بسم الله الرحمن الرحيم

An-Najah National University
College of Education

The Effect
of Applying the Stylistic Approach
to the Teaching of Poetry on the 11th Grade
Students' Achievement and Attitudes

Master thesis

Submitted by:

In'am Abdel-Aziz Hammad

Supervised by:

Dr. Susan Arafat

**In partial Fulfillment of Requirement for the Degree Master
of Education.**

Nablus, 2000

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Dr. Hanna Tushyeh

Dr. Fawaz Aqel

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to my mother...

 sacrificing her beauties so that we can enjoy ours

to my father...

 sacrificing his future so that we can build ours

& to the school teacher...

 Struggling to survive and surviving to struggle

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Abstract

The Effect of Applying the Stylistic Approach
to the Teaching of Poetry
on the 11th Grade Students' Achievement and Attitudes

submitted by:
In'am Abdel-Aziz Hammad

Supervised by:
Dr. Suzan Arafat

The main aim of this study was to investigate the effect of applying the stylistic approach to the teaching of English poetry on the 11th grade students' achievement and attitudes towards this poetry and the method of instruction. It also aimed at revealing the students' attitudes towards English language and poetry in comparison with their attitudes towards other school subjects and Arabic poetry. In addition to this, the study aimed at documenting the English language teachers' attitudes towards 11th grade Anthology syllabus, the method currently implemented in teaching poetry and the role of poetry in TEFL.

In other words, the study attempted to answer the following questions:
1) What are the teachers' attitudes towards
a. the English literary syllabus of the 11th grade,
b.   the   method   currently   implemented   in   teaching   poetry,
c. the role of poetry in TEFL?

2) Is there statistically significant difference between students' attitudes towards
a. English language and literature and other school subjects;
b. English poetry and Arabic poetry?

3) Does applying the stylistic approach to the teaching of English poetry affect students' attitudes towards English poetry and the method of instruction?

4) Does applying the stylistic approach to the teaching of English poetry affect students' achievement in this poetry?

To answer these questions, the researcher has conducted a (5) week experiment with a sample of (89) 11th grade students from two secondary public girls' schools in Qabatia District (Tammoun Secondary Girls' School and Maithaloun Secondary Girls' School). The schools were divided into two groups: an experimental one with (46) students (20 scientific and 26 literary), and a control group with (43) students (20scientific and 23 literary).

This study was an experimental one in which the four poems prescribed by the 11th grade Anthology syllabus were taught for both groups using the stylistic approach and the traditional method. (3) classroom periods, (45) minutes each, a week for (5)

weeks were allotted for the experiment during the first semester of the scholastic year 1999-2000.

Participants' attitudes were assessed by an attitudinal questionnaire (SQ) developed by the researcher to measure the effect of applying the two methods on students' attitudes towards English poetry and the method of instruction. An achievement test developed by the researcher was also used to measure the students' achievement in English poetry.

The results were statistically analyzed using two-way analysis of variance (ANNOVA), ANCOVA, dependent t- test, means and percentages.

Statistical analysis revealed the following results for the study:

1- Applying the stylistic approach to the teaching of English poetry did improve both scientific and literary students' achievement on comprehension and linguistic levels.
2- Applying the stylistic approach did lead to significantly positive attitudes towards English poetry and the method of instruction.
3- Students showed significantly better attitudes towards other school subjects than English language and literature, and towards Arabic poetry than English one.
4- The method currently used in teaching literature in general and poetry in particular doesn't have a clear methodological framework and theoretical bases.

In the light of these results, the researcher stated a number of recommendations, some of which are the following:

There is a need for a serious research in which researchers, curricula designers and language teachers co-operate to define clear methodology, objectives and ways of assessment that reformulate the teaching of literature as part of the Palestinian TEFL curriculum. Besides, English language teachers necessarily need to attend in-service courses about the role of literature in TEFL, the most up- to-date improvements in methodology of teaching literature, suitable classroom strategies, and ways of assessing literature.

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Chapter One

1.1   Introduction

TEFL   (Teaching English as a Foreign Language) has been receiving much interest during the last two decades. The development of the communicative approach was a great revolution that made a considerable shift in teaching the foreign language from focusing on the usage as the core of the TEFL process into focusing on the use of the language. This has required changing the objectives, the syllabuses and the methods of teaching and assessment. (Widdoson, 1978)

However, nothing the like has happened in the field of teaching literature as part of the TEFL and TESL curricula although Widdowson (1975) from the very beginning of the seventies emphasized the importance of literature to the TEFL programs in offering real context and discourses in which grammar is taught in action and in terms of its communicative features rather than in a rote or abstract way or in relation to a made-up texts.

Literature has been neglected by educationalists, curricula designers, teachers and consequently by researchers, and so, no serious comprehensive research on the role   and teaching of literature in EFL\ESL has been conducted. This ignorance has resulted in a paucity of resources and materials that may help teachers in presenting the literary works they have, a lack of preparation in the area of literature teaching in TEFL\TES programs

and the absence of clear-cut objectives and identified methodology defining the role of literature in EFL\ESL. (Stern, 1987)

This ignorance, as Mansour, (1999) perceived, has kept both teachers and learners of literature in loss. The former do not know how to present literature and the latter do not know how to approach it, a fact which definitely has led to the inefficient role of literature in the TEFL programs. Mckay (1982) insisted that any success in using literature effectively in non-native English programs depends on two elements: carefully selected works and carefully selected approaches.

Stern (1987) surveyed philosophically two major approaches that have been followed in teaching British literature in non-English-speaking countries: the exported British tradition, prominent in the Commonwealth countries, in which the ability to read and appreciate the major British writers is the ultimate goal of English-language instruction. The second approach is the Continental tradition, prevalent where the academic tradition is derived from continental Europe. Here literature is taught in connection with the foreign civilization or culture which forms the main goal in the curricula and to which literature is used as a background or evidence.

In both cases, Stern concluded, the approach used in teaching literature is fairly academic and traditional whether in the selection or in the presentation of material. The curriculum generally consists of a chronological survey of British and American literature that is taught through lecturing and examination connected sometimes with discussion and grammar translation.

Stern added that it was just during the 1960s that a new recognition emerged questioning the approaches used and discussing new dimensions and more serious objectives for the role of literature in EFL. This was investigated in the first and the last conference held by the British Council at King's College, Cambridge, in 1962. The conference put recommendations for change, making literature more relevant to the ultimate goals of EFL.

However, nothing has changed inside the classroom where literature is continued to be taught in the "age-old, traditional way". In Jordan, for instance, surveying the actual teaching taking place in the secondary Anthology classroom, Al-Momani (1983) found that structures and vocabulary received little attention in a teacher-centered class. Besides, translation, context, and definitional strategies were used in teaching vocabulary.

Anastas (1992), too, found that although Palestinian teachers as well as learners believe in the necessity of including literature in the TEFL programs, the approach followed in teaching it is still very primitive and needs to be reformulated.

Therefore, Stern (1987) insisted that literature needs to be reexamined in the light of the new trends in EFL/ESL, which focus on communicative competence. She believed that literature can be used to teach all language skills, but nothing could be achieved unless an integrated approach is followed. The approach she proposed is stylistics.

Stylistics whose seeds were planted in the fifties and the sixties has been flourishing during the eighties and the nineties. Stylisticians (Widdowson, 1992,1975; Short, 1996; Leech, 1987, Carter, 1989) taking

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advantages of the increasing calls for change have presented stylistic analysis as an approach that can help to solve the problem and bridge the gab between literature and language.

The rationale on which stylistics has been based as clarified by stylisticians mentioned above can be clarified in the following points:

- Literature is language, and so it must contribute to the teaching of all the language micro and macro skills (listening, speaking, reading, writing, grammar, vocabulary and phonology). Literature provides real and authentic situations which help to develop language "use" i.e. knowing how to use the grammatical rules for effective communication; Mckay (1982) argued that "... literature presents language in discourse in which the parameters of the setting and role relationship are defined...(and so) literature is ideal for developing an awareness of language use" (p.530)

- Literature is language, but special language. **Specialty** here doesn't refer to the presence of deviant structures for these do occur in non-literary contexts, but it refers to the way the elements of language are patterned to form the text as a whole and convey a certain meaning.

- Teaching and learning literature can't be properly fulfilled except through a precise, systematic analysis of its language (vocabulary, grammar, and phonology). Linguistic description is the essential prerequisite for the interpretation and evaluation of the literary work. While linguistic description of a text should be the same by all readers, interpretation might be different, as people are different by nature.

- Students, particularly at the school level, can't learn to conduct a stylistic analysis by themselves; therefore, it's the teachers' role to train

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them through suitable procedures to conduct a linguistic description, draw relations between the linguistic elements and infer subjective meanings. Over the time, students unconsciously build reading strategies that would help them to work successfully alone.

- Literature through stylistic analysis can attribute to the development of the learners cognitive operations. This deepens their understanding of life, people and their own selves.

- Reading isn't one-way process but interaction between the reader and the text. This necessitates the importance of engaging student in the learning processes.

POETRY: " It is worth a try! "

Poetry is both content and language, stated Widdowson (1992) and Browne (1986). The content might be any familiar idea such as love, life...etc. However, these familiar ideas are presented to the reader in a new dress which provides them with great values that make us appreciate such ideas much as if we read or hear them for the first time. This 'perversity' in poems is achieved by the particular use of language- the deviation, repetition and order of linguistic vocabulary, grammar and sounds.

Research showed that this peculiar use of language in literature in general (Al-Momani 1983) and in poetry in particular (Huwaida, 1992; Nasr, 1996; Tomlinson, 1985) causes a problem to the teaching of literary works for EFL learners who can't appreciate poetry because of its structure. So, what should be done? Throwing poetry away or trying to find ways of solving this problem?

Widdowson (1992) thought that the hidden values of poems couldn't be discovered unless an appropriate method is used. Lockward (1994), cited in Perfect (1999), too, found that teachers suffered in teaching poetry because they, as they admitted, didn't know how to teach it, which is harmful.

So, the situation reveals the need for changing or modifying the current method paying attention to the poetic language. This is in fact the core of the stylistic approach.

Because of the many valuable effects poetry can have on EFL learners (Perfect, 1999; Tomlinson, 1996; Widdowson, 1992), it's worth a try. Nasr (1996) succeeded in her try; her results showed that familiarizing the learner with the linguistic structures of the poem improved their achievement and attitudes towards poetry. This study was another try on the same road?

Objectives of teaching literature for the 11th grade:

As stated in the teacher's book (1974) of the 11th grade English syllabus , extensive reading is intended to help students:

1- to read passages of varying lengths with only a little help from the teacher.

2- to read quickly and comprehend.

3- to enjoy reading.

The author draws the teachers' attention that extensive reading doesn't call for elaborate questioning about information contained in the

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reading assignment; extensive reading isn't directly concerned with language exercises that deal at length with grammar, phonology and lexis; and questions on appreciation are not only difficult to answer, but also difficult to assess because they deal with feelings, emotions and attitudes, which are highly subjective. However students should be encouraged to pass judgements on what they read and to give reasons, if they can, for their views and opinions.

The teacher's book (1974) put aside a separate section for the teaching poetry. The author here explains that:

- a poetry class should have a friendly and relaxed atmosphere.

- a poem is different from a prose passage for comprehension. In a poetry lesson, therefore, explanations and paraphrases should not be emphasized.

- the teacher may ask general questions about the things mentioned in the poem and about the meaning of the poem as a whole, but he is advised not to go through the poem word by word, line by line, paraphrasing, explaining and questioning.

- if a particular reference or a figure of speech has cultural connotations, the teacher might elucidate briefly.

These objectives and points were put in the light of those put in the English Language Curriculum for the Secondary Stage (1971, cited in Al-Momani 1983):

a- Consolidating the structures learned orally and in writing and combining these structures to produce units of reading.

b- Training the students to look for the meaning of a passage rather than to analyze individual word and sentences.

c- Training students to proceed from guided towards independent reading and develop reading as a habit.

d- Exposing students to different cultures.

e- Exposing students to different styles and subjects.

f- Training students to comprehend, analyze, compare and contrast literary passages.

One can easily notice the contradiction in the objectives listed above. How can the learner read quickly, comprehend and enjoy the literary work with only little help from the teacher and without being equipped with clear methodology, procedure and objective criteria to depend on? How can he proceed towards "independent reading" without having reading strategies to help him/her analyze, comprehend and elicit ideas for him/ herself? How can he recognize the different styles and different cultures and compare and contrast passages without studying the language – the medium that carries the meanings of the text?

Stylisticians (Widdowson, 1975; Short, 1996; Carter, 1989; Leech, 1969), on the other hand, believe that learners won't be able to appreciate, evaluate and enjoy any literary work unless they comprehend it; and comprehension is impossible unless they analyze the material linguistically, synthesize the ideas semantically and find the relations between the linguistic elements so as to infer reasonable meanings.

Which method then is more effective in teaching literature as part of TEFL? Which one achieves better results and helps learners to develop mentally, socially, culturally, and psychologically? This was what this study is trying to find.

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1.2 The Statement of the Problem

It has been agreed (see Al-Momani, 1983; Anastas, 1992; Jabsheh, 1999) that teaching and learning poetry in the English secondary curriculum in Palestine as part of the TEFL curricula do face a serious problem which lies in two areas: first, the objectives put for including poetry in the curriculum are not satisfactory; they are restricted in "pleasure". This means missing a lot of its " educational value", especially if we take into consideration the recently growing trend towards the role of literature in general and poetry in particular in the foreign and second language learning.

It can play a linguistic, cultural, psychological and social role.(Stern,198; Mckay,1982; Widdowson,1992,1975)

Second, the methodology presented to achieve the above objective- "pleasure"- is not suitable. It has failed to achieve what it is put to. Poetry is presented to the secondary stage as part of the extensive reading which "isn't directly concerned with language exercises that deal at length with grammar, phonology and Lexis."(p13) In fact, the curriculum connects between "pleasure" as the main aim of teaching poetry and a superficial teacher-centered approach to achieve this aim. Anastas (1992) found that neither English teachers nor students in Palestine enjoy English poetry; 75% of the English palestinian teachers didn't find studying, and analyzing poetry enjoyable for their students.

Al- Momani, too, found that the methodology currently implemented in teaching literature is wrong in asking teachers not to go through the poem word by word and line by line , paraphrasing, explaining and questioning in order not to kill pleasure and enjoyment (see p.7) because the unfamiliar vocabulary and structure, as his study revealed, do hinder students' comprehension and enjoyment; therefore, few students read poetry with

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"pleasure", which is, in fact, an evidence of " a massive educational failure"- as Widdowson (1992) referred to it.

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On the other hand, many scholars (Short, 1996; Leech, 1987; Widdowson, 1992; Carter, 1996) considered poems as "uses of language" that can't be interpreted, enjoyed and appreciated except through the uniquely patterned language they are built of. They do believe that poetry can be used in TEFL to attribute to the teaching and learning of all the language macro and micro skills. However, this can't be achieved unless the actual function of the words and forms are investigated, and the relationships between them are clarified i.e. conducting a stylistic analysis. They claimed that stylistics doesn't only help learners to comprehend the literary work, but it does help him to appreciate literature, use the language better and over all to build reading strategies that help him to read and interpret any other literary work. It is just through this that poetry can be valued and appreciated. And it is out of this situation that the essence of this study emerged to investigate through experiment the effect of applying another methodology- stylistics- on the 11th grade students' achievement and attitudes towards poetry.

1.3. Significance of the Study

The fact that poetry suffers from a real and deep problem in the objectives and the methodology, as clarified in the statement of the problem, makes a study like this not just important but even essential. The glasses through which poetry is seen in the Palestinian English curriculum should be

inspected and modified in the light of the modern insights. The significance of this study lies in its attempt to

- reveal the actual situation of teaching literature in general and poetry in particular as part of TEFL curriculum from the teachers' and students' perspective;

- pave the way to more experiment in this field so as to lead safely any intention to change or modify the current attitudes towards poetry;

- make teachers as well as students more appreciative of the role of literature in improving all the language skills and encouraging creativity in students thinking;

- provide school teachers of English with amenable procedure in teaching poetry;

- make teachers as well as curriculum designers be aware of the importance of providing students with a systematic, precise way of analyzing the linguistic structure of poems in helping them not only to comprehend, appreciate and enjoy the present poems but also to build reading strategies which would enable them to analyze others as well as infer subjective meanings by themselves, a fact which definitely will provide them with self-confidence.

Moreover, the lack of studies especially experimental ones in the Arab world in the field of teaching literature as part of the EFL process is a very strong motivation for the researcher to carry out this study.

1.4 Research Questions

This study aims at answering the following questions

1) What are the teachers' attitudes towards

a. the English literary syllabus of the 11th grade,

b.the method currently implemented in teaching poetry,
c. the role of poetry in TEFL?

2) Is there statistically significant difference between students' attitudes towards

a. English language and literature and other school subjects;

b. English poetry and Arabic poetry?

3) Does applying the stylistic approach to the teaching of English poetry affect students' attitudes towards English poetry and the method of instruction?

4) Does applying the stylistic approach to the teaching of English poetry affect students' achievement in this poetry?

1.5 Hypotheses of the Study

The following null Hypotheses were put forward in four sections according to topics investigated in the study and shown in the previous questions:

Section one

1.a Teachers don't have positive attitudes towards the English literary syllabus of the 11th grade.

1.b Teachers don't have positive attitudes towards the method currently implemented in teaching poetry.

1.c Teachers don't have positive attitudes towards the role of poetry in the TEFL.

Section two

2.a There is no statistically significant difference at (α=. 05)between the mean scores of student' attitudes towards English language &literature and other school subjects.

2.b There is no statistically significant difference at (α= .05) between the mean scores of the students' attitudes towards English poetry and Arabic poetry.

Section three

3.a There is no statistically significant difference at (α= .05) between the mean scores of the students' pre- and post attitudes towards English poetry & the method of instruction for the experimental and control groups.

3.b There is no statistically significant difference at (α= .05) between the experimental and control groups students' post attitudes towards English poetry and the method of instruction as due to the method of instruction.

Section four

4.a There is no statistically significant difference at (α= .05) in the mean scores of students' achievement for the experimental and control groups as due to the use of the stylistic approach.

4.b There is no statistically significant difference at (α=. 05) in the mean scores of students' achievement for the experimental and control group as due to the stream and the interaction between the method of instruction and the stream.

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1.6 Definition of the Terms of the Study

Stylistics: An approach to the use of literature in language teaching and understanding. This approach presupposes literature as uses of language that is patterned in a special way to convey a certain meaning. Being so, it can attribute to the teaching and learning of the language system (structures and vocabulary) and how this system is used in actual business of communication. In other words stylistics is the systematic and objective study of the functional significance of the formal features in a text for the sake of interpretation of that text.

However literature won't be able to do so, unless the linguistic structure of the literary work is analyzed precisely and systematically and its elements are synthesized so as to elicit the message it carries. This would enable the learner to interpret the text, and appreciate the aesthetic effects language can create. It is the role of the teacher to direct learners to keys which they can use to conduct such an analysis and so build suitable strategies that would help them to interpret other texts by themselves. (Widdowson, 1975; Short, 1996; Carter, 1989; Rogers, 1983; Leech, 1987 Wales, 1989)

Foregrounding: Carter defined foregrounding as "a process of giving special attention to elements of language which are crucial to a particular effect or meaning. This is often achieved by using them in unusual contexts or unusually in relation to 'norm' of syntax, lexis, discourse, genre, etc." (p.239). Foregrounding is produced as a result of *deviation* or *parallelism.*

Regarding the former, Fowler (1973) defined foregrounding as " the violation of rules and conventions, by which a poet transcends the normal

communicative resources of the language, and awakens the reader by freeing him from the grooves of cliché expression, to a new perceptivity."

Leech, (1987) and Short, (1996) investigated different types of deviation: discoursal, semantic, lexical, grammatical, phonological and graphalogical.

Parallelism, Short (1996) explained, refers to syntactic or lexical repetion which the writer uses to achieve cohesion in the text and to exercise control over the reader by pushing him "towards perceiving semantic relations between words and phrases which do not exist as such in the language system as a whole".

Literary discourse: "culturally-rooted language which is purposefully patterned and representational, which actively promotes a process of interpretation and which encourages a pleasurable interpretation with and negotiation of its meanings." (Carter, 1996, p.12)

Anthology: The collection of essays, short stories, poems, plays and novels used in the 11th grade English syllabus.

1.7 Limitations of the study

- This study was conducted on the 11th graders in the public schools in Qabatia District during the first semester of the year 1999-2000.So, the generalizability of its findings is limited to 11th graders in Qabatia District.

- This study was conducted on female students; and so, its findings are limited to female students.

- The experiment was applied on poetry; and so its findings can't be extended to other literary genres such as stories, novels and plays.

Summary

Chapter one dealt with the background of the study:the role of literature and poetry in the TEFL programs- facts and expectations; problems and solutions.

The chapter also presents the statement of the problem, the significance of the study, the questions and hypotheses of the study, the definition of the terms and the limitations of the study.

Chapter Two

Review of literature

Introduction

In this chapter, the researcher presents stylistics first wearing the clothes of the theory and then trying to find others in the field of practice among a wide range of opponents who has been trying to keep it away for a reason or another. All the related studies and the stylistic analyses that the researcher could hardly attain are also presented in this chapter.

Part One = theoretical survey
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2.1 Literature & TEFL

The issue of teaching literature as part of the TEFL programs has been controversial. Mckay (1982) and Spack (1985) summed up the points presented by those who were against this issue to justify their point of view:

- **Literature with its structural complexity and unique use of language does little to contribute to the main goal of TEFL, which is to teach the regular grammar of the language.**

However, Mckay argued that literature could not only help to develop linguistic knowledge on the level of language **usage** but also on the level of language **use**. Its importance exists in presenting grammar in discourse "in which the parameters of the setting and role relationship are defined."

- **No academic or occupational goals are achieved through literature.**

Regarding this point, Mckay emphasized that literature can contribute to the academic and occupational goals by fostering " an overall increase in reading proficiency; reading is no longer seen as a mere reaction to the text; instead, it is regarded as an interaction between the reader and the text. This new trend requires affective, attitudinal and experiential factors to motivate the reader to interact with the text. It is literature that can provide the reader with these factors.

- **Students might find literature quite difficult as it "often reflects a particular cultural perspective."**

Mckay, on the contrary, saw that by providing students with a new culture, literature helps them to be more creative and enriches their imaginative thinking.

In addition to the previous points against literature, Power (cited in Al-Momani 1983) thought that literature is delightful but not essential for language students because it is not taught for idiomatic, cultural and structural goals, but for enjoyment.

At the very end of the scale, Chatlopadhyay (1983) stated that the study of language could never be completed without a proper appreciation of the literary works in that language. "Minimizing the importance of literature in learning English as a second language," he added, "has resulted in what is called "bazaar language"_ the language of the market." (p. 37)

John (1986) criticized the language university programs that depend completely on linguistics. "A program dominated by linguistics would fail in producing graduates who are reasonably competent as users of English. What linguistics cannot do for the nonnative learner of English can be done only by literature."(p.21) If linguistics is the theory, literature is definitely the practice through which students get an awareness of the "extragrammatical excellences" that make for good writing.

Widdowson (1987), cited in Hartford (1987), regarded literature as a vehicle for the further teaching of language in EFL/ESL setting. It is the area where the learner realizes " the contextual significance of language".

Stern (1987) investigated the role of literature in foreign language teaching process. It is a linguistic, cultural and aesthetic role; literature is the medium through which the learner can learn all the language macro and micro skills- listening, speaking, reading, writing as well as grammar and vocabulary. A literary work can be taught as the central focus in a classroom study unit that directs students to develop specific reading strategies that can be used in and out of the class. It also inspires students with interesting and enjoyable topics, ideas, points of view for creative

writing and oral work. And, it, if and only if taught effectively, can contribute to students' mastery of grammar and vocabulary.

In addition to this, Stern emphasized the integral relationship between language, literature and culture. She quoted Marquardt (1975) who explained that the surest way to study culture in EFL/ESL programs is through literature because culture gains its importance in the real mastery of the language, which is found in literature.

What is more surprising is that foreign literature, argued Stern, offers insights into the learner's own culture. She quoted Newton (1985) who stated that "perhaps most importantly, (literature) can enable the students, through objective analysis, reflection, and discussion, to gain deeper insights into their own cultural values and literary traditions, in the same way that the study of another language helps us perceive the structure of our own." (p. 47)

Another dimension can be achieved through literature is "the literary experience" which is emphasized by Slager & Marckwardt (1975), cited in Stern (1987). This kind of experience, they thought, fosters cognitive and aesthetic maturation, develops the ability to make critical and mature judgments, and develops a feeling and appreciation for the language.

With the emphasis on the communicative approach in teaching the language, literature, argued Stern, becomes essential in the TEFL as it, with its real contexts, helps students to involve mentally in what he is reading, hearing or saying. She called this "the dimension of depth".

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It was this dimension that Widdowson (1975) emphasized when he stated that although culture and linguistics are purposes of teaching literature, the latter is more important because our students are interested in learning the language and seeing how the whole language system is used in the actual business of communication. "Literature in that case, would provide the learner with the widest variety of syntax, the richest variation of vocabulary discrimination, and would provide examples of language."

Moody (1983), too, talked in the same previous dimension when he defined literature as "constructions, or artifacts, in language, which may be designed for any of the whole range of human communication needs, private or public, oral or written, for which language is used" (p.19)

Gilory & Parkinson (1997) didn't only view literature as a medium to teach all the language skills, but also to promote learners to become, through its rich variety of language, creative and adventurous.

2.2 "Who" is stylistics?

She is the friend of both, answered Mick Short (1996), linguists and literary critics who have been in a "cold war" for decades each trying to protect their discipline from the *fatal* effects of the other's. Stylistics has been trying to bridge the gap between the two disciplines: linguistics and literature. When, how and why stylistics has rooted itself in the field of teaching and learning literature as part of language programs is what this section investigates.

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2.2.a   Growth of stylistics

Simply speaking, stylistics is the linguistic study of style. In its broadest meaning, Wales (1989) and Champan (1973) defined style as the manner of written or spoken expression used as a means of communication within a group or certain situation. As a type of language, literature is included in the previous definition. However literature is not a normal type and it should be studied in a different way; one of the special natures of literary studies is the "evaluative connotations", that is, judging things as "good or bad". Another is the authors' use of "special devices, which heighten the effect of linguistic acts through pattering," and so, literary works need to be studied beyond the sentence level.

Chapman (1973) related the complexity of studying the style of literature- unlike other styles- to the many integrated aspects that should be taken into consideration: "the feeling of the writer towards his subject, his attitudes towards the reader, the verbal means(words and structure) used to express such attitudes, the author's experience, the philosophical or religious ideas, moral and social effects and the particular verbal means used to achieve such organic unity."

Nodelma (1996) viewed the literary style as the effect produced by various choices an artist makes about both subject and means of presentation to create a distinct text.

Chronologically speaking, Hough (1969) stated that the development of this awareness of literary style started in the twenties of

this century under the concepts "practical criticism" and "new criticism". This led to the educational revolution in the teaching of literature in the thirties basing literary analysis on interpretation as well as close attention to verbal texture and organization.

Along with this view, the theory of 'response' led by Leavis was developed; Leavis (1943), cited in Gilroy & Parkinson (1996) wrote that literature, unlike any other discipline develops both intelligence and sensibility as well as precision response. However this view was considered as not enough justification to include literature in TEFL because "these general intellectual qualities" can be developed by many other subjects.

This movement during the forties and the fifties was ended with the Indian Style Conference (1958) which presented stylistics as a discipline that gives much interest to linguistic features- mainly syntax, phonology and the psychological, psycholinguistic and cognitive properties of style. (Carter and Simpson 1989)

During the sixties, continued Carter & Simpson, and with the appearance of the transformational grammar led by Chomsky, the attention was drawn to the differences between a poet's grammar and the underlying grammatical rules from which the former was considered as "particular transformational options". The emphasis, then, was on linguistic explanation of the text. Freeman's "Linguistics and Literature Style" (1970) provides clear examples on this kind of analysis which was dominated by "formalism".

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Halliday (1966), cited in Widdowson (1975), summed up the rationale on which formalists built their view towards the study of literature: "…if a text is to be described at all, then it should be described properly; and this means by theories and methods developed in linguistics, the subject whose task is precisely to show how language works."(p. 7) literature' especially poetry', then, was considered as a special use of language which deviated from standard language. (Gilory & Parkinson 1989)

This trend was opposed by both critics and linguists as Widdowson (1975) explained. Critics have been suspicious about the growing linguistic interest and interference in their field; they accused linguistic approaches of doing nothing except taking literary texts into meaningless pieces, which scatters the whole interpretation of the text.

Dillon (1978) and Fish (1973), cited in Dillon accused generative grammarians of never specifying systematically- in a model- how sentences are read and understood.

Carter and Simpson (1989) continued their survey of the history of stylistics and stated that the study of both language and literature has been reformulated during the seventies with the appearance of functionalism according to which language system and forms are determined by the social uses and the functions they serve. Functionalists, in fact, focus on "naturally occurring texts"; and so, they provide better models to the investigation of literature whose styles are "essentially natural occurring texts".

Regarding the social domain, they quoted Fowler (1981) who explained that " The New Critics and the formalists vehemently denied that 'literature' has social determinants and social consequences, but a sociolinguistic theory... will show that all discourse is part of social structure and enters into... effected and effecting relationship... My suggestion is that stylistics and literary studies must take sociolinguistic variety, theory and methodology seriously as a way of accounting for the specific linguistic properties of the texts concerned." (p. 213)

It was then the emergence of sociolinguistics, pragmatics and discourse analysis, added Carter & Simpson , that has led to the greatest improvement in the theory of studying literature and teaching it as well. Stylistics has benefited from all those sciences, a fact which has strengthened it and enabled it to survive as an approach to the studying and teaching of literature

Carter (1996), Widdowson (1975) and Leech (1983) cited in Carter and Simpson (1989) highlighted the role of stylistics in dealing with literary work as discourse; that is, focusing on the relationship between the linguistic structure and the value it gains as part of a pattern created in the context.

Hoey (1988, 1989) applied discourse-centered stylistic analysis to two poems: 'Virtue' by George Herbert in 1988 and ' A Hymn to God the Father' by John Donne in 1989. He concluded that this kind of analysis results in a great number of readings for the poem and a synthesis of these readings. Besides, it serves to test the descriptive system used; and overall it helps to identify the individuality of the organization in the literary work.

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Widdowson's *Stylistics and the Teaching of Literature 1975*'provided the most lucid and rigorous theoretical foundation for modern stylistics. He, as well as Short (1996, 1983), Carter (1989) and Roger (1983) clarified the basic assumptions on which the stylistic approach to the studying of literature has been built. They can be summarized as follows:

❖ There is no distinct literary language. Deviation, which generative grammarians thought of as a defining feature of literature, can be found in other non- literary texts such as advertisements, proverbs …etc.

❖ However, uniqueness in literary works is due to the fact that irregular features pattern together with the regular ones to form the text as a whole. Widdowson (1975) pointed out that "literary discourse then is characterized by the creation of language patterns over and above those which are required by the linguistic code and these patterns patters bestow upon the linguistic item within them certain meanings which, when fused with the signification these items have as code elements, constitute their unique semantic value."(p. 39) This indicated that texts should be studied as a separate and " self-contained whole".

❖ Depending on the previous assumption, linguistic description should not be the ultimate aim of studying a literary text. "Grammar," stated Widdowson (1975), "can of its nature only describe text. (however,) what we want (in studying literary works) is a way of describing discourse, the manner in which linguistic elements function to communicate effect." (p.33)

❖ On the other hand, it is unfair and unwise to overlook the linguistic analysis ultimately, claiming that such analysis hinders the essentially

subjective response that each reader, being different by nature and experience from others, expresses towards a literary work.

Stylisticians insisted that stylistic analysis doesn't contradict with the 'subjectivity' that literary critics referred to. On the contrary, it leads to it; Short (1996,1989) emphasized that although people are different and they may end with different interpretations and responses to the text, still there should be a common base to start with and common procedures of inference to use in interpreting utterances. Nothing except the language of the text can provide such common things. In this regard, stylistics investigates "not just what a text means, but also how it comes to mean what it does".

Hough (1969) assured literary critics that "No one would wish to wipe out the partisan and speculative elements from criticism altogether, but there is a great deal to be said for founding them on a basis of agreed, demonstrable analysis and description." (p. 47)

Rogers (1983) stated that language is the medium through which the author carries his imaginative ideas to the reader. Consequently, any attempt to elicit the message of a literary text should start by analyzing and then synthesizing this medium systematically.

❖ The assumptions mentioned above show the necessity to adopt an integrated approach that bridges the gap between both linguists and critics on the one hand and relieves the reader of literature by providing him with explicit, systematic analysis instead of wasting the time searching for any meaning randomly or adopting ready-made messages.

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Widdowson (1975) stated that the discoursal study of a literary work involves the correlation of the linguistic item as part of the language code and its meaning in the context in which it occurs.

2.2.b
What Can stylistics offer to the EFL learner?

"Nothing," believed Gower (1986) and Lee, reviewed by Gower (1984) who attacked stylisticians and accused them of presenting a "deadly dull approach to teaching literature".

All their argument, as well as those points summed up by Carter (1996) against stylistic analysis as an approach to the teaching of literature in ESL/EFL classroom, would be presented now with stylisticians' argument against the against:

First:-

- Stylisticians deal with literary works objectively with "ritual dependence on the clichés of science and linguistics ("principled", "less-subjective", "systematic", "pattern", "attested", "retrieved", "textual features"). And so, " the effect", which is a very essential characteristic of literature that can't be touched by objective means but rather by intuition and emotion, is completely overlooked. Gower (1986)

- "The love of art," believed Lee, reviewed by Gower (1984) "can't happen in a system, because it can't exist in the technical vocabulary with which the specialist tries to emulate the scientist and justify his position

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there. Literature can't be spoken of in a "value- free" or "non-subjective" terminology at all." (p.66)

- Stylistics has an assumption that there is one central meaning to a text that could be located objectively through, and only through, analyzing the language of the text in enough detail, ignoring the non-linguistic but distinctive characteristics of literature such as symbolism, allusion, intertextuality ...etc. This means that the individual imaginative response to the text is overlooked.

Stylisticians, of course, have their own view towards the issue of 'objectivity', which is the most crucial deficiency put against stylistics. This has been discussed and counteracted by widdowson (1975), Short (1996a, 1989, 1996b), Roger (1983) and Carter (1989,1996). They explained that there is no contradiction between the 'objectivity' of the stylistic analysis and the subjectivity' of the literary work. The two issues are not opposites; on the contrary, the former was considered as an inevitable prerequisite to the latter. Stylisticians thought that it is unwise to let students search randomly for suitable interpretation; they, in fact, need a guidance - a solid, explicit and systematic procedure that can be common to all learners but may lead to different subjective responses. The individual response to literature can't arise naturally and develop spontaneously from mere exposure to literature.

Roger (1983)viewed the language of the text as the medium used by the author to express his imaginative ideas; and so any attempt to reach those ideas can't be a success unless the medium that carries them is analyzed. However, students are unable to conduct such a task by themselves; it is here that the importance of the role of the teacher

appears to lead, and direct his students to the keys which they can use to build suitable strategies that can be used to interpret any text. (p. 47) this provides students with confidence and ability to read, interpret and evaluate.

Gower's and Lee's idea of breaking the literary text into pieces shows that modern stylistic analysis has been misunderstood. During the sixties this might be true; however all the stylisticians mentioned above emphasized that linguistic description of the literary work is not an aim by itself and it's not every thing; what is more important is studying the relationship between all the linguistic elements to elicit an appropriate interpretation which might differs from one person to another.

Second:-

- Stylistic analysis which is the main aim of stylisticians runs counter to reading which is the main aim of language teachers. Both aims don't meet at all. The only case in which "linguistic gesture" and not "analysis" is helpful to teaching literature is when it is totally subservient to reading, and stylistics can't be "subservient to anything at all". Gower (1983) saw that "we must treat our students as readers..., readers who may be lost in a chaos or delight... of thought and feelings as they read, as they awaken to the truth of what they are reading." (p. 66)

- Stylistic analysis hinders comprehension. "the more you as a teacher focus on the language as language form, the less the students understood what is going on," Gower (1984) wrote wondering how many students have been frightened off literature by stylistics.

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All what stylistician does is taking the literary work into pieces without any sense of what it really is; and so, the tone of the work is lost. Gower (1986) accused stylistic analysts of being dyed-in-the wool analysts who won't be able to synthesize the literary work back together as a whole because they would have neither the spirit nor the language to do so.

Regarding the issue of reading as being prevented by stylistic analysis, Dillon (1978) specified the reading process into three levels: perception, comprehension and interpretation. Perception refers to the linguistic description of the sentence. So it is the first level in the reading process on which all the other levels are based; otherwise, what might be the aim of reading?

Short (1996a) believed that stylistic analysis increases our appreciation of the literary work; the more we know how a good piece of writing works and how the writer has patterned many complex things to produce a successful whole, the better we understand and respond to the work, which makes us definitely enjoy the work.

" Only mistaken methods can prevent increased knowledge from meaning increased appreciation," stated Hayes (1955) 342776

Widdowson (1975)concluded that: "The important thing to note; however, is that the learner has to be brought to the point where he is capable of teasing out meanings for himself and where such alternative interpretations represent his own informed response. The

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argument in this book is that stylistic analysis can bring him to that point by developing a reading strategy for literature." (P,......)

Third:-

- **Stylistics is an approach to texts best suited advanced study and students. (Carter, 1996)**

Short (1996b) clarified through a practical experiment that stylistics isn't an approach for just advanced students; on the contrary it can be applied successfully to teaching low-level 'inexperienced' students; but, in this case, 'softening up' techniques should be used to suit students' level and get them interested in their analysis of the text.

Fourth:-

- **Stylistics has failed to appreciate properly the concerns of literary critics and to integrate fully with those concerns such as, questions of point of view, author/reader relations and historical and cultural knowledge which have given a second place to the analysis of language, as if language is no more than a neutral system rather than a site of conflicting ideologies and points of view, interacting with socio-cultural contexts. (Carter, 1996)**
- **Stylistics, added Carter, treats literary texts as words on the page without recognizing that texts 'are historically determined and are produced in specific historical contexts'.**

Although stylisticians minimize the importance of the extrinsic factors of a literary work such as the author's biography and the relationship of a text to its historical and cultural milieu, they don't overlook them completely. Such factors were considered by Short

(1983) as ancillary to the central critical task of understanding and judging literary works. Widdowson (1975) stated that "Once the learner has acquired an awareness of how literary discourse works then he may go on to recognize its cultural and moral implications."

Short & Candlin (1989) argued that if literature is taught qua literature then the focus should be on literature itself and not on background knowledge such as biographical facts, cultural aspects and description of literary movements and critical schools. However, a reference to specific background knowledge can be made whenever such knowledge is needed to interpret particular linguistic events.

Fifth:-

- Short(1983) added another reason for ignoring stylistic analysis by teachers of English literature. It is the Leavisit classification of readers into two categories: "pre-existing sensitive" ones whose sensitivity is promoted and improved through wide exposure to "good" literary works; and "insensitive" readers who fail to like or understand literary works and so are regarded as hopeless cases.

Short(1983) emphasized that sensitivity towards literary works is teachable and it is the teacher's responsibility to train the insensitive students to like and understand the literary text. In fact, linguistic analysis is the most organized and the shortest way to accomplish this.

Roger, cited in Moody 1983, clarified the role of the teacher in this regard: "I take it as axiomatic that our task is not to hand over predigested meanings but to teach our students how to read and

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interpret for themselves... not to indoctrinate them with an academically hall-marked and guaranteed set of received opinions... but to be reasonably skilled and sensitive readers, able to feel and judge for themselves, with fidelity to the textual facts, in response to any work of literature they may chose to read." (p. 21)

2.3 Poetry:

= "the old wrap and weft to weave the new cloth"

Poetry was defined in Webster's (1966) as:

"Writing that formulates a concentrated imaginative awareness of experience of language chosen and arranged to create a specific emotional response through its meaning, sound, and rhythm."

Widdowson (1983) defined poetry as:

"... a deviant kind of discourse which exploits the resources of conventional language in order to develop contradictory quasi-systems of its own, systems compounded of both *langue* and *parole* which derive from a disruption of normal linguistic principles." (p. 13)

So what is distinctive in poetry is the **choice** and **arranging** of linguistic elements, words, structure and sounds, to convey **certain meanings.**

Maley (1996)stated that poets use the ordinary language in extraordinary ways, "they are constantly experimenting with language, stretching it to test the limits of the meanings it can be made to take on. They do this:

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-by creating striking new metaphors

-by transforming the syntax in unconventional ways

-by dramatically extending the semantic range of common words

- by creating new collocations" (p. 105)

This equation between choice, arrangement and meaning is termed by stylisticians as **foregrounding** –against backgrounding- which refers to the psychological effect caused by the linguistic deviation from the normal language system. This term is represented in poetry in two methods : **deviation** and **parallelism.** (Short, 1996 & Leech 1969)

This doesn't mean that deviation is a must without which the poetic effect is lost. But even if no deviation occurs in a poem, the language items contract relations with other items in it to create significant regularities that are over and above those normally allowed in the language system. (Widdowson, 1983)

2.3.a Deviation

Short (1996) & Leech (1969) defined different types of deviation:

1- Lexical deviation

There are different examples of lexical deviation. The most obvious one is 'neologism' which refers to "the invention of new words" that wasn't previously part of the language dictionary.

A second example is what is called 'functional conversion' which refers to the process of " adapting an item to a new grammatical

function without changing its form, such as using the verb 'achieve' as a noun by Hopkins.

The special use of words in metaphors to mean some thing different is a third type of lexical deviation. (Short, 1996 & Leech, 1969)

2. Grammatical deviation

Leech (1969) referred to two kinds of grammatical deviation: morphological which refers to deviating in the grammar of the word; an example of this is the use of an affix with a word that normally doesn't fit together, such as the use of '-less' with the word 'perhaps' by e. e. Cummings.

The second type of grammatical deviation is the syntactic one, which refers to the deviation of the normal word-order within the sentence. This type is very common in poetry; and it occurs at the surface structure level as in 'I doesn't like him' and at the deep structure level where a word from a certain class is used in the position of another from a different class. An example of this is the use of the verb 'fasten' which is regularly followed by a single object, followed with two nominal elements- an object and an object complement.(Leech, 1969)

3. Phonological and graphological deviation

Regarding phonological deviation, it is rare in English poetry; " the only irregularities of pronunciation we need note are conventional licenses of verse composition: elision, aphesis, apocope, etc. and special

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pronunciation for the convenience of rhyming, as when the noun wind is pronounced like the verb wind." (Leech. p. 47)

However, there are different ways of grahpological deviation: the capitalization of the first letter of each line; the arrangement of the lines on the printed page with 'irregular right-hand margins'; and the use of irregular punctuation system. (Short, 1996 & Leech, 1969)

4- Semantic deviation

Short (1996) defined semantic deviation as "meaning relations which are logically inconsistent or paradoxical in some way."(p.43) The most 'inconsistent semantic relations' are formed in poetry with metaphors.

Paradoxical relations, on the other hand, refer to the situation where the reader finds himself in front of apparently non-sense relations and so s/he should try to frame appropriate interpretations to make sense out of this non-sense. Within this understanding, lies the notion of 'cohesion of foregrounding' presented by Leech (1996) to refer to finding the relations between all the foregrounded elements in a poem so as to construct an entire interpretation for the poem as a whole body. (Short, 1996)

2.3.b   Parallelism

Parallelism is another type of foregrounding; it refers to the repetition of certain phrases, sentences or structures. Parallelism in meaning is opposite to deviation; if deviation represents irregularities, parallelism represents regularities or as Leech called it 'extra

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regularities' where the writer keeps certain linguistic element 'constant' while the others vary. This is in fact one of the devices he uses to "control our understanding of, and reactions to, what is written". Moreover, it pushes readers towards perceiving semantic relations between words and phrases which do not exist as such in language system as a whole" because parallelism in linguistic form necessarily imply parallel meaning. Over all, parallelism helps to relate the parts of the text together and so achieve 'cohesion of foregrounding' (Short, 1996)

Most of the sound system in poetry can be classified under 'the parallelism rule'. Examples of this, mentioned by Short (1996), are:

- **Alliteration** which simply involves the repetition of the initial sound in different words.

e.g. My love is like a red, red rose

- **Assonance** which involves the patterns of repetition between vowel sounds. In the following example the words *never, get* and *better* are connected by assonance:

  e.g. You'll never get a better bit of butter on your knife

- **Rhyme** which involves using identical syllable-final vowel and consonants, if any, of the final syllable in different lines of poetry. Thus *day* rhymes with *way, play*...etc.

  It's worth mentioning that the sound system in poetry is very important to the meaning, aesthetics and rhythm of the poem.

2.3.c Meter & rhythm

Rhythm is not typical to poetry; any effect caused by a regular grouping of events in some sequence or other of sounds, physical

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actions, periods of the year...etc. is rhythmic. And so language has a rhythm represented by the amount of time between syllables. (Short,1996)

In poetry, rhythm can be shown through different devices. Cummings and Simmons (1983), cited in Nasr (1996), clarified this: "A poem has many rhythms. There is the rhythm set up by the stresses, (...) there is the rhythm set up by the line units, (...)there is the rhythm set up by the pauses between grammatical units, or marked in different ways by punctuation and layout. And there is the rhythm set up by various interior sound repetition, including alliteration."(p. 71)

However, poetry has "an extra layer of rhythmic structuring" which is called meter. Metre is indicated by the fact that lines of poetry, unlike prose, do not extend out to the right- hand edge of the page. All language has rhythm, but only poetry has meter as an aspect of poetic rhyme. Short (1996) stated that " the addition of a background metrical scheme to a text adds a new rhythmical dimension, not generally found in prose, which affords poets all sorts of interesting effects which are not otherwise available." (p. 128)

Meter is based upon a two-term contrast between positions in a line which should contain strong traditionally called ictus (/) and weak traditionally called remiss (X).the basic metrical unit of one (/) plus one (x) is called metrical foot. The major foot structures in English are the iambic (x / read *di dum*) and the trochee (/ x read *dum di*).

2.4 Poetry in TEFL = "The icing on the cake"

If the role of literature in TEFL has been neglected by researchers, teachers and educationalists, that of poetry has rarely been believed in.

However, recently some researchers have started paying attention to it and clarifying the merits poetry can offer to language learners.

Perfect (1999), for instance, investigated in details the importance of including poetry in language programs for native and non-native learners:

Because it is meant to be read aloud, poetry suits beginners who through listening enjoy the rhythm and sounds of poems. Poetry is attractive to the learner because it offers him with the " language used in its most beautiful forms," Perfect quoted Lenz (1992) whose first and second graders developed, through listening to poetry, a feel for the "texture and power of language." Thus, poetry carries the wonders, beauty and genius of language.

Besides, poetry is the voice that reflects our everyday experience in new ways and concepts, and so helps us to restudy and reformulate our inner feelings and responses towards events of our own ordinary life. This proves that poetry is private and personal as well as universal and public. Perfect quoted the poet Robert Kendall who viewed poetry as the gift that provides learners with means "for gaining new insights on old problems. Learning to read poetry can also help people learn to read the world better. It can teach them to look beyond assumptions and prejudices, to look beneath the appearance of people and situations, to look past temporary unhappiness or failure." (p.729)

Whenever the complexities of the world increases, added Perfect, and human life becomes confusing and frightening, poetry can be the

shelter of beauty to which we can escape and the means that helps us make sense of this reality.

Perfect highlighted a pedagogical advantage of poetry. Having short passages and lines and few words, it encourages reluctant students to read and by the time to become good readers of both poetry and prose. It provides them with self-confidence that they can read with few mistakes, which might affect all their lives henceforth.

In addition to this, poetry, along with other literary genres, adds the 'aesthetic dimension' to the fact-laden subject areas, which makes learning more meaningful as it connects the affective domain in man with the factual one. To this advantage, McClure & Zitlow (1991) cited in Perfect (1999), referred stating that:
" Concern for teaching the facts has caused us to neglect forging an emotional connection between those facts and the lives of our children. Adding the aesthetic dimension, through literature and particularly poetry, can help students look beyond the facts to discover the beauty and richness that lies within a subject." (p. 731)

On the other hand, poetry which turns "the driest body of knowledge into a rich and personal encounter", trains learners to think like scientists because it is built like science is done, through clear observations, and record of those observations using precise language and craft expressions.

Tomlinson (1986), as well, investigated the values of using poetry in second language learning; these values were derived from his own experience as a teacher and teacher trainer:

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First: educational value;

Although the recent language courses focus on the functions of real life such as inviting, greeting …etc., they lack emotional, imaginative and intellectual development of the learner. What poetry does here is opining and enriching the content of the language lessons, providing useful opportunities for gaining experience of the world and contributing to the development of the 'whole person' as well as the 'learner of the language'.

Second: affective value

Poetry helps to involve the learner actively engaging his emotions, feeling and attitudes in learning the language. This makes the learner "most motivated, most open to language intake, and most eager to use the language."

Third: achievement value

If poetry is presented in a suitable way, learners would change their attitude towards it, give valid responses to poems and thus gain a considerable sense of achievement.

Fourth: individual value

Poetry can help all levels to achieve something. Even the weakest can achieve although superficial but satisfying response to poems.

Fifth: stimulus value

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The previous value definitely leads to stimulate learners use the language creatively and intelligently in follow-up activities. Tomlinson even observed, from his own experience, more accurate and appropriate use of language. This of course leads, specially for weak students, to a feeling of satisfaction and pride.

Sixth: skills development

Tomlinson counted the following skills that can be developed through poetry:- deduction of meaning from linguistic and situational context; prediction; relating text to knowledge and experience of the world; reading creatively; and the recognition and interpretation of assumptions and inferences." (p.35)

Widdowson(1992) went further by claiming that poetry contributes in preparing people to discharge their role as citizens. It helps learners to meet " the essential educational requirements for leisure as recreation and not as the wasting of time. It also helps them to recognize the relationship between freedom and constraints as two essential principles in individual and social life.

If poetry can contribute all these values to the teaching and learning of language, why then, as studies revealed (Painter 1970; Nasr,1996; Anastas,1992), has it proved to be a failure in playing any role in EFL programs?

Different reasons have been mentioned by researchers such as being irrelevant, boring, difficult and providing models of inappropriate English (Perfect,1999; Tomlinson,1986). However, all of those who investigated the problem referred to a crucial reason:

teaching poetry suffers from the absence of clear methodology. Widdowson (1992) emphasized that poetry won't achieve any of the expected positive effects unless a suitable pedagogy and approach are carefully designed and followed to bring out its 'educational value'.

Browne (1986), Perfect (1999), Tosta (19..), and Tomlinson (1986) stated that teachers are apprehensive of poetry because they are uncertain about how to present it and what effects to expect after presenting it. Lockward (1994), cited in Perfect, questioned poetry teachers and they admitted their inability to teach it because they lack confidence in their methods and so they were afraid that they might unconsciously bring back killing effects on learners instead of developing them. Teachers expressed their need for a model to imitate in teaching poetry.

Browne (1986) insisted that learners' attitudes towards any subject is determined by their teacher's approach. Therefore, school teacher of poetry should be enthusiastic in presenting it ; and he can't be so unless he is aware of the children's needs, has some definition of poetry and " makes some analysis of what, how and why poetry can interest and involve the young audience".

Benton (1992), cited in Perfect (1999) summed up this problem of methodology: "Handling poetry is the area of the ... curriculum where teachers feel most uncertain of their knowledge, most uncomfortable about their methods, and most guilty about both.... The neglect shows both in our knowledge and our pedagogy.... Worry about rightness, both of a poem's meaning and of our teaching methods, predominates, and the worry is conveyed to the children so that the classroom

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ambience of poetry becomes one of anxiety at a difficult problem with hidden rules rather than one of enjoyment of a well-wrought object." (p. 731)

What have been written so far reflects the important role poetry could have played in any language program if it hasn't been frozen by negligence on all levels. Even when it is included in such programs, it is not more than " the icing on the cake".

The question that needs to be put here is what are the outlines of a suitable methodology that can settle the problem and leads the teachers to the safe side?

Researchers in the field of education such as Mansour (1999),Bock (1993), Tosta (1996)...etc. as well as stylisticians such as Widdowson(1992,1975), Roger (1983), Short (1983)...etc. believed that the traditional methods in teaching literature in general and poetry in particular, which depend on "the students' native-speaker intuition and feel for the language" (Bock, 1993) and on ready-made messages are irrelevant. The present situation of literature at schools as the researches mentioned above proved the failure of those approaches to achieve the least expected objectives. Students, they believed, need "guidance".

Widdowson (1975)stated that, "Our purpose is not just to arrive at an understanding of this particular poem but to try and develop in the learner some kind of analytic strategy which he can apply to other instances of literary discourse."(p. 108)

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Because what gives poetry its distinctive character is the patterning of language to convey certain meanings, the literary message is in fact integrated in the discourse and can't be reached except through a systematic analysis of the language. The role of the teacher is to train his students to conduct such an analysis. (Widdoson 1975)

The problem here is that the teachers are not really equipped with enough qualification. Because of this, they, Widdowson (1975) stated, resort to translation and paraphrase to overcome linguistic difficulties, a fact which kills all the sense of the extraordinary in the poetic language such as the rhythm, the rhymes, the vertical arrange of verse, the particular choice of words, and the abnormality of word order. This makes the situation even worse and increases students' negative attitudes towards poetry and its language.

Rodger (1983) concluded that since the language of literary discourse is foregrounded, students of literature need inevitably a gradual, patient and systematic training in reading literary works; that is "a) how to recognize the special conventions that operate within the domain of literary communication in general, which are more often implicit than explicit; and b) how to go about making sense of the ways in which authors, especially poets, exploit the possibilities talent in the established code or system of the language in order to create and convey their own uniquely personal kinds of meaning." (p. 39)

Part Two = practical application
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2.5   Related studies

Not many studies have been conducted in the area of teaching literature in EFL/ESL programs. What is much more rare is the studies on the effect of applying stylistic analysis to the teaching of literature as part of EFL/ESL.

The most relevant study to this one was conducted by Nasr (1996) in Lebanon. Nasr investigated the effect of making 11th grade students familiar with the peculiar vocabulary and deviant structure of an English poem before any reading of the original text on their achievement and attitudes towards poetry. She did this through pre-reading exercises she had already prepared about each of the four poems taught   to students. Her results showed a remarkable improvement in both aspects.

Verdonk (1989) conducted a project in literary stylistics on advanced students in the English Department of the University of Amsterdam. The objective of the project was to scrutinize a number of theories and techniques of stylistics and to exemplify these approaches by analyzing some poems. Verdonk's students learnt to conduct analyses by themselves using the language of the poem in the light of students' own intuition, and their social and cultural experiences. Moreover, students' attitudes towards English poetry were positively affected.

Gonzalez (1998) conducted a project about the effect of using story grammars on the 7th EFL students. She found that students were developed linguistically, culturally and psychologically. Besides developing enthusiastic feeling towards the stories studied in the project, students worked with the four elements of communicative competence: linguistic, grammatical, sociolinguistic and strategic competence.

Al-Momani (1983) surveyed both English language teachers and 12th grade Jordanian students to find the strategies followed in teaching vocabulary and structure in literary works for that grade. He found that vocabulary and structure received little attention in the *Anthology* class although the study revealed that unfamiliar vocabulary and structure hindered students' comprehension as well as enjoyment. The study also showed that vocabulary was taught through traditional strategies as translation, context, and definitional.

Anastas (1992) concluded, following an analysis of the entrance exams at Palestinian Universities, that the achievement of students whose English curriculum focused on literary works was better than those whose curriculum lacked or ignored literature. Huwaida also found that 85% of students emphasized the importance of including literary books in English curriculum and 87% of the teachers preferred teaching English language through literature. However, the questionnaire distributed to the teachers revealed that 75% of them thought that their students rarely enjoyed reading, studying and analyzing poetry.

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Salih (1992) questioned 118 of Yarmouk University English Department students about the role of literature in the English language learning. The study revealed that Arab English majors had the potential for an interest in literature. Students thought that literature helps them to improve their language ability and develop all the language skills.

Lockwood (1998) conducted a study in which he interviewed the pupils themselves in order to suggest what poetry can offer to readers at different stages of development and how teachers can use poetry to broaden and deepen the range of pupils' responses to texts. His study was conducted on British pupils. He concluded, "the pupils I spoke to demonstrated a good deal of real and potential interest in poetry well into secondary education. Many secondary schools have modified their approach to poetry and sought to give it a higher profile over the past decade." However, the challenge for teachers now is how to build on the mainly positive attitudes of pupils at the end of primary school in order to develop further and extend the potential interest in poetry in the secondary years.

Short & Candlin (1989) conducted a three-in-service courses for teachers of English who were involved in teaching both English language and English literature to non-native speakers of English. The courses which focused on integration between language and literature, developed an approach to the teaching of both areas overseas. Teachers at the end of each course showed enthusiasm in the courses and admitted that they had learnt new and exciting way in teaching literature which might help them to make their students appreciate it. Moreover, they were equipped with how language and literature can

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be integrated together although some of them suggested ... a strand concerned with more traditional literary criticism.

2.6 Samples of poems analyzed stylistically

- McConochie and Sage (1985) analysed three poems: *Dust of Snow* by Robert Frost, *A Poison Tree* by W. Blake and *I Lose Winter Sundays* by H. Robert. They proposed a procedure to be followed in the classroom, too.

- Bengi and Kurtboke (1985) analyzed the main foregrounded features (syntax, lexis and semantics) in the poem *4o-Love*. They proposed a linguistic-based analytical approach and questions that might stimulate class discussion.

- Carter (1982) colected four stylistic analyses of four different poems: *Mr. Bleaney* by Widdowson, *Prelude I* by Short, *O Where Are You Going?* By Rogers and *Lines* by Sinclair.

- Toloon (1998) provided a wide range of literary stylistic analyses focusing on different genres. What makes Toloon's work special is his focus on one topic in stylistics at a time (e.g. cohesion, naming patterns, modality...etc.) First he explained briefly the topic under discussion; then, he exemplified the application of that topic using a suitable literary genre.

- Carter (1989c) conducted a discourse-stylistic analysis to *O Where are You Going?* By W. H. Auden. Through this analysis, Carter tried to prove that grammatical analysis is not enough; appropriate contextualizations are also necessary to get the literary message.

Carter's analysis has some pedagogical implications by providing students with means to literary text analysis.

Summary

In this chapter, the researcher presented the theoretical and the practical sides of stylistics as an approach to the teaching of literature. It can be summarized in the following points:

- Stylistics believes that the most effective way to study literature is through the linguistic structure of the literary work and vice versa. This, stylisticians believed, helps students to build reading strategies that continue with them. It awakens in them the ability to think, to analyze, to synthesize and then to connect things together and evaluate.

- As people tend by nature to oppose new methods, stylistics has been opposed by critics and educationalists. However it has succeeded in inserting itself gently in the process of teaching.

- The field of teaching language through literature has been neglected by researchers, curriculum designers and teachers. What is more neglected is the use of stylistics in TEFL programs. Hardly could the researcher find related studies and references on the topic.

CHAPTER THREE

Methodology

This chapter presents the purpose of the study, population, sampling procedure, research design instrumentation, material selection, procedure and data analysis.

3.1 The purpose of the study

This study aimed at:

1. documenting the teachers' attitudes towards

a. the English literary syllabus of the 11th grade,

b. the method currently implemented in teaching poetry,

c. the role of poetry in the TEFL.

2. finding out if there would be significant difference between the students' attitudes towards

a. English language & literature and other school subjects,

b. English poetry and Arabic poetry.

3. Revealing the effect of applying the stylistic approach to the teaching of English poetry on students' attitudes towards this poetry and the method of instruction.

4. Revealing the effect of applying the stylistic approach to the teaching of English poetry on students' achievement.

3.2 Population of the Study

The population of this study consisted of two groups. The first one was the (33) 11th grade teachers of English in Qabatia District for the first semester of the academic year 1999-2000.Table (1) provides specific information about those teachers:

Table (1)

Specific Information about the 11th Grade Teachers of English

Domain		No. of teachers	%
Gender	Male	14	46.9
	Female	19	53.1
Education	Diploma	2	6.3
	B. A.	28	84.4
	M. A.	3	9.4
Experience	1-5yr	17	48.5
	6-10yr	6	18.2
	More than 10	10	33.3
Level of teaching	Elementary	11	33.3
	Secondary	33	100
In-service courses	None	26	78.8
	One	7	21.2

The second group consisted of the (766) 11th grade female students in the public schools in Qabatia District for the first semester of the academic year 1999-2000. Table (2) shows explicitly the population of the study.

Table (2)

Students' Population Distribution Table

Class	Stream	No. of Schools	No. of Sections	No. of Students
11th Grade	Scientific	6	7	175
	Literary	17	21	591
	Total	17	28	766

3.3 Sampling Procedure

A total of (89) scientific and literary female 11th grade students from two public schools in Qabatia district participated in the study. (46) of the participants (20 scientific and 26 literary) were the two 11th grade sections in Tammoun Secondary Girls' School; the rest were the two 11th grade sections(20 scientific and 23 literary) in Maithaloun Secondary Girls' School. The two schools were deliberately chosen because the other four secondary schools which contained scientific and literary sections (the rest of the schools contain just literary sections) were excluded for some situations that didn't suit the study: in two of them, the needed sections were taught by two different teachers; in the other two, educationally inexperienced teachers were teaching the required stage.

The participants in Tammoun Secondary Girls' School were chosen also deliberately to be the experimental group because the pilot study was conducted in this school, and so learners might benefit from their friends of the previous year, which really did sometimes happen. Table (3) shows the distribution of the sample.

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Table (3)

Sample Distribution Table

Group Stream	Exp. Tammoun School No. of Students	Cont. Mathaloun School No. of Students	Total	%
Scientific	20	20	40	44.9
Literary	26	23	49	55.1
Total	46	43	89	100
%	51.7	48.3	100	

At the beginning of the study, in September (1999-2000), the students ranged from (16) years and (3) months to (18) years and (9) months with a mean of (17) year and (6) months.

Regarding the teachers, all the population (33) participated in the study and answered the teachers' questionnaire.

3.4 Research design

This study was an experimental one which was carried out with (89) 11th grade female students from two secondary schools inQabatia District in order to investigate the effect of applying the stylistic approach to the teaching of English poetry on the 11th grade students' achievement and attitudes towards this poetry and the method of instruction. Specifically speaking, those students were divided into two groups, experimental and control.

The participants of the experimental group were taught the four poems in the 11th grade syllabus using the stylistic method, while those of the control were taught the same material following the traditional method presented in the teacher's book.

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Two dependent variables were assessed in this study: students' achievement and attitudes.

To assess the two variables, two measures were used: the first was an achievement test developed by the researcher and given to all the sample of the study to measure the participants' comprehension and language achievement. The achievement of those in the experimental group was compared with that of the participants in the control one.

The second measure was an attitudinal questionnaire (SQ) of four domains designed by the researcher to assess the participants' attitudes towards English poetry and the method of instruction.

Before the application of the experiment, the participants were given the questionnaire, translated into Arabic, as a pre-test and scores were recorded. Students' scores on the first two domains were compared to reveal the difference in their attitudes towards English language and poetry on one hand and other school subjects and Arabic poetry on the other hand.

Then, after the application of the treatment, the participants were given the last two domains of the (SQ) and the individual scores were subtracted from each other so as to note the change in attitudes towards English poetry and the method of instruction.

English language teachers' attitudes towards the 11th grade *Anthology* syllabus, the method currently implemented in teaching poetry, and the role of poetry in TEFL were also assessed by an attitudinal questionnaire (TQ) developed by the researcher for this purpose.

3.5 Instrument

To answer the questions of the study, four instruments were used as follows:

a) Teachers' Questionnaire (TQ)

A Teachers' questionnaire (see Appendix 4), consisting of (41) items, was designed by the researcher to investigate the 11th grade teachers' attitudes towards the 11th grade *Anthology* syllabus, the method currently implemented in teaching poetry for the same grade and the role of poetry in the TEFL. It also investigates the difficulties students face when they are first introduced to poetry as teachers view them. Six items in the questionnaire (1,2,3,4,19,39) were adapted with modification from Nasr (1996).

Next to each item was a grid consisting of five columns: always, sometimes, uncertain, seldom and never, following the Likert technique of scale construction which is widely used for its relative ease of construction and its use of fewer statistical assumptions.

Respondents were asked to tick the appropriate box to indicate the degree of frequency that suited their opinion for each item. Positive items (1,2,3,4,5,6,7,8,11,12,14,15,18,19,20,21,22,23,24,25,26,27,28,29,30, 32,33,34,35,37,38,39,40,41) were scored (5) for "always" down to (1) for "never"; while the negative ones (9,10,13,16,17,31,36) were scored quite the opposite, i.e. (1) for "always" up to (5) for "never". Table (4) shows the

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distribution of the positive and negative items on the three areas of the questionnaire.

Table (4)

Distribution of the TQ Items on its Areas

Areas of TQ	No. of Positive Items	No. of Negative Items	Total
1. teachers' attitudes towards 11th grade Anthology syllabus.	8	0	8
2. teachers' attitudes towards the method used in teaching poetry.	18	4	22
3. teachers' attitudes towards the role of poetry in TEFL.	8	3	11
Total	34	7	41

The highest possible score that can be obtained in this scale is (205), while the lowest is (41). So, the respondents' scores can fall within a continuum from (41) to (205); the middle (uncertain) point of the continuum, if all the items are ticked uncertain, is (123).

TQ Validity

To ensure the validity of this questionnaire, it was given to a jury of two experts in English literature from An-Najah U., one in Education from An Najah U., one in Applied Linguistics from Bethlehem U., four supervisors of English from Jenin, Qabatia, Gaza and Jeriko Districts, and five English language teachers. All showed approval except for some technical changes. The most important suggestion was the one put by the two experts in literature regarding adding specific items on stylistic analysis of poetry; the researcher added the items (21,22,23,26, 27).

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TQ Reliability

Alpha formula was used to find the reliability of this questionnaire. Results indicated that the calculated value was (0.87), which is statistically sufficient.

b)   Students' Questionnaire (SQ)

This questionnaire (see Appendix 5) was also designed by the researcher to be used as a pre- and post test to measure the students' attitudes towards English language in general, English poetry in particular and the method used in teaching this poetry. The questionnaire consists of (63) items placed in four domains shown in table (5) with the positive and negative items for each.

Table (5)

Distribution of SQ areas with their Positive and Negative Items

Areas of SQ	No. of Positive Items	No. of Negative Items	Total
1-English language and other School subjects	7	15	22
2-Arabic Poetry	4	3	7
3-English poetry	3	8	11
4-The Method of Instruction	17	6	23
Total	31	32	60

Next to each item was a grid consisting of five columns: strongly agree, agree, uncertain, disagree and strongly disagree, again following the

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Likert scale construction. Respondents were asked to tick the appropriate box to indicate how much they agreed or disagreed with each item. Positive items were scored (5) for strongly agree down to (1) for Strongly disagree. Regarding the negative statements, the scoring was reversed; (1) for strongly agree and (5) for strongly disagree.

The highest possible score that can be obtained in this scale is (315), while the lowest is (63). The middle (uncertain) point, if all the items are ticked uncertain, is (189).

SQ Validity

To ensure the Questionnaire Validity, it was given to a jury of two experts in English literature from An-Najah U., one in Education from An-Najah U., one in Applied Linguistics from Bethlehem U., two in translation from An-Najah U. and Al-Quds U., four English supervisors from TulKarem, Jenin, Qabatia and Gaza districts and five English language teachers.

All of them showed approval except for some technical changes such as changing the positions of some items, reforming others and exchanging some words with other more appropriate ones.

SQ Reliability

Alpha formula was used to find the reliability of the Questionnaire. Analysis showed that Alpha value was (0.85) which is statistically sufficient.

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c) The Pre-test

To determine if the two groups (the experimental and the control) were of the same level or not, the researcher developed a pre-test (see Appendix 6) depending on the 10th grade English material because students were still at the beginning of the 11th grade. After analyzing the 10th grade material, the researcher designed a test of five English skills and subskills: reading comprehension, vocabulary, grammar, poetry and writing. These skills were included for two reasons: first, they are just the same skills emphasized in the 11th grade English curriculum; second, studying vocabulary and grammar are considered by all stylisticians to be the basic step towards comprehending, interpreting and evaluating any literary work.

The question formats included in the test were chosen in the light of the six categories in the cognitive domain of Bloom's Taxonomy of Educational objectives (Bloom 1956)): knowledge, comprehension, application, analysis, synthesis and evaluation.

Pre-test Validity

To ensure the test validity, it was handed to two experts in Education from An-Najah U., two supervisors of English language in Jenin and Qabatia Districts, and nine school English language teachers.

Consequently, the test underwent some changes. For example, the question on the tenses was changed from a form of a letter as a context into separate sentences which as most of the teachers agreed are more suitable for the students' level. In addition, an item on the poem was deleted and the linking words were added to the writing format.

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Pre-test Reliability

A total sample of (52) students, (22) scientific and (30) literary, from Tubas Secondary Girls' School were given the test twice within a period of 15 days to overcome the effect of remembrance. These participants weren't included in the sample of the study. Table (6) shows the results of the test-retest application.

Table (6)

Reliability of the Pre-test

Application	First Application (n=52)		Second Application (n=52)		R. Value	Sign.
	Mean	SD	mean	SD		
Pre-test	34.23	17.87	35.84	19.62	.94	.000*

Correlation is significant at (α=. 01)

Pearson Correlation Coefficient was used and the test showed a reliability of (.94)

Note: during the first application the proper time needed to answer the test was calculated to be (90) minutes.

d) Post-test

In order to measure the effect of stylistics on students' achievement; the researcher developed a two-part posttest (Appendix 7); the first part consisted of questions on Herberts' (*Virtue*) which had already been taught for students. The second part contained questions on Blake's (*A Poison Tree*) which was new to both groups. Each part was given (50) scores to come up with a total of (100) marks for the whole test.

The researcher designed the items of the test in the light of all the levels of the cognitive domain of Bloom's (1956) taxonomy of educational objectives. The items were chosen by the researcher in a way that reflected the students' "general comprehension", "textual focus" and "personal response".

In designing the test, the researcher benefited from the following resources: 1. the items put by four 11th grade teachers of English on the poems mentioned above; 2. Nasr's point of view sent to the researcher through the internet; Nasr stated that " the same comprehension and language exercises could be given at the end of teaching to judge which group comprehends better and by what method; 3. some experts' articles about testing literature (Carter and Long (1990); Zyngier (1981); Valette (1967)).

Carter and Long (1990), for instance, present an example of a literary test for EFL learners with items that measure respectively "general comprehension", "textual focus" and "personal response". They think that such tests are better than conventional ones in which students are not required to do more than "to paraphrase and identify the context of a passage; to describe and discuss; and to evaluate and criticize". This of course is harmful as it prevents close reading of the text which is treated as 'a sequence of events', 'a series of facts', and 'a set of behaviors' rather than as a formal, linguistic, and aesthetic artifact. Moreover, conventional tests fail to help learners to develop their "language competence"; to improve their "interpretive skills" and to account for the impact of the literary texts on them. Besides, the items of such tests can be answered if the learners read only a translated or even a simplified version of the text.

However, language-based tests, added Carter and Long, enable the learner to " respond freely to the text and to relate the text to contexts of real experience" by using the language as a medium; such tests also encourage the learner to involve actively in the reading process, and so to

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elicit the meanings from the text and to experience it. And overall, they develop students' language competence.

The posttest in this study contained different types of question format: Wh-questions, completion, multiple-choice question, yes/no questions. Carter and Long (1990), Zyngier (1981), Philip and Orvill (...) and Valette (1967) stated that all these format can be used to measure the three domains mentioned above-i.e. general comprehension, textual focus and personal response.

Post-test Validity

To ensure the validity of this test, it was handed to a jury of two experts of English literature and one in Education from An-Najah U., an expert in Applied linguistics from Bethlehem U., Three supervisors of English from Nablus, Jenin and Qabatia Districts, and eight English language teachers.

According to their suggestions, the test has undergone some changes. In part one, for instance, questions (3) and (9) were exchanged in position to suit the order of the information in the poem; a question on the repetition of the word "sweet" was deleted as it was similar to Q. (6); and Q. (10) was added.

Post test Reliability

A total sample of (41) students, (22) scientific and (19) literary, from Qabatia secondary Girls School participated in ensuring the reliability of

the test. Those participants of course weren't included in the sample of the study.

The test-retest were applied within a period of (13) days to overcome the effect of remembrance. Table (7) shows these results clearly:

Table (7)

Reliability of the Post test

Application	First Application (n=41)		Second Application (n=41)		R. Value	Sign.
	Mean	SD	mean	SD		
Post-test	38.o2	19.54	38.43	20.37	.96	.000

Significant at (α=. 01)

Pearson Correlation Coefficient was used and the test showed a reliability of (.96).

3.6 Material selection

The material used in this study consisted of the four poems presented in the Anthology textbook for the 11th grade. They were:

1- *Nurses Song* by William Blake

2- *Virtue* by George Herbert

3- *The Road not Taken* by Robert Frost

4- *A Red Rose* by Robert Burns

The four poems were analyzed stylistically by the researcher before applying the experiment. The rationale behind this analysis was that the stylistic features don't appear in the same degree in all the poems; some poems may suggest more work on lexis but less on grammar, others might

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be quite the opposite. The detailed analysis aimed at helping the researcher identify the most dominant stylistic features in each poem and so raise them up in class discussions. Nasr(1996) stated that " a thorough and detailed analysis equips the teacher with a solid and a rich basis for the preparation of teaching material." (p 23) Akyel's (1995) teachers stated that conducting stylistic analysis to the poem helped them effectively to prepare their own language activities which they could use successfully in the EFL classroom.

In analyzing the poems, the researcher followed the procedure proposed by Short (1996) which she found to be the nearest to school students' level. Shorts' procedure is as follows:

1. General interpretation; i.e. what the poem is generally about.

2. Linguistic- stylistic features under which Short specifies the following

2.a. Lexis under which two elements were studied:

- lexical repetition

- lexical grouping

2.b. Semantic-syntactic deviation which refers to the analysis of the figurative language which is on the borderline between grammar and meaning.

2.c. Grammar, under which the following subcategories were investigated:

- grammatical parallelism

- definiteness

- tenses

- pronouns

2.d. Sound (phonetic) patterns such as alliteration, assonance, rhyme, rhythm...etc.

3. The link between stylistic features and interpretation.

This last step is very essential because, as Short views it, " stylistic analysis can be seen as an aid to our understanding and appreciation of the text under discussion as well as providing a rationale language-based account to support interpretation and giving insights into the process by which we interpret when we read." (p, 27) And of course, although the interpretation of a poem might differ from one person to another, the linguistic analysis would be the same.

3.7 Procedure

Five months before the experiment took place, and during the second semester of the year 1998-1999, the researcher had conducted a pilot study during which she applied the new method to the teaching of poetry for two scientific and literary 11th grade sections which were not included in the sample of the actual study. During that study, she adjusted the time needed for the experiment. The activities, too, underwent certain changes to suit the level of the students.

During the first semester of the scholastic year 1999-2000, the experiment was conducted. After the previous co-ordination with the Ministry of Education, the Directorate of Education in Qabatia District and the schools concerned, the researcher held meetings with the principals at the schools involved in the study to describe the study and the researcher's requirements. Then, individual meetings were held with the regular classroom teacher of the control group (as the experimental group was taught by the researcher herself). The researcher explained to that teacher in details the objectives and characteristics of the experiment and the procedure she would follow in teaching each of the four poems chosen for

the study according to the traditional way. The teacher was provided with a written sheet of the steps of the traditional method procedure as clarified in the teacher's book of the 11th grade. The researcher kept in touch with that teacher through the whole experiment; they used to exchange ideas and discuss all the relevant points related to the application of the experiment.

Note: the researcher and the other teacher who taught the control group had the same educational degree and nearly the same years of experience.

Pre-testing sessions:

One week before the experiment, the participants answered the pre-test the aim of which was to investigate if the two groups were of the same level or not. An independent t- test was used to analyze the results of both groups. Table (8) shows those results.

Table (8)

Equivalence between Groups in the pre- test

Group Variable	Experimental (n=46)		Control (n=43)		T. Value	Sign. 2-tailed
	Mean	SD	Mean	SD		
Pre-test	43.93	19.65	40.00	19.65	.94	.34

Significant at (α=. 05). Critical T. Value (1.98) with DF (88)

Table (8) shows that the computed T. value (.94) for both groups was less than the critical t-value (1.99). This means that there was no significant

difference between the two groups; that is, they were essentially equivalent before the application of the experiment.

Then two days before the experiment, Students' questionnaire (SQ) was distributed to the participants. This questionnaire aimed at assessing a- if there was a difference in students' attitudes towards English language and literature on one hand and other school subjects and Arabic poetry on the other hand, and b- if students' attitudes towards English poetry and the method of instruction would be affected by using the stylistic approach or not. To achieve this, the first two domains concerning English language, the other school subjects and Arabic poetry were distributed just before the experiment, while the last two, concerning English poetry and the method of instruction were distributed twice: before and after the experiment.

The Experiment:

Two days later, the experiment was carried out; the control group was taught the four poems according to the traditional method with the following procedure:

- The teacher gave students a report of the poet's life, introduced the topic of the poem using the general questions given in the textbook and read the poem aloud once or twice.

- Students read the poem silently to underline the most difficult words; such words were explained by the teacher.

- The teacher explained generally and briefly the main ideas in the poem.

- Students answered the post questions in the class or at home.

- The teacher asked the students about their attitudes towards the poem and encouraged those who liked to memorize parts of it to do so.

The experimental group, on the other hand, was taught the four poems following the procedure designed by the researcher depending on the bases of the stylistic analysis:

@ Students were taught the characteristics of the language of poetry using poems different from the ones included in the experiment. The aim of this step was to familiarize students with the peculiar use of language in poetry because stylistic analysis focuses on language as a medium to interpret a poem. In fact, students already knew that poetry is different; what they needed to grasp was how it is different and the purposes that that difference serves. The characteristics included in this stage were:

1. **Vocabulary:** use of archaic terms, repetition of certain words and use of certain groups of words.

2. **Grammar:** sentence structure, parallelism, pronouns, tenses and definiteness.

3. **Figurative and symbolic language:** similes, metaphors, and personification.

4. **Rhyme.**

@ Then the four poems included in the experiment were taught following the steps proposed by Short (1996) for the analysis of any poem:

1. Reading the poem aloud by the teacher and the students;

2. Guessing what the poem is generally about;

3. Discussing the linguistic-stylistic features in the poem:

   3.1- Lexis under which the following elements were taught archaic terms, lexical repetition, lexical grouping;

   3.2- semantic- syntactic deviation under which the figures of speech were investigated;

3.3- grammar under which the following subcategories were investigated: sentence structure, grammatical parallelism, tenses, pronouns, definiteness and indefiniteness;

3.4- the rhyme;

4. While discussing each of the previous elements, semantic relations between all the elements were investigated and meanings were drawn out and the poem as a whole pattern was evaluated in the light of the previous analysis.

@ Students express their attitudes towards the poem by writing freely about anything they wanted in the poem.

It is worth mentioning that through all the previous teaching process students were encouraged consciously and unconsciously to connect the teaching material with their schemata, their own experiences in life and the society they live in .

The following diagram sums up the procedure:

Diagram 1

The stylistic procedure followed in teaching the Experimental group

Pre- reading Activities ⟶ (Characteristics of the language of poetry)

Discussing lexis: Repetition, grouping, archaism

The experiment: (reading)

Discussing grammar: Parallelism, sentence structure, tenses, definiteness, pronouns

Discussing figures of speech: Similes, metaphors, personification

Discussing the rhyme of the poem

Ultimate semantic structure

Post-reading activities ⟶ (Students express their attitudes towards the poem through free writing, talking...etc)

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Although as already mentioned, the steps were adopted from Short (1996), the content of the stylistic analysis is the same to all stylisticians (Carter 1989, Leech (1965, Short and Candlin 1989). They believed that words should no more be studied as individual units. Instead, "lexico-semantic analysis" which focuses on collocations, figurative meanings, meaningful categories of words and unusual collocational relations is better. This, Carter (1989) argued, makes "students start to appreciate the interpretation of different levels of language organization in the creation of meaning; learners can also learn about how words work, the network of relations they can contract, and something of the nature of figurative language."(p. 166)

Stylisticians also pointed out the importance of teaching the grammar of the literary work. The discussion of different parts of speech and the introduction of some structural features of English syntax through action and communicative features form the basis for the interpretation of the text.

Browne (1986) stated that poetry is content and language. The appreciation of the former, in his opinion, can't be gained except through the particular way in which language is used. He mentioned some of the poetic linguistic features that should be studied in poetry: " rhyme, pattern, repetition, order, climax, rhyme, pattern of sound and the careful and imaginative selection of words." (p105)

However, linguistic description is not the end in the stylistic analysis. What is more essential is the semantic relations between all the linguistic elements; i.e. the way these elements pattern together to form the text as a whole. This is what Leech (1970) categorized as cohesion and cohesion of foregrounding where the poet patterns the language in a unique way to

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convey a certain meaning; and so any study of a poem should treat it as a uniquely designed construction and try to discover its pattern; otherwise, the poem would remain closed.

Carter (1989), too, emphasized that stylistic analysis doesn't only urge us to study what is grammatical and what function grammatical form does but also what the semantic-relations are which underlie the noun phrase sequence.

This definitely leads the reader to the literariness of the text. The reader interprets, evaluates and responds to the text on clear, systematic and obvious bases. It is then the work of the teacher, as Widdowson (1975) and Carter (1989) assured, to build in students the reading strategies that help them to read, analyze and respond to the literary text.

As the students in this study haven't been introduced to any thing related to this kind of analysis, the researcher provided them with the characteristics of the poetic language in advance so as to pave the way towards an acceptable and effective analysis.

It is worth noting here that Short's procedure was adopted in teaching the poems with some reservations:

1- Not much attention was given to unfamiliar terms. Some terms were replaced by more common ones; for instance, lexis", "semantics", and "syntax" were replaced by "vocabulary", "meaning" and "sentence structure" respectively.

2- Regarding the sound patterns, the rhyme was the only area taught in the experiment because the researcher noticed during the pilot study that the other areas need much time to be grasped and used appropriately.

The whole experiment lasted (5) weeks with three classroom periods, (45) minutes each, a week, with a total of (15) classroom periods for each group.

During the time of the experiment application, the researcher took advantage of the 11th grade teachers' assembly for English in-service courses and distributed the teachers' questionnaire (TQ) by hand for each teacher so as to avoid any misconceptions.

Post- testing Sessions

Four days after the end of the experiment, the participants filled out in the last two domains of the students' questionnaire (SQ) to measure the effect of the two methods implemented in teaching on their attitudes towards English poetry and the method of instruction.

Then, the participants sat for the achievement test so as to discover the influence of the two methods on their achievement in reading poetry.

All the pre- and post sessions for the two groups were conducted with the presence of the researcher who gave exactly the same instructions to all the sections.

Notes:

- The model answers according to which the post test was corrected were put by the researcher and then shown to a doctor of literature at An-Najah University and an English language teacher.
- Three items (44, 46, 62) where deleted from the (SQ) because the researcher realized that students misunderstood them.

- One of the teachers' and five of the experimental group students' collected questionnaires were deleted because the items were not completed. Consequently, the number of students was decreased to (41) and that of the teachers to (32).

3.8 Statistical Analyses

The data obtained from the pre-test, achievement test, teachers' questionnaire (TQ) and students' questionnaire (SQ) were statistically analyzed using the following methods:

- An independent t-test to analyze the pre-test results so as to find if the two groups were of the same level or not.

- Two-way analysis of variance (Anova) to analyze the effect of method, stream and interaction between both on students' achievement.

- A dependent t-test to analyze the difference between students' attitudes towards:
  =English language and literature and other school subject;
  =English poetry and Arabic poetry.

- Dependent t-test to analyze the change in the students' pre-and post attitudes towards English poetry and the method of instruction.

- An analysis of co-variance (Ancova) to analyze the difference between the experimental and control groups' post attitudes towards English poetry and the method of instruction.

- Means and percentages to determine the teachers' attitudes towards the *Anthology* syllabus, the method currently implemented in teaching English poetry and the role of this poetry in TEFL.

Summary

In this chapter the researcher has discussed and described explicitly the population of the study, the sample, the research design, the material selection, the instrument used in measuring the aims of the study and the procedure of application. The statistical analyses used to get the results of the study were also described in this chapter.

Chapter Four

Results

Introduction

In this chapter, the researcher presents the research findings in four major sections. The first one is concerned with the teachers' attitudes towards the 11th grade "Anthology" syllabus, the method of instruction and the role of poetry in the TEFL. The second section presents the difference between students' attitudes towards **a.** English language and literature and the other school subjects **b.** English poetry and Arabic poetry. The third and fourth sections show the effect of using the stylistic approach on students' achievement and attitudes towards English poetry and the method of instruction.

Section one

This section includes the results related to the first three hypotheses (1.a., 1.b., 1.c.) which dealt with teachers' attitudes towards the 11th grade Anthology syllabus, the method currently implemented in teaching poetry and the role of poetry in TEFL. Means and percentages were used to document these attitudes out of the (TQ).

Hypothesis (1.a.) says:

Teachers don't have positive attitudes towards the English literary syllabus of the 11th grade.

The results of this hypothesis are shown in the following table (9).

Table (9)

Means and Percentages of the Teachers' Attitudes towards the 11th Grade Anthology Syllabus

No.	Item	Mean	%
1-	I am satisfied with the literary selections prescribed by the syllabus.	4.18	83.6
2-	The literary selections prescribed by the syllabus suit students language level.	3.68	73.8
3-	The literary selections suit students level of comprehension.	3.62	72.5
4	The cultural context of the literary selections is suitable.	3.62	72.5
5	I urge my students to read the literary selections put for "free reading".	3.62	72.5
6-	Students and I discuss in general the free-reading selections in the class.	3.00	60
7-	The number of poems in the textbook is enough to make students appreciate English poetry.	2.34	46.9
8-	The number of periods devoted to literature is enough to cover the literary requirements.	2.34	46.9
Total		3.30	66.1

- Maximum point of response is (5) points.
- 80-100% = very high; 60-79% = high; 40-59% = moderate; 20-39% = low; less than 20% = very low.

Table (9) shows that:

@ Generally speaking, teachers' attitudes towards the syllabus were high (66.1).

@ Teachers showed high attitudes towards the level of the literary selection. It suits students' linguistic, cultural and comprehension level.

@ However, they were not satisfied with the time devoted to literature and the number of poems in the syllabus.

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Hypothesis (1.b.) says:

Teachers don't have positive attitudes towards the method currently implemented in teaching poetry.

The means and percentages of the teachers' attitudes indicated in the questionnaire are shown in table (10) which contains (22) items: the first (11) of them were concerned with the traditional method and the last (11) were concerned with stylistic elements.

Table (10)

Means and Percentages of the Teachers' Attitudes towards the Method Currently Implemented in Teaching English Poetry

No.	Item	Mean	%
9-	I avoid teaching the poetic selections prescribed by the 11th grade Anthology syllabus.	4.75	95.6
10-	Teaching literature in general and poetry in particular, needs special training.	4.62	92.5
11-	From my experience, I notice that extensive reading (the Anthology) really helps students to read quickly and comprehend what they read.	3.9	78.8
12-	From my experience, I notice that extensive reading (the Anthology) really helps students to enjoy reading English texts.	4.20	83.4
13-	Extensive reading isn't directly concerned with language exercises that deal at length with grammar, phonology and Lexis.	2.40	48.4
14-	I follow the procedure proposed in the teacher's book in teaching the poetic selections.	3.78	75.6
15-	The teacher helps students to understand the cultural differences in the poem studied.	4.37	87.5
16-	Cultural references in the literary texts hinder students' comprehension.	2.43	48.8
17-	Going through the poem word by word and line by line hinders students' appreciation and enjoyment of the poem.	2.09	41.9
18-	I encourage students to understand the general meaning of the poem rather than knowing the details.	4.25	85
19-	The teaching method currently implemented in teaching	3.50	70

	poetry helps to achieve the goals set in the teacher's book.		
	Total for the items on the traditional method.	3.57	71.4
20-	I extract the irregular word-order structures from the poem and discuss them with the students.	3.59	71.9
21-	I discuss with students definiteness and indefiniteness in the poem.	3.03	60.6
22	I discuss with students the use of the reference words (e.g. pronouns, numbers, demonstratives ... etc.) in the poem.	2.40	48.1
23-	I discuss with students the repetition of certain words, phrases, or structures in the poem.	4.40	88.1
24-	I discuss with students the use of the figures of speech used in the poem (e.g. metaphors, similes, personification...etc.)	4.15	83.1
25-	I discuss with students the sound system in the poem.	4.15	83.1
26-	I teach students the internal and external rhyme of the poem.	3.40	68.1
27-	I draw students' attention to the use of tenses in the poem (e.g. present, past, perfect...etc.)	3.59	71.9
28-	I train students to classify vocabulary in the poem into groups according to the meaning.	1.90	38.1
29-	I help students extract and discuss the synonyms, the antonyms, and the collocations in the poem.	3.46	69.4
30-	Having been taught the poems on the syllabus, students become able to read and analyze any other poem.	2.90	58.1
	Total of the last 11 items.	3.36	67.2

- Maximum point of response is (5) points.
- 80-100% = very high; 60-79% = high; 40-59% = moderate; 20-39% = low; less than 20% = very low.

This table reveals the following results:

@ Teachers highly believed (92.5) that teaching poetry needs special training.

@ Teachers' attitudes towards the traditional method were high (3.57):

- they cared about the general meaning rather than the details which hinder students' enjoyment and appreciation of the poem.

- they believed that extensive reading isn't directly concerned with grammar, phonology and lexis;

However;

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@ this didn't prevent them from analyzing some linguistic elements related to vocabulary, figures of speech and some structures.

In order to discover what goals teachers of English had while teaching poetry and if these goals were in coincided with those presented in the teacher's book or not, teachers were asked directly about the goals of teaching poetry from their own point of view. Their answers are displayed in the following table (11).

Table (11)

List and Percentages of the Goals of Teaching Poetry for the 11ᵗʰ grade as Teachers View them

Goals	No. of teachers (no. =32)	%
1- to improve the four language skills	7	21.2
2- to help students recognize poetry as a different genre.	16	48.5
3- to help students feel the aesthetic pleasures of English poetry.	21	63.6
4- to develop students abilities to practice the English language	7	21.2
5- to provide students with information about some poets.	6	18.2
6- to help students improve their knowledge in poetic language: figures of speech, rhyme, peculiar words and expressions.	18	54.5
7- to introduce students to other cultures.	6	18.2
8- to improve students' comprehension level.	5	15.2

In order to document the difficulties students face when they were first introduced to English poetry, a separate question about this was put for teachers. Table (12) shows their answers which are ordered according to the degree of difficulty.

Table (12)

List of difficulties Students face when first Introduced to English Poetry as Teachers View them

Difficulties

- vocabulary
- the ability to read poems according to meter.
- archiasm
- poetic peculiar structures
- literary terminology
- figurative & symbolic language

Teachers were also asked about the number of periods they need to teach each poem in the syllabus. (13) of them answered one period; (14) answered two periods; (4) needed three periods; while one teacher gave no answer.

Hypothesis (1.c.) says:

Teachers don't have positive attitudes towards the role of poetry in TEFL.

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Table (13) shows the means and percentages of the teachers' answers as they appeared in the third domain of the teachers' questionnaire.

Table (13)

Means and Percentages of the Teachers' Attitudes Towards the Role of Poetry in TEFL

No.	Item	Mean	%
31-	English language teaching process can be implemented successfully without literature.	3.87	77.5
32-	English poetry is a burden on students shoulders.	2.81	56.2
33-	Poetry can play an important rollers teaching the writing skill.	3.43	68.8
34-	Poetry can play an important role in teaching the listening skill.	4.50	90
35-	Poetry can play an important role in teaching the speaking skill.	4.53	90.6
36-	The peculiar use of structures in poetry hinders students' comprehension.	2.10	42.5
37-	Poetry can play an important role in teaching when and how to use grammar.	2.28	45.6
38-	The goals identified in the syllabus for the teaching of poetry are satisfactory.	3.25	65
39-	It would help to give the students language periods that prepare them to handle poetic structures (i.e. sentences of non-standard order, archaic expressions, incomplete sentences, figurative language ..etc.	3.84	76.9
40-	Poetry can develop students' ability to use the language better.	4.21	84.4
41-	Students really enjoy and appreciate English poetry.	3.97	79.4
	Total	3.53	70.6

- Maximum point of response is (5) points.
- 80-100% = very high; 60-79% = high; 40-59% = moderate; 20-39% = low; less than 20% = very low.

Table (13) reveals the following results:

@   Teachers had positive attitudes towards the role of poetry in teaching language skills, but it couldn't help them clarify when and how to use grammar.

@   Teachers believed that the peculiar use of structures hinders students' comprehension. So they highly agree (84.4%) that it is helpful to give students language periods to help them handle poetic structures.

@   teachers believed that English poetry is a burden on their students' shoulders.

Section two

This section is concerned with the results of the second group of hypotheses (2.a., 2.b.) which tried to find if students had special negative or positive attitudes towards English language and literature in comparison with their attitudes towards other school subjects.

Hypothesis (2.a.) says:

There is no significant difference at (α=.05) between the mean scores of students' attitudes towards English language and literature and those towards other school subjects.

To analyze the results related to this hypothesis statistically, a dependent t-test was used. The results are shown in table (14) and (15).

Table (14)

Means, Standard Deviation and t-value of Students Pre-Attitudes towards English Language and Literature and other School Subjects

Subject Group?	English language & Literature		Other school subjects		t-Value	Sign. (2-tailed)	%
	Mean	SD	mean	SD			
Exp.	2.92	.45	3.40	.55	5.85	.000*	14.11
Cont.	2.91	.58	3.61	.61	6.38	.000*	19.39
Total	2.91	.52	3.51	.59	8.51	.000*	

Significant at (α=. 05). Critical t-value (2.02) with DF (40) for the experimental and (42) for the control and (83) for both.

Table (15)

Means, Percentages and t-values of Scientific and Literary Students' Attitudes towards English Language and literature and other school subjects

School subject Stream	English Language &Literature		Other School Subject		t-value	Sign.
	Mean	SD	Mean	SD		
Scientific	2.89	.52	3.48	.67	5.42	.000*
Literary	2.93	.52	3.54	.51	6.58	.000*

Significant at (α=. 05). Critical t-value (2.02) with DF (39) for the scientific and (43) for the literary.

According to the results shown in table (14), hypothesis (2.a.) was rejected as there is a significant difference between students' (scientific and literary) attitudes towards English language and other school

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subjects in favor of the latter. The calculated t-values (5.85, 6.38, 5.42, 6.58) were all higher than the critical t-value (2.02).

A t-test was also used to test if there is any difference in the students' attitudes towards English and other school subjects as due to stream. The following table (15) shows these results:

Hypothesis (2.b.) says:

There is no significant difference at (α =. 05) between the mean scores of students' attitudes towards English poetry and Arabic poetry.

The results related to this hypothesis were elicited statistically by using a t-test. Those results are shown in table (16).

Table (16)

Means, Standard Deviation and t-Value of Students

Pre-Attitudes towards English Poetry and Arabic Poetry

Poetry Group	English poetry		Arabic poetry		t-value	Sign. (2-tailed)
	mean	SD	Mean	SD		
Exp.	2.99	.37	3.34	.39	3.80	.000*
Cont.	2.86	.47	3.29	.35	4.33	.000*
Total	2.93	.43	3.31	.37	5.78	.000*

Significant at (α=. 05). critical t-value (2.02) with DF (40) for the experimental, (42) for the control and (83) for both together.

The results in table (16) revealed that there is a statistically significant difference between the mean scores of the students' attitudes

towards English Poetry and Arabic Poetry in favor of Arabic. This difference was shown by the t-values (3.80, 4.33, and 5.78) which are higher than the critical t-value (2.02). Therefore, hypothesis (2.b.) was rejected.

Moreover, a dependent t-test was also conducted to find if there was a significant difference in students' attitudes towards English poetry and Arabic poetry as due to stream. Table (17) reveals the results.

Table (17)

Means, Standard Deviation and t-values of students' Pre-attitudes towards English poetry and Arabic Poetry as due to Stream

Subject Stream	English Poetry		Arabic Poetry		t-value	Sign.
	Mean	SD	mean	SD		
Scientific n=40	2.99	.38	3.31	.37	3.34	.000*
Literary n=44	2.87	.47	3.32	.37	4.80	.000*

Significant at (α=. 05). critical t-value (2.02) with DF (39) for the scientific and (43) for the literary.

Table (17) revealed that regarding stream the hypothesis was also rejected. Both literary and scientific students showed difference in their attitudes towards English poetry and Arabic poetry in favor of the Arabic.

Section three

This section is concerned with the results related to the effect of using the stylistic approach in teaching poetry on students' attitudes towards English poetry and the method of instruction. Consequently, the researcher presents in this section the results that answer hypotheses (3.a., 3.b.)

A dependent t-test was used to determine whether the differences between students' pre-and post attitudes towards English poetry and the method of instruction were significant or not.

Hypothesis (3.a.) says;

There is no statistically significant difference at (α= .05) between the mean scores of the students' pre-and post attitudes for the experimental and the control groups as due to the stylistic approach.

Table (18) shows the results of analyzing students' answers.

Table (18)

Means, Standard Deviation and t-Values of the Pre- and post attitudinal Questionnaire for the experimental and control groups

SQ Group		Pre-test		Post test		t-value	Sig.	%
		Mean	SD	Mean	SD			
Exp. n=43	Poetry	2.99	.37	3.40	.54	4.76	.000*	13.71
	Method	3.32	.40	3.83	.39	8.98	.000*	15.36
Control n=43	Poetry	2.86	.47	2.95	.55	1.14	.258	3.14
	Method	3.12	.31	3.23	.28	2.47	.017*	3.52

Significant at (α=. 05). Critical t-value (2.02) with DF (40) for the experimental group and (42) for the control.

The results of the dependent t-test using group as a unit of analysis, as indicated in table (18), revealed that there was a significant difference between the students' pre-and post attitudes towards both English poetry and the method of instruction for the experimental group. The t-values for the two domains were (4.76) and (8.98) respectively which were higher than the critical t- value (1.68). So, hypothesis (3.a) was rejected. In this regard, stylistic method significantly affected students' attitudes.

Regarding the control group, the table revealed that there was a significant difference between students' pre-and post attitudes towards the method of instruction. The t-value was (2.47), which was higher than the critical t-value (1.68). However, no significant difference was found between the students' pre- and post attitudes towards English poetry

where the t-value was (1.14) which was higher than the critical one (1.68).

To determine the significant change in each stream in each group, a dependent t-test was conducted, and the results are shown in table (19).

Table (19)

Means, Standard Deviation and t-values of Students' Pre- and Post Attitudinal Questionnaire with Respect to Stream

SQ Group & Stream		Pre test		Post test		t-value	Sig.	%
		Mean	SD	mean	SD			
Exp. Sc. N =20	Poetry	2.89	.34	3.43	.57	4.22	.000*	18.68
	Method	3.41	.38	3.89	.34	5.52	.000*	14.07
Exp. Lit N= 21.	Poetry	3.09	.38	3.36	.53	2.55	.01*	8.73
	Method	3.22	.41	3.77	.43	7.14	.000*	17.08
Cont. Sc. N=20	Poetry	3.09	.40	3.11	.44	.22	.82	0.64
	Method	3.16	.29	3.29	.22	2.18	.04*	4.11
Cont.Lit. n=23	Poetry	2.66	.45	2.82	.61	1.23	.22	6.01
	Method	3.07	.32	3.17	.32	1.43	.16	3.25

Significant at (α=. 05). Critical t-value (2.09) for scientific group and (2.09, 2.07) respectively for the literary groups with DF (19, 20,19,22) respectively.

Table (19) reveals the following results:

1- There is a positive significant difference at (α=. 05) between the scientific students' pre- and post attitudes towards English poetry and the method of instruction. This difference was shown by the t-values

(4.22,5.52) respectively which were higher than the critical t-value (2.09).

2- There is a positive significant difference at ($\alpha=.$ 05) between the literary students' pre-and post attitudes towards English poetry and the method of instruction for the experimental group. The difference was shown by the t-values (2.55, 7.14) respectively which were higher than the critical t-value (1.72).

3- There is a positive significant difference at (.05) between the scientific students' pre-and post attitudes towards the method of instruction for the control group. This difference was shown by the t-value (2.18), which was higher than the critical t- value (1.73).

4- There is no significant difference at ($\alpha=.$ 05) between the scientific students' pre-and post attitudes towards English poetry for the control group. The calculated t-value was (.22) which was less than the critical t-value (1.73).

5- There is no significant difference at ($\alpha=.$ 05) between the literary students' pre-and post attitudes towards poetry and the method of instruction for the control group. In fact there was a slight positive but not significant difference in the mean scores of the posttests. And so the calculated t-value (1.23, 1.43) respectively were less than the critical one (1.73).

Hypothesis (3.b) says:

There is no significant difference at (α. 05) between students' post attitudes towards English poetry and the method of instruction for the experimental and control groups

To investigate this hypothesis, an analysis of covariance (Ancova) was conducted so as to even out any difference in the pre- attitudes of the experimental and control groups. Table (20) shows the results of the analysis.

Table (20)

Means and Standard Deviations of Students' Post Attitudes with Respect to Group

Group Domain	Experimental			Control			Total		
	Mean	SD	No.	Mean	SD	No.	Mean	SD	No.
Poetry	3.40	.54	41	2.95	.55	43	3.17	.59	84
Method	3.83	.39	41	3.23	.28	43	3.52	.45	84

Table (21)

Results of two Way Analysis of Covariance Test for the post Attitudinal Questionnaire with Respect to Group

Domain	Source	Sum of Squares	DF	Mean Square	F	Sig.
Poetry	Pre-test	4.52	1	4.52	17.90	.000*
	Group	2.81	1	2.81	11.13	.001*
	Error	20.47	81	.25		
	Total	29.08	83			
Method	Pre-test	3.03	1	3.03	36.85	.000*
	Group	4.79	1	4.79	58.25	.000*
	Error	6.67	81	0.082		
	Total	17.34	83			

Significant at (α. 05). critical F-value (3.96) with DF (1,88)

Table (21) reveals that there was a significant difference at (α=. 05) between students' post attitudes towards English poetry and method of instruction for the experimental and control groups in favor of the experimental. This difference was shown by the F- values (11.13, 58.25) respectively which was higher than the critical F-value (3.96). This means that hypothesis (3.b.) was rejected.

Section four

This section is concerned with the students' results in the achievement test. It answers hypotheses (4.a, 4.b)

Hypothesis (4.a.) says;

There is no significant difference at (α=. 05) in the mean scores of students' achievement test for the experimental and control groups as due to the use of the stylistic approach.

Hypothesis (4.b.) says:

There is no significant difference at (α=. 05) in the mean scores of students' achievement test for the experimental and control groups as due to stream and the interaction between stream and method of instruction.

Two-way analysis of variance was used to test the previous hypotheses. The results are shown in tables (22) & (23). The tables show a separate analysis for each part of the achievement test (*Virtue & A Poison Tree*) as well as analysis for the test as a whole.

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Table (22)

Means, and standard deviation of Students' Achievement in the Post Test with Respect to Stream and Method of Instruction

Test	Stream	Experimental			Control			Total		
		Mean	SD	No.	Mean	SD	No.	Mean	SD	No.
Virtue	Scien.	44.94	3.92	20	22.95	8.05	20	33.40	12.80	40
	Lit.	28.11	13.08	26	13.72	7.00	23	21.65	12.90	49
	Total	35.06	13.24	46	18.23	8.78	43	26.93	14.07	89
Tree	Scien.	35.00	8.85	20	16.38	9.97	20	25.22	13.26	40
	Lit.	18.55	11.46	26	7.09	7.89	23	13.40	11.47	49
	Total	25.34	13.20	46	11.62	10.03	43	18.71	13.59	89
Total	Scien.	79.94	12.19	20	39.33	17.52	20	58.62	25.45	40
	Lit	46.66	23.62	26	20.81	13.32	23	35.06	23.42	49
	Total	60.41	25.62	46	29.86	17.96	43	45.65	26.93	89

Table (23)

Results of Two-Way Analysis of Variance Test for the Achievement Test with Respect to Stream and Method of Instruction

Test	Source	Sum of Squares	df	Mean square	F	Sig.
Virtue	Group	7241.99	1	7241.99	87.22	.000*
	Stream	3716.68	1	3716.68	44.76	.000*
	Group* Stream	317.00	1	317.00	3.81	.054
	Error	7056.93	85	83.02		
	Total	17429.59	88			
Tree	Group	4952.48	1	4952.48	51.79	.000*
	Stream	3624.03	1	3624.03	37.90	.000*
	Group* Stream	280.09	1	280.09	2.92	.091
	Error	8127.43	85	95.61		
	Total	16253.97	88			
Total	Group	24172.12	1	24172.12	75.90	.000*
	Stream	14680.84	1	14680.84	46.10	.000*
	Group* Stream	1193.05	1	1193.05	3.74	.056
	Error	27066.88	85	318.43		
	Total	63848.20	88			

Significant at (α=. 05). Critical F-value (3.96) with DF (1,88)

As indicated in table (22), the experimental mean scores in the two parts of the achievement test were higher than those of the control group. These differences in the mean scores were statistically analyzed in table

(23) and thus indicated significant differences as shown by F-values of (87.22, 51.79, 75.90) respectively.

These results rejected hypothesis (4.a.) and revealed that there is a significant difference at (α=. 05) in the achievement of the two groups in favor of the experimental which was taught by the stylistic approach.

The same thing can be said regarding stream. The differences in the mean scores of the scientific and the literary students were statistically significant at (α=. 05) as shown in table (23) by F-values of (44.76, 37.90, 46,10) respectively; these values were higher than the critical F-value (3.96). So with respect to stream, hypothesis (4.b.) was also rejected.

However, the results in table (23) revealed that there was no significant stream-by-method interaction as the F-values (3.81, 2.92, and 3.74) are all less than the critical one (3.96).

To sum up, the following results are pertinent to hypotheses (4.a., 4.b.):

1- Students in the experimental group scored higher in the achievement test than those in the control group. The researcher attributes this result to the use of the stylistic method.

2- Scientific students scored higher in the achievement test than literary ones whether between or within groups. In other words, whatever the method of instruction, there was a difference between the scientific and the literary streams. This also indicated that the new way couldn't bridge the language gap between the two streams.

3- There is no significant stream-by-method interaction in term of achievement in English poetry. This indicates that the new method is suitable for both scientific and literary students.

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Summary

The researcher in this chapter presented the findings and the results of the statistical analysis. These results were displayed in four sections according to the hypotheses of the study: teachers' attitudes; students' attitudes towards English language and poetry; the effect of the stylistic approach on students' achievement and attitudes.

CHAPTER Five

Discussion, Conclusions & Recommendations

Introduction

The main aim of this study was to investigate the effect of applying the stylistic approach to the teaching of English poetry on students' achievement and attitudes towards this poetry. The discussion of the results of the study displayed in the previous chapter, the conclusions drawn according to the discussion and the recommendations suggested in the light of the conclusion are all presented in this chapter.

The discussion is presented in four sections reflecting the same division of the hypotheses and results.

Section one

Discussion of teachers' attitudes towards 11th grade *Anthology* syllabus, the method used in teaching poetry, and the role of poetry in TEFL.

Hypothesis (1.a.) says:

Teachers don't have positive attitudes towards the English literary syllabus of the 11th grade.

As table (9) revealed, teachers were satisfied with the linguistic, cultural and comprehension level but they were not satisfied with the time devoted to literature. This indicates that a great part of the problem that literature, in fact, suffers from is due to time.

In fact, one can easily notice the problem of time in teaching literature; only one sixth of the time devoted to English language teaching was given to literature; the rest was given to grammar and reading comprehension, the two main skills in the 11th grade English curriculum, although the *Anthology* material (see Appendix 8) is not less if not more than that of grammar and reading.

This result is in consistent with Nasr (1996). Although about half of the time devoted to English syllabus was given to literature, only (54%) of Nasr's teachers showed satisfaction with that time.

Hypothesis (1.b.) says:

Teachers don't have positive attitudes towards the method currently implemented in teaching poetry.

Table (10) indicated that what teachers followed in teaching literature was neither the traditional method nor a "linguistic" one but rather a cloudy mixture of both. Otherwise, how could they keep to the general meaning and far from detailed analysis if they really were aware of irregular word-order structures, repetition of words, tenses, and figure of speech? Besides, how did they discuss such linguistic points while

they agree that literature isn't concerned with grammar, phonology and lexis?

The researcher thinks that teachers, because of the pressure of time and the lack of clear procedure to follow in teaching poetry, tried to focus on the general meaning; but as they found their students got lost because of the poetic language which hinders students comprehension, they found themselves obliged to discuss linguistic elements. This made them highly agree (92.5), as shown in table (13), that students, in advance, should be, through certain periods, acquainted with poetic language.

This situation, in fact, is expected with the absence of in-service courses which are expected to provide teachers with clear objectives, procedures and strategies in teaching poetry. Only 7 out of 33 teachers attended a one-section course in teaching literature.

This problem of methodology was tackled by Lockward (1994) who reported poetry teachers' problems as they viewed them; those teachers were unsure of how to teach poetry and so they were afraid that their method might be faulty and boring and consequently had bad effects on students.

Therefore, this problem which has been mentioned by most of those who wrote about teaching poetry (Widdowson, 1992; Stern, 1987;Perfect, 1999; Mansour, 1999...etc.) is worth approaching seriously as soon as possible.

Hypothesis (1.c.) says:

Teachers don't have positive attitudes towards the role of poetry in TEFL.

The results regarding this hypothesis were revealed in table (13). This table showed that teachers found that the peculiar use of language in poetry is problematic for students and so they preferred to familiarize them with the features of the poetic language in advance.

Al-Momani (1983), too, found that vocabulary and structures in literature do hinder students' comprehension as well as their enjoyment.

This result is in congruent with Nasr (1996) who found that 11th grade students' achievement and attitudes improved as a result of providing them with exercises about the linguistic elements (vocabulary, non-standard structures, figurative language...etc.) before reading the poem.

Table (13) also revealed teachers' positive attitudes towards the role of poetry in improving language use and in teaching and learning the four-language skills-reading, writing, listening and speaking.

This result is in agreement with Widdowson, (1975); Stern, (1987); Perfect, (1999); Carter, (1989) who emphasized the great role that poetry can play in fostering the use of the language by providing real, authentic and out-of-everyday situations.

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Section two

Discussion of the results of students' attitudes towards: English language and literature in comparison with other school subjects and English poetry in comparison with Arabic poetry.

Hypothesis (2.a.) says:

There is no significant difference at $(\alpha = .05)$ between the mean scores of students' attitudes towards English language and literature and those towards other school subjects.

The statistical analysis of the results showed evidence to reject this hypothesis. There was a significant difference between students' (weather scientific or literary, experimental or control) attitudes towards English language and literature and other school subjects in favor of the latter.

This result was not surprising. Generally speaking, Palestinian students do have negative attitudes towards English language. The researcher attributes this to the following reasons: their negative attitude towards English people for political, economical and cultural reasons; lack of chances to master this language in real or near to real situations, a fact which gives them a sense of difficulty; and the feeling of irrelevance as they don't find a reasonable reason for struggling with English for eight years.

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Nasr (1996) had two results regarding this topic. Her students showed better attitudes towards scientific school subjects than English language; however the result was reversed regarding literary subjects such as history, and geography. This might be due to the nature of the Lebanese curricula. Nasr mentioned that "all natural, experimental, mathematical, and sometimes social sciences are taught in English." And so the students find English language relevant to their short-term and long-term academic goals.

The situation in Palestine, however, is much different. Students don't "use" English language except in the English classes; and so, they don't feel this kind of relevance especially if they don't have the intention to continue higher studies abroad or even specialize in a subject that requires the mastery of English language. Therefore any other subject might be better than English.

Hypothesis (2.b.) says:

There is no significant difference at $(\alpha=.05)$ between the mean scores of students' attitudes towards English poetry and Arabic poetry.

This hypothesis was rejected. The analysis of the results as shown in table (16) revealed that students' attitudes towards Arabic poetry were better than those towards English poetry.

This result was also not surprising. First of all, Arabic poetry is part of the students' native language and culture, which helps them understand its hidden meanings. However, it is expected that students'

negative attitudes towards English language would affect their attitude towards English poetry. Moreover, Arabic poetry is taught to students in the light of its language: connotative meanings are elicited, some special structures are investigated, figures of speech are discussed, and some phonological elements such as rhythm, rhyme, alliteration...etc are studied. This provides students with the ability to analyze, enjoy and appreciate this poetry.

Negative attitudes towards English poetry were in consistent with Anastas (1992) whose teachers revealed that 75% of their students rarely enjoyed studying, reading and analyzing this poetry. Besides, teachers in her study ranked English poetry the last in a list of literary books preferred by their students (Humor, School stories, Adventure stories, Travel and Explanation, Science Fiction, regular English Textbooks, and poetry).

However, Nasr (1996) found that students had negative attitudes towards both Arabic and English poetry; only (26.8%, 36.6%) respectively of her students showed interest in them. However, the difference, unlike this study, is in favor of English poetry. This, too, might be due to the nature of curricula; English seems to receive much attention in Lebanon.

Section three

Discussion of students' attitudes towards English poetry and the method of instruction

Hypothesis (3.a.) says:

There is no statistically significant difference at (α= .05) between the mean scores of the students' pre-and post attitudes for the experimental and the control groups as due to the stylistic approach.

Hypothesis (3.b) says:

There is no significant difference at (α. 05) between students' post attitudes towards English poetry and the method of instruction for the experimental and control groups.

The results of the analysis as shown in tables (18, 19) revealed that the new method had a significant positive effect on students' attitudes towards both English poetry and the method of instruction. The experimental group students' attitudes changed positively after the experiment, which gave evidence for the rejection of the first hypothesis (3.a.).

This result is in agreement with Nasr (1996) who found that giving students exercises on the poem based on the stylistic method improved significantly their attitudes towards English poetry, classes of English poetry and the method of instruction. Her students expressed their enjoyment in the new method.

Verdonk (1989), too, noticed a change in university students' attitudes towards English poetry as a result of applying the stylistic analysis. His students "learnt to look at poetry with different eye." They learnt to appreciate the poetic language.

The result is also similar to Tingle's (1997). His students showed enthusiasm for the language and the stylistic studies of the literary texts.

Gonzales (1998), as well, realized the great positive effect of using story grammars on 7th grade students who started exploring stories with enjoyment in an atmosphere of fun.

This is what stylisticians such as Widdowson, Short, Rogers, Carter emphasized. It is through stylistic analysis that learners discover the mysteries of the literary work, which makes them evaluate and appreciate it more and more.

Regarding the scientific and literary streams in the experimental group, the specific analysis revealed that the percentage of change in the scientific students attitudes towards English poetry (18%) was much higher than that of the literary ones (8%). 542776

This result can be discussed in view of what stylistic analysis has been accused of that it suits only good and advanced students who will be able to conduct such an analysis. However stylisticians such as Short (1989,1996) and Carter (1989) argued that this type of analysis does suit all levels = advanced & beginners, good & weak = but different procedures concentrating on different stylistic elements in different degrees should be used to suit each level. In this study, however the researcher used the same procedure for both scientific and literary

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streams so as not to add another dependent variable to the study, which might scatter the main aim of the study. Moreover, literary students' linguistic level is always less than that of the scientific because only students who get high average are allowed to choose the scientific stream, and so the former are expected to face more problems with poetry with its special structures.

Regarding their attitudes towards the method of instruction, literary students got higher percentage than the scientific. The researcher thinks that this was due to the fact that although stylistics was new to both streams, it might be much more surprising to the literary who found themselves suddenly thinking, working, able to do things and infer acceptable meanings by themselves; and so their attitudes scored better. In fact, it was surprising that two of the weak literary students, without being asked to, expressed their motivation through a wall chart containing English poems and poets.

This is very much similar to what Mansour (1999) emphasized that although students usually prefer ready-made interpretation of any literary text because it doesn't require them to think and it puts the responsibility of interpreting the text on the professor, once they are equipped with a few interpreting methods or models and are reasonably engaged in related activities, they can excel.

Stern (1987) indicated that "literature is an art in which every word and every grammatical structure is carefully selected and ordered to convey mood, tone, and theme of the work. Understanding this adds a new dimension to the reading of literature, one that inspires appreciation and, in turn, leads to increased enjoyment" (p. 50)

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Linfield (1998), too, believed that it is mistaken to think that pleasure as an aim of teaching literature can't be achieved except through easy superficial methods; pleasure, he thought, is not opposite to difficulty; on the contrary, real and ever-lasting pleasure comes through difficulty and it is the teacher's responsibility to awaken in students "the joy of difficulty-the pleasure of stretching the mind" instead of teaching them to search for a paraphrazable "massage" to find any "by-passing potential pleasure".

However, regarding the control group, the change in the students' attitudes towards English poetry was not significant. However, they scored a significant change towards the method of instruction. This indicates that the traditional method affected students' attitudes towards the method itself but not towards English poetry. The specific analysis for the attitudes of the scientific and literary streams revealed that the positive significant change in the control group students' attitudes towards the method occurred in the scientific students' attitudes while no significant positive change appeared in those of the literary stream.

This, in fact was not surprising for two reasons: the first was that students in the Arab world have been programmed through educational curricula to always accept and adapt the easiest way regardless the results; the second is that the traditional method is one of many others put to improve in a way or another the teaching of literature and no one can deny the effect of any of them; however the question continued to surface in all the research studies is that which method scores better changes.

This question was answered by the analysis of the second hypothesis (3.b.) which was rejected indicating a significant difference between the post attitudes of the experimental group students and those of the control group students in favor of the experimental group.

Section four

This section contains discussion of students' results in the achievement test.

Hypothesis (4.a.) says;

There is no significant difference at ($\alpha=.$ 05) in the mean scores of students' achievement test for the experimental and control groups due to the use of the stylistic approach.

Hypothesis (4.b.) says:

There is no significant difference at ($\alpha=.$ 05) in the mean scores of students' achievement test for the experimental and control groups due to stream and the interaction between stream and method of instruction.

The results of the analysis provided evidence for the rejection of hypothesis (4.a.) as the use of the stylistic method did lead to a higher rate in students' achievement. Experimental group students scored better in the achievement test than those in the control group.

The difference in the achievement of the two groups in favor of the experimental was clear in both parts of the test: the first which included the poem *"Virtue"* which had already been taught for students and the second which contained *"A Poison Tree"* which hadn't been taught for them. This indicates that the new method provided students with the ability to analyze and comprehend other untaught poems. This result was expected by all the proponents of stylistics such as Short (1983), Carter (1996), Roger(1983), Widdowson (1975) Who believe that the importance of stylistics lies in providing students with a clear systematic and precise way of studying literature and developing cognitive reading strategies which remain with them.

In fact, the researcher doesn't claim that the students of the experimental group have developed clear reading strategies for poetry and that they can perform a complete interpretation of a poem, but what she has observed is that those students showed signs in the achievement test that reflected more advanced cognitive operations and more systematic way of thinking which enabled them, unlike those of the control group, to infer meanings by themselves and respond to the poem "A poison Tree" subjectively depending on the previous objective analysis.

For example, while 28out of 46 scientific and literary students in the experimental group answered Q. (16) which was on the theme of the poem, only 12out of 43 of those in the control group did. It was clear that students in the control group didn't even try to answer except the questions that required paraphrasing of the poems and they got good marks in such questions.

This result is consistent with what was stated by Mansour (1999) that without having an interpretive theory as a reference in which to place the literary text, "the best that students can do with a text is rephrase and paraphrase its content."

The result is also in agreement with that of Nasr (1996) who indicated an obvious improvement in the achievement of the students as a result of applying the new method.

However this result proved the falsification of Gower (1983) who claimed that stylistic analysis hinders learners' comprehension and reading skills.

Moreover, the achievement test of this study revealed that the students of the experimental group have acquired rudimentary abilities to attach meanings to foregrounded and paralleled structures as well as to special uses of certain vocabulary items.

This result supports that of Verdonk (1989) whose university students could in different degrees use the stylistic approach as an "inferential approach to the language" of the poem. He realized that students "had learnt to ask questions about the language of a poem that they might otherwise have ignored" if they hadn't been trained to follow the stylistic approach.

Nasr (1996), too, concluded that her students learnt to compare between every day language and the poetic one, which led them "through the ideas, feelings and pictures gradually."

As the researcher has already pointed out, it has been a start towards advanced cognitive operations that what students of this study showed. The researcher thinks that this was due to the limited time of the study. What stylistics represents is a new way of thinking, a new way of looking at things; and so, what applying this type of analysis indicates is a great shift from merely focusing on general imposed meaning of the poem through paraphrasing represented by the first level of cognitive operations in Bloom's taxonomy which students have been accustomed to for years- into a systematic, precise, inferential analysis that requires the use of all the cognitive operations in Bloom's taxonomy. This was absolutely not easy. The researcher noticed that while some brilliant students showed a great interest in the new method and felt satisfied when the poem, which had looked very mysterious from the first reading, became very meaningful after conducting the stylistic analysis, a fact which made them read it again and again at home, many others especially from the literary stream complained at some points during the study; the researcher noticed such students struggling to connect the linguistic elements in order to infer meanings. Mansour (1999) states that equipping students with interpreting methods and skills is not an easy task; it needs time.

Therefore, the researcher claims that if this type of analysis was applied to the teaching of poetry in particular and literature in general through all the years of learning using suitable procedures, it would become part of their cognitive structure which would help them to study other subjects, read life and understand people and events in a different perspective.

concerning the second hypothesis (4.b.) in this section, the results of the statistical analysis proved that this hypothesis was accepted i.e. there was no stream-by-method interaction regarding achievement in English poetry. This indicates that the new method suits both streams regardless the difference between their abilities.

This is in harmony with Short (1996b) who emphasized that this type of analysis suits all levels: advanced and beginners, good and week although some might not show interest in it. However, it's the teacher's task to vary his strategies and techniques to suit the level of his students.

Conclusions

In the light of the findings of this study, the following conclusions were drawn out:

1. Applying the stylistic approach to the teaching of English poetry did improve students' achievement on the comprehension and linguistic levels.

2. This approach suited both scientific and literary streams although the former showed higher means and better abilities to analyze and infer meanings by themselves.

3. Applying the stylistic approach did lead to significantly positive attitudes towards English poetry and the method of instruction.

4. Students in the experimental group showed higher achievement and better attitudes towards English poetry and the method of instruction than those in the control group.

5. Students showed significantly better attitudes towards other school subject than English language and literature.

6. Students also, showed significantly better attitudes towards Arabic poetry than towards English poetry.

7. Students had negative attitudes towards English language and English poetry.

8. Teachers were satisfied with the linguistic, cultural and comprehension level of the literary works prescribed by the syllabus.

9. The method currently used in teaching literature in general and poetry in particular needs to be revised and modified in the light of new trends in the role of literature in TEFL.

10. Teachers believed that poetry does help in teaching all the language skills.

11. Grammar which is the core of the 11th grade curriculum received negative attitudes by both students and teachers.

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Recommendations

Based on the results of this study, the researcher recommends the following:

1. There is a need for a serious research in which researchers, curricula designers and language teachers co-operate to define clear methodology, objectives and ways of assessment that formulate the teaching of literature as part of TEFL curriculum.

2. A Contrastive study on the methodology and strategies used in teaching Arabic poetry and English poetry is needed. This might help do improvements in both fields.

3. Many researchers highlight the importance of the phonological features of poetry in motivating learners and thus improving language learning; this can't be taken for granted; it needs to be investigated through empirical study.

4. There is a need for experimental studies on the effect of applying the stylistic approach to the teaching of other genres such as short stories, novels, and plays in the TEFL process.

5. It is essential for teachers to attend in-service courses about the role of literature in TEFL, the most up- to-date improvements in methodology of teaching literature, suitable classroom strategies, and ways of assessing literature.

6. A plea is made to the English curriculum designers who are busy now in formulating the future Palestinian curriculum along with the

Palestinian future to give more attention to literature and methods of teaching.

7. Teachers need to be aware of the new developments in the field of TEFL. Arrangements might be done at schools to receive relevant periodicals.

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Appendix 1

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Pre-reading activities:

The features of the poetic language

Poems are different from stories, plays and novels. The difference is represented by the unusual use of vocabulary, structure, figures of speech, rhyme and meter.

1) vocabulary:

1.a Poets sometimes use old English words which are no more used in Modern English; such words are referred to as (archaic) terms:

- look at the following lists of equivalencies and compare the underlined words in each pair:

Archaic (old)	Modern
1- Thou art lovely.	1- You are lovely.
2- I blame thee.	2- I blame you.
3- Change thy thought.	3- Change your thought.
4- Ye art clever students.	4- You are clever students.

- The following lines were taken from different poems. Supply the modern equivalents for the underlined words:

1- All days are nights to see till I see thee.

....

2- Thy eternal summer shall not fade.

....

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3- Unless <u>thou</u> take the honor from <u>thy</u> name.

....

4- Fare well! <u>Thou</u> art too dear for my possessing.

....

1.b   Word- repetition

- Read the following poem and answer the questions below:

```
          T H E   W A L L
        tHe wall           L
        thE wall           A
        the Wall  I cannot W
        the wAll   escape  E
        the waLl           H
        the walL L A W E H T
```

a) Find five different words in this poem.

....

b) Think of reasons why the poet repeats "the wall" many times.

1.c   grouping of words:

- Read the following words and classify them into groups according to the meaning.

1. Oranges, bananas, potatoes, cucumber, apricot, strawberries, onion, tomatoes, apples, cabbage.

2. Birds, snake, black, life, hatred, flowers, love, poison death.

- Now read the following poem "Lines Written in Early Spring" and answer the questions below:

Lines Written in Early Spring

I heard a thousand blended notes,
While in a grave I sate reclined,
In that sweet mood when pleasant thoughts
Bring sad thoughts to the mind.

To her fair works did Nature link
The human soul that through me ran;
And much it grieved my heart to think
What man has made of man.

Through primrose tufts, in that green bower,
The periwinkle trailed its wreaths;
And 'tis my faith that every flower
Enjoys the air it breathes.

The birds around me hopped and played,
Their thoughts I cannot measure-
But the least motion which they made,
It seemed a thrill of pleasure.

The budding twigs spread out their fan,
To catch the breezy air;
And I must think, do all I can,
That there was pleasure there.

If this belief from heaven be sent,
If such be Nature's holy plan,
Have I not reason to lament
What man has made of man?

a) Find the words that are repeated in the poem.

....

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b) Find words associated in meaning with "nature".

....

c) Find words associated in meaning with "pleasure".

....

d) What is the relationship between "nature" and "pleasure?

....

e) What is the difference between "man" and "nature"?

....

2) Sentence structure :
2.a Word-order

- Read the following sentences carefully and put [S] under the subject ,[V] under the verb ,[O] under the object and [Prep] under the preposition phrase ,and [Adv.] under the adverb:-

1- We just see beauties in small proportion.

....

2- In small proportion we just beauties see.

....

- which one of the two previous sentences follows the usual (regular) word –order of the English sentence?

....

- All the following lines were taken from poems .Re-organize each one in the usual word –order of the modern English sentence :

1-And in short measures life may perfect be. (The Perfect life)

....

2- When on my couch I lie. (TheDaffodils)

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....

3- And then my heart with pleasure fills.   (The Daffodils)

....

4- Glad did I live and gladly die.   (Requiem)

....

5- Holy, fair, and wise is she;   (Who is Sylvia)

....

6- A poor life this if, full of care   (Leisure)

....

These sentences show that poets often change the usual word-order of the English sentences, but for reasons. Think of reasons for such a change.

2.b Clause-repetition

- Read the following poem carefully and answer the questions below:-

Dream

Hold fast to dreams
For if dreams die
Life is a broken-winged bird
That cannot fly.

Hold fast to dreams
For when dreams go
Life is a barren field
Frozen with snow.

1-In general, what is this poem about?

....

2-The poet repeats one of the clauses twice. Find this clause:

....

3-Why do you think he repeats this clause?

....

4-find in the poem two pairs of clauses that have different words but similar word-order

....

-Discuss these clauses with your neighbor.

3) Figures of speech:

(3.a)
- Read the following sentence:
* **Huda is a red rose.**

- Describe Huda according to this sentence.

Comparing Huda with the red rose in this way is called a metaphor.

3.b)
- Read the following sentence.
***Huda is like a red rose.**

- How different is this sentence from the one above?

This kind of comparison is called a simile.

3.c)
- Read the following line:
* **The wind stood up, and gave a shout**

- What is unusual in the line?

Describing an inanimate object as if it were a humane being is called

personification.

- All the following lines were taken from English poems. Read them carefully and discuss (with your neighbor) any figures of speech found in them.

1-I wondered lonely as cloud
   That floats on high o'er vales and hills   (The Daffodils)

2-I come among peoples like a shadow.
   I sit down by each man's side.
   My silence is like the silence of the tide
   That buries the playground of children;   (Hunger)

3-This city now doth, like a garment, wear
   The beauty of the morning;   (on the west Bridge)

4-She walks in beauty, like night
   Of cloudless climes and starry skies;

- Go back to the poem "Dream"(under 2.b). Read it again and find the figures of speech in it.

4) rhyme

- Read the last word of each line in the following poem and use the same letter of the alphabetical order to mark all the last words that have the same pronunciation. Start with (a) and then move to (b) when a word with different pronunciation ends the line... and so on.

The perfect Life

It is not growing like a tree
In bulk, doth make man better be;
Or standing long an oak, three hundred year,
To fall a log at last, dry, bald and sere:
A lily of a day
Is fairer far in May,
Although it fall and die that night
It was the plant and flower of light
In small proportions we just beauties see;
And in short measures life may perfect be.

- As you notice, the first and the last two lines have the same rhyme. How important is this to the meaning of the poem?

Appendix 2

Teaching *Virtue* through stylistics

After covering the previous activities, the students are expected to have a clear idea about the linguistic features they need to study in a poem and about how to elicit certain meanings from those features. Besides, they would be able to realize that not all those features appear in the same degree in each poem; the use of vocabulary might be the dominant one in some poems as it is the case in *Virtue* by Herbert, whereas, the rhyme system might be the essential feature as it is the case in *Nurse's Song* by Blake; however, the use of the tenses is the most important feature in narrative poems such as *The Road not Taken* by Frost.

The researcher now would demonstrate how the English language teacher could stylistically teach the poem *Virtue* by Herbert to the 11th grade students following the procedure presented in chapter three in this study.

Virtue

George Herbert

Sweet day, so cool, so calm, so bright;
The bridal of the earth and the sky-
The dew shall weep thy fall tonight;
            For thou must die.

Sweet rose, whose hue angry and brave
Bids the rash gazer wipe his eye,
Thy root is ever in its grave,
            And thou must die.

Sweet spring, full of sweet days and roses,
A box where sweets compacted lie,
My music shows ye have your closes,
            And thou must die

Only a sweet and virtuous soul,
Like seasoned timber, never gives;
But though the whole world turn to coal,
            Then chiefly lives.

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Stage one: reading aloud

The teacher reads the poem at least two times taking into consideration the rhythm, the rhyme, intonation, and other sound features.

Students, too, read the poem aloud individually or together. Their reading should not be much interrupted by the teacher to correct reading mistakes so as not to break the rhythm line and so scatter students enjoyment of the poem or discourage the reluctant students.

After reading the poem, and in order to solve the problem of the new unknown words, the teacher might give students the following activities to be done in group or pairs. Of course, s/he is free to design his/her own activities.

1. Find words in the first stanza that mean:
(a) the wedding : _____ . (c) quiet _____ .
(b) drops of water in early morning _____ . (d) cry

_____ .

2. Read the following sentences and guess the meaning of the underlined words :
(a) The hues of the rainbow are red ,blue ,green ,... etc

_____ .

(b) Don't gaze at the sun ,it hurts your eyes .

_____ .

(c) He will bid all his friends to his birthday party .

_____ .

(d) He is rash in taking decisions ,the results he gets are always against his wish ._____ .
(e) The light was very bright last night , so I wiped my eyes many times

_____ .

(f) After death ,all people are buried in graves .

_____ .

(3) In the third stanza ,find words that mean :
(a) Closely existing together : _____
(b)   ends :_____

(4) read the last stanza and find words that mean :
(a) dry and hardened : _____

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(b) wood : _____

(c) ends, dies : _____

(d) all : _____

(e) although : _____

(f) black material used for heating : _____

(g) above all : _____

Stage two: general meaning

The teacher, then, ask students to work in pairs or in groups to answer the following question:

(5) What is the poem generally about ?

this step is important as it show students where to start their analysis; besides, they would realize the importance of the stylistic analysis in both making this first interpretation systematic and justifiable and in adding or modifying this interpretation according to the linguistic analysis. Short (1996)

stage three: vocabulary

During this step, students discuss the repetition and the grouping of certain vocabulary items and the meanings conveyed through this. The teacher might use the following activities which also can be done in pairs or in groups:

Read the poem carefully and try to work out the following activities:

(6) The most frequent word in the poem is _____*which is repeated* _____ *times .*

(7) a . Fill in the following table with

1. the word repeated in the poem ;

2. the number of times each word is repeated ;

3. and the stanza (s) in which the word is mentioned:

1.The stanza									
2. No. of times									
4. The stanza(s) in which the									

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word appears									

Table (A)

b)-Look at the information in the table (a) and try to guess:

1. the main ideas in the poem .

2. which stanzas share common features and which are not.

8) a)- Complete the following columns from the poem :

stanza	first tow words	last two words
1.	----------------	---------------
2.	----------------	---------------
3.	----------------	---------------
4.	----------------	---------------

b)- According to the columns above which stanza looks different?

c)- With your neighbor, discuss the difference between this stanza and the other three.

d)- What is the important of using the word "only" in the forth stanza ?

e)- Find in each stanza words associated with' death' and others with life.

Stage four: pronouns

Herbert exploits the pronouns in a very clever way to attribute along with the words to convey the essential meaning in the poem. So this poem is a good one for teaching the importance of using certain pronouns in a certain pattern to hold the meaning. The following are some activities through which the pronoun in *Virtue* can be studied:

9) a)- Fill in the following columns with the pronouns used in each stanza and what they refer to :

The stanza	The pronoun	It refers to
1.		
2.		
3.		
4.		

b)- Look at the columns above again carefully and discuss :

- *The similarity between the first two stanzas.*
- *The difference between the third stanza and the first two.*
- *The difference between the forth stanza and the first three.*
- *How this change in the use of pronouns would affect the meaning of the poem.*

stage five: figures of speech

10)   a)- Try to find the figures of speech used in each stanza (metaphors, similes, or personification) .

b)- Discuss, with your partner , the elements and significance of these figures.

Stage six: sentence structure

11) a)- How many sentences are there in each stanza ?
b)- How many clauses are there in each sentence?
c)- Which stanza contain similar structures?

12)   *Read the following clause:*
a)- Clever boy ,you are so active .

The addressee in this clause is _____
*The subject is*_____
*The verb is*_____
The adverb of degree is _____
The adjective is _____

-Read the following clause:
b)- Sweet day ,so cool
The addressee in this clause is _____
The subject is _____
The verb is _____
The adverb of degree is _____
The adjective is _____

c)- What grammatical elements are missing in this clause ?
d)- What words can you add to correct the clause ?
e)- Find in the poem other similar clauses?

13) There are two positions in the poem in which the adjectives are not placed in their normal place.

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a) find them;
b) think of reasons for changing their positions.

Stage eight: Tenses

The most frequent tense used in the poem is the simple present; however, the poet also uses the modals, shall and must purposefully. The following activities might be used to discuss the use of the tenses:

14)   a) In your note book , fill in the following columns with the required information from the poem :

the stanza	*the subjects*	*the verbs*	*the tenses*
1.			

b)- Discuss ,with your partner , the significance of using these tenses in each stanza.

c)- Are these tenses related to the meanings you've already discussed in the poem?

Stage nine: the rhyme

Herbert effectively changes his rhyme which comes in full harmony with the systematic change in vocabulary and pronouns. And so, rhyme is one of the devices Herbert uses to convey the meaning of the poem and making similarity between lines that have similar meaning.

15)   a)-Put the end rhyme for the poem .
b)- In which stanza does the rhyme change ?
c)- Discuss in groups this change in the rhyme referring to the relationship between the lines that rhyme together.

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Appendix (3)   Teachers' Questionnaire (TQ)

An- Najah National University

Faculty of Higher Studies

Teaching Methods Department

Dear colleague,

This is an experimental study on one of the methods of teaching English. Its main purpose is to investigate the effect of using the stylistic approach in teaching English poetry on the 11th grade students' achievement and their attitudes toward this poetry.

So, the researcher hopes that you will cooperate by filling in this questionnaire. All what you write will be kept confidential and will be used only for the purposes of scientific research.

Your help in this hand out will be very much appreciated, and the researcher hopes that we all will benefit from the findings of this study.

Instructions:

Each item in this questionnaire holds a certain idea that might be very frequent or zero-frequent according to your opinion. I'd like you to choose the degree of frequency that suits your view for each item, as in the following example:

If we take this item: (Teaching English is interesting.) and you do always feel that way, you should put the check mark (✓) under the column "always" as follows:

Always	Sometimes	Uncertain	Seldom	Never
✓				

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For Teachers

A. Sex:

  ❏ male

  ❏ female

B. Educational level:

  ❏ College Diploma

  ❏ B.A

  ❏ higher education

C. Years of experience:

  ❏ 1 – 5 years

  ❏ 6 – 10 years

  ❏ more than 10 years

D. Level of teaching:

  1. Elementary,   for _____ years

  2. Secondary,   for _____ years

E. The number of the in – service training courses you attended in teaching the Anthology to the 11th grade: _____ .

F. Please, answer each of the following three question in the given spaces:

1. How many periods does it usually take you to teach each poem for the 11th grade students? ....

2. In your opinion, what are the goals of teaching English poetry for the 11th grade students?

....
....
....
....
....
....
....

3. With respect to the poetic selections (the poems) in particular, what sort of difficulties do your students face when they are first introduced to poetry?

....
....
....
....
....
....
....

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G.	Attitudes toward the 11th grade Anthology syllabus:	Always	Sometimes	Uncertain	Seldom	Never
1.	I am satisfied with the literary selections prescribed by the syllabus.					
2.	The literary selections prescribed by the syllabus suit students language level.					
3.	The literary selections suit students level of comprehension.					
4.	The cultural context of the literary selections is suitable.					
5.	I urge students to read the literary selections put for "free reading".					
6.	Students and I discuss in general the free-reading selections in class.					
7.	The number of poems in the textbook is enough to make students appreciate English poetry.					
8.	The number of periods devoted to literature is enough to cover the literary requirements.					
H.	Attitudes toward the method currently implemented in teaching poetry for the 11th grade :					
9.	I avoid teaching the poetic selections prescribed by the 11th grade Anthology syllabus.					
10.	English poetry is a burden on students' shoulders.					
11.	From my experience, I notice that extensive reading (the Anthology) really helps students to read quickly and comprehend what they read.					

		Always	Sometimes	Uncertain	Seldom	Never
12.	From my experience, I notice that extensive reading (the Anthology) really helps students to enjoy reading English texts.					
13.	Extensive reading (the Anthology) isn't directly concerned with language exercises that deal at length with grammar, phonology and lexis.					
14.	I follow the procedure proposed in the teacher's book in teaching the poetic selections.					
15	I help students to understand the cultural differences in the poem studied.					
16.	Cultural references in the literary texts hinder students' comprehension.					
17.	Going through the poem word by word and line by line hinders students' appreciation and enjoyment of the poem.					
18.	I encourage students to understand the general meaning of the poem rather than knowing the details.					
19.	The teaching method currently implemented in teaching poetry helps to achieve the goals set in the teachers' book.					
20.	I extract the irregular word-order structures from the poem and discuss them with the students.					
21.	I discuss with students definiteness and indefiniteness in the poem.					
22.	I discuss with students the use of the reference words in the poem.					
23.	I discuss with students the repetition of certain words, phrases, or structures in the poem.					

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		Always	Sometimes	Uncertain	Seldom	Never
24.	I discuss with students the use of the figures of speech used in the poem (i.e. metaphors, similes, personification ... etc).					
25.	I discuss with students the sound system in the poem.					
26.	I teach students the internal and external rhyme of the poem.					
27.	I draw students' attention to the use of the tenses in the poem (i.e. present, past, perfect ... etc.).					
28.	I train students to classify vocabulary in the poem into groups according to the meaning.					
29.	I help student to extract and discuss the synonyms, the antonyms, and the collocations in the poem.					
30.	Having been taught the poems on the syllabus, students become able to read and analyze any other poem.					
I.	Attitudes toward the role of poetry in TEFL:					
31.	The English language teaching process can be implemented successfully without literature.					
32.	Teaching literature in general, and poetry in particular, need special training.					
33.	Poetry can play an important role in teaching the writing skill.					
34.	Poetry can play an important role in teaching the listening skill.					

		Always	Sometimes	Uncertain	Seldom	Never
35.	Poetry can play an important role in teaching the speaking skill.					
36.	The peculiar use of structures in poetry hinders students comprehension.					
37.	Poetry can play an important role in teaching when and how to use grammar.					
38.	The goals identified in the syllabus for the teaching of poetry are satisfactory.					
39.	It would help to give the students language periods that prepare them to handle poetic structures (i.e. sentences of non-standard order, archaic expressions, incomplete sentences, figurative language ..etc.					
40.	Poetry can develop students' ability to use the language better.					
41.	Students really enjoy and appreciate English poetry.					

Appendix (4)   Students' Questionnaire (SQ)

A. You are in the   ☐ Literary stream .
☐ Scientific stream

B. Your English grade in the tenth grade was _____ .

C	Attitudes toward school subjects	Strongly agree أوافق بشده	Agree أوافق	Uncertain غير متأكد	Disagree لا أوافق	Strongly disagree لا أوافق نهائياً
1.	Maths is interesting. مادة الرياضيات متعة.					
2.	Maths is difficult. مادة الرياضيات صعبة.					
3.	Science is interesting. مادة العلوم متعة.					
4.	Science is difficult. مادة العلوم صعبة.					
5.	Islamic Education is interesting مادة الدين متعة					
6.	Islamic Education is difficult. مادة الدين صعبة.					
7.	Arabic language is interesting. اللغة العربية متعة.					
8.	Arabic language is difficult. اللغة العربية صعبة.					
9.	Arabic literature is interesting. الأدب العربي ممتع.					
10.	Arabic literature is difficult. الأدب العربي صعب.					
11.	English language is interesting. اللغة الإنجليزية متعة.					
12.	English language is difficult. اللغة الإنجليزية صعبة.					
13.	English literature(the Anthology) is interesting. الأدب الإنجليزي (الأنثولوجي) ممتع.					
14.	English literature (the Anthology) is difficult. الأدب الإنجليزي (الأنثولوجي) صعب.					

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No.		Strongly agree أوافق بشده	Agree أوافق	Uncertain غير متأكد	Disagree لا أوافق	Strongly disagree لا أوافق نمائياً
15.	Any other class is better than the English one. أي حصة أخرى أفضل من حصة اللغة الإنجليزية .					
16.	Lessons and exercise of English grammar are boring. دروس وتمارين القواعد في اللغة الإنجليزية مملة.					
17.	Lessons and exercise of English prose (stories, play, essays) are boring. دروس وتمارين الأدب الانجليزي النثري (القصص ، والمسرحيات والمقالات) مملة.					
18.	English lessons and exercise of poetry are boring. دروس وتمارين الشعر الإنجليزي مملة .					
19.	The most difficult thing in English is the use of its words and expressions. . أصعب شيئ في اللغة الإنجليزية هو إستخدام الكلمات والمصطلحات الإنجليزية.					
20	The most difficult thing in English is its grammar. أصعب شيء في اللغة الانجليزية هو القواعد.					
21.	The most difficult thing in English is the Anthology (stories, novels, poems, ...). أصعب شيء في اللغة الانجليزية هو الأنثولوجـي (القصص ، والروايات ، و الشعر . . .).					
22.	The most difficult thing in the Anthology is poetry. أصعب شيء في الأنثولوجي هو الشعر.					
D	**Attitudes toward Arabic poetry**					
23.	Reading Arabic poetry is a good way to spend spare time. أعتبر قراءة الشعر العربي وسيلة جيدة لقضاء وقت الفراغ.					

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		Strongly agree أوافق بشده	Agree أوافق	Uncertain غير متأكد	Disagree لا أوافق	Strongly disagree لا أوافق نهائياً
24.	I enjoy discussing the poetic structures (such as figurative language, metaphors, synonyms, antonyms....etc) in the Arabic poems. أجد متعة في تحليل التراكيب الشعرية(مثل الصور البلاغية ، الاستعارات ، الترادف ، الطباق ..الخ) في القصائد العربية .					
25.	Analyzing Arabic poems is difficult. تحليل القصائد العربية صعب.					
26.	Analyzing Arabic poems improves my knowledge in the Arabic grammar and vocabulary. تحليل القصائد العربية يحسن معرفتي بقواعــــد اللغة العربية ومفرداتها.					
27.	Studying Arabic poetry improves my abilities in the language skills : (i.e. writing , reading , speaking, listening.). دراسة الشعر العربي تحسن قدراتي في المهارات اللغوية (الكتابة والقراءة والمحادثة والاستماع).					
28.	Arabic poetry is something that I can do without in learning the Arabic language. استطيع الاستغناء عن الشعر العربي في دراســـة اللغــة العربية.					
29	Classes of Arabic poetry are dull. حصص الشعر العربي مملة .					
E	**Attitudes toward English poetry:**					
30	English poetry is interesting الشعر الانجليزي ممتع					
31.	Reading English poetry is for enjoyment but not for learning قراءة الشعر الإنجليزي هي فقــــط للاســـتماع وليس للتعلم .					
32.	There is nothing to be gained from studying English poetry . لا يوجد شيء يمكن اكتسابه من خلال دراســة الشعر الإنجليزي .					

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		Strongly agree أوافق بشده	Agree أوافق	Uncertain غير متأكد	Disagree لا أوافق	Strongly disagree لا أوافق نهائياً
33.	English poems are difficult because they usually contain irregular word-order structures. تأتي صعوبة القصائد الانجليزية نتيجة لاحتوائها على جمل ذات تراكيب غير منتظمة قواعديا" .					
34.	English poems are difficult because they contain difficult vocabulary and expressions. تأتي صعوبة القصائد الانجليزية مـــــن صعوبــــة الكلمات و التعابير اللغوية المستخدمة فيها .					
35.	English poems are difficult because they contain a lot of figures of speech (i.e. metaphors, similes, ...etc). تأتي صعوبة القصائد الإنجليزية نتيجة لاحتوائها على عدد كبير من الصور البلاغيـــة (المجـــاز والاستعارة والتشبيه ...الخ) .					
36.	If more time is devoted to teaching English poetry at school, I would like and appreciate it more. لو أعطي تدريس الشعر الإنجليزي في المـــدارس وقتاً أكثر ، لزاد اعجابي به وتذوقي له .					
37.	Studying poetry in the English curriculum is a waste of time. تعتبر دراسة الشعر في منهاج اللغـــة الإنجليزيـــة مضيعة للوقت .					
38.	English poetry is a burden on students' shoulders . يعتبر الشعر الانجليزي عبئاً على كاهل الطلبة .					
39.	I wish English poetry were taught in all grades starting from the fifth . حبذا لو يدرس الشعر الانجليزي لجميع المراحـــل بدءاً من الصف الخامس .					
40.	Analyzing English poetry is difficult. تحليل الشعر الانجليزي صعب.					

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F	Attitudes toward the methods used in teaching English poetry.	Strongly agree أوافق بشده	Agree أوافق	Uncertain غير متأكد	Disagree لا أوافق	Strongly disagree لا أوافق لهائياً
41.	I depend on memorizing rather than on understanding, in learning English poetry . أعتمد على الحفظ لا الفهم في تعلــــم الشــعر الإنجليزي .					
42.	Translating the poem or part of into Arabic is a good way of teaching English poetry. تعتبر ترجمة القصيدة أو أجزاء مـــها الى اللغــة العربية طريقة جيدة في تعليم الشعر الإنجليزي.					
43.	The general meaning rather than the specific Information is what I need from studying English poetry إن ما أحتاجه من دراسة الشعر الانجليزي هـــو المعنى العام للقصيدة وليس معلومات تفصيليـــة منها .					
44.	I like to memorize some English poems by heart أحب أن أحفظ بعض القصائد الانجليزية غيبـــا (حن ظهر قلب) .					
45.	The method the English teacher follows to teach poetry makes me appreciate and like it . طريقة المعلم في تدريس الشعر الانجليزي تجعلـــني أقيم هذا الشعر وأحبه .					
46.	The method the English teacher follows to teach poetry makes me hate it . طريقة المعلم في تدريس الشعر الانجليزي تجعلـــني اكره هذا الشعر .					
47.	The method the English teacher follows to analyze poetry enables me to analyze any poem by myself. طريقة معلم اللغة الانجليزية في تحليل القصــائد تمنحني القدرة على تحليل أي قصيـــدة وفــهم معانيها بنفسي .					

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		Strongly agree أوافق بشده	Agree أوافق	Uncertain غير متأكد	Disagree لا أوافق	Strongly disagree لا أوافق نهائياً
48.	I can understand the English poem more if I become familiar with its structures and expressions استطيع فهم القصيدة الانجليزية أكثر إذا عرفت التراكيب والتعابير اللغوية الموجودة فيها .					
49.	Studying the verb tenses in the poem helps me understand it better. تساعدني دراسة الأفعال الموجودة في القصيدة على فهم القصيدة أكثر .					.
50.	Definiteness and indefiniteness have nothing to do with the meanings of the poem. التعريف والتنكير في القصيدة ليس له علاقة بمعناها.					
51.	Studying the use of certain reference words in the poem facilitates my comprehension. ان دراسة استخدام الكلمات المرجعية (مثل الضمائر ، أسماء الإشارة ، الأعداد .. الخ) في القصيدة يسهل استيعابي لها .					
52.	The repetition of certain sentences or structures in the poem emphasizes the importance of the ideas they present. ان تكرار جمل او تراكيب معينة في القصيدة يؤكد أهمية الأفكار التي تحملها تلك الجمل والتراكيب .					
53.	The poet doesn't repeat any word unless it's important to the meaning of the poem. لا يكرر الشاعر أية كلمة الا اذا كانت مهمة لمعنى القصيدة.					
54.	Knowing the cultural differences in the English poetry facilitates comprehension. ان معرفة الفروق الثقافية في القصيدة الانجليزية يسهل استيعابها.					
55.	Discussing the metaphors in the English poem makes it look more aesthetic. ان مناقشة الصور البلاغية في القصيدة الانجليزية يجعلها تبدو اكثر فنا" وجمالا".					

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No.		Strongly agree أوافق بشدة	Agree أوافق	Uncertain غير متأكد	Disagree لا أوافق	Strongly disagree لا أوافق لمائياً
56.	The rhyme is important to the rhythm of the poem. للقافية أهمية كبيرة في الايقاع الموسيقي في القصيدة.					
57.	The rhyme helps me to understand the meaning of the poem. تساعدني القافية على فهم معاني القصيدة .					
58.	I enjoy analyzing English poems. أستمتع بتحليل القصائد الانجليزية.					
59.	Learning English poetry helps me to use the language better. يساعدني تعلم الشعر الانجليزي على استخدام اللغة بطريقة أفضل .					
60.	Studying English poetry teaches me when and how to use the language structures (i.e. the passive voice, the present perfict...etc.). دراسة الشعر الانجليزي تعلمني متى وكيف استخدم القواعد اللغوية (مثل المبني للمجهول والمضارع التام ...).					
61.	Studying English poetry provides me with new meanings and uses of some words and expressions. تزودني دراسة الشعر الانجليزي بمعاني واستخدامات جديدة لبعض الكلمات والتعابير اللغوية .					
62.	The teacher has a very exciting method in teaching English poems. أسلوب المعلم شائق جداً في تعليم القصائد الانجليزية .					
63.	English poetry helps me develop my ability in all the language skills (reading , writing, listening speaking). يساهم الشعر الانجليزي في تحسين قدراتي في جميع المهارات اللغوية (القراءة والكتابة والاستماع والمحادثة).					

1st - Sec. - Class .

Stream:.............

School:.............

بسم الله الرحمن الرحيم

Name :...........

Date:.............

Part One : Comprehension: (20 m.)

Read the following text carefully and answer the questions below :

> **The World in Summer**
>
> Summer has come with its warm sunny days, making us think of all sorts of nice things, such as holidays in the country, picnics and haymaking parties.
>
> When Sprig came, she found the earth cold and bare, but she soon changed all that , and by the time Summer arrives, the world is a very different place. It is a green world now, green leaves on the trees, green grass in the fields, green plants crowding in the hedges, and flowers opening everywhere.
>
> The days are long and the nights are short, for the sun gets up early and goes to bed late in sunny June. It is one of the best and brightest months in the year. Birds sing from sunrise till long after sunset.
>
> As night falls, one after another the birds stop their song, and after a few last sleepy sounds, put their heads under their wings to rest for an hour or two before beginning again. They do not all sleep, however. When other birds are silent, comes a soft cry, then, after a few moments, another, louder this time; and soon the nightingale is pouring his wonderful song.
>
> Not only at night does the nightingale sing. On almost every warm day in early June, the little brown bird sings away in the roads and woods, but, as all the other birds are also singing at the same time, we do not notice his voice so much. It is at night, when he has the field all to himself, that we hear the nightingale at his best.

A)   *Answer each of the following questions in the given space:*   *(6 m.)*

1) What are some of the nice things we think of in Summer?

_____

-1-

2) What do birds do as night falls?

_____

3) Why do we not notice the voice of the nightingale so much by day?

_____

B) Answer all the following questions as required: (*14 m.*)

1) The pronoun "they" (line|5) refers to:..................

2) According to the text, the flowers open everywhere in:
   a. Summer   b. Winter   c. Spring

3) "The nightingale" is a ....
   a. flower   b. bird   c. song

3) Complete the following sentence with <u>one</u> word :
   The color of the nightingale is :...................

4) Find a word in paragraph 5 (lines 19-24) that means (nearly):
   ....

5) Find a word in paragraph 5 that is opposite in meaning to
   (worst):........................

6) Is this sentence true or false?
   _The nightingale sings just at night.......

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Part two: Vocabulary: (18 m.)

A)   Complete each of the following sentences with the suitable word from the given list: (10 m.)

Expansion, cells, appointed, decades, overdevelopment

1) Mr. Mansour was …………..Minister of Education.

2) If you live 5……………., you actually live 50 years.

3) Blood has white and red…………….

4) Many agricultural lands have been spoiled by………

5)The Pacific Ocean has a huge…………….

B) Circle the letter of the word that complete each sentence correctly:(10m.)

1) You should speak with your teacher……… ……….
   a. politely   b. polite   c. politeness

2) This exercise is……… …… …… …… ….
   a. easy   b. easily   c. easiest

3) …………….is my favorite subject at school.
   a. Physicist   b. Physical   c. Physics

4) The……… ……….of this well is not suitable.
   a. wide   b. width   c. widen

5) The word " advice" is…………….
   a. a verb   b. a noun   c. an adjective

Part three : Grammar :(30 m.)

A) *Complete each of the following sentences with the correct form of the verbs*
   between brackets: *(18 m.)*

1) Look ! he ....hands with the boss.   (shake)

2) While my mother ...., my father arrived.   (cook)

3) Shakespear...............many plays in the 16th century.   (write)

4) Next Summer, we...............to Japan.   (travel)

5) If you ....early, we will finish all the work.   (come)

6) If I...............you, I would stop smoking.   (be)

7) The principal them if they had studied hard.   (not\ punish)

8) Since 1991, the world ....sanctions on Iraq. (impose)

9) You must ....careful. (be)

B) *Circle the   letter that stands for the correct answer to complete each of the*
following sentences: *(12 m.)*

1) *What do you usually do ... ... Fridays?*
   a. in   b. on   c. at

2) *These are my friends... ... ... .passed the English exam last week.*
   a. whose   b.whom   c. who

3) *That man ... ... .name I don't remember is an artist.*
   a. whose   b. whom   c. who

4) *It is always safer to tell the truth than to make up stories.*
"make up stories " means;
   a. tell true stories   b. write stories   c. lie

5) *The program was boring, so she... ... ... .the TV.*
   a. turn off   b. turn on   c. turn over
6) *The Nile River is... ... ... the Jordan River.*
   a. long   b. the longest   c. longer than

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-4-

Part four: Poetry: (10 m.)

Read the following poem and answer the questions below :

The Perfect Life

It is not growing like a tree
In bulk , doth make man better be ;
Or standing long an oak , three hundred year,
To fall a log at last, dry, bald and sere :
A lily of a day
Is fairer far in May, .
Although it fall and die that night
It was the plant and flower of light.
In small proportions we just beauties see;
And in short measures life may perfect be.

Circle the right answer according to the poem :

1. The main idea in the poem is :
a. beauty and virtue are in the size of the body.
b. beauty and virtue are just in trees and lilies .
c. beauty and virtue are in small things and short lives .

2. According to the poet :
 a. the tree and the oak are better than the lily .
 b. the lily is better than the tree and the oak .
 c. the tree is better than the oak and the lily .

3) *The poet compares between :*
 a. trees and oaks .
 b. small things and big things .
 c. day and night.

4.The following sentences were taken from the poem. Circle the
sentence that gets the wrong form of the verb:
 a. Although it fall and die that night.(line 7)
 b. A lily in a day is fairer far in May.(lines 5-6)
 C. It was the plant and flower of light. (line 8)

*5.Which one of the following sentences has the right word order?*
 a. in short measures life may be perfect.
 b. in short measures life may perfect be.
 c. life may be perfect in short measures.
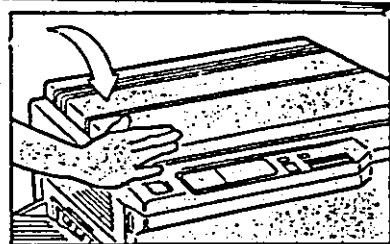
161

Part five:writing: (20 m.)

The following pictures show the steps of copying a sheet . Write a short paragraph describing this process and using the given notes in the passive form : (You might need some of these words: first, second, third,...etc., next, then, after that, finally)
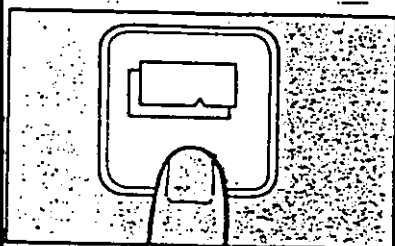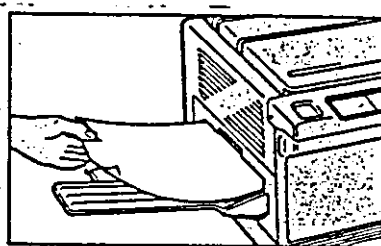(Note: the pictures are in the correct order.)
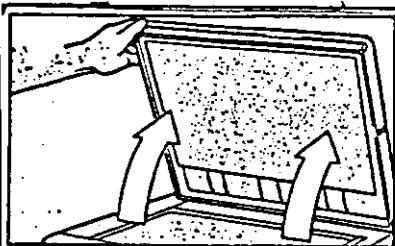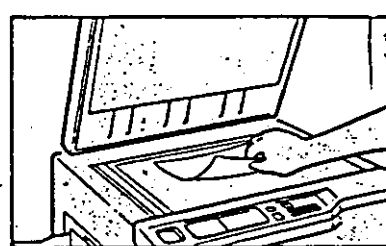

lifting the cover
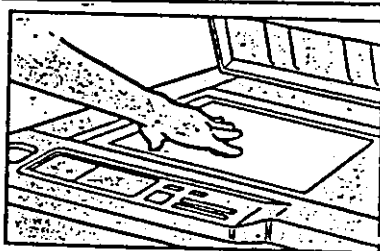
putting the paper on the glass

closing the cover

pressing the button

picking up the copy

taking the original copy

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

بسم الله الرحمن الرحيم

School:...............   Name:................
Stream:...............   Date:....................
              English Achievement Test
                      Poetry   Time: 2 hours

A) Read the following poem carefully and answer all the questions below: (40 m)

Virtue

Sweet day, so cool so calm, so bright;
The bridal of the earth and sky
The dew shall weep thy fall tonight;
                    For thou must die.

Sweet rose, whose hue angry and brave
Bids the rash gazer wipe his eye,
Thy root is ever in its grave,
                    And thou must die.

Sweet spring, full of sweet days and roses,
A box where sweets compacted lie,
My music shows ye have your closes,
                    And all must die.

Only a sweet and virtuous soul,
Like seasoned timber, never gives;
But though the whole world turn to coal,
                    Then chiefly lives.

1. What are the three mortal things mentioned in the poem?

_____

2. a. Why shall the dew weep tonight?

_____

b. What is the "dew" compared with in line 3 ?

_____

c. What is the similarity between them ?

_____

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3. a- What is the day compared with in the first stanza?

_____

b- What is the similarity between them?

_____

_____

4. The poet says "whose hue angry and brave"(line 5)
-- The adjectives in this line are not in the right position. (place)
   Write the line again putting them in their right position:

_____

(خاطب)

5.Although the poet addresses the first three things (the day, the rose, spring), he doesn't address the soul, nor does he use pronouns in the last stanza.
What does this indicate about the soul?

_____

_____

6.The poet addresses both the day and the rose using the pronoun "thou" (lines 4,8); but he addresses spring using the pronouns "ye" (line11). How important is this to the meaning of the poem?

_____

_____

_____

7. a- List five words from the poem that indicate life and other five that indicate death
Life: _____, _____, _____, _____, _____.
Death: _____, _____, _____, _____, _____.

b- According to the poet, what makes life stronger than death?

_____

8. a- What does the poet compare the soul with in the last stanza?

_____

b- What is the similarity between them?

_____

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9. List down <u>tow</u> themes (lessons) we learn from the poem?

_____

_____

10. a.Put the rhyme for the poem.

_____

b.How does the rhyme show the relationship between the stanzas of the poem?_____

_____

11. Circle the letter of the right answer:
1) The use of the word "angry" (line 5) indicates that:
   a. *Roses have thorns that frighten people.*
   b. *Red is an angry color.*
   c. *The rose is bright-colored.*
   d. *The dark-colored rose reflects the dark clouds in the sky.*
2) The phrase "my music" (line 11) means:
   a. *My skill as a musician.*
   b. *My understanding of life and death.*
   c. *My music from the "box" (line 10).*
   d. *My appreciation of spring.*

3) The soul lives for ever because:
   a. *It is sweet.*
   b. *It turns to coal.*
   c. *It turns to seasoned timber.*
   d. *It is virtuous.*

4) The poem contains all the following ideas <u>except</u>:
   a. *Fear and bravery.*
   b. *Life and death.*
   c. *Mortality and eternity.*
   d. *Happiness and sadness.*

B) Read the following poem carefully and answer <u>all</u> the questions below: (48 m)

A Poison Tree

I was angry with my friend:
I told my wrath, my <u>wrath</u> did end.   anger
I was angry with my <u>foe:</u>   enemy
I told it not, my wrath did grow.

painful feelings
caused by dangers

And I watered it in <u>fears</u>,
Night and morning with my tears;
And I sunned it with smiles,
And with soft <u>deceitful wiles.</u>   tricks

last of born = ولَد

And it grew both day and night
Till it <u>bore</u> an apple bright;
And my foe <u>beheld</u> it shine,   saw
And he knew that it was mine.

covered
the earth

And into my garden stole
When the night had <u>veiled</u> the <u>pole:</u>
In the morning glad I see
My foe <u>outstretched</u> beneath the tree.   lain = طلَع

1. In the first stanza, the poet was angry with two people.
   Who were they?
   1. _____
   2. _____

2. Which one of the two angers did not end?
   _____

3. Read the third and the forth stanza and answer the following questions:
   1. Who saw the apple in the poet's garden?
   _____

4. How did this person try to take this apple?
   _____

5. a. What happened to the enemy at the end of the poem?
   _____

   b. Why do you think that this happened to him?

6. The poet treated his wrath as a tree. In the first two stanzas, find three
   words that show the wrath as a tree.
   1. _____ 2. _____ 3. _____

7. "The apple" which is mentioned in the poem is not usual:
   a- Describe the outside of this apple.

   _____

   b- What is strange in the inside of this apple?

   _____

   c- How did the poet succeed in changing the <u>outside</u> and the <u>inside</u> of
   the apple?

   _____

8. The poet says "*in the morning glad I see*" (line 15):
   a- What made the poet feel glad at this point?

   _____

   b- Why do you think that the poet chose this time <u>"the morning"</u> in this
   stanza (4) ?

   _____

   c- This sentence doesn't follow the modern English word-order.
      Reorder it to become normal.

   _____

   d-Why did the poet change the normal order?

   _____

9. In the third stanza, the poet treats the tree as a human being.
   a- Find the <u>word</u> that shows this._____

   b- Why does he treat it as a human being ?

   _____

   _____

10.The poet succeeded in joining <u>life</u> and <u>death</u> together to achieve what he wanted:

    a- Complete the following lists with words connected with <u>life</u> and <u>death</u> from the poem:

(the fist one is done)

	DEATH		LIFE
	poison		tree
1	_____	1	_____
2	_____	2	_____
3	_____	3	_____
4	_____	4	_____
5	_____	5	_____
6	_____	6	_____
7	_____	7	_____

b- How did the poet join the two groups (death and life) together to achieve his aim?

_____

_____

11.Do you think that the foe is a good person ? _____
Give evidence from the text to support your answer.

_____

12. We usually say, "*my wrath ended*". Why does the poet say "*my wrath did end*" (line 2)?

_____

13. The poet says "*I told it not*" (line 4)
the structure of this sentence isn't normal according to English grammar.

    a- What is the normal structure?

_____

    b- Why did the poet use this structure?

_____

14. The poet says "*and into my garden stole*"(line 13)
    a- What is the subject of the verb <u>stole</u>?_____
    b- What is the normal order for this sentence?

_____

15. The poet did every thing alone without asking for a help. What does this indicate ?

_____

_____

16. What are the themes (lessons) we learn from the poem?
    List down three:

_____

_____

_____

_____

Some of the experts comments on the post test 8

This is a test that / does measure by and large / the pupils' achievement of the specified purposes, in both groups.

(Generally speaking the questions are suitable to the students' level / and the time is enough too.

family /

Since students are familiar with the first poem "Virtue", I believe that this test is O.K. The second poem is perhaps simpler (easier to understand) and there should not be a problem. I have only marked some of the typos, other than that I think the test is just fine.

What I noticed about the exam The~il~ covers the material in a clever way, taking into consideration the students' level and classifications. ~~But They~~ The questions address all the levels of the students properly.

بالنسبة للاسئلة مناسبة وتناسب وتلبي القدرات المحورة ولكنه يرى انه من الافضل ان تكون بعينة الاختبار اذا لا تقيس مستوان مصلاحه المحدية الى اغراضها فقة الح نختبر الكام الذى يقوم عليه 48/2 اى هنا الجو التقييم مع ابنائتى لا

خالد الجبراوي
بتاريخ 60
ناقش مكتب

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Appendix 7

General description of the Anthology Textbook

the Anthology textbook includes the following literary texts:

PART ONE   Required Reading

First Semester

Essays

    Looking after Old People

    Can Life Exist on the Planets?   **James Jeans**

Poems

    Nurses Song   William Blake

    The Road not Taken   **Robert Frost**

Prose

    The New Neighbor   **Jane Austin**

    A Career   **George Eliot**

Play

  The Pen of My Aunt   Gordan Daviot

Second Semester

poems

    Virtue   George Herbert

    A Red Rose   **Robert Burns**

Novel

    No Highway   **Nevil Shute**

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PART TWO
Free Reading

Essays

    What Science Can Do

    The Individual, Society, and Culture

Prose

    An Invalid   **Jerome K. Jerome**

    Impersonal Interests   **Bertrand Russell**

    Early Morning in January   **Mark Rutherford**

Short Story

    The Speckled Band   **Sir Arthur Canon**
Doyle

Poems

    How she Resolved to Act   **Merrill Moore**

    Remember   **Christina Rosselti**

Novel

    The Old Man and the Sea   **Ernest**
Hemingway

The list above shows two parts: required reading which is expected to be taught in the classroom, and free reading which is expected to be read by students at home

الملخص

=====

أثر استخدام أسلوب "المنهجية"
في تدريس الشعر الإنجليزي على تحصيل طلبة الصف الحادي عشر واتجاهاتهم نحو هذا الشعر

مقدمة من: إنعام عبد العزيز محمد حماد

إشراف: د. سوزان عرفات

هدفت هذه الدراسة إلى بحث أثر استخدام أسلوب "المنهجية" في تدريس الشعر الإنجليزي على تحصيل طلبة الصف الحادي عشر واتجاهاتهم نحو هذا الشعر والطريقة المستخدمة في التدريس. كما هدفت أيضا إلى الكشف عن اتجاهات هؤلاء الطلبة نحو اللغة الإنجليزية والشعر الإنجليزي مقارنة مع المواد الدراسية الأخرى والشعر العربي. بالإضافة إلى ذلك هدفت الدراسة إلى الكشف عن اتجاهات معلمي اللغة الإنجليزية نحو منهاج الأنثولوجي للصف الحادي عشر، والطريقة المستخدمة في تدريس الشعر الإنجليزي لهذا الصف ودور الشعر في تدريس اللغة الإنجليزية كلغة أجنبية.

وقد تم صياغة الأهداف السابقة ضمن أربعة أسئلة كما يلي:

١. ما هي اتجاهات معلمي اللغة الإنجليزية نحو

أ. منهاج الأنثولوجي للصف الحادي عشر؛

ب. الطريقة المستخدمة حاليا في تدريس الشعر الإنجليزي؛

ت. دور الشعر في تدريس اللغة الإنجليزية كلغة أجنبية؟

٢. هل هناك فرق ذو دلالة إحصائية بين اتجاهات الطلبة نحو

أ. اللغة الإنجليزية وأدبها والمواد الدراسية الأخرى

ب. الشعر الإنجليزي والشعر العربي؟

٣. هل يؤثر استخدام أسلوب النمطية في تدريس الشعر الإنجليزي على اتجاهات طلبة الصف الحادي عشر نحو هذا الشعر والطريقة المستخدمة في التدريس؟

٤. هل يؤثر استخدام أسلوب النمطية في تدريس الشعر الإنجليزي على تحصيل طلبة الصف الحادي عشر في هذا الشعر؟

لإجابة على هذه الأسئلة، قامت الباحثة بإجراء دراسة تجريبية استمرت لمدة (٥) أسابيع على عينة مكونة من (٨٩) طالبة من طالبات الصف الحادي عشر في مدرستين حكوميتين في منطقة قباطية (مدرسة بنات طمون الثانوية ومدرسة بنات ميثلون الثانوية). وقد تم تقسيم عينة الدراسة إلى مجموعتين، الأولى تجريبية مكونة من (٤٦) طالبة (٣٠ علمي و٣٦ أدبي) ، والأخرى ضابطة مكونة من (٤٣) طالبة (٣٠ علمي و٢٣ أدبي).

اتخذت هذه الدراسة الطابع التجريبي، حيث تم تدريس القصائد الأربعة المقررة في المنهاج المدرسي لكلا المجموعتين باستخدام الطريقة الجديدة والتقليدية. وقد تم تخصيص (٣) حصص أسبوعيا لمدة (٥) أسابيع للتنفيذ التجربة وذلك خلال الفصل الأول من العام الدراسي ١٩٩٩-٢٠٠٠. وقد تم توزيع استبانه، قبل التجربة وبعدها، صممتها الباحثة للكشف عن الفرق في اتجاهات الطلبة نحو اللغة الإنجليزية والمواد الأخرى والشعر العربي والإنجليزي، وأثر استخدام الطريقة الجديدة على اتجاهات الطلبة نحو الشعر الإنجليزي والطريقة المستخدمة في تدريس هذا الشعر. كما تم استخدام امتحان تحصيلي أعدته الباحثة للكشف عن أثر الطريقة الجديدة على تحصيل الطلبة.

وقد تم تحليل البيانات التي جمعت من عينة الدراسة باستخدام تحليل ANCOVA، وتحليل ANNOVA، واختبار t-test، والمتوسطات والنسب المئوية. وكانت نتائج الدراسة كما يلي:

أ.   أدى استخدام أسلوب النمطية في تدريس الشعر الإنجليزي إلى تغيير إيجابي ذي دلالة إحصائية في تحصيل الطلبة في الفرعين العلمي والأدبي على المستويين الاستيعابي واللغوي.

ب.   أدى استخدام أسلوب النمطية في تدريس الشعر الإنجليزي إلى تغيير إيجابي ذي دلالة إحصائية في اتجاهات الطلبة في الفرعين العلمي والأدبي نحو الشعر الإنجليزي والطريقة المستخدمة في التدريس.

ت.   اتجاهات الطلبة نحو المواد الدراسية الأخرى والشعر العربي أفضل من اتجاهاتهم نحو اللغة الإنجليزية والشعر الإنجليزي.

ث.   كشفت الدراسة عن اتباع طريقة عشوائية غير واضحة المعالم في تدريس الشعر الإنجليزي.

وفي ضوء هذه النتائج خلصت الباحثة إلى عدد من التوصيات التي تأمل أن تؤدي إلى تحسين وضع ودور الأدب الإنجليزي عامة والشعر الإنجليزي خاصة في مناهج تدريس اللغة الإنجليزية في فلسطين. من أهمها:

هناك حاجة إلى بحث جاد يتعاون فيه كل من الباحثين، ومصممو المناهج، والمعلمون لبلورة طريقة تدريس واضحة وأهداف محددة، وأساليب تقييم مناسبة تعيد تشكيل تعليم الأدب كجزء من منهاج اللغة الانجليزية. كما أن معلمي اللغة الإنجليزية بحاجة ملحة إلى دورات تدريبية حول دور الأدب في تدريس اللغة الإنجليزية، وأحدث التطورات في عالم طرق تدريس الأدب عامة والشعر خاصة، واستراتيجيات تدريس وطرق تقييم الأدب.

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السلطة الوطنية الفلسطينية

وزارة التربية و التعليم

الرقم : وت/٠٣/٢١/ ٧٤٩٨

التاريخ :١٨/ ٩ /1999م

الموافق :١٨/ ٦ /1420هـ

حضرة د. محمد العملة المحترم

عميد كلية الدراسات العليا – جامعة النجاح الوطنية/ نابلس

تحية طيبة وبعد ،،،

الموضوع : الدراسة الميدانية

الطالبة: أنعام عبد العزيز محمد بشارات

الإشارة : كتابكم المؤرخ في 12/9/1999م

أوافـق على قيام الطالبة المذكورة بإجراء دراستها "أثر استخدام أسلوب النمطية في تدريس الشعر الانجليزي على تحصيل طلبة الصف الأول الثانوي وإتجاهاتهم نحـو هذا الشعر"، وتوزيع الإستبانة المعدة لهذه الغاية على طلبة الصف الأول الثانوي في مدارس محافظة جنين، وذلك بعد التنسيق المسبق مع مديرية التربية والتعليم فيها.

مع الاحتـــرام ،،،،،،

/ وزير التربية والتعليم
مدير عام التعليم العام

أ. وليـــد الـزاغـة

نسخة/ السيد مدير التربية والتعليم/ جنين المحترم
رجاء تسهيل مهمتها

نسخة/ الملف.

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