different styles of different literary texts. In order to understand the style, they look close to the language uses which prove that the study of literature is primarily the study of language.

2.3.2. Language Based Approach

Language Based Approach (LBA) is an integrative approach which is suggested as Language Model by Carter and Long (1991). Like stylistics it analyses the texts on the basis its linguistic features. LBA provides an entry to teaching literature through both literature and language which complement and reinforce each other. Although LBA and stylistics both integrate literature and language, stylistics is "…more superior to LBA in terms of being objective, scientific and thorough" (Subramaniam, 2003, p.10). Stylistics is a way of analysis; whereas, LBA is an approach to be applied in a foreign language classroom in order to teach literature while improving the language awareness of the learners. Carter (1996) identifies LBA as "…a pre-stylistics basis for subsequently more systematic and rigorous scrutiny of language" (p.4). In this sense, LBA is more appropriate to apply in a language classroom to teach literature while improving their knowledge of language.

By using LBA the students are able to access the texts in a systematic and methodological way. Carter (1996) explained language-based approach as an integrative force between language and literature. He suggests some features of it:

1. LBA seeks to integrate language and literature study.
2. LBA offers approaches to literary texts which are accessible not just to more advanced students but to a wider range of students, from lower to upper intermediate levels.
3. LBA is student-centred.
4. LBA is activity-based.
5. LBA is process-oriented.

Apart from Carter, Lazar (1993) explained LBA's methodological assumptions in classroom teaching by stating,

> Students are provided with analytic tools with which to reach their own interpretations. They are encouraged to draw on their knowledge of English, so this approach may provide useful exposure to, or revision of, grammar and

vocabulary in interesting new contexts. It is a way of justifying the inclusion of literature in the language syllabus since it fulfils the students' main aim – to improve their knowledge of the language (p.25).

2.3.2.1. Language Based Approach and Language Awareness

LBA is different from conventional literature teaching approaches in the sense of its way of approaching the texts. While traditional practical criticism is applied in the classroom, the students are presented with a text and expected to arrive spontaneously at an appreciation of its literary qualities. When students are expected to appreciate a text without being given a clear strategy for doing, then boredom, mystification and demotivation occur in classroom. Instead of this traditional approach, LBA enables students to reach an aesthetic appreciation of a text which connects its specific linguistic features with intuitions about their meaning ("Approaches to Using Literature in the Classroom" n.d.).

While analysing a text via LBA, students acquire a different viewpoint of English language. As they do not have so much chance to encounter with English in different environment, reading literature provides them a different context where the language is used in an uncommon way from their course books.

By applying a LBA to texts, the students have a close look at language in a different context which makes them aware of different language uses. In his study of literature with Malaysian students in ESL context, Subramaniam (2003) suggests LBA's contribution to language awareness stating;

> The approach propagates that teaching of literature to Malaysian students begins with an introduction to, and the awareness of forms and functions of the language in the literary texts. This helps to create clear pathways to introduce to learners basic stylistic features in the texts and to consider their roles. Finally the linguistic pathways established through language-based and stylistic approaches may be used to develop specialized reading and interpretative techniques from personal, gender-based, cultural, national and postcolonial positions (p.2).

LBA's contribution to language awareness can not be disregarded, however, it has a drawback according to its engagement to linguistic features.

If applied too rigidly, so that analysis of the text is undertaken in purely linguistic terms with little chance for personal interpretation, this approach could become very mechanical and demotivating. Also, it may not pay sufficient attention to the text's historical, social or political background which often provides students with the valuable cultural knowledge to interpret what they read (Lazar, 1993, p.25).

In spite of this disadvantage, LBA helps students relatively at lower proficiency levels make meaningful interpretations following up the linguistic features they encounter in texts. They are led to draw on their knowledge of grammar, vocabulary to make judgments of the texts. They have an opportunity to increase their general understanding and awareness of language.

McRae (1996) claims the learners will reach text awareness as the next stage of language awareness. He states,

As confidence in handling texts grows, the third stage, text awareness will be reached. By this time learners are building up a reading frame of reference, which is vitally important as a continuing source of information and comparison: texts must always be related to other texts, and judged or evaluated contrastively…The enabling language which helps them express judgments, and discuss, justify, challenge, interrupt, criticize, contradict, is at this stage a fundamental part of language acquisition… (p.26)

Language awareness takes the learners to text awareness. By analyzing different kind of texts the learners are provided to language awareness and text awareness.

2.3.2.2. Language Based Approach and Critical Thinking Skills

Teaching literature under the guidance of LBA, provides students a more close look into the language of the text itself. The literary text is analyzed as a process rather than a product. The question types asked when analyzing a text should be taken into consideration in the sense of the approach applied. There are two kinds of questions: those which help in the understanding of the text, that is questions of comprehension and clarification (wh- questions are usual here); those which can be considered low-order questions, examining literal, referential levels of meaning, the propositional content of the text (questions on individual

lexical items or paragraph cohesion can be considered of this kind). These two types are very closely related. Then the higher-order questions come out which move beyond the referential or propositional level and to response and interpretation, evaluation, and comparison with other texts (McRae, 1996, p.28). Thus, when analyzing literary text the questions asked for interpretation can be higher-order questions. Higher-order questions are explained by Thomas (n.d.)

> Higher-order thinking essentially means thinking that takes place in the higher levels of the hierarchy of cognitive processing. Bloom's Taxonomy is the most widely accepted hierarchical arrangement of this sort in education and it can be viewed as a continuum of thinking skills starting with knowledge level thinking and moving eventually to evaluation level of thinking…When we promote higher-order thinking we are simply promoting thinking, along with the teaching methodologies that promote such thinking, that takes place at the higher levels of the hierarchy just provided, notably application, analysis, synthesis, and evaluation (p.1).

Bloom's taxonomy constitutes the hierarchical arrangement of higher-order thinking skills. The stages of it and question types of each stage are stated:

1. Knowledge statements ask the students to identify or make them recall information.

Say …, Describe…

2. Comprehension statements ask the student about the organization and selection of ideas.

Retell…in you own words. What is the main idea of…?

3. Application statements ask the student to apply understandings.

How is…and example of…? How is…related to? Why is …significant?

4. Analysis statements ask student about the separation of the whole into component parts.

What are the parts or features of…? Classify…according to… Outline/diagram/web…

How does…compare/contrast with…? What evidence can you list for…?

5. Synthesis statements ask student to combine ideas to form a new whole.

What would you predict/infer from…? What ideas can you add to…?

How would you create/design a new…? What solutions would you suggest for…?

6. Evaluation statements ask student to develop opinions, judgments or decisions.

Do you agree with…? What do you think about…? How would you decide about…?

(Thomas, n.d., p.3).

While applying LBA to literary texts, higher-order questions are asked to students in order to help them discover the language uses and interpret the text. In this context language learning moves beyond the traditional four skills of listening, speaking, writing, reading to the fifth skill, thinking (McRae, 1996).

2.4. Using Poetry in Language Classroom

Integrating literature to language classroom offers a motivating medium for students which expand their awareness of language. Applying LBA to texts using linguistic devices helps students make meaningful interpretations. In this sense poetry, rich in language use, provides students a rich context.

2.4.1. Language of Poetry

Language of poetry differs linguistically from other forms. Widdowson (1992) emphasizes its originality stating,

> Poetry is not like pottery: it is not shaped out of some primal subject like clay. It is made out of a particular language, composed from the code, so however curiously it is fashioned, the language retains traces of its conventional origin (p.88).

In The Linguistic Guide to English Poetry, Leech (1969) offers three aspects that differentiate poetic language from ordinary language;

1. Poetic language may violate or deviate from the generally observed rules of the language in many different ways, some obvious, some subtle. Both the means of and motives for deviation are worth careful study.

2. The creative writer, and more particularly the poet, enjoys a unique freedom, amongst other users of the language, to range over all its communicative resources, without respect to the social o historical contexts to which they belong…

3. Most of what is considered characteristics of literary language (for example, the use of tropes like irony and metaphor) nevertheless has it roots in everyday uses of language, and can best be studied with some reference to these uses (p.6).

Chapman (1973) explains the distinguishing features of literary language and also poetry by stating;

…literature is distinguished by what can be described overall as *pattern*. The text will show selection and arrangement of items that contribute to the total effect; elements that would be absent or incidental in other styles are important for the fulfillment of the purpose. Poetry shows such patterning devices as metre, rhyme, assonance, alliteration; prose may contain similar devices, less regularly arranged. Both types of literary discourse will have careful and often unexpected selection of words and syntactic constructions (p.14).

2.4.2. Contributions of Teaching Poetry in Language Classroom

Language of poetry has distinctive qualities which can be used for the benefit of learners in teaching literature in language classroom. Hess (2003) emphasized contributions of poetry stating,

…study of poetry can use the compactly condensed text of a poem to create meaning filled language lessons that integrate the four skills, allow for the cohesion of text with the life experiences of students, and heighten both interest and involvement in the language lesson (p.20).

Taking into account the unique relationship between poetry and language, Türeli (1990) explained the contributions of poetry in various ways; "a) language use, b) the vocabulary enrichment, c) language skills(reading, writing, speaking, listening), d) improvement of creative skills" (p.54).

In addition to the benefits described above, Mincey (2005) categorized the features of poetry that makes it a useful part of language learning;

 1. Range of Subject Matter

 Many students and teachers are surprised to find that stereotypical notions about the availability of themes and subjects in poetry no longer apply. Classic and contemporary anthologies of poetry for young people provide the full range of human experience in subject matter to support a holistic and across-the-curriculum approach.

2. Manageable Text

 While some lengthier poems provide sustained narrative, most texts appropriate for young readers are brief, "bite-sized" portions that are not overwhelming to developing readers but still stretch their comprehension skills. This principal applies to the writing process as

well. Paradoxically, students find the brevity of poetic expression more within their control yet condensation of thought and feeling more intellectually challenging. Moreover, the visual configuration of a typical poem not only seems more limited and accessible but also lends itself to classroom display and easier collection in student anthologies.

3. Compression

The concentration of poetic expression models the desirable economy of good writing in any genre. The intensity of poetic language provides rich distillation of meaning and feeling, offering opportunity for microcosmic language learning.

4. Vocabulary

Poets use fresh, unconventional diction and syntax. Consequently, reading poetry presents students with excellent opportunities for word study in creative discourse, including the exploration of synonyms, metaphor, simile and other figurative language; writing poetry challenges students to stretch their vocabulary and imaginative expression.

5. Sensory Involvement

More than any other type of discourse, poetry employs engaging sensory experiences that young readers and writers enjoy. The musical qualities of rhythm and rhyme, when present, and other sound devices such as alliteration, assonance, and onomatopoeia make the oral interpretation and choral reading of poetry delightful to young people. Moreover, exploring sensory imagery adds a concrete dimension of tactile, olfactory, auditory, visual and gustatory involvement that enhances learning enjoyment.

6. Critical Thinking

While some may consider poetic discourse as foreign to the discourse of critical thinking, nevertheless we can find many similarities. One conventional measure of cognitive skills is the ability to recognize analogy and to perceive accurately the relationship of the concrete to the abstract. The comprehension and appreciation of metaphor requires acute observation and analytical skills. Moreover, the achievement or recognition of artistic unity in a poem (seeing the relationship of the parts to the whole) exercises the cognitive ability to synthesize and perceive the gestalt of experience (p.2).

Poetry has been described as deviating from the norms of language (Widdowson, 1996, p.15). Breaking the rules of language, poetry creates its original language. For this reasons, using poetry in language classroom provides the teacher a great source of unconventional language uses. Lazar (1993) points out this benefit of poetry stating, "When using poetry in the classroom, we could therefore exploit the more 'deviant' or unusual use of

language we find it as a basis for expanding the student's language awareness and interpretative abilities" (p.100).

2.4.3. Language-Based Approach to Poetry in Language Classroom

When distinguished features of poetic language and benefits of using it in language classroom are taken into consideration, a Language Based Approach could be appropriate to apply in order to teach poetry while improving the language knowledge of the learners. Instead of stylistics, which is more thorough and detailed , LBA is more suitable to lower levels when the learners' language and maturity levels are considered.

When applying LBA to a poem, the activities which will be practiced need to be suitable of the requirements of the language proficiency and maturity level of the students. Language-based activities need to be "language-based, student-centered and process-oriented" (Subramaniam, 2003).

A pedagogical framework developed by McRae (1991) may be used to illustrate the features of LBA in teaching of literature including poetry in language classroom (see Table 1).

Table 1. The Pedagogical Framework of McRae (1991)

Lexis	choice of words in the text and their meaning potential
Syntax	word order i.e. the way words are organized together
Cohesion	system of links throughout the text-temporal, verbal, pronominal
Phonology	sounds of and within the text
Graphology	The form, the shape, the script in the text
Semantics	The study of meaning and how meanings are achieved through negotiation of textual and contextual elements
Dialect	variation in language due to operational use within boundaries such as geographical and social
Register	degree of formality associated to who is speaking to whom
Period	when the text was written, for whom the text was written, tone and style used by the writer
Function	How the text affects the reader, how it works, the message and author's intention

(in Subramaniam, 2003).

The features of the framework serve as points on which text analysis may focus. The teachers can develop activities to take students' attention to these features, providing them to discover how the language is used there.

Text-selection and level is the heart of the problem, however, what is important is how and why it is used. Collie and Slater (1987) explains this issue;

> When the teacher comes to select poems to share with the students, he or she will need to take into account which poems are suited to their interest, language and maturity levels. Not all poems are serious or complex. There are many poems written in a lighter vein, or with a fairly simple narrative structure. Both these types are well-suited to language learners, especially at the earlier stages. However, the teacher should not be hesitant about working with more challenging poems, especially ones he or she particularly likes (p.226).

2.4.4. Some Language Based Strategies to Poetry

In order to encounter the learners to poetry via Language Based Approach, some language based strategies are suggested.

2.4.4.1. Reading Aloud

A great difference occurs while reading a text silently and reading aloud. Reading a text aloud provides students to become aware of the phonological features of the poem which can be important in the interpretation. Carter and Long (1987) explains the importance of phonological features stating;

> Just as writers exploit grammar and vocabulary for literary effect, so they pattern sounds for expressive purposes. This is a feature which can be best brought out by reading aloud, and many literary texts gain from this element of 'performance' (p.54).

Collie and Slater (1987) also suggests that students try to mark the main stresses and discuss the attitudes and feelings of the persona, identifying particular words that bring out those feelings (p.235). Choral reading which is reading aloud by a group of students is as effective as reading aloud. By performing a choral reading, students can use limited movements, gestures, facial expressions and the changing qualities of voice which are speed,

loudness, softness, stress and others (Lazar, 1993 p.118). By this kind of strategy students can get aware of the phonological features of the poem which leads them to interpret the poem by this way. This strategy fits into the phonology component in McRae's framework.

2.4.4.2. Cloze Text

Prediction and expectancy composes the core of this strategy. This activity takes attention to form and language and make students explore their relationship (Subramaniam, 2003, p.10). This can be more suitable for intermediate and advanced level students but if planned carefully it can be interesting and motivating for elementary level. While performing this activity the purpose is not finding the right answer but to suggest words considering the syntax of the poem. By this kind of activity the students can pay attention to lexical choices of the poet and how it functions in the interpretation stage. This strategy matches to lexis and syntax component of McRae's model.

2.4.4.3. Prediction

Prediction strategy takes the students' attention to all aspects of the text, lexis, structure, form and context. Carter and Long (1987) suggest a variety of prediction activities such as predicting the title, end-rhyme scheme, deleted words, end lines, beginning lines and etc. This kind of activity focuses upon the general content of the poem emphasizing textual and contextual features. It fits into the lexical and semantic components in McRae's model.

2.4.4.4. Lexical Chain / Cluster

In this activity students work with the lexical groupings that may be associated to the general meaning or theme of the poem. McRae (1991) claims its benefit stating that it allows students appreciate the levels of lexical choice. The words in each field will facilitate the learners to make logical connections and bridge 'referential' to 'representational' meaning (in Subramaniam, 2003, p.6). This kind of activity may provide students to see the link between the lexical choice and meaning of the poem and also the mood of the persona. It can be related to the lexis, cohesion and function components in McRae's model.

2.4.4.5. Reordering

By this activity students work with the texts that have been scrambled. They have to consider the language of the text. Making decisions about the right order of the lines of a poem involves more than comprehension of meaning. It involves drawing on your knowledge

and experience of the way poetry is structured. Guessing the right order is not necessary but the task is rather to arrange the lines in a way that suggests some kind of progression. Reorganizing a mixed up poem helps students grapple certain problems they may encounter when reading poetry and identify the distinctive features which differentiate it from other forms of discourse. (Lazar, 1993; Collie and Slater, 1987). This activity can be matched to syntax, cohesion, and graphology components of McRae's model.

2.4.4.6. Games, Simulations and Role Play

Curiosity, fantasy, self-expression, interaction are the main involvements of this activity. It is an easy way to reach the students and involve them to the interpretation process. Maley and Duff (1989) state that

> …they understand the lines, they may have difficulty in finding 'something to say' about them. That is, if they are asked to explain the lines. But if instead they are asked to react to them, e.g. role-play exercise, they will find that thoughts will be released and they will in fact have 'plenty to say'" (p.70).

By trying to express themselves creatively, the students analyze the poem as well. This activity is related to the function and semantic components of McRae's model.

2.4.4.7. Summary Writing

Writing a summary of a poem with an approximate word limit is a practical way of involving students to interpretation. The aim of this activity is to help students express the meaning and emotions of the poem by using different mediums. This summary can be in picture form or prose form which is made more creative than a straight forward summary. This activity fits into all aspects in McRae's model.

2.4.4.8. Creative Writing

Reading poetry enables the students to experience the power of language outside the standard written sentence structure and lexis. In the classroom, using poetry and analyzing it can lead naturally on to freer, creative written expression (Collie and Slater, 1987, p.226).

Widdowson (1992) explains this creative purpose of poetry stating;

> Analysis is not the same as dissection: for it always involves a reconstitution of some kind, dismantling something in order to reassemble it in a different form. In this sense, analysis is always creative, and this is for this reason that its application to poetry can serve a recreative purpose in education (p.87).

Creative writing can be practiced by allowing the students move beyond the text but keeping with the topic, theme or form of the poem. It provides them to respond the poem using their own ability of writing. In this sense, "Creative writing promotes the students' sensitivity and interpretative skills through the exploitation of language awareness 'from the inside'. The exploitation of patterns is designed to enhance awareness of the interrelationship between meaning and form" (Carter and Long, in Subramaniam, 2003). This activity fits into the function and semantic components of McRae's model.

2.4.4.9. Rewriting

One of the most effective ways to show students how poetic language works is to have them compare a poem with a prose statement of the same theme, or compare two or more poems on similar themes (Showalter, 2003, p.73). Carter (1996) suggests that

> …rewriting of one style into another should help students to get inside a writer's intended communicative effects and to explore the connections between styles and meanings: furthermore, such investigation can be especially illuminating when literary and non-literary texts are juxtaposed (p.153).

This activity allows students reevaluate their interpretation of the poem by transforming it into another form. They experience the subtleties of language use by entering into writing process. "By engaging in such an activity, students' intuitive knowledge of linguistic structures associated with writing is brought to the surface or, conversely, explicitly taught structures may become absorbed into a more intuitive layer of consciousness" (Clark, 2003, p.348). This activity is related to almost all aspects in McRae's model.

The activities explained above match to certain categories of McRae's pedagogical framework which illustrates the points to be focused on. The activities and the categories they match are given in Table 2.

Table 2. The Activities and Categories

	Lexis	Syntax	Cohesion	Phonology	Graphology	Semantics	Dialect	Register	Period	Function
Reading Aloud				X						
Cloze Text	X	X								
Prediction	X					X				
Lexical Chain/Cluster	X		X							X
Reordering		X	X		X					
Games, Simulations,Role play						X				X
SummaryWriting	X	X	X	X	X	X	X	X	X	X
Creative Writing					X	X				X
Rewriting	X	X	X	X	X	X	X	X	X	X

CHAPTER 3

METHODOLOGY

3.1. Introduction

This chapter presents information about the research, instruments and procedure: the selection of participants and materials, research procedure and the methods of data analysis.

This study aims to investigate the effect of Language Based Approach to language awareness. The students, who were encountered with literature by the principles of LBA, were also introduced to the type of thinking and reasoning expected in academic classes. Therefore, the study also tries to find out whether a difference is occurred in students' higher order thinking skills.

As the descriptive research involves collecting data in order to test hypothesis, for this study descriptive research design was used in the sense of its purpose. The study was conducted with twenty five eighth grade students of a state primary school. The students analysed eight poems selected from English and American Literature. They analysed the poems by the principles of LBA with different activities. The feedback taken from the students and the reflections of the teacher composed the data of the study which were assessed by rubrics at the end of the two month study.

3.2. Participants

The study aims to investigate the effect of poetry analyzing, to language awareness and critical thinking skills in primary school EFL classroom. Considering the language and maturity level of the students, eighth grade students were selected. Randomly selected twenty-five eighth grade students – out of approximately eighty five - participated to the study. Eight male and seventeen female students took part in the study from the beginning to the end. The students are 14 years old. They are called young adults according to their age group, as The Young Adult Library Services Association (YALSA) identifies them between the ages of 12-18. The participants had taken English lessons till fourth grade and their English proficiency level was elementary according to the requirement of Ministry of Education of Turkey. Although they had been learning English for five years, they had never analyzed a poem written in English before. Besides, the students had not been given any previous information abut poetry in order to avoid a previous awareness.

As stated above the participants are young adults who have distinctive characteristics. Fiore (1995) explained the characteristics of young adults in the sense of reading;

    a. They are fascinated with facts.

    b. They are developing special interests.

    c. They are developing intellectual curiosity.

    d. They want to learn "how to do" stuff.

    e. They like "real life" stories, such as personal narratives.

    f. They often dream, fantasize, set goals.

    g. They want to look at pictures, visuals.

Fiore also claims that young adults are reluctant readers. She explains the reason stating,

    a. They associate reading with failure.

    b. They have too much physical energy and reading is passive activity.

    c. They are too busy laughing, crying, emoting, thinking and relaxing (p.1).

The young adults are unwilling to reading. However, their needs are explained. In order to help them read the texts, the content and form of the texts need to be selected corresponding to the characteristics of them.

3.3. Selection of Materials

Eight poems selected both from American and English literature, were used in this study. As poetry provides a rich context with its linguistic features, it was selected as genre for this study. While selecting poems, the language and maturity levels of 8th grades were taken into consideration. The students are at elementary level and they are young adults. Therefore, the poems' language level is at elementary. Also the subject matters of the poems are appropriate to their maturity level in order to provide an interest to the poems. The poems were selected in the course of the study by considering the participants' attitudes towards poetry. In addition to feedback elicited from the students, the variety of the subject matters and form of the poems was taken into consideration.

The selected poems were analyzed with the lesson plans prepared on the basis of the strategies of Language Based Approach (see p.22-26). The strategies employed in each poem are illustrated in the following table.

Table 3. Strategies for the Poems

	Reading Aloud	Cloze Text	Prediction	Lexical Chain/ Cluster	Re-ordering	Games, Simulation, Role Play	Summary Writing	Creative Writing	Rewriting
The Red Wheelbarrow	X						X	X	X
Smells	X	X		X				X	
Goodbye	X		X		X	X		X	
40-Love	X		X					X	X
This is Just to Say	X							X	
To M.M.	X			X	X		X	X	
Old Mama Dot	X	X		X	X	X		X	
There are four chairs around the table	X		X			X	X	X	

3.4. Procedure

In order to investigate poetry's effect on language awareness and critical thinking skills, eight poems were analyzed by the participants. The data collection process was carried out in two months, in four sections.

At the beginning of the study, the participants were asked to write their views about poetry; what poetry is, who the poet is, why it is written, what can be the subjects of it. By this study the participants' preconceptions of poetry were elicited.

As the second step, the poems which were selected in the course of the study were analyzed by the participants. Each poem was analyzed for a week in four lessons time of forty minutes. For each poem a lesson plan was prepared (see Appendix 1-19). The lesson plans were prepared on the basis of the language based strategies defined above (see p.22-26). The activities prepared for each poem were done by the students. The participants' performance during the lessons composed the data.

As the third step, in addition to the activities they performed according to the lesson plans, the participants wrote diaries after each poem. The diaries contained their personal

views and feelings about the poem they had analyzed, and what they had learned about poetry and especially what they had learned about English language. By these lesson plans and diaries, it was aimed to find out whether the participants' language awareness had been positively affected.

As the fourth step, higher order thinking skills' questions for each poem were asked to students. The questions were prepared according to the stages of Bloom's taxonomy (see p.17). The aim was to find out whether a difference had been occurred on the students' critical thinking skills.

The teacher also wrote reflections after each session to present her views and feelings about the lesson, and what she had observed with regard to the students' language awareness and critical thinking skills.

3.5. Data Analysis

Descriptive research design was used to analyze the collected data. The data elicited through the use of lesson plans were analyzed by the rubrics prepared for each poem (see Appendix 20-27). The rubrics were prepared according to the categories of McRae's framework (1991) (see p. 21). These rubrics were designed to find out whether the participants' language awareness was affected throughout the study. The frequencies and percentages of the participants' success were calculated. Besides, the data collected through the higher order thinking questions were analyzed by the Rubric for Higher Order Thinking Evaluation (see Appendix 28). The success of participants' frequency and percentages was calculated. The results of this rubric demonstrated whether the participants' critical thinking skills were affected throughout the study. In order to support the quantitative data, the reflections of the teacher, extracts from the participants' feedback throughout the lesson plans and diaries the participants kept were analyzed.

CHAPTER 4

DATA ANALYSIS

4.1. Introduction

This chapter presents analysis of the data collected from both the participants and the teacher. In addition to quantitative analysis, it largely deals with the qualitative analysis including extracts from the feedback of participants, reflections of the teacher and the diaries.

4.2. Analysis of Data for Language Awareness

In the course of the study, twenty five students analyzed eight poems with different language based strategies. The feedback taken from the participants in the course of the lesson plans conducted data for this study. Besides, the reflections of the teacher and the diaries of the students contributed to the data for the study. These data were collected to assess whether the participants' language awareness was affected by the study. To assess these data, language awareness rubrics were applied for each poem (see Appendices 20-27). The criteria of the rubrics were formulated according to the categories of McRae's framework (1991) illustrating the features of LBA in teaching of literature in language classroom (see p.19). The distribution of criteria for each poem is given in table 4.

Table 4. The Categories of Poems

	"The Red Wheel-barrow"	"Smells"	"Goodbye"	"40-Love"	This is Just to Say"	"To M.M."	"Old Mama Dot"	"There are four chairs round the table"
Lexis		X				X	X	X
Syntax			X	X	X	X	X	X
Cohesion	X							
Phonology	X	X	X	X	X	X	X	X
Graphology	X	X	X	X		X		
Semantics	X	X	X	X	X	X	X	X
Dialect							X	
Register					X			
Period								
Function	X	X	X	X	X			X

In order to provide equality in number, five categories were identified for each poem according to its features. For each poem these categories were graded into four levels in language awareness rubrics. The participants' level of each category was added as numerical to find out his/her total score. The total score was twenty. It was also graded into four levels in order to assess the language awareness level of participants. The levels were identified as; 1-5 Novice; 6-10 Apprentice; 11-15 Proficient; 16-20 Distinguished

The scores of the participants were calculated in frequency and percentage for each poem. By respectively comparing the frequencies and percentages of the participants in each poem, we can suggest a difference in participants' language awareness.

4.2.1. Analysis of "The Red Wheelbarrow"

The first poem "The Red Wheelbarrow" is an imagist poem whose philosophy is "no ideas but in things". The poem was written intentionally plain and basic in grammar. In this sense it is suitable for eighth grade students. The poem provides another layer of meaning under its surface reading. It portrays a scene outside the window which is ordinary, but its subject matter makes the poem unique and important. The poet lifts an ordinary scene to an artistic level, exemplifying the importance of the ordinary. It portrays a scene of farm after rain in surface reading, but the actual scene is recurring process which is portrayed by rain beforehand and then the glaze of wheelbarrow.

The Red Wheelbarrow
so much depends
upon

a red wheel
barrow

glazed with rain
water

beside the white
chickens.

William Carlos Williams (VanSpanckeren, 1985, 66)

The poem has a distinct pattern which has to be paid attention in the sense of phonology and graphology. The number of words and syllables is same in each stanza with one stressed syllable in each. The poem has both visual and acoustic pattern which help portray the ordinary scene with a great immediacy. This relates to universal order which can be found in the particularity of each line.

The lesson plan was formulated in order to help participants find the real meaning under the surface reading (see Appendix 1). The questions were designed to help them become aware of both the pattern and theme of the poem. In this poem we expect the participants to reflect awareness in terms of cohesion, phonology, graphology, semantics and function. Reading aloud, summary writing, creative writing and rewriting activities were completed. The questions about the acoustic pattern of the poem and read aloud activities help for phonology. The questions about the visual pattern of the poem help for graphology. The questions about the emphasis, sight are for cohesion, semantics and function. In order to see whether the participants imagined a scene, they drew the picture of the poem in post-reading session. The participants also wrote their own imagery poems starting with "So much depends upon". They also wrote additional parts to the original poem widening the point of poet's view which helped them to become aware of the semantic function of the poem.

The feedback taken from the participants for this poem was analyzed by the rubric prepared for it (see Appendix 20). The rubric had five criteria of phonology, cohesion, graphology, semantics, and function which are graded into four. The total scores of each participant were calculated according to their levels in identified five categories. The frequency and percentage of the levels are illustrated.

Table 5. The Results of "The Red Wheelbarrow"

Levels	"The Red Wheelbarrow"	
n=25	Frequencies f	Percentages %
Novice	4	16
Apprentice	18	72
Proficient	3	12
Distinguished	0	0

%72 grade of apprentice level demonstrated that the participants had certain awareness with the first poem of the study. Though it was the first poem, except for four participants the other participants took above five which is the least score. The success of the first poem was mentioned in teacher's reflection.

> I had anxieties before the lesson that the students had never encountered a poem in English before. I thought they would get bored and would do the activities with difficulty. But from the beginning to the end they all got interested in the lesson. At the end of the lesson many of them thanked me that they liked English that time (Reflection 1).

The interest of the participants reflected in their works. Although all of them did not accomplish successfully, they wrote their own imagery poems with great enthusiasm. A successful example of two participants is given below.

A Baby Smile
so much depends
upon
a baby
smile
the brown
eyes
the black
hair
the wet eyed
baby
      Elif - İrem

In this poem the participants followed the theme of the original poem that recurring process is given with a baby. They also followed the pattern with the same number of the words in each line. The emphasized part is "the wet eyed" which portrays a crying baby who was just born. In this poem we see that the participants are aware of graphology, semantics, cohesion, and function components. In their diaries both participants emphasized that they

liked analyzing poetry, they liked English that time. The students, who encountered English in a different context from their course books, liked English by the help of poetry.

4.2.2. Analysis of "Smells"

The second poem "Smells" is an imagist poem. It was written in simple adjective noun format. In opposition to first poem which emphasizes the sight, the second poem emphasizes the smell. It stimulates the readers' sense of smells. Beyond the surface reading, it provides another layer of meaning.

Smells

Smells of:

      fresh fish
         stale breath
      dry grass
         wet dogs
      damp socks
         moist lips
      thick smoke
         thin grog
      dead leaves
         live crabs
      red wine
         green pears
      cold beds
         hot soup
      old books
         and . . .
           newspapers.

A. D. (Maley & Duff, 1989, p.25).

The poem has a defined pattern which has to be paid attention in the sense of phonology and graphology. It is written with an adjective and a noun in each line with an

uncommon graphological pattern. Although it continues with the same pattern, at the last line there is a pun which is foregrounded with three dots and an indent. The smell of the newspapers is emphasized at the end of the poem which means although all of the smells are ordinary and from real life, the newspapers are the most important part the life.

The lesson plan was prepared to contribute to the participants' lexis, phonology, graphology; semantics and function awareness (see Appendix 3). Reading aloud, cloze text, lexical chain and creative writing activities were completed. The questions were designed according to the elements of the poem. The questions about the visual pattern were for graphology. Reading aloud and silent reading were practiced for phonology. For lexis the participants did a cloze text activity and were asked about groupings. The emphasized part of the poem which is a pun was asked for semantics. The participants wrote their own smells poem obeying the same pattern of the poem or creating their own pattern which has an original meaning under the surface.

The feedback taken from the participants for this poem was analyzed by the rubric prepared for it (see Appendix 21). The rubric had five criteria of phonology, lexis, graphology, semantics, and function which were graded into four. The total scores of each participant were calculated according to their levels in identified five categories. The frequency and percentage of the levels are illustrated in comparison with the first poem.

Table 6. The Results of "Smells"

Levels	"The Red Wheelbarrow"		"Smells"	
n=25	Frequencies f	Percentages %	Frequencies f	Percentages %
Novice	4	16	2	8
Apprentice	18	72	19	76
Proficient	3	12	4	16
Distinguished	0	0	0	0

As can be seen in the table there is a slight increase in the percentage of apprentice and proficient whereas there is a slight decrease in novice. These results show that in spite of slight increases, the second poem did not create as strong effect as the first poem. The reason of this low success is explained in teacher's reflection.

The students found the poem absurd that it was written on smells. They thought everything can be a poem and did not pay necessary attention in their creative writings. Except for the lexical groupings, the other questions did not take their attention. At the end of the lesson they wanted poems in different subjects like love (Reflection 2).

Although the participants did not show a great increase in their scores, they became aware that everything can be the subject of a poem.

Smells
washed baby
        blue sky
dirty sock
        black cloud
hot bread
        yellow sun
cooking cook
        fresh fish
hot popcorn
        and
                TV.
                Kübra

This participant did not show any awareness in her poem that she did not pay attention to lexis, semantics. She tried to follow the graphology of the poem but she could not establish any relation between form and content. In addition to her unsuccessful creative writing, in her diary she expressed that she wrote her poem with great difficulty.

As the demands of the participants were taken into consideration in the course of the text selection, the subject of the third poem is love which takes their attention with both its theme and pattern.

4.2.3. Analysis of "Goodbye"

The third poem "Goodbye" is an example of dialogue poems which are based on a reflection of different perspectives. In this poem there is a girl and a boy quarrelling. It is plain and basic in grammar which is suitable for eighth grade students. The poem portrays a relationship which gives opportunity to comment on.

Goodbye

'Don't lie', she said.

'I try', he said.

'My eye,' she said.

'Don't cry', he said.

'I'll die', she said.

'Oh my!', he said.

'Good bye', she said.

A. M. (Maley & Duff, 1989, p.25).

The poem is written in a dialogue form which reflects a relationship. It has a defined pattern in the sense of phonology and graphology. The number of words and syllables are the same in each line which have the same number of stressed syllable. It provides an effective source for participants to practice phonological elements. The monotonous quarrel of the couple is shown thorough its visual and acoustic pattern.

The lesson plan was formulated in order to help the students reflect awareness in terms of phonology, syntax, graphology, semantics and function. Reading aloud, prediction, reordering, role play, and creative writing were completed during the lesson (see Appendix 6). Reading aloud and role play were practiced for phonology and function. The questions about the punctuation marks, theme helps for semantics, syntax. The participants also wrote their own dialogue poems which helped them become aware of the graphological and semantic pattern of the original poem. They also performed their poems to exercise phonology.

The feedback taken from the participants for this poem was analyzed by the rubric prepared for it (see Appendix 22). The rubric had five criteria of phonology, syntax,

graphology, semantics, and function which are graded into four. The total scores of each participant were calculated according to their levels in identified five categories. The frequency and percentage of the levels are illustrated in comparison with the previous poem.

Table 7. The Results of "Goodbye"

Levels	"Smells"		"Goodbye"	
n=25	Frequencies f	Percentages %	Frequencies f	Percentages %
Novice	2	8	0	0
Apprentice	19	76	16	64
Proficient	4	16	8	32
Distinguished	0	0	1	4

When the results of the rubrics examined, an increase in all of the participants' scores is observed. The increase in scores reflected in percentages. The proficient level of %16 in previous poem increased to %32 in this poem. Even one participant increased his/her score to distinguished level. %0 of novice level demonstrates that all participants had some awareness in this poem. In opposition to second poem's decrease, the third poem created certain awareness in all of them. The reason of this is explained in teacher's reflection.

> In order not to bore and inhibit the students from the poems I paid great attention to the students' desire in this poem. As they are young adults they are highly interested in love affairs and thus romance. In addition to desired subject matter I tried to design enjoyable activities. This poem is both about love and provides enjoyable activities… Role play took the students' attention highly which gave way an increase in awareness of phonology. Creative writing with their everyday conversational phrases provided them a comfort to write poetry. They wrote enjoyable poems. (Reflection 3).

The participants took pleasure in the course of the lesson which reflected into their creative writings. They paid attention to graphology, phonology, semantics and function while writing poetry. Although all of them could not reflect their awareness to their own poems, many of them were successful in writing. Two successful examples are given below.

Shut Up

"Good morning" mother said,

"I am hungry" girl said,

"I am sorry" mother said,

"I hate you" girl said,

"Shut up!" mother said,

"Good bye!" girl said.

<p align="center">**Gülnur – Şükran**</p>

The students favored the phonological, graphological and semantic pattern in this poem. They paid attention to the number of the words and stresses. A reported speech form was used as in the original poem. A quarrel between the mother and the daughter was portrayed. They used the exclamation marks when the quarrel started.

These students reflected the reason of their success in their diaries. Both of them said that they liked the dialogue poem because role playing was very enjoyable.

!

"I love you" he said,

"Me, too" she said,

"Oh my!" he said,

"I must go" she said,

"Good bye!" he said,

(!) she said.

Uğurcan – Ahmet

This poem is not as successful as "Shut Up", but it has certain qualities which demonstrate awareness in the students. The punctuation marks are highlighted in this poem. Both the last line and the title are exclamation marks which reflected the participants attention to semantics and syntax. The number of the words in each line and reported speech form of the poem contributed to its graphological pattern. The participants did not pay enough attention to the meaning with the comfort of writing poetry by everyday conversational phrases. However, the nonsense of the dialogue is displayed with the usage of exclamation mark between parentheses.

Uğurcan expressed in his diary; "I learned the importance of the punctuation in this poem. I liked playing the poem". Although he did not reflect awareness in all categories, he reflected awareness in semantics and syntax.

4.2.4. Analysis of "40-Love"

The fourth poem "40-Love" is a tennis poem which was written by the effects of Dadaists who slowed the speed of reading in order to draw attention to the arrangement of the words on the page, that is, in contrast to the usual way of reading everyday texts. In this poem the arrangement of the words is like a tennis game. The poem shows a visible relation between form and content.

40-Love

middle	aged
couple	playing
ten-	nis
when	the
game	ends
and	they
go	home
the	net
will	still
be	bet
ween	them.

Roger McGough

The poem portrays a relation between a tennis game and monotonous regularity of a marriage of the partners in their forties. The monotony of the tennis ball reflects that the couple has lost much of the excitement and originality in their relationship.

The graphological and phonological pattern of the poem is remarkable. The lesson plan was designed according to these features of it (see Appendix 8). Reading aloud, prediction, creative writing, rewriting activities were completed expecting to affect the participants' awareness of phonology, graphology, semantics, syntax and function. Changing

the prose form into a poem helped them to work on graphology. Reading aloud the poem in a monotonous way like a tennis ball made them exercise on phonology. Creating their own poems combining form and content obliged them to think on semantics, syntax and function.

The feedback taken from the participants for this poem was analyzed by the rubric prepared for it (see Appendix 23). The rubric had five criteria of phonology, syntax, graphology, semantics, and function which are graded into four. The total scores of each participant were calculated according to their levels in identified five categories. The frequency and percentage of the levels are illustrated in comparison with the previous poem.

Table 8. The Results of "40-Love"

Levels	"Goodbye"		"40-Love"	
N=25	Frequencies f	Percentages %	Frequencies f	Percentages %
Novice	0	0	1	4
Apprentice	16	64	11	44
Proficient	8	32	11	44
Distinguished	1	4	2	8

As can be seen in the table there is an increase in proficient and distinguished level and a decrease in apprentice level which demonstrate positive tendency of success. On the other hand, %4 of novice level demonstrates that this poem did not affect participants as much as the previous poem. The reason of this is explained in teacher's reflection.

> After the success of "Goodbye", I chose a poem whose subject matter is love, too. Although it is between a middle-aged couple, I thought the shape of the poem would take interest. But for many of the students it was nonsense and hard to establish a relation between form and shape…The students liked the shape of the poem but they could not write a similar type poem constructing a relation between a sport and a feeling. It was hard for them to imagine it but they were successful in changing the poem's content in the fifth question of higher order thinking questions (Reflection 4).

The participants wrote their creative writings with difficulty. It was hard for them to establish a relation between form and shape. They could not reflect their awareness to their own poems. An example of a successful creative writing is given below.

Blue Happiness

Two dolphins go to swimming pool

swimming   swimming   swimming

They are swimming happily

They are playing ball

jumping   jumping   jumping

Whale and dolphins meet

playing   playing   playing

…

Ayşe

The participant established a relation between swimming and happiness in ocean. She wrote both the title and certain words in different shape which symbolizes swimming. This element showed the participant attached great importance to graphology. The repeating words and three full stops at the end of the poem showed the continuity of the swimming activity. The repeating words showed her awareness of semantics and syntax.

In her diary she said that she could hardly find the subject matter which can be related to a form. She also told that it was enjoyable to write this kind of poem and learned that poem was not needed to be in certain format.

In addition to creative writing the participants rewrote the original poem with a different content. In the fifth question of higher order thinking questions the participants were asked to predict how the poet would create this poem, if the couple did not have a monotonous relationship. The participants were more successful in this writing than creative writing. Even an unsuccessful participant in previous poems demonstrated awareness in this poem. His poem is given below.

40-Love

middle   aged

couple	playing
ten-	nis
when	the
game	ends
and	they
go	home
the	love
will	still
be	bet
ween	them.

Bilge

The participant did not write an original poem by himself. However, he changed just one word to another which changed the theme of the poem. He changed "net" into "love". While the relation of the couple was monotonous with the word "net", the relation became sensuous with the word "love". This poem showed the participant's awareness of semantics.

This participant expressed that he did not like the previous poems but the shape of this poem took his attention highly. He said that he had learned there could be a relation of form and content in a poem.

4.2.5. Analysis of "This is Just to Say"

The fifth poem "This is Just to Say" is a found note poem. The lack of the mediating voice leads the reader a wide range of meanings. It is written in a simple way with everyday conversational phrases which is suitable for eighth grade students who were successful in analyzing "Goodbye" which was written in conversational format, too.

This is just to say!

I have eaten
the plums
that were in
the icebox

and which

you were probably

saving

for breakfast.

Forgive me

they were delicious

so sweet

and so cold.

        William Carlos Williams (Foerster, 1960, p.1120).

        The poem is written in a simple way but leaves the reader perplexed. It provides a good opportunity for participants to comment on about who the intended reader and the writer of the poem, what kind of relation they might have. The tone of the poem is hard to decide that it can be both good humored and serious.

        The lesson plan of the poem was designed to help the participants reflect awareness in terms of phonology, syntax, register, semantics, and function. Reading aloud and creative writing activities were completed. The participants completed three creative writing activities for this poem. They wrote a note at pre-reading session, a note poem on the format of the original poem and also they wrote a reply poem to the original poem. These three writing helped them to exercise on syntax, semantics and function. The questions about the writer and the intended reader of the poem helped the participants to discover the register of the poem.

        The feedback taken from the participants for this poem was analyzed by the rubric prepared for it (see Appendix 24). The rubric had five criteria of phonology, syntax, register, semantics, and function which are graded into four. The total scores of each participant were calculated according to their levels in identified five categories. The frequency and percentage of the levels are illustrated in comparison with the previous poem in table 9 below.

Table 9. The Results of "This is Just to Say"

Levels	"40-Love"		"This is Just to Say"	
n=25	Frequencies F	Percentages %	Frequencies f	Percentages %
Novice	1	4	0	0
Apprentice	11	44	9	36
Proficient	11	44	12	48
Distinguished	2	8	4	16

It is observed that distinguished level of %8 increased to %16. Besides, there is a positive change in all levels as can be seen in the table. Although the criterion of register was used for the first time in this poem, the participants demonstrated awareness of it.

As it was in the poem "Goodbye", the participants had comfort in using everyday conversation while writing. It helped participants to understand and analyze the poem easily which gave way ease in their writings. The teacher explains her reflections about the poem below.

> When I examined the previous poems, I noticed that the students completed the activities of "Goodbye" with enthusiasm and easiness. For this reason I tried to select a similar poem but attached importance to the variety of the poems for the study. "This is Just to Say" was not written in dialogue form, but it was written with everyday language with everyday subject. Also the poet William Carlos Williams was familiar to the students which would help them to analyze the tone, function of the poem easily… The students showed interest to the poem. They found easy to analyze the language (Reflection 5).

The writings of the participants reflected their awareness of the expected categories with this poem. The creative writings below showed the participant's awareness of semantics, syntax, register and function.

Forgive Me!
I have brought the money
that was in

the shelf

and which
you were probably
saving
for shoes

Forgive me
it was very probably
remains sufficient
and so sorry

Emine

The function and register of the poem were created intelligently but there is some mistake in semantics. The last stanza of the poem is not only wrong in grammar and but also in semantics that do not apply to the format of the original poem she had to write in. She expressed in her diary that it was easy to write on a given format. She also said that she learned a poem could be written by simple sentences.

This is Just to Say
I have brought
the diary
that was in bedroom

and which
you were probably
saving
for secret

Forgive me
it was interesting
so special
and so mysterious

Yağmur

This poem is more successful than the poem of Emine, that the function, register and semantics were designed carefully. We can tell that this participant has awareness on these categories. She expressed that she liked this kind of poem and enjoyed writing a note. She also said that she learned a poem could be written with everyday language.

4.2.6. Analysis of "To M.M."

The sixth poem "To M.M." is a romance which was written with a plain language. It is suitable for the eighth grade students that the grammar of the poem is appropriate for their language level. In addition to this, the theme of the poem is interesting enough for young adults.

To M.M.
The first time
we met as strangers
We parted as friends

The second time
we met as friends
We parted as lovers

The last time
we met as lovers
We parted as friends

We did not meet
again
We are now
not even friends

Gerald England (Maley & Duff, 1989, p.108).

The beginning, development and end of a love affair are portrayed by the poet with a plain language. In the first three stanzas there is a phonological, graphological and lexical pattern. This pattern is distorted intentionally at the last stanza in order to foreground that part.

The lesson plan was designed according to the graphological, lexical, phonological, syntax and semantic elements of the poem with reading aloud, lexical chain, reordering, summary writing and creative writing activities. Although the participants changed the prose form into poetry in previous poems, they were not asked to write in prose. Therefore, as the form of the poem suitable, the participants were asked to fulfill summary writing activity in order to provide variety in strategies performed.

The feedback taken from the participants for this poem was analyzed by the rubric prepared for it (see Appendix 25). The rubric had five criteria of phonology, syntax, graphology, semantics, and lexis which are graded into four. The total scores of each participant were calculated according to their levels in identified five categories. The frequency and percentage of the levels are illustrated in comparison with the previous poem in table 10.

Table 10. The Results of "To M.M."

Levels	"This is Just to Say"		"To M.M."	
n=25	Frequencies F	Percentages %	Frequencies f	Percentages %
Novice	0	0	2	8
Apprentice	9	36	7	28
Proficient	12	48	11	44
Distinguished	4	16	5	20

As it is illustrated in the table the percentage of distinguished participants was increased from %16 to %20. On the other hand, the percentages of proficient and apprentice participants show a decrease and novice participants show an increase. These results demonstrate that although the number of distinguished participants increased, this poem did not have as much effect as the previous poem. The reason is explained in teacher's reflection.

Although the students got interested in poems of everyday language, in order to provide variety in text selection, I chose a romance which is simple in language. In contrast to previous poems, the students got bored during the lesson. The poem was appropriate to take their attention to semantics, lexis, and syntax. They got bored till the post-reading session that they wrote summary using their imagination without changing the process of the relation. Although they did not write in prose previously, they wrote successfully because of the imagination element. But I could not take the attention of unsuccessful students who found it hard to write in prose (Reflection 6).

The summary writings of the participants demonstrated their awareness in many areas that a successful example is given below.

First, handsome Carlos saw beautiful Mari Mar in the park. They spoke. Second, they met at the park. They hand-in-hand. Third, they met at the café. They kissed. Fourth, they met at the cinema. They fought. Fifth, they did not met.

Merve

In spite of the mistakes in grammar, the participant had high awareness on lexis. The grouping of ordinal numbers, places of meetings, verbs are designed carefully which showed her awareness of lexis, semantics and syntax. She expressed in her diary that she paid great attention to word selection and learned the importance of words.

In addition to summary writing, the participants did creative writing as an answer for the fifth question of higher order thinking questions. They were asked to write the original poem in a new design supposing the relationship of the couple did not end.

To M.M.
The first time
we met as strangers
We parted as friends

The second time
we met as friends
We parted as lovers

The third time
we met as lovers
We parted as couple

We did not separate
nevermore
we are now
very happy.

        Ahmet

This poem shows the participant's success in semantics, lexis, syntax, graphology. In order to change the meaning, the participant changed just some of the words obeying the syntax of the original poem. He expressed in her diary that he learned the word selection was important in poetry.

4.2.7. Analysis of "Old Mama Dot"

The seventh poem "Old Mama Dot" was written with plain language like the previous poems. Its grammar is basic but it was written by nonstandard English which was used by a slave. Non-standard form of English provided participants a different perspective on language.

Old Mama Dot

Born on a sunday
In the kingdom of Asante

Sold on a monday
Into slavery

Ran away on tuesday
Cause she born free

Lost a foot on wednesday

When they catch she

Worked all thursday
Till her head grey

Dropped on friday
Where they burn she

Freed on saturday
In a new century

               Frederick D'Aguiar (Lazar, 1993, p.114).

The poem portrayed village life of a slave which was based on Fredrick D'Aguiar's grandmother who was a slave. Language of the poem is designed according to the slave considering the different dialect. In addition to dialect, the poem's lexical groupings are remarkable.

The lesson plan was designed to help participants reflect awareness in terms of phonology, syntax, dialect, semantics, and lexis with reading aloud, cloze text, lexical chain, reordering, role play, and creative writing activities. Although the participants were aloof to slavery, a poem with a certain dialect was chosen to introduce them the use of dialect in poetry. Cloze text activity and questions about grammatically wrong usages took their attention to dialect. Also reordering, lexical chain, and creative writing activities helped them get aware of lexis, syntax and semantics.

The feedback taken from the participants for this poem was analyzed by the rubric prepared for it (see Appendix 26). The rubric had five criteria of phonology, syntax, dialect, semantics, and lexis which are graded into four. The participants encounter the dialect element for the first time with this poem. The total score of each participant was calculated according to their levels in identified five categories. The frequency and percentage of the levels are illustrated in comparison with the previous poem.

Table 11. The Results of "Old Mama Dot"

Levels	"To M.M."		"Old Mama Dot"	
n=25	Frequencies f	Percentages %	Frequencies f	Percentages %
Novice	2	8	1	4
Apprentice	7	28	8	32
Proficient	11	44	11	44
Distinguished	5	20	5	20

As illustrated in the table there is a slight change in the percentages of levels. The percentage of apprentice participants increased, whereas, novice participants decreased. As can be seen from the results, this poem did not much effect in participants' awareness when compared to the previous poem. Although there is a slight change when compared to previous poem, the participants were successful in activities completed. This is explained in teacher's reflection.

> Many of the students reached certain awareness on phonology, graphology, lexis, semantics, cohesion, syntax, function. But they had never encountered a poem written in different dialect. Till this poem they encountered Standard English. For this reason, I chose a poem with dialect. In order not to bore students I chose a short, plain poem which has nonstandard grammatical usages. This poem took the students' attention that they did not have to obey the grammar rules but broke the rules in order to create their own dialectical poems. The comfort of writing without standard grammar got them excited. They wrote successful creative writings disobeying grammar but obeying lexis, semantics, syntax. Also they liked role playing activity which helped them understand the tone of the poem (Reflection 8).

The writings of the participants showed a gradual success in the course of the study. This poem gave them opportunity to write freely. A participant who imitates the persona of the original poem wrote about a cleaner. She breaks the rules of grammar in order to create a different dialect for the cleaner.

Cleaner Kezban

Get up at 6 o'clock

sweep at 8 o'clock

wipe at 9 o'clock

dust at 10 o'clock

cook at 11 o'clock

because children come home

work all day

because husband hit

Sema

The participant paid attention to lexis, syntax, semantics and dialect. She made lexical grouping of verbs. She did not care the grammar in order create her own dialect. The word order is designed to create syntax. The last line of the poem creates catharsis with the word "hit" which shows her awareness of semantics. She expressed in her diary that she liked creating her own dialect and it was easy to understand the original poem. She also said that she learned poetry could be written with nonstandard English.

4.2.8. Analysis of "There are four chairs round the table"

The last poem "There are four chairs round the table" written by a children's poet in a simple language. The poem suits to participants' preconceptions about poetry at the beginning of the study. It was written in four stanzas of four lines with a defined rhyme scheme. The grammar of the poem is appropriate for the eighth grade students' language level.

There are four chairs round the table

There are four chairs round the table,

Where we sit down for our tea.

But now we only set places

For Mum, for Terry and me.

We don't chatter any more

About what we did in the day.

Terry and I eat quickly,

Then we both go out to play.

Mum doesn't smile like she used to.

Often she just sits and sighs.

Sometimes, I know from the smudges,

That while we are out she cries.

John Foster (Maley & Duff, 1989, p.24).

The poet portrayed the life of a family who had lost the father. He emphasized the changing lives of the family members who are very sad. There are binary oppositions in the poem which provides a comparison between the previous life and the present life of the family.

The lesson plan was designed in order to help the participants reflect awareness in terms of phonology, syntax, lexis, semantics and function. Reading aloud, prediction, role play, summary writing and creative writing strategies were completed. The questions about the binary oppositions helped the participants become aware of the lexical choice. The question about the phonological pattern helped for phonology. Prediction activity and also questions about the title helped for semantics and syntax.

The feedback taken from the participants for this poem was analyzed by the rubric prepared for it (see Appendix 27). The rubric had five criteria of phonology, syntax, lexis, semantics, and function which are graded into four. The total score of each participant was calculated according to their levels in identified five categories. The frequency and percentage of the levels are illustrated in comparison with the previous poem.

Table 12. The Results of "There are four chairs round the table"

Levels	"Old Mama Dot"		"There are four chairs round the table"	
n=25	Frequencies f	Percentages %	Frequencies f	Percentages %
Novice	1	4	1	4
Apprentice	8	32	7	28
Proficient	11	44	10	40
Distinguished	5	20	7	28

As illustrated in the table there is a positive change in the percentages when compared to the previous poem.   The percentage of the distinguished participants increased from %20 to %28. Although there is not a great change when compared to the previous poem, the results show that the participants have reflected awareness in expected categories. The reflection of the teacher is given below.

> I intentionally left this poem to the end because it was very suitable to the preconceptions of the students about poetry. In order to affect their ideas about poetry and English language I selected different kind of poems. However, to remind them their preconceptions about poetry I selected this poem. Including imagination to role play and summary writing were enjoyable for them, so I applied these activities. Although I chose the most enjoyable activities they had completed so far, the unsuccessful students did not pay enough attention to the poem. After mentioning sadness, sorrow, death till the higher order questions, the students showed great enthusiasm to write about a happy family. In the course of prediction and role play activity, they paid attention to semantics, syntax and lexis which was reflected in their summary and creative writings (Reflection 8).

The last poem was easy to understand and analyze for the participants. They completed summary writing successfully. An example of a summary writing is given below.

There were five chairs round the table yesterday. We were very happy. We drank tea, chattered, and smiled. But, there are four chairs round the table today. We are sad. We sit, keep quiet, and sigh.

Ayşe

In this writing the participant showed great awareness of binaries in lexis, semantics and syntax. The binary oppositions of "yesterday-today", "happy-sad", "drink tea-sit, chatter-keep quiet, and smile-sigh" showed her awareness of lexis, semantics and syntax that she used the words appropriate to their meanings with correct arrangement. She expressed in her diary that she learned the importance of word selection in writing poetry and added using binary oppositions helped her in writing.

In addition to summary writing, they showed success in creative writing which is the answer of the fifth question of higher order thinking question. They were asked to write a new poem if the father would not die.

There are five chairs round table
There are five chairs round the table,
Where we sit for our tea
Mum, dad, Terry and me
Sit for hours

We chatter
About what we did in the day
Terry and I eat
Mum's delicious cakes

We are a very happy family
We always smile
We never cry
        Zeynep

This participant showed a high awareness in semantics that she changed some of the words in first stanza which changed the meaning. She wrote second and third stanzas by herself. She paid attention to semantics and syntax, also her word choice shows her lexical awareness that she selected positive words "chatter, delicious, happy, smile". In order to create a foregrounding he used a negative word as a binary opposition at the last line; "cry". She expressed in her diary that she learned many words by the help of binaries.

4.2.9. An Overview

The sections above indicated the results of the rubrics of the poems. A pretest had not been applied to the participants' at the beginning of the study. In order to assess the difference in participants' language awareness the results of poems were compared respectively. Each poem's result was given in comparison with its previous poem. The result of all poems in a single table is given below. In order to avoid complexity, instead of frequencies, percentages are given in table 13.

Table 13. The Results of All Poems

Levels	"The Red Wheel-barrow"	"Smells"	"Goodbye"	"40-Love"	This is Just to Say"	"To M.M."	"Old Mama Dot"	"There are four chairs round the table"
	%	%	%	%	%	%	%	%
Novice	16	8	0	4	0	8	4	4
Apprentice	72	76	64	44	36	28	32	28
Proficient	12	16	32	44	48	44	44	40
Distinguished	0	0	4	8	16	20	20	28

As illustrated in the table, there is a positive tendency in the results when compared to each other. Although the percentage of participants at novice level show an unstable decrease when compared totally, the percentage decreased from %16 to %4 from first poem to the last poem. This comparison demonstrates that %12 participants of novice level raised their scores to apprentice level in the course of the study. In addition to this, the percentage of participants at distinguished level show steady increase during the study. %0 percentage of distinguished participants at first poem increased to %28 at the last poem. These results show that language awareness of the participants was positively affected in the course of the study.

The percentages of the third poem "Goodbye" are remarkable, as they were remarkably changed in comparison to others. The reason of high success of this poem was proved with the table of poems which are the most and least favorite for the participants.

Table 14. The Most and Least Favorite Poems

	"The Red Wheel-barrow"	"Smells"	"Goodbye"	"40-Love"	This is Just to Say"	"To M.M."	"Old Mama Dot"	"There are four chairs round the table"
	%	%	%	%	%	%	%	%
The Most Favorite	12	4	48	16	8	4	4	4
The Least Favorite	8	20	0	4	12	20	20	16

At the end of the study the participants were asked determine their most favorite and least favorite poems. According to their answers the percentages are given in the table. The most remarkable result in the table is %48 which is the result of the most favorite poem. "Goodbye" was chosen as the most favorite poem, since its subject matter and the language based strategies performed during the lesson highly appealed to the participants' needs.

In order to find the reason of most favorite poem, the participants were asked to determine the most and least favorite activity they had performed in the course of the study. The percentages of the results are given in table 15.

Table 15. The Most and Least Favorite Activities

	Reading Aloud	Cloze Text	Prediction	Lexical Chain/ Cluster	Reordering	Games, Role Play	Summary Writing	Creative Writing	Rewriting
	%	%	%	%	%	%	%	%	%
The Most Favorite	8	8	4	8	4	44	4	20	0
The Least Favorite	4	8	16	12	20	0	16	8	16

As illustrated in the table, the participants favored games, role play and creative writing activities. The most remarkable percentage in the table belongs to games, role play. %44 of the participants chose it as the most favorite activity. Besides, none of the participants chose it as their least favorite. The success of "Goodbye" is related to the games and role play

strategy performed during the lesson plan. Role play was performed for "Old Mama Dot" and "There are four chairs around the table". However, a remarkable percentage is not seen in the table of most and least favorite poem. This demonstrates that in addition to the strategies the subject matter should appeal to the students' needs.

4.3. Analysis of Data for Critical Thinking Skills

When analyzing a literary text, the questions asked for interpretation can be higher order thinking questions which move beyond the referential level to response, interpretation, evaluation and comparison with other texts (McRae, 1996, p.28).

In this study while applying LBA to literary texts, higher order thinking questions were asked to help them discover the language and interpret the text. In addition to the questions asked during the lesson, six higher order thinking questions were asked in order to assess whether the participants' critical thinking skills were affected. These six higher order questions were designed according to the stages of Bloom's taxonomy (see p.14). These questions helped the participants both in interpretation and critical thinking skills.

The answers of the participants for each poem were analyzed according to the Rubric for Higher Order Thinking Evaluation (see Appendix 28). The rubric was classified into six criteria which are stages of Bloom's taxonomy. Each criterion was graded into three levels. The levels are defined as low, medium and high.

When the results of the rubrics for critical thinking skills in each poem are compared, it can be seen that there is a tendency of increase in the scores of the participants. A pretest had not been applied to the participants at the beginning of the study. In order to see the difference in participants' critical thinking skills the results of the first poem are compared to the last poem. In order to demonstrate the results in detail, the results of six criteria in three levels are given in table 16.

Table 16. Analysis of Critical Thinking Skills

	First Poem			Last Poem		
n=25	Low	Medium	High	Low	Medium	High
	%	%	%	%	%	%
Knowledge	10	10	80	0	0	100
Comprehension	10	30	60	2	12	86
Application	40	12	48	6	20	74
Analysis	46	18	36	4	20	76
Synthesis	64	18	18	16	12	72
Evaluation	72	20	8	12	16	72

As illustrated in the table there is an increase in the percentages of the participants at high level. The high levels of all stages were increased from first poem to the last poem which demonstrates a positive effect. In relation the increase of the high levels, the low and medium levels of all stages decreased. Especially, in evaluation stage the percentage of %72 low level decreased to %12, whereas, high level increased from %8 to %72. These results show that the participants' critical thinking skills were positively affected in the course of the study.

CHAPTER 5

CONCLUSION

5.1. Introduction

This study aimed to investigate whether LBA affects the awareness of English language in eighth grade students in a state school. The students encountered with literature by the principle of Language Based Approach. They were also introduced to the type of thinking and reasoning expected in academic classes which include analyzing, interpreting, comparing, contrasting and evaluating. In this way, the study also attempted to find out whether a difference is occurred in students higher order thinking skills in the course of the study.

This chapter presents information about the findings of the research in terms of research questions. Additionally, it presents implications for ELT and further studies.

5.2. Conclusion

In order to investigate the effect of literature for language classroom, a participant group of eighth grade primary school was selected. Twenty five participants analyzed eight poems with the principles of Language Based Approach. The data was collected both from the participants and the teacher. The feedback taken from the participants during each of the lesson plans was analyzed in a rubric for each poem. This quantitative data obtained from the rubrics were supported by extracts from participants, the diaries they kept and the teacher's reflections.

The results of language awareness rubrics demonstrated in increase in participants' language awareness. The reflections of the teacher supported the data. The findings of data analysis revealed that the language awareness of the participants was affected in the course of the study. The diaries of the participants revealed that they had a better understanding in English language and liked English in a different context apart from their course books. By analyzing poetry with the principles of Language Based Approach, the participants found an opportunity to acquire a different viewpoint of English language. They were provided to reach an aesthetic appreciation of poems by connecting its linguistic features to meaning.

Apart from language awareness, the participants were expected to reflect critical thinking skills during the study. After each poem they were assigned to answer higher order

questions related to the poem they analyzed. Answers to higher order thinking questions of each poem were analyzed by the Rubric for Higher Order Thinking Evaluation (see Appendix 28). The results of this rubric for each poem showed an increase in the critical thinking skills of the participants. The results revealed that the critical thinking skills of the participants were affected in the course of the study. By analyzing the poems with the principles of Language Based Approach, the participants were provided to have a close look to the texts. Apart from the questions asked during the lesson plans, the higher-order questions asked at the end of the poems helped them discover the language and interpret the poem.

5.3. Implications of the Study

The results showed us by applying LBA to poetry the students had a close look to language in a different context which made them aware of language. Besides, by analyzing poetry the students' critical thinking skills were positively affected. By this study they had an opportunity to draw on their knowledge of grammar, vocabulary to make judgments of the texts. They had also an opportunity to increase their general awareness and understanding of English. Applying LBA to poetry or different genres, teachers can provide students' an opportunity to look to language in different context which would increase both their language awareness and critical thinking skills.

5.4. Suggestions for Further Research

In this study we had limitation related to the number of the texts, genre and number of the participants. This study was carried out only with twenty-five students of eighth grades in a state school. Further, they analyzed eight poems. In order to make more reliable generalizations and see the variations larger samples and more texts are needed. A further research can also be carried out with an empirical study with different genres.

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      Group.

Appendix 1   Lesson Plan for "The Red Wheelbarrow"

The Red Wheelbarrow

so much depends

upon

a red wheel

barrow

glazed with rain

water

beside the white

chickens.

William Carlos Williams

Pre-Reading

Students are asked the following questions:

1. Why does a poet write poem?
2. What can be the subject of a poem?
3. Can an image or a sight be the subject of a poem?
4. Are there any limitations on the number of words for writing poetry?

While-Reading

The students are given the prose from of the poem. They try to change it in poetry form. Then the teacher distributes the poem to the students. The poem is read aloud and silently. She asks these questions:

1. What is the difference between the prose and poetry form?
2. Is there a poem pattern?
3. Do you think there is a pattern in this poem?
    a. Are the words and syllables numbers same in each line or stanza?

      b. How much do you pause between words, lines, stanzas according to the blank lines?

      c. Does the poem have a defined visual pattern?

4. Where is the emphasis placed in this poem?

5. Can the emphasized phrase be the subject of the poem?

6. Can you imagine a sight when you read the poem again aloud and silently?

7. Why do you think the poet emphasizes the colour of wheelbarrow and rain?

Post-Reading

The students draw the picture of the sight which they imagine while reading the poem in the light of the poet's descriptions.

The students write their own imagery poems starting with "So much depends upon…" in pairs. They should write with the same pattern as the poet.

Appendix 2   Higher Order Thinking Questions for "The Red Wheelbarrow"

1. What is the poem about? Where does the image take place?

2. Retell the poem in your own words in narration.

3. Write an imagery poem starts with "So much depends upon".

4. What evidence can you list for the formed pattern of the poem?

5. How would you widen the point of view of the poet?

6. Which critic would you agree with? Why?

    a) The poem is written after the rain. After a moment of stress, danger. The glaze of wheelbarrow signals normality. The poem creates a memorable picture of recurring process.   (Archer, 1976)

    b) The poem emphasizes that a wheelbarrow as the simplest machine is an indispensable part of rural life. Despite the modern machines, a wheelbarrow still functions in the highly industrialized civilization. (Ahearn, 2001)

Appendix 3   Lesson Plan for "Smells"

Smells

Smells of:

<div style="text-align:center">

fresh fish

stale breath

dry grass

wet dogs

damp socks

moist lips

thick smoke

thin grog

dead leaves

live crabs

red wine

green pears

cold beds

hot soup

old books

and . . .

newspapers.

A.D.

</div>

Pre-Reading

The teacher asks the students to write down their favorite and least favorite smells. The choices of the students are written on the board. Words and phrases associated with these smells found out with the teacher and the students.

While-Reading

The teacher distributes the poem in cloze test form. It is read aloud and then silently. The teacher asks students to fill in the blanks with the most suitable words. Then the teacher asks these questions:

1. Is there a visual pattern of the poem?
2. Can we group the words into the same types? Is there any meaning relation between the same type of words?

The students think about the words they filled again. They explain why they choose that word, what can be the most suitable word. The original form of the poem is given to the students. Then the students are the questions below:

3. Where is the emphasized place in this poem?
    How does he emphasized part differs from the whole pattern of the poem?
4. Why do you think the poet emphasized that phrase?

Post-Reading

The students write their own poems using the smells they discussed in the pre-reading session. They should create their own pattern emphasizing one of the smells.

Appendix 4   Cloze Text Form of "Smells"

Smells

Smells of:

        fresh fish

          stale breath

        dry grass

          _____ dogs

        damp socks

          moist lips

        thick smoke

          _____ grog

        dead leaves

          _____ crabs

        red wine

          green pears

        cold beds

          _____ soup

        old books

         and . . .

            newspapers.

                 A.D.

Appendix 5   Higher Order Thinking Questions for "Smells"

1. What is the poem about?
2. What are the smells presented in this poem? Which one of them do you think the poet likes most?
3. How can we group the smells in this poem?
4. What is the pattern of the poem?
5. What is the most important smell in this poem? Why?
6. How can we compare this poem to "The Red Wheelbarrow"?

Appendix 6   Lesson Plan for "Goodbye"

Goodbye

'Don't lie', she said.

'I try', he said.

'My eye,' she said.

'Don't cry', he said.

'I'll die', she said.

'Oh my!', he said.

'Good bye', she said.

A. M.

Pre-Reading

Students work in pairs and write as any everyday conversational phrases as they can think of, e.g. "How nice, How do you do, Take care". They exchange ideas with other pairs.

While-Reading

The students are given the jumbled version of the poem without its title. They are asked to reorganize the given poem. In pairs they reorganize and read in the class. The original poem is distributed to the class and read by the teacher once. The class is asked about the persona of the poem. Then the girls read the female lines and the boys read male lines while the teacher reading "She said", "He said" parts. Then the class discuss to decide the how each of the line should be read; in anger, disappointment or in tears. While doing this, they would make interpretation of the poem. After deciding the emotions they perform the poem. After that they will be asked to these questions:

1. Is there any phonetic pattern in the poem?
2. What are the meanings of punctuations marks used in the poem?

3. Is there any different punctuation mark used in the poem? If so, why do you think the poet use in that place?
4. What can be theme of the poem?
5. Do the phonetic pattern and punctuation marks take us to the theme?

At the end of the questions the students try to predict the title of the poem and explain why they have chosen it. Then the original title is introduced.

Post-Reading

In pairs students form a short poem using the ready-made phrases they found in pre-reading part. The poem will be about on argument they lost or agreed to do something they did not want to do, a quarrel with their mother or a friend. They perform their poems.

Appendix 7   Higher Order Thinking Questions for "Goodbye"

1. Who is speaking in the poem?
2. What is the main idea of the poem?
3. How do we reach the main idea, what are the clues?
4. Compare the woman's character at the beginning and at the end of the poem.
5. Write a dialogue poem by yourself using ready made everyday conversational phrases you found at pre-reading stage.
6. Did the woman behave appropriately? Why? What would you do in such a situation?

Appendix 8   Lesson Plan for "40-Love"

      40-love

middle	aged
couple	playing
ten-	nis
when	the
game	ends
and	they
go	home
the	net
will	still
be	bet
ween	them.

         Roger McGough

Pre-Reading

      The students are asked to answer the following questions;

1. What kind of sports do you do?
2. What kind of sports can you list?
3. Do you know how tennis is played?

While-Reading

      The students are given a sentence. They are told that it is a complete poem and in pairs they have to reconstruct the poem. But they must also pay attention to the relationship between form and meaning (the words on the page should be connected with the subject matter or theme).

      Then the students are introduced to the original poem without its title and the questions are asked;

1. What is the difference between the prose and poetry form?
2. Is there a poem pattern? (visually and acoustically)
3. Is there a relationship between the pattern and subject matter of the poem?

After answering these questions the students try to predict the title of the poem. They read their titles and explain why they have chosen it. Then they are introduced to the original title.

Post-Reading

      The students are asked to write their own poems making a relationship between a kind of sport and a feeling, a relation or an object they select by themselves.

Appendix 9   Higher Order Thinking Questions for "40-Love"

1. What is the subject matter of the poem?
2. What is the main idea of the poem?
3. How is love related to tennis?
4. What is the purpose of writing this poem in an unusual shape?
5. Predict how the poet would create this poem, if the couple didn't have a monotonous relationship.
6. Do you agree with the author's point of view about love at middle age?

Appendix 10   Lesson Plan for "This is Just to Say"

This is just to say!
I have eaten
the plums
that were in
the icebox

and which
you were probably
saving
for breakfast.

Forgive me
they were delicious
so sweet
and so cold.

William Carlos Williams

Pre-Reading

The students are given a situation which requires a note to be written.
"Your mother is not at home. You have to go to supermarket/course/library/a friend etc. You write a note to your mother to inform her."

After writing their notes they compare them to each other. Then they change their notes into poems without changing the wording. Then the poems are read aloud.

While-Reading

The original poem is introduced to the students. It is read aloud and the questions below are asked:

1. Where do you think the poem is written, on what sort of paper?

2. Who might be the writer and the intended reader, what might be their gender and relationship?

3. Can you imagine the tone of the poem? Is it loving, serious, apologetic, good-humored?

4. Does the poem evoke a serious apology to you? On what words can we understand the seriousness or frivolity of the apology?

Post-Reading

The students are asked to write a note poem according to the format based on "This is Just to say". The subject of the poem is chosen by the students which require an apology.

Appendix 11   The Format of "This is Just to Say"

This is just to say

I have _____

the_____

that _____ _____

the_____

and which

you were probably

saving

for_____

Forgive me

_____ _____ _____

so _____

and so_____

Appendix 12   Higher Order Thinking Questions for "This is Just to Say"

1. Who is speaking in the poem and who is the intended reader?
2. Is the poet actually regrets for eating the plums? Why or why not?
3. What are the clues of his apology?
4. How does "This Is Just to Say" compare with "The Red Wheelbarrow"?
5. How would you respond to such kind of note on your fridge? Reply this note with a new note.
6. What do you think about the language of the poem? Can everyday things be subject of a poem with an everyday language?

Appendix 13 Lesson Plan for "To M.M."

      To M.M.

The first time

we met as strangers

We parted as friends

The second time

we met as friends

We parted as lovers

The last time

we met as lovers

We parted as friends

We did not meet

again

We are now

not even friends

      Gerald England

Pre-Reading

      The students are asked to think about a love affair. A brainstorming is created about the beginning, middle and end of a love relation.

While-Reading

      The students are given the jumbled version of the poem. They are asked to reorganize the poem in pairs and read to the class. The original poem is distributed to the students and read to the students. The students are asked about the persona of the poem. Then the class discuss how does the poet feel in each line of the poem and read the poem according to the feelings they describe. Then the students are asked the questions below;

1. Is there any phonetic pattern in the poem?
2. Is there any word group according to their meaning?
3. Where is the emphasized place in this poem?

   How does he emphasized part differs from the whole pattern of the poem?
4. Why do you think the poet emphasized that phrase?

Post-Reading

The students are asked to write the summary of the poem. They are allowed to us their imagination without changing the process of relationship.

Appendix 14 Higher Order Thinking Questions for "To M.M."

1. What is the poem about?
2. Retell the poem in your own words?
3. Why is last part of the poem different from others?
4. How do the parts of the poem compared with each other?
5. How would you create a new design if the relationship between them would not end?
6. Do you agree with the view of the poet about this relationship?

Appendix 15 Lesson Plan for "Old Mama Dot"

Old Mama Dot

Born on a sunday

In the kingdom of Asante

Sold on a monday

Into slavery

Ran away on tuesday

Cause she born free

Lost a foot on wednesday

When they catch she

Worked all thursday

Till her head grey

Dropped on friday

Where they burn she

Freed on saturday

In a new century

Frederick D'Aguiar

Pre-Reading

The students are asked to answer the questions below;

1. What is a slave?
2. What do you think about the life of a slave?
3. Do you know any person who is a slave?
4. If you met a slave, how would you feel about her/him?

While-Reading

The students are asked put the given lines in order about the life of Old Mama Dot.

She became a free woman.

She worked hard until she felt very old.

She tried to run away from her master.

She died from working so hard.

She was born in Africa.

They punished her by cutting of her foot.

She was sold as a slave.

After reordering this narrative form of the poem, the students are introduced to the original poem with a cloze text form. They try to fill in the blanks according to the narrative form they have just reorganized. Then they read the poem by doing intonation about their feelings to the slave Old Mama Dot. Then they are asked to role play. After that the students are asked the questions below;

1. Is there any phonetic pattern of the poem?
2. Can we group the words of the poem?
3. Is there any different usage in the poem which grammatically wrong? Where?
4. Why do you think the poet uses the grammatically wrong words?

Post-Reading

The students are asked to write a short poem about the life of a typical person from their environment.

Appendix 16 Cloze Text Form of "Old Mama Dot"

Old Mama Dot

Born on a sunday

In the kingdom of Asante

Sold on a _____

Into slavery

_____ on _____

Cause she born free

_____ a foot on _____

When they catch she

_____ all _____

Till her head grey

_____ on _____

Where they burn she

_____ on _____

In a new century

Frederick D'Aguiar

Appendix 17 Higher Order Thinking Questions for "Old Mama Dot"

1. What is the subject matter of the poem?
2. Retell the poem in your own words.
3. How are the day related to the life of the slave?
4. What evidence can you list for the uncommon usages of English in the poem?
5. What do you infer about the lives of slaves?
6. What is the most important part of the poem?

Appendix 18   Lesson Plan for "There are four chairs round the table"

There are four chairs round the table

There are four chairs round the table,

Where we sit down for our tea.

But now we only set places

For Mum, for Terry and me.

We don't chatter any more

About what we did in the day.

Terry and I eat quickly,

Then we both go out to play.

Mum doesn't smile like she used to.

Often she just sits and sighs.

Sometimes, I know from the smudges,

That while we are out she cries.

John Foster

Pre-Reading

The students are asked if they have ever lost somebody they love and what they felt.

While-Reading

The students are given the poem without its title. They are asked to read it aloud. Then they are asked to role-play it. After this activity they try to predict the title of the poem. Then the original poem is introduced and asked why this complete sentence was chosen for the poem. The students think about the importance of the title. Then they are asked about the phonological pattern of the poem.

1. Why do you think this complete sentence chosen for the title?
2. Is there any phonological pattern of the poem? If so, does it affect the feeling of the reader while reading the poem?
3. Is there any binary opposition in the poem? If so, what are their contributions to the poem?

Post-Reading

The students are asked to write the summary of the poem imagining the feelings of the poet.

Appendix 19 Higher Order Thinking Questions for "There are four chairs round the table"

1. What is the subject matter of the poem?
2. Retell the poem in your own words.
3. How do we reach the main idea, what are the clues?
4. How would you predict the live of the family before the death of the father?
5. How would you write a new poem if the father would not die?
6. What is the most important part of the poem emphasizing the sadness?

Appendix 20 Rubric for "The Red Wheelbarrow"

	1	2	3	4
Phonology	Student pay no attention to sounds of words.	Student pays little attention to sounds of words.	Student shows great effort but makes some mistakes.	Student reads the poem marking the stresses and blanks effectively.
Cohesion	Student is not aware of the links in the poem.	Student is aware of some of the links but not reflect it in his/her own writing.	Student is aware of the links but makes some mistakes in his/her own writing.	Student is completely aware of the links and use them appropriately in his/her own writing.
Graphology	Student is not aware of the form and shape of the poem.	Student is aware of the form and shape of the poem but not reflect in his/her own writing.	Student is aware of the form and shape of the poem but makes some mistakes in his/her own writing.	Student is completely aware of the form and shape of the poem and reflects it effectively n his/her own writing.
Semantics	Student does not understand the poem.	Student understands some of the poem but shows no effort in his/her writing.	Student pays attention to meaning but makes some mistakes in his/her own writing.	Student is completely aware of the meaning and reflects it effectively in his/her own writing.
Function	Student is not aware of the function of the poem.	Student tries o understand the message, intention of the poet.	Student is aware of the function of the poem but can not reflect any message in his/her writing.	Student is completely aware of the function and pays attention to function in his/her own writing.

Appendix 21 Rubric for "Smells"

	1	2	3	4
Phonology	Student pay no attention to sounds of words.	Student pays little attention to sounds of words.	Student shows great effort but makes some mistakes.	Student reads the poem marking the stresses and blanks effectively.
Lexis	Student is not aware of the choice of the words in the poem.	Student is aware of some of the choice of words but does not reflect it in his/her own writing.	Student is aware of the choice of the words but makes some mistakes in his/her own writing.	Student is completely aware of the choice of the words and reflects them appropriately in his/her own writing.
Graphology	Student is not aware of the form and shape of the poem.	Student is aware of the form and shape of the poem but not reflect in his/her own writing.	Student is aware of the form and shape of the poem but makes some mistakes in his/her own writing.	Student is completely aware of the form and shape of the poem and reflects it effectively n his/her own writing.
Semantics	Student does not understand the poem.	Student understands some of the poem but shows no effort in his/her writing.	Student pays attention to meaning but makes some mistakes in his/her own writing.	Student is completely aware of the meaning and reflects it effectively in his/her own writing.
Function	Student is not aware of the function of the poem.	Student tries to understand the message, intention of the poet.	Student is aware of the function of the poem but can not reflect any message in his/her writing.	Student is completely aware of the function and pays attention to function in his/her own writing.

Appendix 22 Rubric for "Goodbye"

	1	2	3	4
Phonology	Student pay no attention to sounds of words.	Student pays little attention to sounds of words.	Student shows great effort but makes some mistakes.	Student reads the poem marking the stresses and blanks effectively.
Syntax	Student is not aware of the word order of the poem.	Student is aware of the word order but does not reflect it in his/her own writing.	Student is aware of the word order but makes some mistakes in his/her own writing.	Student is completely aware word order and reflects it appropriately in his/her own writing.
Graphology	Student is not aware of the form and shape of the poem.	Student is aware of the form and shape of the poem but not reflect in his/her own writing.	Student is aware of the form and shape of the poem but makes some mistakes in his/her own writing.	Student is completely aware of the form and shape of the poem and reflects it effectively n his/her own writing.
Semantics	Student does not understand the poem.	Student understands some of the poem but shows no effort in his/her writing.	Student pays attention to meaning but makes some mistakes in his/her own writing.	Student is completely aware of the meaning and reflects it effectively in his/her own writing.
Function	Student is not aware of the function of the poem.	Student tries o understand the message, intention of the poet.	Student is aware of the function of the poem but can not reflect any message in his/her writing.	Student is completely aware of the function and pays attention to function in his/her own writing.

Appendix 23 Rubric for "40-Love"

	1	2	3	4
Phonology	Student pay no attention to sounds of words.	Student pays little attention to sounds of words.	Student shows great effort but makes some mistakes.	Student reads the poem marking the stresses and blanks effectively.
Syntax	Student is not aware of the word order of the poem.	Student is aware of the word order but does not reflect it in his/her own writing.	Student is aware of the word order but makes some mistakes in his/her own writing.	Student is completely aware word order and reflects it appropriately in his/her own writing.
Graphology	Student is not aware of the form and shape of the poem.	Student is aware of the form and shape of the poem but not reflect in his/her own writing.	Student is aware of the form and shape of the poem but makes some mistakes in his/her own writing.	Student is completely aware of the form and shape of the poem and reflects it effectively n his/her own writing.
Semantics	Student does not understand the poem.	Student understands some of the poem but shows no effort in his/her writing.	Student pays attention to meaning but makes some mistakes in his/her own writing.	Student is completely aware of the meaning and reflects it effectively in his/her own writing.
Function	Student is not aware of the function of the poem.	Student tries o understand the message, intention of the poet.	Student is aware of the function of the poem but can not reflect any message in his/her writing.	Student is completely aware of the function and pays attention to function in his/her own writing.

Appendix 24 Rubric for "This is Just to Say"

	1	2	3	4
Phonology	Student pay no attention to sounds of words.	Student pays little attention to sounds of words.	Student shows great effort but makes some mistakes.	Student reads the poem marking the stresses and blanks effectively.
Syntax	Student is not aware of the word order of the poem.	Student is aware of the word order but does not reflect it in his/her own writing.	Student is aware of the word order but makes some mistakes in his/her own writing.	Student is completely aware word order and reflects it appropriately in his/her own writing.
Register	Student is not aware of the register of the poem.	Student is aware of the register of the poem but not reflect in his/her own writing.	Student is aware of the register of the poem but makes some mistakes in his/her own writing.	Student is completely aware register of the poem and reflects it effectively n his/her own writing.
Semantics	Student does not understand the poem.	Student understands some of the poem but shows no effort in his/her writing.	Student pays attention to meaning but makes some mistakes in his/her own writing.	Student is completely aware of the meaning and reflects it effectively in his/her own writing.
Function	Student is not aware of the function of the poem.	Student tries to understand the message, intention of the poet.	Student is aware of the function of the poem but can not reflect any message in his/her writing.	Student is completely aware of the function and pays attention to function in his/her own writing.

Appendix 25 Rubric for "To M.M."

	1	2	3	4
Phonology	Student pay no attention to sounds of words.	Student pays little attention to sounds of words.	Student shows great effort but makes some mistakes.	Student reads the poem marking the stresses and blanks effectively.
Syntax	Student is not aware of the word order of the poem.	Student is aware of the word order but does not reflect it in his/her own writing.	Student is aware of the word order but makes some mistakes in his/her own writing.	Student is completely aware word order and reflects it appropriately in his/her own writing.
Graphology	Student is not aware of the form and shape of the poem.	Student is aware of the form and shape of the poem but not reflect in his/her own writing.	Student is aware of the form and shape of the poem but makes some mistakes in his/her own writing.	Student is completely aware of the form and shape of the poem and reflects it effectively n his/her own writing.
Semantics	Student does not understand the poem.	Student understands some of the poem but shows no effort in his/her writing.	Student pays attention to meaning but makes some mistakes in his/her own writing.	Student is completely aware of the meaning and reflects it effectively in his/her own writing.
Lexis	Student is not aware of the choice of the words in the poem.	Student is aware of some of the choice of words but does not reflect it in his/her own writing.	Student is aware of the choice of the words but makes some mistakes in his/her own writing.	Student is completely aware of the choice of the words and reflects them appropriately in his/her own writing.

Appendix 26 Rubric for "Old Mama Dot"

	1	2	3	4
Phonology	Student pay no attention to sounds of words.	Student pays little attention to sounds of words.	Student shows great effort but makes some mistakes.	Student reads the poem marking the stresses and blanks effectively.
Syntax	Student is not aware of the word order of the poem.	Student is aware of the word order but does not reflect it in his/her own writing.	Student is aware of the word order but makes some mistakes in his/her own writing.	Student is completely aware word order and reflects it appropriately in his/her own writing.
Dialect	Student is not aware of the variation in language in the poem.	Student is aware of some of the varieties in the language of the poem but not reflect in his/her own writing.	Student is aware of the variation in language but can not reflect it effectively in his/her own writing.	Student is completely aware of the variation in language of the poem and reflects it effectively in his/her own writing.
Semantics	Student does not understand the poem.	Student understands some of the poem but shows no effort in his/her writing.	Student pays attention to meaning but makes some mistakes in his/her own writing.	Student is completely aware of the meaning and reflects it effectively in his/her own writing.
Lexis	Student is not aware of the choice of the words in the poem.	Student is aware of some of the choice of words but does not reflect it in his/her own writing.	Student is aware of the choice of the words but makes some mistakes in his/her own writing.	Student is completely aware of the choice of the words and reflects them appropriately in his/her own writing.

Appendix 27 Rubric for "There are four chairs round the table"

	1	2	3	4
Phonology	Student pay no attention to sounds of words.	Student pays little attention to sounds of words.	Student shows great effort but makes some mistakes.	Student reads the poem marking the stresses and blanks effectively.
Syntax	Student is not aware of the word order of the poem.	Student is aware of the word order but does not reflect it in his/her own writing.	Student is aware of the word order but makes some mistakes in his/her own writing.	Student is completely aware word order and reflects it appropriately in his/her own writing.
Lexis	Student is not aware of the choice of the words in the poem.	Student is aware of some of the choice of words but does not reflect it in his/her own writing.	Student is aware of the choice of the words but makes some mistakes in his/her own writing.	Student is completely aware of the choice of the words and reflects them appropriately in his/her own writing.
Semantics	Student does not understand the poem.	Student understands some of the poem but shows no effort in his/her writing.	Student pays attention to meaning but makes some mistakes in his/her own writing.	Student is completely aware of the meaning and reflects it effectively in his/her own writing.
Function	Student is not aware of the function of the poem.	Student tries o understand the message, intention of the poet.	Student is aware of the function of the poem but can not reflect any message in his/her writing.	Student is completely aware of the function and pays attention to function in his/her own writing.

Appendix 28 Rubric for Higher Order Thinking Evaluation

	Level One Low	Level Two Medium	Level Three High
KNOWLEDGE	Limited amount of information is recalled; answer is incomplete	Sufficient amount of facts are recalled; answer is complete and acceptable	Numerous facts and details are recalled; answer is thorough
COMPREHENSION	Brief explanation of content; little or no evidence to support	Overall understanding of content; implied content/issues not addressed	An interrelated, holistic interpretation of literal and implied content given; uses examples and illustrations to support
APPLICATION	Solution has none or a limited number of elements to support; solution is not workable	Workable solution is supported by an adequate number of generalizations and principles	Solution has a "new slant"; supports solution with an abundant amount of facts and details
ANALYSIS	Solution shows minimal classification of elements; no relation between elements and their relation and structure to each other	Solution demonstrates the relation and structure between elements; recognizes patterns; rationally supported	Solution classifies elements, their relationship to each other while identifying the arrangement and structure connecting them in a rational and persuasive way
SYNTHESIS	Solution lacks self-expression; some important elements excluded; solution not workable; not clearly communicated	Workable solution is new and includes essential elements; adequately communicated solution to appropriate audience; demonstrates self-expression	Workable solution which is new and includes all parts; demonstrates unique self-expression; communication is directed to a specific audience in a unique and highly effective manner
EVALUATION	Judgments have little or no support	Judgments are on both cognitive and effective levels; based on given criteria or selected remembered criteria	Judgments are based on a variety of facets at both the cognitive and effective levels

CURRICULUM VITAE

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Educational Backgorund

2007 (MA)	University of Çukurova Institute of Social Sciences
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2000-2004 (BA)	University of Hacettepe Faculty of Letters
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1993-2000	N.M. Baldöktü Anatolian High School / Kayseri
1988-1993	T.E.D. Kayseri College / Kayseri

Experience

2007-…	Gazipaşa Primary School / Kayseri
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