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USING CORPORAS IN A LEXICALIZED STYLISTICS APPROACH TO TEACHING ENGLISH-AS-A-FOREIGN-LANGUAGE LITERATURE

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USING CORPORAS IN A LEXICALIZED STYLISTICS APPROACH TO
TEACHING ENGLISH-AS-A-FOREIGN-LANGUAGE LITERATURE

A Project
Presented to the
Faculty of
California State University,
San Bernardino

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts
in
Education:
Teaching English to Speakers of Other Languages

by
Hind Sulaiman Aljuhani
March 2016
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Approved by:

Dr. Lynne T. Diaz-Rico, First Reader
Dr. Kathryn Howard, Second Reader
ABSTRACT

As a lingua franca across the globe, English plays a vital role in international communications. Due to rapid economic, political, and educational globalization, the English language has become a powerful means of communication. Therefore, English education is vital to the development of many countries around the world. Since 1932, the need for a lingua franca in Saudi Arabia developed as the country progressed politically, economically, and educationally. Now, English is important to Saudis' economic, educational, and career development and success.

Vocabulary is a major step in learning any language. By deepening students' lexical knowledge, they will be able to use English accurately to express themselves. However, teaching words in isolation and through memorization is not highly effective; English-as-a-foreign-language (EFL) learners need to interact with the language and its usage in a more profound way. This can be done by integrating corpora and stylistics analysis in an EFL curriculum. The importance of stylistics analysis to literary texts in the EFL classroom lies in the way that EFL learners will be exposed to authentic language. At the same time they will get insight into how English is structured; and by accessing corpora, which provide a wide range of data for the analysis of stylistics, students will be able to compare the lexical and grammatical patterns in authentic texts. Also, it is important to introduce students to the different levels of
English (i.e. semantic, lexis, morphology); this will enlarge EFL learners’ knowledge of English vocabulary and various grammatical patterns.

This project offers an innovative perspective on how to teach English for EFL university-level students by using corpora in a lexicalized stylistics approach, which will enable EFL learners to acquire vocabulary by reading literary texts. This provides a rich environment of lexical items and a variety of grammatical patterns. This approach offers EFL learners analytical tools that will improve their linguistic skills as they interact with and analyze authentic examples of English and gain insight about its historical, social and cultural background.
ACKNOWLEDGEMENTS

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Also, I want to thank my father, brothers, and sisters for the unconditional love and continuous support they have provided me throughout my life.

Lastly, I am also grateful to my sponsor, King Abdullah Scholarship Program, for their financial support.
DEDICATION

To my family, with love
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CHAPTER ONE
INTRODUCTION

Background of the Project

The Role of English in Saudi Arabia

As the “lingua franca” of the world, English is considered the most commonly used second language worldwide. English is the language that is used for crosscultural communication between nations. As a result of rapid economic and political globalization, there is an urgent need to learn English as a mode of international interchange. Saudi Arabia, like other nations, uses English as a means of international communication. Therefore, teaching English in Saudi Arabia has become an important part of the education system.

Turkish was the first foreign language that was taught in Saudi Arabia due to the power of the Ottoman Empire. However, these Ottomani schools were boycotted by people in the Arabian Peninsula (Mahboob & Elyas, 2014). After the foundation of the Kingdom of Saudi Arabia in 1932, schools were built under the authority of the Saudi government. As the kingdom developed in the political, economic, and educational fields, Saudi Arabia’s relations with other countries grew as well. Therefore, the need to learn a lingua franca appeared. In 1936 the Saudi government established the Scholarship Preparation School (SPS) in Makkah (Mahboob & Elyas, 2014). This school was the first school where the English language was introduced. Employing English teachers from Arab countries such as Egypt helped in preparing Saudi students to study abroad. In
1958 English and French were introduced in the public middle schools as required foreign languages (Mahboob & Elyas, 2014).

The growth of the oil industry in Saudi Arabia was one of the major factors that helped to spread teaching English language in the kingdom. Technical expertise from different English-dominant countries was brought to Saudi Arabia as working labor or as experts to train Saudis. In 1933 the discovery of oil in Saudi Arabia demanded expertise from the United States to help in extracting oil. Therefore, there were a lot of American workers who operated the Arabian American Oil Company. Consequently, learning English become vital for Saudi Arabia’s economic development. “Oil has proven to be so vital to the development of English that people like Karmani (2005c) have labeled the study of dynamics of oil with the spread of English in the Arabian Gulf region as ‘petro-linguistics.” (Mahboob & Elyas, 2014). “Petro-linguistics” is the term used to describe the relation between the oil industry in Saudi Arabia and the spread of English among Saudis. Moreover, English learning was not only linked to the oil industry, it was also linked to the development of a Saudi military relationship with the American military. Thus, teaching English is essential to keep the wheel of development moving towards a better economic, educational, social, and technical future for Saudis (Mahboob & Elyas, 2014). Therefore, many plans have been developed in order to achieve a systematic English instruction in Saudi schools.
The History of English Teaching and Methodologies in Saudi Arabia

In 1958 the Saudi government introduced the English language as a subject to be taught in public schools (Mahboob & Elyas, 2014). From 1971 to the present day English language standards were maintained without any improvements. Students start studying English in fourth grade and continue studying English as a required foreign language subject for nine years until they graduate from the twelfth grade. Students study English four times a week for forty-five minutes. Then, after graduating from high school students will continue studying English at the university level. One main method still used in English classrooms in Saudi Arabia is traditional grammar-translation methodology, in which students memorize grammar rules and new vocabulary. By using this method students are not able to relate the language they are learning to their lives or even to practice it in their surroundings. Moreover, this problem was amplified because teachers do not have any authority to make any changes or to adjust the curriculum to fit their students’ levels and needs. Teachers are required to follow the same syllabus and meet the same deadlines that are used in every public school around the country (Mahboob & Elyas, 2014).

In Saudi Arabia, English study is now essential and is required for every student. Despite its importance, there is not yet an effective, standardized English language curriculum in use. The present system pays little attention to practicality. For most students, learning English the way it is currently taught is irrelevant to their lives. As a result of the ineffectiveness of the old English
education system in Saudi Arabia, most of the students find it useless learning. To solve the problem, it is very important to create a curriculum that uses strategies that stimulate students’ interest in using the language.

**The Social Context of English Learning in Saudi Arabia**

English use in the Saudi social context is limited to classrooms and workplaces. Moreover, English usage in classrooms is often not effective due to the methods and approaches used by teachers. However, some parents send their children to private schools that provide intensive English curriculum, whereas other families send their children to afterschool English classes or hire private English tutors.

Some universities provide systematic English instruction. This approach is used mainly at medical and technical universities, for two reasons: first, to improve students’ communication skills in English; and second, to help students be prepared to start their career in an English workplace such as in the health, technical, or engineering sectors (Khan, 2011).

The King Abdullah bin Abdul-Aziz scholarship program gives opportunities to many Saudis to study abroad. This program is not specific to certain age or gender. Many Saudis are in different countries around the world completing their studies in diverse majors. Every year many graduates go back to Saudi Arabia carrying the knowledge they have learned, along with improved English language skills.
The Current Status of Teaching Target Level

My target teaching level is Intensive English Program (IEP) for university students in Saudi Arabia. Many Saudi students are now studying abroad. However, this does not decrease the importance of teaching English in Saudi Arabia. But it does intensify the importance of preparing students whether they plan to study abroad or not. English is now being used frequently outside the classroom with foreigners in restaurants, shops, hospitals and many other places. Unfortunately, most of what students learn in school is not related to real life. Most of the topics used in textbooks are outdated. Students learn English but not in a practical way in which they can relate what they learn at school to their daily lives.

My Previous Career Experience and Career Goals

After I earned my B.A in English literature from King Abdul-Aziz University, I worked in a private school as an English instructor. Working with children at that school amplified my insight about the relationship between theory and practice. All teaching methods, approaches, and strategies when put in practice can be seen from a different perspective. There are many points that each language teacher should have in mind when they start planning and developing the lessons such as students' level, age, size of the class, and if some students need extra tutoring. Moreover, teachers should be able to adjust the methods of teaching and apply more guided practice inside the classroom. It has been proved that students will learn faster if they practice what they are learning.
My career goal is to teach university students in an interactive way by providing authentic materials that offer them the opportunity to learn English easily. Also, one of my main goals is to improve English curricula in Saudi Arabia. I hope also that I am able to convince the Ministry of Education to start teaching English to students starting from the first grade. In addition, I hope to be able to substitute new methodologies for the old-fashioned methods used to teach English, which basically focus on memorizing grammar rules. Also, teachers should use authentic materials that not only present authentic language but also provide insight into cultural, historical, and social aspects of English. Finally, to stimulate students’ interest in learning English, I would suggest to focus on developing writing and reading skills by enabling students to interact with corpora and concordances to increase their vocabulary.

Purpose of the Project

This project discusses in depth the importance of lexical stylistic corpus-based approach to university-level English-as-a-foreign-language (EFL) teaching. Acquiring vocabulary, which is the main means by which to learn a language, is modeled through utilizing a lexical stylistic corpus-based approach to teach literary texts in the EFL classroom. By utilizing corpora and concordances EFL learners will be able to examine various linguistic features in English such as collocation. By doing so, EFL learners will interact directly with contextualized authentic examples of English rather than examine invented examples, which will help EFL students to achieve native-like language. Thus, the aim of this project is
to present the findings of various areas of research such as lexical items in literary texts, applying stylistics analysis to literary texts, corpus stylistics, poetic literary analysis, and concordance and collocation. I propose a theoretical framework that combines these five areas, and offer a curriculum based on the proposed theoretical framework.

Content of the Project

This project consists of five chapters. Chapter One introduces the background of English education in the Kingdom of Saudi Arabia, and the purpose, content and the significance of the project. Chapter Two presents the literature review of lexical items in literary texts, applying stylistics analysis to literary texts, corpus stylistics, poetic literary analysis, and concordance and collocation. Chapter Three provides the purpose and description of a lexical stylistics corpus-based approach, and proposes a theoretical framework. Chapter Four presents a curriculum design based on the literature review. Finally, Chapter Five discusses the assessment of the proposed lesson plans that are offered in the Appendix.

Significance of the Project

This project emphasizes the importance of using corpora in a lexicalized stylistics approach in EFL classroom by integrating literary texts as authentic examples that represent the social, cultural, and historical aspects of English. This approach can achieve significant results if utilized carefully. Moreover,
through this approach EFL students will be exposed to the differences between their own culture and that of the target culture. Most importantly, by utilizing this approach students will be researchers for knowledge instead of passive recipients. Hopefully, this project presents valuable information that will prove helpful for EFL teachers about teaching English through a lexical stylistics corpus-based approach.
CHAPTER TWO

REVIEW OF THE LITERATURE

Lexical Items in Literary Texts

Introduction

Language is the main means by which people communicate and interact with each other. Language can be used in different ways: orally, written, online or in face-to-face conversations. Language consists of different components such as vocabulary, sentences, and sounds. All these components together are used to construct and convey a message. From a linguistic theoretical perspective, language is “usually described or studied at different levels viz: phonology (sound), morphology (internal structure of words), lexis (words), and semantics (meaning)” (Yeibo, 2011, p. 38). In this literature review the focus will be on one level of the language, lexis; and in a specific contexts, literary texts.

The choice of this topic was based on my interest in ways in which literature can be used in teaching English to speakers of other language; more specifically, how reading and analyzing literary texts could help EFL learners in building their vocabulary. Moreover, understanding the structure and cohesion in any literary texts can aid in the process of acquiring a second language. From my experience as a second-language learner, literature in its different genres--such as poetry, novel and drama--was the first English context to which I was exposed. Therefore, literature helped me to improve my English.
Teaching English through literature aids in enhancing second-language (L2) learners in understanding the structure of the language and increases their vocabulary. Moreover, L2 learners are not only learning vocabulary, but they are also exposed to the use of certain phrases--lexical units--as they read and analyze sentences.

The lexical approach is rapidly growing in the field of teaching foreign language. In this approach, the focus is on lexical knowledge over grammatical drilling. Moreover, literary texts present social, cultural, and historical aspects of the target culture.

Ronald Carter (2007) stated, In many contexts of teaching and learning language and literature, the predominant view that has emerged over the past twenty years is that 'literary' texts are socially, culturally and historically variable, should be defined as part of institutionalised social processes, and are discourses that, far from being separate from other discourses, share characteristics with them. (p. 5)

Carter (2007) confirmed the important role of using literary texts in teaching a language, and affirmed they are inseparable from other social discourses.

**Definition of Lexis**

Lexical items can refer to a word, chain of words, part of a word, or a phrase. These items form the basic elements of a language used to convey a
message. The length of these items can be short such as *horse, car, or desk*; or long, such as *I want to go*. Therefore, lexical items can be words, collocations, or phrases.

Yeibo (2011) defined lexis as the following:

…one of the levels of language study. The term originated from Greek and came into prominence in linguistic circles in the 1960’s. It is particularly used by British linguists for the vocabulary of a language or sub-language, especially of its stock of lexemes. The term became popular because it is unambiguous, unlike its synonym “lexicon”… (p.138)

A detailed description of lexical items and their crucial role and function is essential in providing insight about their value in the field of teaching English as a second language (ESL) and will be provided in the next sections of this literature review.

**Corpus in Literary Texts**

Corpus (plural *corpora*) refers to a set of spoken or written texts used to discover how language is used. Corpora, nowadays, are processed using computers to collect and analyze data regarding the occurrence of these corpora. One of the most popular corpora is the British National Corpus (BNC), which …consists of about 100 million words of British English from the beginning of the 1990s. It was designed to be as representative as possible of the current British English. The corpus includes about 90 percent written language and about 10 percent spoken language. (Fischer-Starcke, 2010,
Studying the effect of corpora in literary texts is essential to obtain a more comprehensive insight about their role and value in ESL contexts. The terminology “corpus stylistics” is becoming increasingly popular in the field of linguistics. First, it is helpful to define “stylistics” in linguistic language. Stylistics refers to the following:

Stylistics is defined as the linguistic analysis of literary texts and therefore as a linguistic discipline. Its goal is to decode literary meanings and structural features of literary texts by identifying linguistic patterns and their functions in the texts. Consequently, the term style means lexical and grammatical patterns in a text that contribute to its meaning. (Fischer-\-Starcke, 2010, p. 2)

David Birch was interested in the stylistics of analyzing large corpora of literary texts. He specifically worked on reformatting polemic texts written by Thomas More. He chose Thomas More to be the basis of his corpus analysis because most of the writers at More’s time influenced his method of writing. Most of the books he analyzed were prose books that were written between 1528 and 1535. This period is considered to be the first era of printed literary texts. Birch was looking into two main features in most texts: homogeneity and heterogeneity. The reason behind his choice was because he believed that analyzing polemic literary texts is important to the history of English language and its literature (Birch, 1985).
Birch’s articles provide one reason why studying corpora in literary texts is important in enhancing the history of the English language. In support of my point, Fisher-Starcke (2010) said that corpus stylistics (which is also corpus analysis) “pursues two goals: 1) to study how meaning is encoded in language and to develop appropriate working techniques to decode those meanings, and 2) to study the literary meanings of texts” (p. 1). Analysis of literary texts will assist EFL teachers to understand these texts, aid them to simplify them for their students, and help them to understand how to use literary texts effectively in their classrooms, especially in increasing their students’ understanding of vocabulary meaning.

**Collocation in Literary Stylistics**

Collocation refers to words that go together to form a special combination that has a special meaning, such as “fast food.” In this example, it is not easy for a second-language learner to understand the meaning of such a combination; these collocations sound right to English-native speakers, but are not natural to second-language learners. However, collocation is one of the best ways to help second-language learners to improve their language, as they learn chunks of language. It is easy to invent different types of collocation by combining verbs with nouns and adjectives. In literary texts there are different types of collocation or “creative collocation” as Mahlberg (2007, p. 222) prefers to call it, or “metaphorical collocation” and “oxymoronic collocation” (p. 222).

Some writers such as Hori think that because function words and numbers
are frequent in each text, analysis of these will “show no distinctive features among particular texts” (Mahlberg, 2007, p. 222). However, Mahlberg believes that involving frequency in analyzing any literary texts is essential for two reasons. The first one is, as Mahlberg asserted, “frequency is relative, and an important factor in corpus work is comparison” (p. 223). To compare frequencies in texts, she recommended using “Mike Scott’s Keywords Tool of the software WordSmith” (Mahlberg, 2007, p. 223). This software helps to identify key words in a text. According to Mahlberg (2007), there are three different types of key words: content words, proper nouns, and function words. Moreover, she confirmed that excluding these frequencies from a stylistic analysis will result in an incomplete picture of the analysis. The second factor is analyzing collocation in literary texts. “Consequently, frequencies of individual words have to be seen in relation to words in their contexts” (Mahlberg, 2007, p. 223). Collocation is an important part in learning English, yet at the same time EFL learners consider it as a serious problem they encounter when learning English: collocations cannot be acquired easily. Therefore, analyzing collocation in literary texts will aid in acquiring a second language more easily.

**Semantic Ordering in Lexical Choices**

There are many ways to analyze literary texts; one of these ways is the process of choosing lexis and lexical patterns. A literary text is different from an ordinary text because literary texts such as poems are arranged in different ways to represent meaning. They have special texture compared to ordinary texts; and
this fact is true regarding other types of literary texts such as the drama and the novel. To clarify the idea, reading a piece of Shakespeare drama or a play requires more understanding than reading an article in a magazine because the kind of lexical choices and lexical patterning in a Shakespeare play is totally different from an article in a magazine. Literary texts are semantically and lexically different forms than ordinary texts because the main purpose of the writers is to use certain lexical patterns to convey a certain effect to their readers. Goodarzi (2003) confirmed this reason: “What is of great importance is the way in which the texture of a poem affects the texture of the reader’s mind and creates aesthetic effect.” (p. 1).

As an explanation, in this section I will shed light on semantic ordering in lexical choices, especially in poetic texts. First, it is important to define the term text, which means “a unit of language in use. It is not a grammatical unit, like a clause or sentence. A text is best regarded as a semantic unit not of form but of meaning” (Goodarzi, 2003, p. 2). A text functions as a unity of meaning with respect to its context. Text is different from texture, which is “…the basis for unity and semantic interdependence within the text and a text without texture would just be a group of isolated sentences with no relationship to one another” (Goodarzi, 2003, p. 2). To form the texture of any texts there is the need for semantic and lexico-grammatical patterning, which is important to tie together thorough cohesion. There are different types of cohesive ties: co-referentiality, co-classification and co-extension.
Co-referentiality refers to the relationship between two items, both of which are referred to as an “identical entity” (Goodarzi, 2003, p. 3). Co-classification refers to the relation between two items that are classified in the same class. Co-extension refers to the relational meaning between two linguistic items. The co-extension cohesive tie is the most important among the other tie types, because it is related to the process of understanding the meaning between two lexical items (Goodarzi, 2003).

These three cohesive types are important to the understanding of how semantic and lexico-grammatical patterns are ordered in a poetic text. It is important for every EFL teacher to understand these three types, because they are helpful in explaining a literary text. Moreover, explaining these cohesive ties to L2 learners when reading or analyzing a literary text clarifies the meaning. More importantly, one must understand how different cohesive devices are used in literary texts. Therefore, lexical items “gain their value through their association with one another and with their signification in the code” (Goodarzi, 2003, p. 15). Therefore, the choice of lexical items in every literary text depends on their semantic and co-extensional relations, which help in creating vivid images. To illustrate my point, I quote Goodarzi (2003):

…the semantic distance among these image-creating and image-reiterating patterns are also discursively motivated for the purpose of bringing divergence and heterogeneity in the apparent textual organization of the poem in a way that the reader goes through a long and difficult
interpretative procedure for filling in the existing semantic gap and arriving at the intended message. (p. 17)

EFL learners should be aware of the importance of understanding how lexico-grammatical patterns and sentences are formed in cohesive ways. Therefore, it is EFL teachers’ responsibility to draw their students’ attention to the semantic cohesion of different texts in order to enable EFL learners to distinguish between semantic cohesive and lexical-item ordering in literary texts and non-literary texts.

**Lexical Cohesion**

The definition of cohesion is, according to Gutwinski (1976), “the relations obtaining among the sentences and clauses of a text. These relations, which occur on the grammatical stratum, are signaled by certain grammatical and lexical features reflecting discourse structure on a higher, semologic stratum” (p. 26). According to Gutwinski’s definition, cohesion is very important in any text because it is the main tool that ties together all words, clauses, and sentences.

**Lexical Ellipsis.** Verbs are important in each sentence. However, because of the way literature forms its texts, sometimes verbs occur in different situations. Lexical ellipsis refers to the concept that certain words or verbs may be omitted in literary texts. There are many verb forms that are elliptical, such as modals (can, could, shall, should, …etc). According to Halliday and Hasan (1976) the “distinction between elliptical and non-elliptical forms has to be recovered from the presupposed clause. The lexical verbs be and have always require a
complement. With all other verbs, there is a general rule whereby a complement is omitted or substituted” (p. 171). This distinction could be used in analyzing how special lexical patterns are used in literary texts.

Cohesion features in literary texts as already mentioned in this literature review. Cohesion is very important in any text and its importance may increase in literary texts because of the special features that differentiate literary texts from ordinary texts. There are many features of cohesion in literary texts; however, it would be difficult to list all lexical and grammatical cohesive features in this paper. I adopted Gutwinski’s list presented in his book Cohesion in Literary Texts: A Study of Some Grammatical and Lexical Features of English Discourse as an example of cohesion features in literary texts (see Table 1).

An Example of Literary Analysis Using Corpora to Explore Cohesion

Ronald Carter is a professor at the University of Nottingham who is interested in the field of linguistics; specifically, he is interested in the importance of lexis in studying a language, an approach that he thinks is currently neglected. Carter has asserted that it is important to understand the organization and structure of lexis in literary texts; and, most importantly, how lexical choices influence the meaning in literary texts. Therefore, as an evidence of how it is important to study lexical items in literary texts. I will provide an analysis of a poem done by Ronald Carter (1981), in which he analyzed the lexical choices in a literary text. His analysis of the poem “Janet Waking,” by John Crowe Ransom, is a good example of using corpora to explore cohesion in literary texts (see the
Table 1. Some Grammatical and Lexical Cohesion Features of Literary Texts

<table>
<thead>
<tr>
<th>Class of Features</th>
<th>Category</th>
<th>Subcategory</th>
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<tbody>
<tr>
<td>A. Grammatical</td>
<td>1. Anaphora and cataphora</td>
<td>(a) Pronouns (b) Determiners (c) Personal possessive (d) Substitute (e) Adverbs (f) Submodifiers (i) Personal pronouns (ii) Demonstrative pronouns</td>
</tr>
<tr>
<td></td>
<td>2. Coordination and subordination</td>
<td>(a) Connectors</td>
</tr>
<tr>
<td></td>
<td>3. Enation and agnation</td>
<td>(a) *Enate sentence (b) **Agnate sentence</td>
</tr>
<tr>
<td>B. Lexical</td>
<td>1. Repetition of item</td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. Occurrence of synonym or item formed on same root</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3. Occurrence of item from same lexical set (co-occurrence group) 1. 2. 3.</td>
<td></td>
</tr>
</tbody>
</table>


* Enate sentences refer to the grammatical relationship between two sentences that are different in meaning but have the same grammatical pattern.

** Agnate sentences refer to sentences that are similar in meaning but have different grammatical structure.
Before analyzing the poem, first it is helpful to analyze the vocabulary profile of the poem; to do so, I will use a website called Compleat Lexical Tutor that processes any text to reveal how many words are in the text, the lexical level of the words in the text, and its suitability for students’ level. There are 25 lists of vocabulary; each list contains 1000 words. The list starts with the first 1000 words that are used in almost every text. The results of the vocabulary profile of the poem “Janet Waking” is presented in Table 2.

Table 2. A Vocabulary Profile of the Poem “Janet Waking” by John Crowe Ransom

<table>
<thead>
<tr>
<th>“Janet Waking” Vocabulary Profile</th>
</tr>
</thead>
<tbody>
<tr>
<td>K-1 (80.43)</td>
</tr>
<tr>
<td>K-2 (3.80)</td>
</tr>
<tr>
<td>K-3 (2.17)</td>
</tr>
<tr>
<td>K-4 (2.72)</td>
</tr>
<tr>
<td>K-5 (2.17)</td>
</tr>
<tr>
<td>K-6 (0.54)</td>
</tr>
<tr>
<td>K-7 (1.09)</td>
</tr>
<tr>
<td>K-9 (1.09)</td>
</tr>
<tr>
<td>K-16 (0.54)</td>
</tr>
<tr>
<td>OFF 5.43</td>
</tr>
</tbody>
</table>

Most of the words used in the poem “Janet Waking” are from the first K-1 (about by 80 percent of the total vocabulary of the poem), whereas the percentage of words from K-2, K-3, K-4 and K-5 range from 3.80 percent to 2.17.
Off list words contribute 5.43 percent of the total vocabulary of the poem; there could be proper nouns or unusual words.

Janet Waking by John Crowe Ransom

Beautifully Janet slept
Till it was deeply morning. She woke then
And thought about her dainty-feathered hen,
To see how it had kept.

One kiss she gave her mother,
Only a small one gave she to her daddy
Who would have kissed each curl of his shining baby;
No kiss at all for her brother.

"Old Chucky, Old Chucky!" she cried,
Running across the world upon the grass
To Chucky's house, and listening. But alas,
Her Chucky had died.

It was a transmogrifying bee
Came droning down on Chucky's old bald head
And sat and put the poison. It scarcely bled,
But how exceedingly

And purply did the knot
Swell with the venom and communicate
Its rigour! Now the poor comb stood up straight
But Chucky did not.

So there was Janet
Kneeling on the wet grass, crying her brown hen
(Translated far beyond the daughters of men)
To rise and walk upon it.

And weeping fast as she had breath
Janet implored us, "Wake her from her sleep!"
And would not be instructed in how deep
Was the forgetful kingdom of death.

Second, it is helpful to analyze the unusual collocations in the poem such as “deeply morning”; to do so, I will use a website called Flax. It is an interactive learning website that has different features that help EFL learners in learning English. One of these features that I will use is the Web Collocation. This feature provides results based on three large corpora, the British National Corpus (BNC), the British Academic Written English Corpus (BAWEC), and Wikipedia as corpus. This feature also provides EFL students with word families and the various of collocations of the searched word.

“Deeply morning” is one of the unusual collocations in the poem “Janet Waking.” It is constructed of an adverb+noun. When using Web Collocation to find a similar collocation, the search result provides only three collocational structures which are deeply+adjective, deeply+verb, and verb+deeply. The way “deeply morning” is constructed was due to aesthetic literary purposes.

Carter (1981) in his article Studying Language: An integrated Approach to Lexis in Literature provided an explanation of Ransom’s purpose for choosing certain lexical items. First, Carter (1981) noticed that the poet uses words in the beginning of the poem in a way that might seem unusual or wrong to second-language learners. For example, the word beautifully is used to describe sleeps and the word deep is used to describe morning. However, when using these words with other words in the poem, they seem to fit. Because this piece is literature and the poet connects the ideas through using different vocabulary in unusual contexts, these collocations take the language to a poetic level. As
Carter affirms in his analysis, some words fit in other contexts of the poem. For example, “if we convert morning into mourning than it attracts the word deep much more strongly” (Carter, 1981, p. 42).

An integrated linguistic-literary approach helps to understand the notion of lexical items, their collocates, and the effect of lexical choices in each literary text, which is crucial to, and will aid, second-language learners in acquiring new vocabulary. Carter asserted, “examining the functions of language in the creation of literary meaning often enables us to see human language working at full stretch—at a number of linguistic levels simultaneously” (Carter, 1981, p. 46). Therefore, teaching students collocations and how they are structured in different kinds of texts--and especially in literary texts--will widen their insight about how language is structured. Moreover, as Carter (1981, p. 46) confirmed, “an approach to literary texts through a structured examination of their lexical constituents is one way of achieving” the goal of understanding how language functions and is structured in communicative uses, which is one goal of second-language acquisition.

Summary

Lexical items are the main elements in forming any text, whether it be literary or not. However, it is important to understand how lexical items are used in literary texts, because integrating literature in EFL classrooms is important to helping L2 learners to acquire the language more easily. Literary texts contain social, historical and lexical knowledge that cannot be ignored by EFL teachers.
Analyzing and understanding how lexical items are ordered and organized is beneficial for EFL teachers as well as their learners.

**Applying Stylistics Analysis to Literary Texts**

**Introduction**

Stylistics is a growing field that connects two disciplines, linguistics and literature. “Stylistics exploration can be the equivalent, for literature, of the painter’s or sculptor’s workshop, and can acquaint the students far more intimately than is otherwise possible with the working preoccupation of writers with the restrictions and possibilities of the verbal medium” (Cluysenaar, 1976, p. 10). According to Cluysenaar (1976), stylistics is a tool used to understand the language of literature and how it is constructed. This section addresses stylistics in literary texts, including its definition, the concept of style in literary texts, and finally the role of corpus stylistics.

**Definitions of Stylistics**

Generally, style is a special way of producing, designing or doing anything in life. Style in the literature field may be defined as “the selection and arrangement of those linguistic features which are open to choice” (DeVito, 1967, p. 249). DeVito (1967) uses style to mean authors’ unique ways of presenting their ideas by selecting special grammatical patterns and lexical items to encode the meaning of their literary texts. The term *stylistics* is used to refer to a growing discipline related to linguistics and literature. Charles Bally is “virtually the inventor of the term “Stylistics” but he does not mean by it the study of literary
style” (Hough, 1969, p. 25). Charles Bally used the term “ stylistics” to refer to the study of the colloquial language used by people everyday, because in Bally’s perspective it is more worthwhile to study colloquial language than literary language (Hough, 1969). Stylistics was “a reaction to the subjectivity and imprecision of literary studies” (Fish, 1979, p. 69). There are many different areas of stylistics such as semantic, rhetoric, literary, psychological, sociological and linguistic. These six areas are mutually differentiated in “their corresponding communication components and language functions” (DeVito, 1967, p. 254), which means that stylistics is a field that analyzes texts in to specific areas according to their main language function. In this section, literary style will be the focus. Writers in different genres such as science, technology, and literature have different writing styles. Moreover, writers can have many styles in their writing according to the main purpose they wish to fulfill.

Stylistics has many definitions and it is not easy to come upon a central or complete definition of this term. The field of stylistics is broad; various writers might define stylistics differently. DeVito (1967) confirmed, “The area of stylistics has been plagued by vagueness; and its literature, as Harold Lasswell correctly points out, “is often packed with ambiguity” (p. 248). It is a field that one of its leading theorists has characterized as “inchoate and unorganized” (DeVito, 1967, p. 248). Leech (1969) defines stylistics as “the study of literary style, or, to make matters even more explicit, the study of the use of language in literature” (p. 1). A
brief description of stylistics and style will be provided to give a snapshot of their meanings. According Hoover (2009),

‘Style’ is often applied to literary periods, genres, and national or international movements and more centrally to single authors, texts, or parts of texts… Whereas … stylistics, with many different forms and emphases, has a long and often illustrious history, and forms parts of some of the most important monuments of literary studies, dating back at least to Aristotle’s Poetics. (p. 585)

Simpson (1997) defined stylistics as “a method of analysing works of literature which proposes to replace the ‘subjectivity’ and ‘impressionism’ of standard criticism with an ‘objective’ or ‘scientific’ analysis of the style of literary texts” (p. 3).

In contrast, Widdowson’s (1975) definition of stylistics is focused and appropriate. Widdowson, in his book Stylistics and the Teaching of Literature, describes stylistics as “the study of literary discourse from a linguistics orientation” (1975, p. 3). He also differentiates between “stylistics from literary criticism on the one hand and linguistics on the other is that it is essentially a means of linking the two and has (as yet at least) no autonomous domain of its own” (Widdowson, 1975, p. 3).

Many definitions and explanations have been provided from scholars over the years to describe stylistics. These different definitions lead to a general idea that stylistics is the study of examining how writers use and apply language
differently in literature in such a way as to make literary language different from ordinary language; however, that does not mean that literary language is deviant. The nature of literature requires that “the language of literary work should be fashioned into patterns over and above those required by the actual language system” (Widdowson, 1975, p. 47).

Therefore, stylistics is used as a means to link two disciplines (linguistics and literary criticism) and two subjects (English language and English literature) (Widdowson, 1975). According to Widdowson (1975), “Stylistics can provide a way of mediating between two subjects: English language and literature, leaving inexplicit whatever implications arise as to the way it might serve to relate the disciplines from which these subjects derive their content” (p. 4). Therefore, according to Widdowson (1975), stylistics is not “a discipline nor a subject in its own right, but a means of relating disciplines and subjects” (p. 4). Carter describes stylistics as a discipline that connects and bridges between linguistic and literature (as quoted in Simpson, 2004).

The Concept of Style in Literary Texts

According to Hough (1969), “The concept of style is an old one; it goes back to the very beginning of literary thought in Europe” (p. 1). Hough (1969) described language as “the dress of thought, and style (often following Quintilian, referred to as ‘elocution’) is the particular cut and fashion of the dress” (p. 3). It is important to distinguish between literary stylistics and literary criticism to understand the role of literary stylistics in literature. In literary stylistics the learner
studies the aesthetic purposes behind using specific vocabulary and grammatical patterns by using many stylistics devices such as “special choices of vocabulary, word-order, repetition, rhythmical and musical patterns, metaphor, symbol and imagery, local colour, [and] synesthetic effects” (Hough, 1969, pp. 37-38). In literary criticism, critics are more concerned with the history of ideas and the social, psychological and cultural effects of the literary work. According to Hough (1969), “in many kinds of criticism attention to verbal texture may be intermittent, often unaware of itself and often uncritical of its own methods” (p. 39). In other words, literary criticism pays more attention to the surrounding environment of the literary work, whereas literary stylistics,

…begins from the literary work itself, from words and the way they are combined in a particular body of writing. There is no limit beyond which the student of style is forbidden to go, but at least he starts from a positive and identifiable point. (Hough, 1969, p. 39)

Defining literary stylistics provides an image of the affect of style in literature. An important question may arise: Why it is important to understand stylistics and its analysis to a language learner? According to Widdowson (1975), “The value of stylistics analysis is that it can provide the means whereby the learner can relate a piece of literary writing with his [sic] own experience of language and so extend that experience” (p. 116). Moreover, stylistics may raise learners’ awareness to “view the poetic function not as an exclusive property of
literature but rather as a more generally creative use of language that can pop up, as it were, in a range of discourse contexts” (Simpson, 2004, p. 53).

Literature helps learners to examine the creative, unordinary use of language, thus exposing them to different patterns of language, which will result in improving their vocabulary level as well as their grammar and their writing creativity in general. Also, it engages students in “a form of stylistics analysis that will [help to] reinforce their knowledge of the norms of the language and how these norms can be adapted for different communicative purposes” (Akyel, 1995, p. 63). Moreover, stylistics can be used to create activities for English learners in developing and producing meaning. Also, English learners may become more confident when interpreting any literary work.

Leech (1969) said, “Literature cannot be examined in any depth apart from the language, any more than the language can be studied apart from the literature” (p. 1). The importance of literature is not limited to literature students or to those who enjoy reading literature for their own pleasure; it can be used and integrated in different educational fields to enhance the educational context. In the Teaching English to Speakers of Other Language (TESOL) field, literature can be utilized in classrooms to engage English learners in different social interaction situations. According to Zyngier (1994), “the representational nature of literary texts came to be regarded as a rich potential learning area where social patterns of interaction could be experienced in contextualised situations” (p. 6).
Therefore, literary text is a rich authentic example of English as a language that presents different patterns of grammatical and lexical items.

**Stylistics for English-as-a-Foreign-Language Teaching**

Yilmaz (2012) said, “both literature and language can serve as the complement to each other” (p. 86). Literature is an important part of many cultures. Through literature one can explore the tradition and history of a nation. Reading and exploring literature is beneficial to second-language learners in improving their language skills. Enabling EFL learners to learn a language through interacting with literary texts such as reading poems, novels and plays is beneficial. By doing so, EFL learners are not only able to apply these literary texts to learn a language, but also they will be able to apply the experience they learn from these literary texts. To learn a second language through literature is not only helpful to understand the second language but it has many other benefits. According to Savvidou (2004, p.1), “the use of literary texts can be a powerful pedagogic tool.” Every language has many varieties of discourses. It is important to expose second-language learners to these different types of language discourses, in four main types: expressive, referential, literary and persuasive (Kinneavy, 1969). Each type has its unique function of delivering or encoding a message.

Some may argue, “It is difficult to imagine teaching the stylistic features of literary discourse to learners who have a less than sophisticated grasp of the basic mechanics of English language” (Savvidou, 2004). Many reasons have
been provided for excluding stylistics from EFL teaching. First, the opponents of using literary text believe that the nature of literary language deviates from the standard rules of language. For example, in poetry, poets manipulate the structure of poems and alter the way vocabulary and grammar are used, for aesthetic reasons. Second, not all English learners will be able to understand the literary texts because of the unusual nature of the language use. In addition, EFL learners may feel detached from the social contexts of the literary texts (Savvidou, 2004). Also, learners need to become involved in a complicated process of inferring, anticipating and negotiating the meaning of literary texts, which is something English learners do not need to do when reading non-literary texts. Moreover, some English teachers may not be interested in integrating literature in their classrooms because of the unusual features of literary texts. Such teachers may be afraid of not succeeding in teaching this kind of texts. However, using stylistics analysis need not constrain English teachers with specific activities. Teachers still have the freedom to be creative in creating a variety of activities that will enhance their learners’ language skills.

A study on attitudes toward teaching stylistics was conducting by Akyel in 1995 at the Bosphorus University in Turkey. “The aim of this experimental component was to help the student teachers explore the effectiveness of applying stylistic analysis of poetry to the design of language activities for use in EFL classes” (Akyel, 1995, p. 63). Before conducting this experiment, Akyel (1995) questioned the participants, 24 prospective EFL teachers. Part of this
study required these student teachers to observe literature classes and get an informal feedback from the students as well as the teachers. The result of analyzing the student teachers’ reports “…indicated that among the literary genres, poetry was considered least relevant by the students for their interests and needs” (Akyel, 1995, p. 64). Three main views were expressed by the student teachers about their opinion why literature students were not interested in studying literature:

…1) students seem uninterested and bored when reading poems; 2) students have not developed enough literary competence to interpret poems by themselves; 3) using poetry is not beneficial mainly because of the unusual characteristics of the language of the poems. (Akyel, 1995, p. 65).

Thus, the students teachers’ results indicated low support for poetry analysis and study.

According to Carter (2010), “The basic assumption is that literature is made from and with language, that language is the medium of literature and that beginning with the very textuality of the text is a secure foundation for its interpretation” (p. 3). According to the assertion made by Carter (2010), many think that literary texts are different from ordinary texts, which means that literature is different and cannot be categorized as materials in EFL curriculum. However, Savvidou (2004) suggests that the opposite is true. “Literature is a language” (p. 1) and language can be used in different forms and discourses one
of them is literary discourses (Savvidou, 2004, p. 1). “Carter and Nash suggest that rather than perceiving literary discourse as separate and remote from non-literary discourse, we ought to consider the variety of text types along a continuum with some being more literary than others” (Savvidou, 2004, p. 15).

Teaching stylistics analysis to English learners enhances their linguistic abilities in interpreting different literary and non-literary texts. Moreover, it raises English learners’ awareness about the differences between conventional discourses and literary discourses, which is the main objective of using stylistics analysis for EFL teaching (Widdowson, 1975). Engaging English learners in stylistics analysis will open a wide door to learners to expand their knowledge about the different features and norms of English as a language, enabling them to adapt these different norms in their communication. According to Widdowson (1975) there are two main reasons why literature is beneficial to English learners:

Firstly, even if the learner understands the basic content of the passage and can draw sufficient information from it to answer comprehension questions relating to the descriptive detail it contains, he [sic] may still not understand its character as literary discourse. The second is a related point: although the passage might not be very remarkable for its literary quality (however this might be measured) it is an example of literary discourse and as such has certain features which are characteristic of discourse of this kind. (p. 87)

Some may ask, “How can analyzing literary texts be useful to help English
learners in understanding literary texts, especially if they are struggling with reading and writing?” Some stylisticians disagree with this point of view, such as Widdowson (1975) and Carter (2010). First, English teachers’ enthusiasm in teaching their students can help English students; moreover, English learners should be exposed to different literary and non-literary texts. Another rebuttal, according to Widdowson (1975), is “a close analytical study of these passages brings to the learners’ notice features of conventional ways of describing which have to be understood as a necessary preliminary to understanding the nature of literary description” (p. 92). Moreover, Widdowson (1975) hopes that learners will have to recognise through an examination of these passages is that the information which is given depends on such factors as the purpose for which the description is made and on the describer’s orientation or point of view in relation to the person (or other object) he [sic] is describing, whether this constrains what he [sic] can observe or the objectivity of his [sic] observation. (p. 92)

Therefore, there is a need for different methods and approaches to literature use in EFL classrooms. In this section the focus will be on how to use stylistics analysis with one specific type of literary text, poetry. Different examples of stylistics analysis will be proposed to illustrate how stylistics analysis can be used in classrooms.
Different Approaches to Stylistics Analysis

Scholars have been using many different kinds of stylistics analyses. One cannot say that there is one single effective of stylistics analysis, because teaching situations are different. Therefore, English teachers need to have a wide knowledge about these different approaches and methods of stylistics analysis and apply whatever analytic devices fit their teaching situation.

There are many scholars who are pioneers in the field of stylistics analysis such as Widdowson and Carter. Both of these authors are interested in applying the teaching of literature in EFL classrooms. Moreover, they contribute to the field of stylistics, integrating it into the TESOL field.

Generally, stylistics analysis begins with warm-up about the selected literary text. Teacher will start by asking students their initial thoughts about the text, such as their interpretations about the title, the choice of lexical items in the title, and its structure. After this general introduction, English learners start reading the text itself. Students now are attentive toward lexical items and the structure of the text.

Akyel (1995) suggested an approach of stylistics analysis in her article *Stylistic Analysis of Poetry: A Perspective from an Initial Training Course in TEFL*. In this method, three main levels of language were analyzed: grammatical, semantic, and discourse. The stylistics analysis starts with relating the title with the general topic of the poem. The focus of this stylistics analysis approach is on “the EFL students’ knowledge of the referential meaning of the lexical items used
in the poem [which will help] the EFL students understand the poet’s unique choice of words to create a specific meaning” (Akyel, 1995, p. 66). Then, English students analyze the intratextual relations between words associated in the poem. Last, English students analyze the “the textual organization of the poem” [which includes] punctuation, typographical characteristics, lineation, and paragraphing and the contribution of these features to the meaning of the poem” (Akyel, 1995, p. 67). Akyel suggests some activities that can be used with this analysis, including asking students to “change some of the words in the poem, or add auxiliaries or conjunction or other grammatical items where necessary and compare the resulting poem with the original” (Akyel, 1995, p. 67). Using creative activities after analyzing literary texts is important to supplement students’ analytical and critical skills.

An Example of Using Stylistics Analysis

According to Aslam, Aslam, Mukhtar & Sarfaraz (2014), there are different levels of stylistics, such as the phonetic level, the phonological level, the graphological level, the grammatical level, and the lexical level. At each level, one specific feature of a literary text is analyzed. The stylistics analysis of Robert Frost’s poem “Bereft” by Aslam et al. (2014) is an excellent example of how to analyze a poem stylistically (see the poem below). The first aspect that was noticed by Aslam et al. (2014) regarding the graphological level is that the poem was written as a whole, without division of stanzas. Also, note was made of the use of capitalization and punctuation in the poem. At the lexical level, Aslam et
al. (2014) provided a table that categorized words grammatically (see Table 3). Through this way of categorizing words, English students will be able to learn more vocabulary, how the poet in certain patterns constructs this vocabulary, and why the poet used words in these certain patterns. Moreover, the English teacher can ask students to make sentences using some of the vocabulary of the poem.

Bereft by Robert Frost

Where had I heard this wind before
Change like this to a deeper roar?
What would it take my standing there for,
Holding open a restive door,
Looking down hill to a frothy shore?
Summer was past and the day was past.
Sombre clouds in the west were massed.
Out on the porch's sagging floor,
Leaves got up in a coil and hissed,
Blindly struck at my knee and missed.
Something sinister in the tone
Told me my secret must be known:
Word I was in the house alone
Somehow must have gotten abroad,
Word I was in my life alone,
Word I had no one left but God.


According to Aslam et al. (2014), Frost used many punctuation marks, which shows that he has “a conflict in his mind. He is bewildered” (p. 3).

From a phonological level, “The sixteen[-]lines poem has [the]following rhyme scheme: AAAAAABBCDDDEDE” (Aslam et al., 2014, p. 3). The poet also uses alliteration (tone/told, gotten/God).
<table>
<thead>
<tr>
<th>Nouns</th>
<th>Pronouns</th>
<th>Common nouns</th>
<th>Collective noun</th>
<th>Proper noun</th>
</tr>
</thead>
<tbody>
<tr>
<td>wind, hill, summer, day,</td>
<td>I and Me</td>
<td>day, hill, cloud, door, porch</td>
<td>world</td>
<td>God, summer,</td>
</tr>
<tr>
<td>clouds, west, shore, door,</td>
<td></td>
<td>floor, house, shore, porch's,</td>
<td></td>
<td>west</td>
</tr>
<tr>
<td>porch’s, floor, house, God</td>
<td></td>
<td>floor, house, shore, porch,</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>day, hill, cloud</td>
<td></td>
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</tr>
</tbody>
</table>


A stylistics analysis approach in EFL classrooms is beneficial in enhancing English students’ language skills and broadening their insight about how literary texts are written in certain way that make them different from ordinary texts. Moreover, this opens the door to enjoyment of literary texts as well.

**Teaching Grammar Through Analyzing Stylistically Literary Texts**

Stylistics analysis contains many techniques that can be utilized to teach various language features. Grammar is one of the important features of any language. Through grammar the language is constructed to express specific situations that happen at specific times.

How will stylistics analysis of grammar help EFL teachers and learners? Analyzing and observing any literary texts from a grammatical perspective is a way to understand the specific purposes of the poet's choices of certain grammatical patterns:
… in the service of fuller interpretation of the text /; they [EFL learners] can form the basis of discussion of the function of different parts of speech; and, more specifically, the text can be used to introduce and form the basis of teaching some key structural features of English syntax such as nominal group organisation participles, verbal relation, etc. (Simpson, 2004, p. 163)

Teaching grammar through stylistics analysis of literary texts can provide examples of how grammar is used to create sentences of great beauty instead of the students’ studying only textbook examples and abstract explanations of grammar. However, that does not mean that there is one sole approach that can be used by English teachers. According to Carter (2010),

… the appropriate method is very much a hands-on approach taking each text on its own merits, using what the reader knows, what the reader is aiming for in his or her learning context, and employing all of the available tools, both in terms of language knowledge and methodological approaches. (p. 3)

In this case, English teachers should be creative in designing activities that help English learners to be active participants in exploring and interpreting any literary texts that comes in front of them. Carter (2010) provides a preliminary practical stylistics that can be integrated in EFL curriculum to teach grammar. Carter (2010) said, “this practical stylistic analysis is the cornerstone of close reading. It seeks iconic equations between observed linguistic choices and
patterns and the enactment of meaning. It links linguistic form and literary meaning" (p. 5).

In teaching grammar through stylistics analysis, EFL teachers' focus will be first on the role of verbs, how verb grammatical patterns are used in literary texts and in certain ways. Carter (2010) analyzed Dickens' opening paragraph of *Bleak House*, focusing on the role of verbs in this opening paragraph and why they are used in certain tenses. For example, Dickens used the present continuous tense to describe many ongoing actions to convey the message of how life is timeless in London.

Enabling English learners to understand how some tenses are used in literary texts is important and offers a practical stylistics that "operates in a systematic manner… but in an otherwise relatively informal way with no specific technological support: just the reader, a knowledge of how the language works and a willingness to seek explanation of the effects produced by the language” (Carter, 2010, p. 5).

It is time to integrate literary texts in teaching grammar to English learners. Literary texts are rich in varying grammatical patterns, and aesthetics, and can enlarge English learners' knowledge about the grammatical possibilities of English; moreover, students will be able to understand the purposes behind the different uses of tenses in literary texts. Instead of exposing English learners to the same typical patterns of tenses that are presented in textbooks, it is beneficial to teach students how to analyze different grammatical patterns to
broaden their grammatical knowledge of English.

Summary

Stylistics analysis can play a vital role in EFL teaching, especially if literature is integrated into EFL classrooms. Van (2009) said, “for many university teachers of English as a foreign language (EFL), the study of literature is indispensable because it exposes students to meaningful contexts that are replete with descriptive language and interesting characters” (p. 2). Literary texts contain many patterns that can be used in enhancing students’ language skills. Also, literature “appeals to their [English students] imagination, develops cultural awareness, and encourages critical thinking about plots, themes, and characters” (Van, 2009, p. 3). All of this can be achieved by teaching students how to use stylistics analysis as a tool for plumbing the rich possibilities of English vocabulary and syntax while reading literary texts.

Corpus Stylistics

Introduction

Language is a means of expression; therefore, it is important for language learners to gain knowledge about how English language is used in certain patterns in literary works in order to understand literature properly (Leech, 1969). One way that can help English learners to understand literary works is to focus on lexical items, how they are structured in certain patterns in literary works that are different from ordinary language, and why some writers are unique in their writing style. Because the main purpose of this thesis is to propose a lexicalized
stylistics approach to teaching English as a foreign language, the focus will be on corpus stylistics. This is a growing field in which “corpus stylisticians apply the methods of modern corpus linguistics to the analysis of large amounts of literary texts and other linguistics data and fuse it with the major tenets of stylistics” (Nørgaard, Busse, & Montoro, 2010, p. 4). According to Mahlberg (2007) corpus stylistics is “a way of bringing the study of language and literature closer together” (p. 219). This section will discuss corpus linguistics, with the eventual connection to literary stylistics.

**Corpus Linguistics**

Corpus linguistics, according to Hadjioannou (2005), is “the study of language using a source of human language data on which studies are based…corpus, meaning body in Latin, is used refer to a large collection of authentic written and spoken language” (p. 9). Biber (2011) provides a more technical description of corpus linguistics as “a research approach that facilitates empirical description of language use. Corpus linguistics approach is based on analysis of a ‘corpus’: a large and principled collection of texts stored on computer” (p. 15). The main purpose of utilizing corpora is to “investigate the way specific linguistic features function in language use and to examine new aspects of language that are impossible to notice before” (Hadjioannou, 2005, p. 11).

Corpora nowadays are used in language teaching because they are excellent sources for authentic examples of language. It is important for those who produce ESL/EFL materials to consider that there are many differences
between the language that is used everyday and the language that is used in academic books. Also, they should consider that there are different registers and ways to use lexical items (vocabulary) in English. By utilizing special corpora that consist of specific vocabulary that are related to certain topics, ESL/EFL instructors will be able to “teach student how these words are used in contextualized natural language, rather that using these words in invented sentences” (Hadjioannou, 2005, p. 28).

Hadjioannou (2005) provides an example in which she examines two verbs that occur across different registers to convey different meanings. These two verbs: stand and begin “were examined; one might assume that they can both typically occur in… [different registers] …The corpus-based analysis; however, showed that stand and begin have valency differences [word-combination possibilities] as well as register differences” (Hadjioannou, 2005, p. 20). Therefore, it is efficient to use corpora in teaching English literature to provide language learners with authentic examples of how language is used in different contexts. EFL teachers also can use corpora to “gather information about lexical and grammatical features that native speakers’ intuition cannot access” (Hadjioannou, 2005, p. 11). Moreover, using corpora in teaching language facilitates the teaching process for EFL teachers; corpora can not only provide information but also explain the search process to obtain this information.

There are many different types of corpora, but there are six types that are used in the language teaching field: “(a) the specialized corpus, (b) the general
corpus, (c) the comparable corpora, (d) the parallel corpora, (e) the learner corpus, and (f) the pedagogic corpus” (Hadjioannou, 2005, pp. 14-15). Each one of these six types consists of certain types of texts.

The two types that are more efficient and useful in the TESOL field are pedagogic corpora and learner corpora. A brief explanation of each type is presented next.

According to Campoy-Cubillo, Belles-Fortuno and Gea-Valor (2010), pedagogic corpora in English language teaching (ELT) refer to “the language used in classroom or in formal teaching and learning contexts and situations (exams, office tutorials, etc.) and may take into account teacher-learner relationship patterns” (p. 7). Campoy-Cubillo et al. (2010) divided pedagogic corpora to three dimensions “[first,] compilation and exploitation of learner corpora; the second explores error analysis using learner corpora and comparable native speaker corpora; and the third has to do with the use of corpora to create teaching materials” (2010, p. 8).

Moreover, this kind of corpus (also called a multilingual corpus)…

… involves two or more languages. Data contained in this kind of corpora can be either source texts in one language plus their translations in another language or other languages, or texts collected from different native languages using comparable sampling techniques to achieve similar coverage and balance. (Xiao, 2007, p. 2)
Learner corpora refer to “systematic computerized collections of texts produced by language learners” (Nesselhauf, 2004, p. 125). This kind of corpus “comprises written or spoken data produced by language learners who are acquiring a second or foreign language” (Xiao, 2007, p. 1). Learner corpora are “used as an empirical basis that tests hypotheses generated using the psycholinguistic approach, and to enable the findings previously made on the basis of limited data of a small number of informants to be generalized” (Xiao, 2007, p. 2).

Pedagogic and learner corpora are the two main kinds of corpora that are most useful in studying literature in the EFL classroom. Corpora help to enhance students’ linguistic skills. Moreover, corpora help to raise the critical awareness of the learners. EFL teachers should be trained to effectively utilize corpora in the classroom.

**Historical Overview of the Beginning of Corpus Use in Teaching English**

In the early 1980s, John Sinclair, a professor at the Department of English at the University of Birmingham (United Kingdom), started a project with Collins Publishing. His project was pedagogic-oriented lexical computing. In his project Sinclair’s aims were as follows:

… to provide English language learners with better dictionaries and teaching materials that present ‘real’ English and focus on those items and meanings that learners are most likely to encounter in actual communicative situations, was the Bank of English (BoE), a growing
multimillion word corpus of different native-speaker varieties of spoken and written English. (Campoy-Cubillo et al., 2010, p. 20)

After Sinclair, many other scholars started to develop different kinds of corpora to use in teaching English. For example, “Mindt and his colleagues at Berlin’s Free University (Germany)…created corpus-driven and frequency-based resources for use by research-oriented teachers and materials designers, mainly addressing the problems of selection of language items and progression in the course” (Campoy-Cubillo et al., 2010, p. 20). Their attempt helped to improve syllabi as well as teaching materials because of the special kind of corpus they created. This has helped teachers and textbook authors to be more creative and aware of suitable vocabulary to select when designing teaching materials.

The previous corpus was considered by Campoy-Cubillo et al. (2010) to be an “indirect beginning of pedagogical corpus.” Tim Johns, a professor at the University of Birmingham (United Kingdom), was inspired by Sinclair’s corpora work and decided, with the help of his colleagues, to start using concordances to teach grammar and vocabulary in EFL. His idea was as follows:

…to put the learner (instead of the teacher) at centre stage and make her/him ‘a linguistic researcher’… who takes on an active role in discovering patterns around and meanings of selected lexical items, often related to problems that were found in learners’ academic writing samples. (Campoy-Cubillo et al., 2010, p. 20)
By developing this approach Johns wanted the EFL learners to interact directly with corpora, Johns called this *data-driven learning* (DDL). “DDL engages students with active learning because they examine authentic language through corpora, discover language patterns they are interested in, and store new information in their long-term memory as they deduce knowledge themselves” (Hadjioannou, 2005, p. 30).

Corpus stylistics links texts and discourse according to the way the texts are constructed. According to Mahlberg (2007), “to describe characteristic features of a piece of language, stylistics has to draw on linguistic categories. Thus when studying literary texts, stylistics seems to border on two disciplines [which are linguistics and literary criticism]” (p. 220).

From its early days, corpus stylistics has been proven by many studies to be efficient in teaching English. However, corpora have not been used widely in the classroom. Effective teacher-training programs are much needed to integrate corpus stylistics into EFL classrooms.

**Definitions of Corpus Stylistics**

Nørgaard et al. (2010) define corpus stylistics as “the cooperation between corpus linguistics and stylistics or as the application of the methods of modern corpus linguistics to (literary) texts and fusing these with the tenets of stylistics” (p. 9). Corpus stylistics is the field that links linguistics and literature.

A major question to be asked is, “How can corpus stylistics benefit EFL learners?” First, it is important to clarify the roles of both corpora and stylistics in
Corpus stylistics examines the repetitive patterns of the literary texts, whereas literary stylistics examines the meaning and creativity in the use of vocabulary, and how it is structured differently from everyday language (Nørgaard et al., 2010). EFL instructors can use a corpus stylistics approach in teaching literature to improve students’ language by investigating “reader-progression… [which helps in the process of] …understanding how the lexicogrammatical patterning contributes to narrativity and how useful a corpus approach is when the sequentially of a text is the main issue” (Nørgaard et al., 2010, p. 11). Moreover, EFL instructors can use a corpus stylistics approach to engage learners in the process of analyzing and interpreting literary texts by identifying collocation: how word arrangements are employed in literary texts. According to Mahlberg (2006), “the contact with corpus data can be exploited to raise the learners’ awareness of textual patterns and make them discover linguistic facts for themselves” (p. 369).

Corpus stylistics may not be an accepted field pedagogically speaking; some EFL teachers may not have found it useful due the lack of resources in this field. Also, perhaps it is underutilized because the “use of corpora in the EFL classroom is a rare occurrence and teachers are still unwilling to or lack the skill to use corpora as an aid to get new insights into English” (Aijmer, 2009, p. 1). However, corpus stylistics has a bright future in the TESOL field, because integrating a corpus-stylistics analysis approach into EFL pedagogical materials will help English learners to “embrace the language of individual texts by
providing frameworks against which features can be identified, in terms of tendencies, intertextual relations, etc," (Nørgaard et al., 2010, p. 10). Also, “corpus stylistics now allows the analysis of complete texts or corpora for their lexical, phraseological and grammatical patterns” (Fischer-Starcke, 2010, p. 55).

Thus, corpora can help to find “answers to grammatical problems in terms of what is right and wrong and shy away from the fuzzy picture of language as used in the corpus concordance” (Aijmer, 2009, p. 2). Corpora help EFL learners and teachers to understand linguistics and stylistics elements of literary texts.

**Approaches to Corpus Stylistics Analysis**

Corpus stylistics analysis, according to Fischer-Starcke (2010), is “the analysis of literary texts or corpora by means of corpus linguistic techniques” (p. 56). This type of computer-aided study provides teachers and learners with different linguistic and grammatical patterns of various types of genres and registers (Fischer-Starcke, 2010).

Using corpus stylistics analysis of literary texts aims to provide insight into how literary forms are encoded to present the meaning of the text. From a literary perspective, “corpus stylistic analyses contribute to developing techniques for decoding meaning also in general language usage” (Fischer-Starcke, 2010, p. 61). Moreover, corpus stylistic analyses can help to understand the author’s idiolect, unique ways of using certain lexical items and grammatical patterns. According to Fischer-Starcke (2010), “gaining new insights into a work or the idiolect of an author is the major goal of stylistic analyses [which can be]
...achieved by (1) identifying and (2) interpreting linguistic patterns in a text or corpus” (p. 61).

Fischer-Starcke (2010) presents in her book *Corpus Linguistics and Literary Analysis* different corpus stylistics approaches done by various scholars such as Tabata, Mahlberg (2007) and Burrows.

Tabata’s approach focuses on analyzing the author’s idiolect. For example, one of “Tabata’s research object is the most frequent lexis of the corpus, mostly grammatical words, which he uses to demonstrate the development of Dickens’ style of writing in the course of his life” (Fischer-Starcke, 2010, p. 57).

Mahlberg (2007) used the software WordSmith to analyze Dickens’ novels. She compared the frequencies between certain phrases in Dickens’ novel *Bleak House*. Her approach focuses on analyzing “the phrases of different lengths which occur at least five times in the corpus” (Fischer-Starcke, 2010, p. 57) to understand the textual function of these phrases in Dickens’ novels.

According to Fischer-Starcke (2010), Burrows “presents a middle ground between Tabata’s and Mahlberg’s approaches to analysing an author’s oeuvre. He studies Jane Austen’s language, and by looking at frequent, mostly grammatical words, he develops literary interpretations of the novels’ characters and situations and of the author’s idiolect” (p. 57).

Corpus linguistics analyses of literary texts focus not only on using corpora, but also on the use of other aspects of literary texts’ language, such as
collocation (Fischer-Starcke, 2010). For example, Fischer-Starcke (2010) mentioned in her book that some scholars such as Hardy and Durian are interested in analyzing collocation in literary texts to provide evidence that “topics in the texts are to some degree characterized by descriptions of visual impressions” (Fischer-Starcke, 2010, p. 58). This has led to the fact that corpus stylistics analysis “demonstrates the potential for discoveries of corpus linguistic analytic techniques in the analysis of literature and of corpus stylistics in general” (Fischer-Starcke, 2010, p. 58).

Stubbs’ approach to analyzing literary texts focuses on vocabulary and phrase frequency. Through this approach, Stubbs “shows that the novel’s most frequent phrases contribute to its leitmotifs of (1) geographic and psychological space, (2) appearance and reality, and (3) ignorance and uncertainty. The analyses uncover meanings of the text which had not been previously discussed by literary critics” (Fischer-Starcke, 2010, p. 58). Therefore, corpus stylistics analysis is not limited only to the linguistics knowledge of texts; it is also used to discover and explore various areas and aspects of literary texts that were previously available.

Fischer-Starcke (2010) also analyzed the frequency of various phrases of Jane Austen’s *Persuasion*. She explained how the phrases “(1) contribute to characterizing the relationship between two of the novel’s protagonists and (2) help to create the novel’s sombre atmosphere in which time passing is of great significance for the novel’s literary meanings” (Fischer-Starcke, 2010, p. 58).
According to Fischer-Starcke (2010), this approach to analyzing literary texts “gives insights which had yet to be gained in nearly 200 years of literary criticism of the novel… [which is an evidence of] …the usefulness of corpus stylistic analyses for interpretations of literary works” (Fischer-Starcke, 2010, p. 58).

Last but not least, Burrows’ approach concludes that using corpus stylistics “demonstrates that word lists and distribution diagrams of single words facilitate knowledge of the protagonists, their characterizations and their relationships to each other” (Fischer-Starcke, 2010, p. 57). This approach is useful not only to understand linguistic elements, but also to help learners to enjoy and value the beauty of the literary texts.

All the above-discussed approaches and analyses provided by different scholars “aim at generating insights into the literary meanings of the works, into an author’s idiolect and style of writing, or into genre conventions” (Fischer-Starcke, 2010, p. 59).

Even though corpus stylistics analysis is considered a “fairly young discipline” (Fischer-Starcke, 2010, p. 59), it nonetheless has potential in providing analytical tools and techniques for analyzing literary texts in order to discover the different levels of language and meaning in different text genres. More studies need to be done to answer many questions about “the interaction between different linguistic categories and levels which is only rarely analysed, but would offer multi-dimensional insights into the language and the meanings of a text” (Fischer-Starcke, 2010, p. 59).
Corpus stylistics is a discipline with a wide range of analytical tools and techniques, which “uses all techniques of linguistic text analysis to gain insights into the contents and topics of a text or corpus, or into the idiolect of an author” (Fischer-Starcke, 2010, p. 60). In conclusion, corpus stylistics is a creative discipline that can utilize different analytical tools and techniques to analyze various literary texts in ways that have been heretofore unexplained. According to Fischer-Starcke (2010), the “variety of analytic techniques in stylistics is, on the one hand, a strength of the discipline. On the other hand, it also shows that there is no consensus in linguistics as to where meaning is encoded in language” (p. 60). Even though corpus stylistics may have some drawbacks, if teachers know how to utilize it, students will benefit and their linguistic skills will improve.

A Corpus Stylistics Approach in Teaching English

As was mentioned earlier, a variety of corpus stylistics approaches can be used to analyze literary texts. Using a corpus stylistics approach in teaching English-as-a-foreign-language literature will help students to explore various features when analyzing literary texts such as “identification of collocation, keywords, semantic fields or clusters and the correlation of those features to textual interpretation” (Nørgaard et al., 2010, p. 11). Even though the use of corpora in EFL classroom is not currently popular, there are many scholars who are interested in integrating corpora in EFL classroom because of the need for authentic examples. According to Hadjioannou (2005), “Human intuition is not always correct; ESL/EFL materials do not reflect the accuracy of the way
speakers and writers use language in authentic situations. As empirical analyses of corpora took place, researchers noticed unexpected findings about language use" (p. 17). That has led to the fact that there is an inseparable relationship between second-language acquisition (SLA) and corpora. Thus, it is important to integrate corpora in the EFL materials and learn how to utilize them effectively in the EFL classroom, because “corpora provide a wealth of empirical material making it possible to examine a number of different variables which have an effect on learner output” (Aijmer, 2009, p. 2).

The learner-as-a-researcher is a phrase used by Aijmer (2009) to describe the situation where EFL learners become the central part of the education situation when using corpora. In this situation EFL learners are working on “finding out the lexico-grammatical patterns helped by repetition and entrenchments of form-meaning links” (Aijmer, 2009, p. 3).

Corpora can be used also to “create exercises, demonstrate variation in grammar, show how syntactic structures can signal differences in meaning, and discuss near-synonyms and collocations” (Aijmer, 2009, p. 3). Students using concordances can be exposed to a variety of authentic texts. Moreover, learners can “get their hands on authentic corpus material and are encouraged to discover things about language without any previous preconception about what they will find” (Aijmer, 2009, p. 3).

Campoy-Cubillo et al. (2010) affirmed that “general corpora have proven to be most effective for the study of the structure and use of language” (p. 5).
Thus, using corpora in analyzing literary texts is definitely effective because it “help[s] to grasp more accurately the function and use of language in genre” (Campoy-Cubillo et al., 2010, p. 5).

“Linguistics and language teachers consider corpora important not because they provide new information about language, but because this information is processed in ways that makes patterns easier to observe” (Hadjioannou, 2005, p. 12). By using corpus stylistics analysis, EFL learners will be easily able to understand the function of lexical items and grammatical patterns in literary texts; moreover, they will appreciate the authors’ unique idiolect.

“The common ground for all these approaches is that they are based on empirical evidence, thus leading to the elaboration of better quality learner input and providing teachers and researchers with a wider, finer perspective into language in use, that is, into the understanding of how language works in specific contexts” (Campoy-Cubillo et al., 2010, p. 3). Moreover, according to Campoy-Cubillo et al. (2010),

… in order to design effective teaching materials it is essential that both native speaker and learner corpora should be brought together to better understand learner’s needs and problematic areas in order to identify language patterns used by learners which clearly differ from those used by experts. (p. 3)
Integrating and using different corpora to help understand the areas where students have problems is essential to help teachers in planning lessons. Using learner corpora is not beneficial only to the students, it is also helpful for teachers, to overcome any problem they might face and to understand the common mistakes that students make. Bringing together learner corpora and native corpora is useful and helpful to the teacher in designing effective teaching materials.

**Summary**

Corpus stylistics as an approach that consists of “different analytic techniques that... reveal different linguistic patterns and their meanings. This multi-dimensionality leads to more detailed knowledge concerning the contents and the structure of the data than could be gained by using only one technique” (Fischer-Starcke, 2010, pp. 61-62). Despite the fact that corpus stylistics is still a young discipline, empirical studies demonstrate that it is a creative practice that every EFL teacher can integrate in the EFL classroom because of its flexibility regarding use of varied analytical tools. Therefore, teachers can tailor their curricula and integrate corpus stylistics according to their EFL learners’ needs. Fischer-Starcke (2010) confirmed that the basic form of every analysis is corpus linguistics, which by adding stylistics will provide strong analytical tools to analyze and study literary texts.
Poetic Literary Analysis

Introduction

Teaching EFL learners how to use poetic literary analysis is important in learning English. It is known that any “literary text is highly structured and contains its meaning in itself; it will reveal that meaning to a critic-reader who examines it on its own term by applying a rigorous and systematic methodology” (Charles, 1999, p. 182). Hence, by enabling EFL learners to interpretively analyze literary texts, they will not only learn to understand context, but also acquire vocabulary and recognize grammar structures and the distinct characteristics of various genres of literary texts. At the same time, EFL learners will develop the skill to compare their reading with non-literary texts. There are various approaches that have been developed by different scholars and teachers that teach EFL learners to interpret different kinds of literary texts. Such approaches will be presented next.

The Importance of Poetic Literary Analysis Approaches in English-as-a-Foreign-Language Classrooms

Kellem (2009) said, “poetry is a source of content-rich reading material; a model of creative language in use; a way to introduce vocabulary in context; and a way to focus students’ attention on English pronunciation, rhythm, and stress” (p. 12). Poetry’s creative language provides a rich environment to create activities for EFL learners, which is beneficial to language development.
Poetry reading is not easy when compared to ordinary texts. Both EFL learners and English native speakers may face the same problems when it comes to understanding poetry. According to Hall (2003), “Hanauer (2001) sees poetry reading as a problem solving task whereas he [sic] would prefer to emphasize the affective and creative aspects of poetry reading in considering its potential contribution to second language learning” (Hall, 2003, p. 395). If what Hall says is true, then the importance for EFL teachers developing creative and intentional activities to help EFL learners to cope with poetry reading must be realized. Developing problem-solving tasks would help EFL learners discover meanings in English texts while enjoying the beauty of literature.

Some may argue that “reading a poem is different from analyzing its linguistic parts” (Kellem, 2009, p. 14); however, according to Kellem (2009), “Some researchers feel that an analysis of language forms and style is paramount to the study of poetry in the EFL context, other researchers claim that it is the personal relationship with poetic themes that positively affects learning English” (p. 14). Therefore, integrating poetry with its different kind of analytic approaches is beneficial to EFL learners in improving their English while exposing them to different kinds of texts.

**Cultural Poetics**

Cultural poetics is one of the approaches in literary analysis. Cultural poetics was developed as a result of “New Criticism dominance of literary criticism and its response or lack thereof to questions concerning the nature, the
definition, and the function of literature itself” (Charles, 1999, p. 183). According to Charles (1999), “Cultural poetics begins by challenging the long-held belief that a text is an autonomous work of art that contains all elements necessary to arrive at a supposedly correct interpretation” (Charles, 1999, p. 185).

Unlike old historical assumptions that confirmed that “a text simply reflects its historical context” (Charles, 1999, p. 185), cultural poetics “directs our attention to a series of philosophical and practical concerns that believes it will highlight the complex interconnectedness of all human activities” (Charles, 1999, p. 185). Cultural poetics also denies the fact that a text can be analyzed in isolation of its historical and cultural contexts (Charles, 1999). In order to fully appreciate literary texts, a reader should be aware of the cultural and historical context of which the text is developed. Therefore, EFL teachers should present a brief explanation about the era that the literary text belongs to and to explain its historical and cultural context to help students understand why some words, structure and patterns were used in such ways. Because “cultural poetic[s], like all other approaches to literary analysis, is best understood as a practice of literary interpretation that is still in process, one that is continually redefining and fine-tuning its purpose, its philosophy, and its practices while, at the same time, gaining new followers” (Charles, 1999, p. 184), many readers today will become exposed to this practice and may even become a “follower.” Cultural poetics has two divisions, Cultural Materialism and New Historicism. These two branches, according to Charles (1999),
… call for a reawakening of our historical consciousness, declare that history and literature must be seen as a discipline to be analyzed together, place all texts in their appropriate contexts, and believe that while we are researching and learning about different societies that provide the historical context for various texts, we are simultaneously learning about ourselves, our own habits, and our own beliefs. (p. 184)

Cultural Materialism is the British branch of cultural poetics. This branch believed that “literature can serve as an agent of change in today’s world.” Cultural materialists declare that any culture’s hegemony is basically “unstable” (Charles, 1999, p. 184). Stephen Greenblatt is the chief proponent of New Historicism, which is the American branch of cultural poetics. New Historicists believe that “since all critics are influenced by the culture in which they live…. they cannot escape public and private cultural influences. Each critic will therefore arrive at a unique interpretation of a text” (Charles, 1999, p. 184). Charles (1999) said that the goal of cultural poetics interpretative analysis is to reach “the formation and an understanding of a ‘poetic of culture,’ a process that sees life and its sundry activities as something more like art than we think, certainly a more metaphorical interpretation of reality than an analytic one” (Charles, 1999, p. 188). Charles (1999) confirmed, “Cultural Poetics critics believe that all texts are really social documents that reflect but also, and most importantly, respond to their historical situation” (p. 187). According to Charles (1999), Cultural Poetics scholars
begin by assuming that language shapes and is shaped by the culture that uses it. By language, Cultural Poetics critics mean much more than spoken words. For them, language includes discourse, writing, literature, social actions and any social relationship whereby a person or a group impose their ideas or actions upon other. (p. 188)

To sum up, cultural poetic analysis not only analyzes the texts; but it also presents a general overview of the historical, cultural, economic and social contexts of the texts. As EFL learners become more involved in literary texts, they too can become a part of this literary process.

**Different Poetic Literary Approaches in English-as-a-Foreign-Language Classrooms**

Scholars who are interested in integrating literature in EFL classrooms have been creating many different approaches to use in teaching literature to second-language learners. There is no one effective approach that can be used in every EFL classroom, because EFL teachers should choose the approach that serves to accomplish their lessons’ objectives. Moreover, EFL teachers can utilize different approaches and adjust these approaches to create activities that serve their students’ needs. Next, descriptions are presented of different approaches that can be used to teach literature in EFL classrooms.

New criticism is an approach to analyzing literary texts that appeared in the United States. It was the dominant literary analysis approach that was used during the 1940s, 1950s and 1960s (Charles, 1999). According to Van (2009), in
this theory the focus is on the meaning, which is “contained solely within the
literary text, apart from the effect on the reader or the author’s intention, and
external elements are disregarded when analyzing the work” (p. 3). In other
words, students in this approach interpret the text without reflecting on its social,
political and historical elements and do not even relate it to their own experiences
(Van, 2009).

According to Charles (1999), “New Criticism presented scholars and
teachers a workable and teachable methodology for interpreting texts” (p. 182).
This could be true to some extent. Van (2009) confirmed, “the major drawback of
New Criticism is that most class activities are dedicated to identifying formal
elements and literary devices such as symbolism, metaphors, similes, and irony”
(p. 3). Therefore, students are only interpreting the formal elements of the text
without interpreting the beauty of the literary text or even to connect it to their
experiences. Van (2009) confirmed that “the application of the New Criticism
approach offers students little enjoyment or recognition of the value of literature,
and perhaps worse, creates a negative attitude towards literature” (p. 3).

New Criticism has another drawback, according to Van (2009), which is
that the New Criticism approach “typically deals with texts that exemplify the
highest literary values” (p. 3). Sometimes these kinds of texts are difficult for EFL
learners to understand and analyze, which might negatively affect the EFL
learners’ language skills progression. Van (2009) quoted one of the American
teachers who teach English in Vietnam who used a New Criticism approach in
their classrooms. This teacher “summarized the type of texts used with the New Criticism approach: “They are too long, too linguistically difficult, too culturally or historically unfamiliar, and have few or no points of connection with students’ lives” (p. 3).

Therefore, Van (2009) suggested that EFL teachers should consider certain criteria when choosing literary texts:

First is the difficulty of the vocabulary and syntax, and teachers should look for works that match the level they are teaching. Other things that make literature difficult are the historical, social, and political references that add complexity for non-English speakers. The students’ cultural unfamiliarity with texts causes problems and makes the students dependent on the teacher’s interpretation. (p. 3)

Structuralism is another approach that is used in analyzing literary texts. According to Van (2009), “this approach determines where a literary text fits into a system of frameworks that can be applied to all literature… Structuralism emphasizes total objectivity in examining literary texts and denies the role of readers’ personal responses in analyzing literature” (p. 4).

Structuralism focuses on how the literary texts are constructed. The aesthetic value of the literary text is not as important in this approach as the process the author of the literary texts used to produce meaning (Van, 2009). Like new criticism, structuralism does not relate to students’ experiences, which is negative according to Van (2009), who said, “literature should contribute to
students’ personal development, enhance cultural awareness, and develop language skills” (p. 4). This judgment raises a question: Can structuralism be useful in EFL classrooms? Van (2009) said that structuralism …is less relevant for the teaching of literature because the EFL teachers and learners possess inadequate skills and knowledge to approach the text scientifically, which makes the study of the process fruitless and results in a lack of motivation for reading literature. (p. 4)

Therefore, it is EFL teachers’ responsibility to encourage students to contribute to the literary texts they are reading.

A stylistics approach “analyzes the features of literary language to develop students’ sensitivity to literature. This includes the unconventional structure of literature, especially poetry, where language often is used in a non-grammatical and loose manner” (Van, 2009, p. 4). Unlike new criticism and structuralism, a stylistics approach inspires EFL learners to use their linguistic knowledge to understand the aesthetic value of the literary text (Van, 2009). Widdowson is one of the scholars who were interested in integrating a stylistics approach as an analyzing tool to literary texts in literature as well as EFL classrooms. According to Van (2009), Widdowson’s comparative approach is a useful method “to teaching literature, in which excerpts from literature are compared to excerpts from other texts, such as news reports, tourist brochures, or advertisements” (p. 5). This approach will widen EFL learners’ knowledge about how language has different forms and that these forms can be used to produce different meanings
Van (2009) asserted that stylistics is one of the useful methods to use in teaching literature in EFL classrooms because “it clarifies one of the rationales for teaching literature: to highlight the aesthetic value of literature and provide access to the meaning by exploring the language and form of the literary text with a focus on meaning” (Van, 2009, p. 5). That does not mean that stylistics does not have problems regarding the students’ communicative competence in understanding the culture of the literary texts they are reading. The solution to this problem, according to Van (2009), is to invest in training EFL teachers to be able to effectively apply this approach in classrooms.

A Reader-Response approach “include[s] attention to the role of the reader and a process-oriented approach to reading literature. Reader-Response supports activities that encourage students to draw on their personal experiences, opinions, and feelings in their interpretation of literature” (Van, 2009, p. 5).

In this approach EFL students use their schemata to understand the text they are reading. Schemata (singular schema) are “units of understanding that can be used to store knowledge in LTM [long term memory]. Students use existing schemata when they recognize a connection between what they know and the learning experience” (Diaz-Rico, 2013, p. 111). Using schemata can personalize the learning process as the learners relate to what they are reading. Van (2009) asserted that “activating students’ schemata in reading literature is
important and that personalizing the learning experience increases student participation and motivation” (p. 6).

In the Reader-Response approach, EFL learners are more active participants by connecting the literary text to their experiences. According to Van (2009), “Researchers and teachers in the field of ESOL support making literature more accessible by activating students’ background knowledge so they can better predict and decode the language and themes of literary texts” (p. 6). Even though the Reader-Response approach is effective in EFL classrooms, it has some problems regarding selecting the appropriate literary texts, especially in light of the various cultures of the students.

A Language Based approach “facilitates students' responses and experience with literature, and it is considered more accessible for language learners than the Stylistic approach” (Van, 2009, p. 7). In this approach EFL teachers are more able to use various regular activities they use daily in classrooms such as brainstorming, predictions, summarizing, and jigsaw. In this approach the teacher’s role is “to introduce and clarify technical terms, to prepare and offer appropriate classroom procedures, and to intervene when necessary to provide prompts or stimuli” (Van, 2009, p. 7). This approach, according to Van (2009),

… meets students' needs in learning a language: students communicate in English to improve their language competence; they develop the necessary skills of working in groups; and they
become active learners while teachers support and guide them in the learning process. (p. 7)

A Critical Literacy approach, according to Van (2009), is “not explicitly developed to teach literature; [however] this approach has important implications for teaching both language and literature because it reveals the interrelationship between language use and social power” (p. 7). This approach “facilitates students’ critical awareness about the role of language in producing, maintaining, and changing social relations and power” (Van, 2009, p. 8) and its relation with language and society.

Critical Literacy helps EFL learners to discover the “naturalization effect” and understand why the literary text is constructed in this certain way. Moreover, this approach stimulates students to understand “the sociopolitical reasons behind their choice to use certain language varieties” (Van, 2009, p. 8).

Because a Critical Literacy approach is used in EFL classrooms that may contain students from different social backgrounds, there are some important points to consider when selecting literary texts. For example, it is important not to choose literary texts that may have political assumptions. Moreover, it is important to consider students’ social experiences.

Critical Discourse Analysis (CDA) is an approach that is used in analyzing texts. CDA is “the critical approach to language study [which] is consistent with a view of education which prioritizes the development of the learners’ capacities to examine and judge the world carefully and, if necessary, to change it” (Cots,
Linguists Dijk and Pennycook who use this approach suggest that:

...the introduction of Critical Discourse Analysis (CDA) in language classes does not necessarily involve a change in teaching method or techniques. Rather, CDA offers a new perspective on language, which considers that language use (a) is questionable and problematic (b) reflects social/ideological processes and (c) constitutes, at the same time, a resource to act upon those processes. (cited in Cots, 2006, p. 336)

According to Cots (2006), CDA is an approach that analyzes certain characteristics in the text. CDA looks at text not only from a linguistics viewpoint, but also considers social and political factors. Cots (2006) summarized how CDA approaches text analysis in three points:

In the first place, it considers discourse as a practical, social, and cultural phenomenon. Secondly, it views the relationship between discourse and context as dialectical, whereby the former is influenced by and at the same time shapes the latter. And, thirdly, it distinguishes between local and more global functions of discourse in a hierarchy that goes from the particular pragmatic function of a discourse move in the text (for example, apologizing, inviting) to social, political, and cultural functions (for example, promoting globalization, discriminating). (p. 338)

The CDA approach contains different characteristics than does New Criticism and Stylistics. This suggests that EFL teachers could integrate different analysis approaches to accomplish their lesson objectives.
Reading literary texts may make students frustrated; however, understanding how to read more complicated literary texts is the solution. EFL teachers must be knowledgeable about effective ways to cope and interact with difficult literary texts and how to integrate analytic approaches in an interesting way, to encourage students to critically think about what they are reading and make them active instead of passive participants in the learning process.

Reading Schema Theory

A schema, in a simple definition according to Ajideh (2003), “is a hypothetical mental structure for representing generic concepts stored in memory. It’s a sort of framework, or plan, or script. Schemata are created through experience with people, objects, and events in the world” (p. 6). According to An (2013),

... a reading schema mainly has three functions as follows: i) Anticipating Function. With the schemata, the readers can guess the type of the text, can have different anticipation towards the topics of different types of texts, and especially, the readers can guess the latter context of the text with the help of the former context of the text, ii) Supplementary Function. When readers find certain specific or essential information is insufficient in the reading material. They will activate the corresponding psychological schema and supplement the information related to the material during the reading process; iii) Selective Process. One aspect of this function is that when the schema is activated during the reading process, it constantly
selects the most appropriate part to explain the reading material from the schema net structure. Another aspect is that when reading is finished, the schema will help to sort up its own instrument. The three functions relate to each other and work together to understand the text. (p. 133-134)

According to An (2013), “Comprehending a text is an interactive process between the reader’s background knowledge and the text. Efficient comprehension requires the ability to relate the textual material to one’s own knowledge” (p. 130). Therefore, Reading Schema theory is important for EFL learners in order to interact effectively with the texts. Moreover, “Schema theory guides readers as they make sense of new experiences and also enables them to make predictions about what they might expect to experience in a given context” (An, 2013, p. 134). There are many types of schemata. In this section the focus will be on three types of schemata: content/cultural schemata, text processing schemata, and linguistic/grammatical schemata.

**Content /Cultural Schemata**

Content and cultural schemata refer to the “background knowledge about the content area of a text. For the most part, the knowledge of the world needed to comprehend text” (Jo, 1999, p. 15). Before reading any texts, EFL teachers should prepare EFL learners by providing some general information about the texts. According to Jo (1999), “teachers should activate students’ content schemata properly and then have students predict or infer from reading material" (p. 16). Asking students thought-provoking questions about the title and the
author of the text before reading the text can help to prepare and stimulate students’ prior knowledge during this step.

For EFL students, it is not easy to have prior knowledge about topics that are not related to their culture. Jo (1999) affirmed that “second language readers often lack the appropriate content schemata and the specific cultural background knowledge necessary for comprehension” (p. 16). In Saudi Arabia, EFL learners usually lack knowledge about cultural contexts of English because EFL teachers ignore teaching learners about the cultural context of the texts, which leads students to interpret texts from their own cultural schemata. Thus, it is important for EFL teachers to activate their students’ prior knowledge of cultures to help them understand any cultural contexts that the text represents.

Text-Processing Schemata

Text-processing schemata refers to “the organizational forms and rhetorical structures about sentence levels of written text. It includes knowledge of different text types and genres, such as fables, short stories, scientific texts, newspaper articles, poetry, and so forth” (Jo, 1999, p. 17).

This schema knowledge helps EFL learners to understand the contents and its relation to the language system and meaning (Jo, 1999). In this schema EFL students will develop what Jo (1999) called genre-specific knowledge. This knowledge will help EFL learners to obtain an ability to understand how to read different genres that help “readers to figure out how to read and how to use appropriate reading strategies. [For example] in reading literature, genre specific
knowledge involves the structure of the story and literary terms" (Jo, 1999. p. 52). This means for example, that EFL learners will use different reading strategies when reading a literary text versus a newspaper article. Therefore, it is important to help students understand the different forms, genres, and registers of texts, which will lead to the development of genre-specific knowledge that can aid them in reading any texts they encounter.

Linguistic/Grammatical Schemata

According to An (2013), "linguistic schema refers to the knowledge about vocabulary and grammar. It plays a basic role in a comprehensive understanding of the text" (p. 131). This type of schema is important to EFL learners even though they are second-language learners, and it may be difficult to understand literary texts. However, even the small amount of “the composite of the knowledge in the mind of ESL/EFL students has never been considered as a schema or schemata…this background knowledge of previously attained linguistic proficiency is a prerequisite for subsequent knowledge acquisition” (Jo, 1999, p. 18). A linguistic/grammatical schema includes the knowledge of lexical items, language structure, grammar and level of register (Jo, 1999). EFL teachers should help learners to develop their linguistic/grammatical schema knowledge to understand and analyze the content words and its relationships with other words and how they collocate and form different sentences to convey certain meanings. In this way EFL learners will succeed in facilitating the reading process and accomplish full comprehension of the text.
An Example of Analyzing a Poem

Dylan Thomas is a Welsh poet who was born in 1914. According to Nagaraju and Sesaiah (2012), Thomas is “the most notable Welsh author” (p. 6). Most of Thomas’ works showed the influence of Welsh culture and literature. Also, he “was influenced in his writing by the Romantic Movement from the beginning of the nineteenth century, and this can be seen in a number of his best works” (Nagaraju & Sesaiah, 2012, p. 6). Thomas used his talents to describe everyday usual activities in a fascinating way. Most of Thomas’ images used in his works express the relation with God, nature, death and childhood. According to Nagaraju and Sesaiah (2012), Thomas “says that images are used to create a feeling of love towards life” (p. 6). Thomas’ general style is “an opaque poetic style, which Thomas uses to perfection” (Nagaraju & Sesaiah, 2012, p. 6).

“Fern Hill,” which was written in 1945, is one of the famous poems of Dylan Thomas that was influenced by the “Romantic Movement from the beginning of the nineteenth century” (Nagaraju & Sesaiah, 2012, p. 7). Moreover, this also influenced his character as a poet. According to Nagaraju and Sesaiah (2012), there are many Romanticism elements that affect Thomas’ poems:

… the major elements are Thomas' view of himself as a member of society and as a creative artist, his use of auditory effects and visual imagery, and his exploration of the nature of the universe. It is the purpose of this study to show how, especially in these three aspects, the poetry fits
into the Romantic tradition. Thomas' characteristic ambiguity makes categorization difficult; it often reaches the point of self-contradiction, as, for instance, when a seemingly orthodox religious statement proves on analysis to have an underlying sense that borders on disbelief. (p. 7)

Dylan Thomas’ “Fern Hill” “is deservedly one of the most popular of Dylan Thomas’s poems. Wonderfully fresh and full of vitality, the words combined together in highly original ways to picture the joyful exhilaration of a child” (Cox, 1959, p. 135). “Fern Hill’ will be analyzed according to three levels, which are as follows: the story, the language, and the theme of the poem. Each one of these levels will analyze certain elements of the poem to help understand the poem as well as to enjoy the beauty of literature.
Fern Hill by Dylan Thomas

Now as I was young and easy under the apple boughs  
About the lilting house and happy as the grass was green,  
The night above the dingle starry,  
Time let me hail and climb  
Golden in the heydays of his eyes,  
And honoured among wagons I was prince of the apple towns  
And once below a time I lordly had the trees and leaves  
Trail with daisies and barley  
Down the rivers of the windfall light.

And as I was green and carefree, famous among the barns  
About the happy yard and singing as the farm was home,  
In the sun that is young once only,  
Time let me play and be  
Golden in the mercy of his means,  
And green and golden I was huntsman and herdsman, the calves  
Sang to my horn, the foxes on the hills barked clear and cold,  
And the sabbath rang slowly  
In the pebbles of the holy streams.

All the sun long it was running, it was lovely, the hay  
Fields high as the house, the tunes from the chimneys, it was air  
And playing, lovely and watery  
And fire green as grass.  
And nightly under the simple stars  
As I rode to sleep the owls were bearing the farm away,  
All the moon long I heard, blessed among stables, the nightjars  
Flying with the ricks, and the horses  
Flashing into the dark.

And then to awake, and the farm, like a wanderer white  
With the dew, come back, the cock on his shoulder: it was all  
Shining, it was Adam and maiden,  
The sky gathered again  
And the sun grew round that very day.  
So it must have been after the birth of the simple light  
In the first, spinning place, the spellbound horses walking warm  
Out of the whinnying green stable  
On to the fields of praise.
And honoured among foxes and pheasants by the gay house
Under the new made clouds and happy as the heart was long,
In the sun born over and over,
I ran my heedless ways,
My wishes raced through the house high hay
And nothing I cared, at my sky blue trades, that time allows
In all his tuneful turning so few and such morning songs
Before the children green and golden
Follow him out of grace,

Nothing I cared, in the lamb white days, that time would take me
Up to the swallow thronged loft by the shadow of my hand,
In the moon that is always rising,
Nor that riding to sleep
I should hear him fly with the high fields
And wake to the farm forever fled from the childless land.
Oh as I was young and easy in the mercy of his means,
Time held me green and dying
Though I sang in my chains like the sea.


The first level that will be analyzed in Thomas’ poem is the story of “Fern Hill.” In EFL classrooms, teachers can ask thought-provoking questions to warm up the students after reading the poem. This should be done before starting the analysis process. In this stage there are no right or wrong answers. However, this level is very important because it helps to motivate the students to get into the mood of the poem. In “Fern Hill” the story is about childhood and how Thomas is reflecting on his past as a child. Many phrases in the poem can tell that it is about a child, such as “now as I was young,” “once below the time,” and “as I was green and carefree.”

The second level is analyzing the language of the poem. In this level there
are three main elements in the language that should be analyzed, which are as follows: the sound of the words, the images, and the emotions. The sound of the words is concerned with the rhyme of the poem, and with alliteration and assonance. This level is important for EFL students because it will help them understand the pronunciation of the words as well as enjoy the beauty of how the poet chose certain words that have similar sounds.

According to Cox (1959), “Thomas was a constant experimenter in verse, and always used words deliberately for musical effects. The quality of this poem comes largely from a careful use of ecstatic rhythms” (p. 137). The way Thomas utilized sound patterns in the poem creates an exotic rhythmic echo that make the words flow smoothly and softly from line to line when the poem is read. Even though Thomas did not use end rhyme in “Fern Hill,” the poem is rich with sound patterns. Thomas used different rhyme schemata in the poem in an ingenious way. In “Fern Hill” Thomas utilized assonances such as “easy, green, carefree, starry, me, be, means” in a creative way to evoke the happiness of childhood. “Fern Hill” contains as a wealth of alliterations, which create musical sounds. There are different alliterations, some of which are “heydays, huntsman and herdsman;” “calves, clear and cold;” “green as grass;” “spinning and whinnying;” house high hay,” “foxes and pheasants.”

“Considering Dylan Thomas as a ‘metaphysical poet’ presents considerable difficulty because of the complexity of his poetry which does not fit into the frame work of any rigid definition” (Nagaraju & Seshaih, 2012, p. 7). A
part of Thomas’ personality is ambiguous which makes it difficult to categorize Thomas as belonging to certain poetic style. “Thomas felt that he must preserve his artistic detachment or lose his effectiveness as a poet. Therefore, he chose to keep his work relatively untypical” (Nagaraju & Sesaiah, 2012, p. 7). This affected the images that he used in his works. Cox (1959) described Thomas’ images as “unusual[ly] evocative rather than precise; and their purpose is to create a strong emotional response, rather than to define a particular attitude” (p. 135). In “Fern Hill” there are many different images used that can be interpreted in various ways; and most of these images are difficult to understand.

Thomas touched readers’ emotions through the vivid imagery. According to Cox (1959), “The magical landscapes of the poem have a twofold effect. They create anew the freshness and wonder of a child’s vision, but at the same time they express Thomas's adult interpretation of his past experience” (Cox, 1959, p. 135). He described daily ordinary scenes that are regular to a child who lived on a farm. However, the way that he used to describe the childhood phase in a human life and how he reflected on his past is fascinating. Thomas used personification. Time is personified in “Time let me hail and climb,” “Time let me play and be Golden in the mercy of his means,” and “Time held me green and dying.”

Most of the images used in “Fern Hill” represent the beginning and the happiness of a new life. These images evoke childhood and youth. For example, green is used many times in the poem “I was green and carefree” and “happy as
the grass was green.” The color green represents beginnings and youth. Thomas, by using these images, “is celebrating the divine innocence of a child, and for him this is a mystery beyond analysis” (Cox, 1959, p. 135). Thomas sent a message that time and death are undeniable facts (Cox, 1959). But, at the same time, he was promoting the idea of enjoying life and being thankful for it.

The last level to be analyzed in any poem is the theme. In this level EFL students will discuss the general theme of the poem, which includes the emotions and the hidden meaning that the poet wants the reader to infer. EFL teachers should be aware that in this level there are no wrong or right answers, because students may have different interpretations about the theme.

In “Fern Hill” the general theme is about childhood, death and time. Thomas is narrating his life cycle and how time flies fast. Thomas refers to time as a person who holds him green and dying, and that humans should appreciate the inescapable nature of time and enjoy the beauty of life while being thankful for it. Dylan Thomas enriched “Fern Hill” with vivid images that can present different themes. Mostly, the poem presents positive feelings towards life and death. According to Cox (1959):

The gaiety and strength of the poem come largely from this type of adult interpretation. Thomas is aware of the power of time, but, instead of becoming melancholy and nostalgic, he sees the joy of his childhood as something for which to be thankful, and as itself part of the wonder of all creation; instead of giving way to regrets, he exults in what has been. (p.
Thomas succeeds in conveying his ideas about the beauty of life and how people should appreciate and enjoy their individual experiences.

Summary

“Literature is perhaps best regarded as a complement to other materials used to develop the foreign learner’s understanding into the country whose language is being learned. Also, literature adds a lot to the cultural grammar of the learners” (Hişmanoğlu, 2005, p. 54-55). According to Van (2009), “Poetry is a source of content-rich reading material; a model of creative language in use; a way to introduce vocabulary in context; and a way to focus students’ attention on English pronunciation, rhythm, and stress” (p. 13). Poetry as a form of literary language is a rich resource for EFL teachers to use to create activities that are beneficial for EFL teaching. The difficulty of reading and teaching literary texts can be overcome by understanding the different approaches of interpreting literary texts. Moreover, by using reading schema theory in classrooms, the different approaches and interpreting literary texts can be simplified. By studying poetry, EFL students will be able to integrate and interact with different literary texts, understand how linguistics and grammatical patterns are constructed, and relate to the stories within these literary texts to their own lives and experiences.
Concordances and Collocations

Introduction

It is well known that in second-language acquisition, learning vocabulary is the first and major step in learning any new language; yet it is considered to be one of the most challenging tasks for EFL learners. Learning vocabulary cannot effectively succeed if students learn words in isolation from other words; nor can vocabulary be effectively developed through memorizing a list of words and definitions, especially if these words are without various authentic examples from real texts. Language consists of words, and these words occur and combine with other words to form multi-word expressions called “collocations.” According to linguists there are various types of these multi-word expressions (Brashi, 2009). Many EFL learners can become confused with the many variances in words and this can sometimes deflect a student’s language learning. Concordances and collocations can help in overcoming this problem if integrated effectively in EFL syllabi.

This section that follows will define what concordances and collocations mean, explain how concordance functions, examine concordance and collocations implications in EFL classrooms, and explore the role of data-driven learning in EFL classrooms.

Definition of Concordances

Concordance is a software search tool that provides authentic examples of a search word within the context in which that word occurs in a corpus. These
examples are drawn from large collections of texts stored in a computer. *Node word* or *keyword* refer to the word that is being searched in the concordance. The context is the node within which the word occurs, eight or seven words to the left and right of the node word. This context helps in analyzing the surroundings and patterns where the node word usually occurs.

Partington (1998) describes concordance as “a list of unconnected lines of text, which have been summoned by the concordance program from a computer corpus, that is a collection of texts held in a form which is accessible to the computer” (p. 9). The following is a concordance of the word *poetry*, and how it co-occurs with other words:

<table>
<thead>
<tr>
<th>Further grant to those of her</th>
<th>[poetry’s]</th>
<th>defenders who are lovers…</th>
</tr>
</thead>
<tbody>
<tr>
<td>The union of graphic art and</td>
<td>poetry.</td>
<td>In addition</td>
</tr>
<tr>
<td>Our rational side; and</td>
<td>poetry,</td>
<td>with all its emphasis on</td>
</tr>
<tr>
<td>Autopsied in prose and</td>
<td>poetry,</td>
<td>should be left to the rest in</td>
</tr>
</tbody>
</table>

Concordance can be used to analyze the structure and form of the node word that is being searched. Moreover, concordance can be utilized to find various language patterns and forms such as punctuation, single words, word families, phrases, verb forms or even parts of words such as affixes. Also, it
helps EFL learners to analyze the frequency of certain lexical items and how words with same meanings can be used interchangeably with certain collocations.

As there are various concordance software and corpora, it is important to mention that search results may be different depending on the corpora, or no results may appear. For example, in literary works, sometimes the result of the search for a word depends on the origin of the data. For example, a British corpus sometimes may not contain vocabulary words that are used in American corpora. Also, the type of corpus that is being used is important. Some concordances are specialized for certain majors and genres, such as concordances that are built to help in finding lexical items in literary works.

Hyper-concordance, for instance, is a website that provides concordances of various literary works of authors from three main areas, which are the British and Irish, Victorian and American. Mitsuharu Matsuoka, who is a professor at Nagoya University in Japan, created a website called *The Victoria Literary Studies Archive*. A section in this website provides concordance of various literature authors and their works. Matsuoka archived these concordances according to the authors and their books. For example, to find a certain word in a specific play of Shakespeare, a student would need to choose the genre of the play and then select the name of the play. Then, the student will be able to search for different words in that specific play.
A concordancer has various settings and these settings can be utilized based on the objectives of the lesson plan. These features help EFL learners to learn different linguistic skills such as pronunciation, punctuation, word families, and grammatical patterns.

**Concordance Programs and Their Implications in English-as-a-Foreign-Language Classrooms**

In the late nineteenth century, lexicographers used paper slips to collect examples of vocabulary and filed them in pigeon holes (Bennett, 2010). Now computers simplify the process especially after creating corpora: “The first computer-based corpus, the Brown corpus, was created 1961 and comprised about 1 million words” (Bennett, 2010, p. 2). These corpora are making great contributions to the second-language-acquisition field.

The modern version of concordancing “includes a software program that makes it possible to analyze all instances of a linguistic form or structure in a corpus with the context in which the words appear” (Celik, 2011, p. 274) Concordance software mainly is a “tool for learners to search linguistic features and patterns commonly occurring in everyday speech or written discourse in real-world situations” (Kaur & Hegelheimer, 2005, p. 289).

According to Howard-Hill (2014), “The basic function of a concordance is to bring together ("concord") passages of text which illustrates the use of a word” (p. 4). In other words, a concordance’s main function is to explain and investigate the linguistic use of lexical items in a text. Therefore, a concordance is a useful
tool if effectively applied in EFL classrooms and its real value “lies in the question of visibility. The concordance programs create possibility for users to discover linguistic patterns existing in natural language by grouping texts in such a way that they are clearly visible” (Kezhen, 2015, p. 61)

There are many concordances that are available to be integrated in EFL classroom to analyze different texts such as Compleat Lexical Tutor, which is a concordance software that was built by Tom Cobb. This software “has the ability to query the BNC written corpus” (Kaur & Hegelheimer, 2005, p. 293). This software is easily used by EFL learners to explore and analyze texts to learn vocabulary. There are other various software similar to Compleat Lexical Tutor such as Wordsmith Tools and MonoConc.

Even though these software programs may be different in some ways, they are all similar in their functions. The function of these programs is “detecting and recognizing all instances of the same set of symbols, the words, allows concordancers to alphabetize them or sort them in some other order” (Hadjioannou, 2005, p. 41) by offering a list of words that help in analyzing the node word that is being searched. Moreover, the lines of the concordancer “are displayed on the screen in such a way that the words that are on the right of the node word [on various lines] are [placed] in alphabetical order” (Hadjioannou, 2005, p. 42). This display is important in analyzing how words co-occur with other words and it also helps in noticing the frequency of these co-occurrences. Also, concordance software provides a feature that can “search for all collocates within
a fixed number of words to the left or right of the node word” (Hadjioannou, 2005, p. 44). This feature helps EFL students in learning collocations by examining how the node word collocates with other words. Concordancer also can retrieve the original text of the node word, this function, according to Kaur & Hegelheimer (2005), can be found in some concordances where the learner “can click on the word to see it in a complete sentence from the text where it originated. L2 learners need to know how a word is most frequently used rather than the prescriptive rules of using it” (p. 289).

Because “native speakers of English learn new words all their lives through interaction with other speakers and exposure to the language in formal and informal situations, but L2 learners’ exposure to and use of the target language is often limited” (Kaur & Hegelheimer, 2005, p. 288), using electronic corpora in EFL classroom is beneficial for EFL learners as well as teachers in widening the exposure to unlimited authentic examples of English. It is proven through the various studies conducted by language teachers and linguists that corpus-based lexical learning approach is advantageous for EFL learners. Kezhen (2015) confirmed that:

…language teachers and researchers from various countries have conducted research projects and experiments in their classrooms to practically testify the feasibility of corpus-informed teaching. The experimental results are generally encouraging. It has been convinced that the corpus and the concordance programs can strengthen the quality
of teaching and learning in many aspects and can be applied into the language class. (p. 60)

To conclude, the importance of a concordancer lies in its ability to provide a data-driven learning environment that will help EFL learners to be “involved in a more speedy and efficient language learning experience” (Celik, 2011, p. 275). In other words, EFL learners will be an active part in building a constructivist language-learning environment. Data-driven learning and its implications in EFL classroom are discussed next.

**Data-Driven Learning Implications in English-as-a-Foreign-Language Classrooms**

Data-driven learning (DDL) is a pedagogical approach developed by Tim Johns. This approach enables EFL students to interact directly with language through using corpora. DDL also provides EFL learners as well as teachers with a new perspective of learning a second language. Through the DDL approach, EFL learners examine abundant authentic language samples by using concordance software. Hadley (2002) assures, “DDL learners are not seen simply as a recipient of knowledge, but as researchers studying the regularity of the language. Teachers help the learners’ research without knowing in advance what patterns they will discover” (p. 107). Moreover, EFL teachers can exploit the data that can be derived from corpora and concordance to create activities to use in classroom.

The DDL approach can be used to teach different linguistic skills, but it
has been mainly used in learning lexical items. Celik (2011) said, “The data-driven learning approach can be implemented in intensive English language programs focusing on lexical and collocational competence. New corpora can be compiled for the sake of language learning purposes” (p. 284)

Some may disagree that DDL can be used in different educational situations because DDL requires computers and concordance software, which can be scarce, especially in underprivileged countries. However, Hadley (2002) assures that DDL can by utilized by using “shorter print versions in the form of resource books that use the KWIC format have also been developed by Harper Collins. This means that DDL can be even in technologically-disadvantaged environments” (p. 111). Others claim that DDL may not be effective with EFL lower-level learners, especially for those who are learning English in their home countries where English is not the official language. EFL learners who learn to use the DDL approach should be advanced, intelligent and highly motivated because the DDL approach requires students to ask questions and do linguistic research (Hadley, 2002).

Hadley, a professor at Niigata University of International and Information studies in Japan, decided to conduct an experiment to find out if DDL is effective in teaching grammar to beginners. Twenty-five students participated in this study, all first-years from the Economics Department in Niigata University. Hadley decided to use the COBUILD Phrasal Verbs workbook instead of concordance software. This workbook contains “photocopiable activities that uses the KWIC
format, and focuses on the ten most common phrasal verbs and sixteen most commonly-used particles in English” (Hadley, 2002, p. 112). The study started with a survey to find out students’ attitude toward grammar and its relation to developing the students’ English language. The results of the survey showed that students had negative attitudes toward grammar. Hadley (2002) spent one month in creating activities and creative handouts for the students. Hadley (2002) used the word “terrified” to express the students’ reactions when they saw the KWIC format because all they can see were English words in lists.

After one month of using DDL in the classroom, Hadley (2002) asked the students to answer a survey about their attitudes toward using DDL approach to learn grammar. Most of the students thought that DDL is an interesting way of learning compared to the traditional approach of learning English, but some of the students found DDL to be confusing (Hadley, 2002). However, the students “did feel that DDL could help in improving their English ability” (Hadley, 2002, p. 115). The confusion issue might be a drawback to DDL. On the other hand, if teachers trained their students to utilize this method effectively, the result would be a life-long learning tool for the students. Hadley concluded that exposing students to authentic texts is effective and beneficial in English learning processes and would raise students’ consciousness toward learning a new language.

Hadley (2002) said, “all the students, even the ones who normally seemed least motivated, were working intently in the activities. This observed interest in
DDL was encouraging—especially since my colleagues warned that it would be a pedagogic disaster” (p. 115). Hadley’s statement assures and confirms what Zhang and Liu (2014) said: a working “on data-driven learning (DDL) has been proved extremely influential and ground-breaking in showing the relevance of corpus analysis techniques to the wide and varied audience of language teachers and learners around the world” (p. 153).

Based on the previous study conducted by Hadly (2002), building a DDL environment in EFL classrooms is useful and effective to speed up the vocabulary-acquisition process by exposing EFL learners to authentic sources.

Definition of Collocation and Its Importance in English-as-a-Foreign-Language Classrooms

Collocation is part of formulaic sequences; which, according to Henriksen (2013), refer to “recurring lexical chunks in language use” (p. 29). There are many types of formulaic sequences (FSs) such as the following:

…idioms (if life deals you with lemons make lemonade), figurative expressions (to freeze to the spot), pragmatic formulas (have a nice day), discourse markers (let me see now), lexicalized sentence stems (this means that…), and collocations (rough crossing, remotely clear).

(Henriksen, 2013, p. 29)

All these types are important to be integrated in EFL classroom syllabi and to be taught to EFL learners to increase their fluency and exposure to native-like language; however, the focus in this section will be on collocations.
Collocation refers to a combination of words that forms a phrase. This phrase is not a free combination such as (very hot), or restricted combinations like idioms (a hot potato) (Leśniewska, 2006). Therefore, it is important for EFL learners to differentiate between collocations and idioms. In collocation the meaning can be inferred from the meaning of its components’ meanings, whereas the meaning of an idiom cannot be inferred from its components (Hadjioannou, 2005). Hence, distinguishing how lexical items are used to form different sentences that convey distinct semantic and grammatical meanings is an important aspect to be included in any EFL curriculum. As already mentioned in previous sections of this project, it is important to help EFL learners to be analysts and researchers more than passive recipients of knowledge.

According to Partington (1998), the term collocation “was first coined in its modern linguistic sense by the British linguist J.R. Firth, along with the famous explanatory slogan: “you shall judge a word by the company it keeps” (p. 15). Therefore, the linguist Firth is the first linguist who introduced the term “collocation” as a technical linguistics term.

In spite of the different definitions of collocation, all these definitions share a general characteristic of collocation, which is the co-occurrence of certain words that are often used in certain ways. According to Hadjioannou (2005), “…definitions of collocation vary mainly because of the different nature and needs of one’s research (i.e. linguist) or practice (i.e. teacher)” (p. 59). Therefore, even though collocations may vary in definition, all definitions are the same in
one way or another. So, the following is a question that arose about what is the best technical way to identify collocations from other FSs. According to Henriksen (2013), scholars have two major traditions to identify collocations, which are as follows:

…firstly, the frequency-based view which identifies collocations on the basis of the probability of occurrence of their constituent words, often in large language corpora. Secondly, the phraseological view which is based on a syntactic and semantic analysis of the collocational unit, using some of the criteria. …such as degree of opacity, syntactic structure and substitutability of word elements. (p. 31)

Now as is obvious from the previous explanation, collocation examines the fixed expressions that are used to construct English as a language. This emphasizes that it is an important aspect of English that should be taught in EFL classrooms. Brashi (2009) assured, “Collocations play an important role in the coherence and cohesion of language which lead to overall mastery of L2; there is a strong need to look deeper into the problem of collocations in EFL/ESL learning” (p. 22). However, according to Brashi (2009), there has not been enough attention paid regarding the research that has been carried out about collocation in EFL classrooms. Collocation helps EFL students to acquire native-like language, because it is not effective to teach EFL learners single vocabulary items without exposing them to authentic examples that help them understand how native speakers use and collocate the vocabulary item correctly. Moreover,
collocation is important to produce correct sentences, according to Hadjioannou (2005):

Non-native speakers (NNS) of English may be aware of a great deal of individual words and their synonyms. However, they often use the wrong word choice when producing sentences in either spoken or written form. Even though the sentences uttered are grammatically correct, the combinations of words are unacceptable in English. (p. 65)

This happens due to the fact that EFL learners are not aware of how words collocate or how they are used together to form correct sentences; it is, according to Hadjioannou (2005), “a major difficulty for NNs to select words that collocate with other words. Therefore, collocational knowledge is important in second/foreign language learning because it is a key indicator of the learners’ language proficiency” (p. 65). Brashi (2009) confirmed Hadjioannou’s (2005) point of view when he said, “In order to speak a language the way its native speakers do, students should observe which words co-occur together. Therefore, collocational competence is perhaps one of the highest levels of linguistic proficiency that learners can attain” (p. 22).

EFL learners often have low confidence about their linguistic competence, which leads them to generate longer sentences instead of generating correct collocations. Many are not confident about their collocational competence (Hadjioannou, 2005). So, to help raise students’ confidence it is recommended to teach EFL learners “…collocations that sound more academic and native-like,
[as] they will not struggle translating utterances from their first language to produce pragmatically incorrect language, and risk being thought of as poor language learners” (Hadjioannou, 2005, pp. 67-68).

Thus, teaching EFL learners chunks of English sentences has proved to be more effective, instead of focusing on individual vocabulary words and their meanings. To support this point, Hadjioannou (2005) states, “If English learners learn large lexical chunks of language, and thus have the privilege of such collocational automation, they are more likely to become more proficient speakers and writers of English” (p. 66).

Learning collocation is a challenging task for EFL learners for many reasons. The first reason, according to Brashi (2009), is because “collocations are very often language-specific and, therefore, will cause frequent language (production) mistakes and communication breakdown. That is, they may present a problem to the EFL/ESL learner when the native language meaning equivalent uses different collocations.” (p. 24). The second reason behind EFL learners’ poor competence in English collocation, according to Wu (1996), is “a large number of ‘verb + noun’ collocations are ‘arbitrary and non-predictable’” (p. 469). Therefore, EFL learners’ collocational competence is often weak due to lack of knowledge of how collocations are produced and how words collocate to form semantically and grammatically correct collocations.

Producing collocation is not easy for EFL learners--even for advanced level students--because EFL learners do not acquire the knowledge of how
words are collocated with each other. Brashi (2009) said, “EFL/ESL learners with different levels of proficiency may face difficulties with regard to collocations. Failing to produce the correct ones in English may result in a language that does not sound native-like or ‘natural’” (p. 25). EFL teachers’ responsibility in this situation is to teach EFL students how to be able to identify, recognize, and produce collocations correctly; forming a well-rounded curriculum for teaching EFL can successfully do that. First, it is important that EFL students understand what is a collocation, its function in English, its types, and how it is formed.

Collocation includes two types: grammatical collocation and lexical collocation. On the one hand, grammatical collocation consists of a grammatical structure that contains a verb, an adjective or a noun, plus a preposition such as to be afraid of (Bahns, 1993). On the other hand, lexical collocations “do not contain prepositions, infinitives, or clauses, but consist of various combinations of nouns, adjectives, verbs, and adverbs” (Bahns, 1993, p. 57). Lexical collocation is structured as the following example: make an impression. Moreover, according to Bahns (1993) lexical collocations have various structures such as verb + noun, noun+noun, noun+ adjective, verb + adverb, and adjective + adverb.

Brashi (2009) provides an example of a way that simplifies how to understand and study the structure of collocation:

…if we want to study the collocational patterns of the word accident, then accident is the ‘node’. If we decide to have a ‘span’ of four, it means that we study the four lexical items that occur before and the four lexical items
that occur after the word accident. All the lexical items that are within the ‘span’ of the word accident are considered to be its ‘collocates’. (p. 24)

Even though there are different ways that were developed by linguists to help understand and study collocations, EFL teachers should be selective about the types of collocations their students need and at the same time be cognizant of the suitability of these collocations to the curricula’s content. “Moreover, four other factors should be considered when revising the content of the language: (a) frequency, (b) suitability, (c) level, and (d) type of course” (Hadjioannou, 2005, p. 74). Hence, “the role of teachers must focus on providing students with opportunities to notice interesting language features” (Hadjioannou, 2005, p. 75). Thus, EFL teachers should consider these important previously mentioned factors to be able to build an effective learning environment that help to achieve the main objectives of the curriculum. Moreover, Bahns (1993) suggests the following:

…to teach English collocations to speakers of other languages, it would, of course, be very useful to have a rich variety of teaching material like collections of exercises and workbooks. As there is a growing awareness, in the field of EFL, of the importance of collocations for the teaching and learning of truly idiomatic English (for this goal, collocations seem to be more important than idioms), we will probably see, in the not-too-distant future, the publication of (more) material for the teaching of collocations to learners of different levels of proficiency. (p. 61)
Teaching collocations will be effective if teachers help EFL learners to understand the phenomenon of collocations, which is, according to Nesselhauf (2003), “considered the foremost (and sometimes even only) task for the teacher” (p. 238). Moreover, Nesselhauf (2003) recommends that EFL teachers should consider some suggestions that are important when teaching collocations based on the study that she conducted. First, all collocations cannot be taught at once; therefore, EFL teachers should chose to teach collocations that are suitable to be included in the syllabus. Second, “not only should the collocations be selected for teaching with references to L1, but those collocation (or at least some of them) that have been selected on this basis should actually be taught with references to L1” (Nesselhauf, 2003, p. 239). Third, it is important to raise EFL learners’ awareness that in some collocations, especially verb-noun collocations, the verb can be limited to certain combinations; therefore, teachers should be aware of this point which cause the major difficulty for the learners when producing collocations (Nesselhauf, 2003).

Thus, collocations play an important role in enhancing and developing language learners’ performance and competence. Analyzing collocations in EFL classrooms will ensure that students will be able to expand their vocabulary in a grammatically correct idiomatic language, in order to become proficient and fluent in English.

**Research on Collocation in English-as-a-Foreign-Language Classrooms**

There has not been enough research regarding collocations and their
importance in EFL classrooms. Also, most of these studies that have been conducted to investigate collocations have faced many difficulties and challenges; yet most of these studies had similar results. Reading different research studies conducted about the effect of collocation study in EFL classrooms shows that even higher-level EFL learners and English majors experience difficulties in recognizing as well as generating correct collocations. That pertains to the fact that collocation has been, and still is, a neglected aspect in EFL classrooms. A discussion about these studies and their findings is presented next.

Brashi (2009) conducted a study at Umm Al-Qura University in Saudi Arabia. The aim of this study, according to Brashi (2009), “is twofold: to examine the EFL learner’s ability to understand the meanings of collocations by recognizing them, and to examine their ability to use them accurately” (p. 26). In other words, the researcher’s aim was to test EFL learners’ receptive and productive knowledge of a specific type of collocation, which is the noun + verb collocation. Twenty senior undergraduate students majoring in English participated in this study. The researcher used two instruments to collect data, a “‘blank-filling test of English collocations (Test 1) and a multiple-choice test of English collocations (Test 2)” (Brashi, 2009, p. 26). The results of Test 1, which aimed to test EFL learners’ ability in producing verb + noun collocation, “suggest that the participants essentially lack collocational competence at the production level. Sixty-two percent (62%) of their responses are incorrect, while only 38%
are correct” (Brashi, 2009, p. 27). In other words, the results of Test 1 showed that EFL learners have problems in producing verb + noun collocation. The second test, Test 2, aimed to test EFL learners receptive knowledge of verb + noun collocation. According to Brashi (2009), “Data suggest that the participants perform better at the receptive, rather than productive, level. Around 79% of the participants’ responses are correct, while only 21% are incorrect” (p. 27). In other words, the second test showed better results in the participants’ ability to recognize verb + noun collocation as opposed to producing accurate verb + noun collocation.

From reading and evaluating the result of Brashi’s (2009) study, it is understood that EFL learners with different levels of proficiency face difficulties in producing native-like collocation due to the lack of knowledge about English collocation. Moreover, Brashi (2009) said, “The misunderstanding of the meaning of the collocation could possibly be another reason for not being able to produce acceptable collocations” (p. 29).

Wu (1996), conducted a similar study in 1996 to test language learners’ collocation competence. According to Wu (1996) “The overall collocational competence of English majors was still not satisfying” (p. 467). Wu’s (1996) confirmation was based on the result of his study: “If students are not familiar with recurrent word combinations, they can only generate awkward and forced sentences in which traces of native-language interference can be found” (p. 468). Wu’s (1996) findings emphasize the importance of integrating teaching
collocation in an EFL syllabus. Collocation competence is important for EFL learners to enhance their speaking and writing skills, as they most need it to encode in these situations. Therefore, concordances and corpora provide an authentic atmosphere to analyze and investigate collocation and its function in the English language.

Even though the research of Wu (1996) and Brashi (2009) may not be generalized to all EFL learners, they are helpful to provide observations and suggestions for any future research regarding teaching collocation in EFL classrooms.

Because “collocational capacity can not be spontaneously acquired, the teaching of (lexical) collocations is absolutely integral to the encoding of a language by non-native speakers” (Wu, 1996, p. 469). All the previously discussed studies called for a well-rounded EFL curriculum that teaches collocation and all English components, which also should be supported with authentic examples of real English texts. This will help EFL learners to overcome the difficulties of learning English collocation as well as other English aspects, and increase EFL learners’ proficiency by exposure to data from native-speaker-based corpora.

Summary

It is important for EFL teachers to understand that learning vocabulary includes learning how these terms are combined together to form certain collocations and that some words collocate only with certain synonyms.
Collocation is one of the problems that EFL learners encounter when acquiring a second language and one of the beneficial solutions to address this is to cultivate self-learning abilities in EFL learners through applying concordance analyses. In doing so, EFL students are likely to be exposed to authentic examples of English.

Moreover, concordance usage in EFL pedagogy will enable students to search for information; that is one of the most important advantages of using concordances in the EFL classroom. Applying concordances in the EFL classroom will help students to be able to investigate, analyze, and discover various meanings, collocation, synonyms and grammar patterns and more linguistic features of English for any word they encounter.

Adopting concordances in EFL classrooms will not only benefit EFL learners, but it will help teachers in providing authentic examples instead of inventing artificial examples. In this educational situation, teachers will be facilitators of the learning environment of their students. Such authentic learning experiences will motivate EFL learners to be more confident and independent researchers for knowledge about English, and be more able to make decisions about selecting the most appropriate lexical items and vocabulary in any situation.
CHAPTER THREE
THE THEORETICAL FRAMEWORK

The Purpose of the Model

In Chapter Two, a variety of analytical tools were described. The following areas focus on teaching English through analyzing literary texts with the support of different concordance software: identifying lexical items of interest in literary texts, applying stylistics analysis to literary texts, poetic literary analysis, corpus stylistics, and finally, concordance and collocation. The emphasis in the literature review of the previous chapter was about teaching lexical items through analyzing literary texts, which provides a rich environment that benefits EFL learners to improve their English.

Learning vocabulary is an essential step in the process of learning any language, which is well documented by research. Vocabulary can be acquired through various approaches or strategies, which may differ in their suitability depending on the levels of the language learners. It is proven that most vocabulary is learned through context; therefore, reading and analyzing words in context can help in learning vocabulary.

In this model, the focus will be on learning vocabulary through reading literary texts and analyzing their vocabulary with corpus software. The level of the literary texts will feature vocabulary that is suitable to university-level English-as-a-foreign-language curricula. Literary texts, more than any other kinds of texts, provide insight into culture and language while presenting social, cultural, and
historical aspects of the target language. As second-language learners analyze the texts through the Lexicalized Stylistics corpus-based Approach, they will be able to acquire vocabulary, understand the structure of the sentences, and be exposed to the use of different phrases. This approach will allow L2 learners to learn vocabulary through searching for corpora and collocations. The result will not only lead L2 learners to build their academic vocabulary, but it will also help them to learn to use this vocabulary within specific phrases.

Moreover, EFL learners will be able to read and analyze different kinds of literary texts. A data-driven learning approach will also be integrated in this model wherein EFL learners will be able to understand how language works, distinguish between different grammatical patterns, examine collocations, overcome lexicogrammatical problems, and search for frequency of words in different contexts.

The relationships among the five keywords comprise a theoretical model that can be applied to EFL contexts to teach English. The design presented in this chapter can be utilized with EFL learners at the university level. This model requires students to have a broad, foundational knowledge of vocabulary that enables them to explore and learn the more complicated vocabulary and structures present in literary texts. This approach will help expand EFL learners’ vocabulary and improve their analytical reading skills.

Concordance provides a rich environment for data-driven learning because it provides EFL learners with authentic contexts. It also helps EFL
learners to use a tool to diagnose and solve language problems that students as well as teachers may encounter. In this model, EFL teachers will lead their students through many stages and guide them to read literary texts with enjoyment while at the same time, expand the EFL learners’ vocabulary.

Description of the Model

The Lexicalized Stylistics Corpus-based Approach is concerned with teaching vocabulary to EFL university-level-students. In this approach, EFL teachers will teach students how to be analytical readers. The model provides an overview of the three main elements of a literary text (i.e. story, language and theme) that EFL learners will explore and examine when reading. EFL learners will read a story and will understand the language and how the author constructs sentences in certain aesthetic ways. Finally, EFL learners will analyze the theme of the literary text. EFL learners will apply this approach to gain knowledge about the text, learn vocabulary, and make inferences about the cultural context of the text. The analysis of texts will also help EFL learners understand the author’s idiolectic uses of certain vocabulary and grammatical structures. The significant feature of this approach is the use of corpora to teach students to analyze stylistically. Various software packages will be used in analyzing the literary text such as the British National Corpus (BYU-BNC), the Contemporary American English Corpus, the American National Corpus, and Compleat Lexical Tutor.

These programs have a large selection of corpora. By enabling the search for a single word or phrase, these concordances provide samples of spoken and
written texts in a wide variety of genres. EFL teachers should work with various types of software because it will best enable the process of analysis. Moreover, because some literary texts have British English vocabulary and others have American English vocabulary, using these programs will facilitate using both American and British texts. This model will be applied to overlapping yet distinctive stages where students will learn vocabulary, understand stylistic devices in literary texts, and interpret and enjoy the beauty of literature while being able to relate it to real life.

A Proposed Theoretical Model

Figure 1 explains the relationships between lexical items, applying stylistics analysis to literary texts, corpus stylistics, poetic literary analysis and concordance and collocation. This model helps university-level EFL learners to be proficient in all English language skills: reading, writing, listening and speaking. Most importantly, this approach will help in expanding EFL learners’ vocabulary. The model illustrates the levels of stylistics analysis as they change in intensity as the analysis progress from plot through language to finally theme.

In a typical analysis situation, students will first practice how to use the software. Then, they will start reading the chosen literary texts and discuss the main elements of the texts such as the theme, the plot, and the characters. After that, students will start learning the vocabulary by using the British National Corpus or Compleat Lexical Tutor. Students will analyze literary texts by searching the concordances for the vocabulary in these texts. They will compare
Figure 1. Arc of Poetic Stylistics Analysis
the frequency of occurrences of the vocabulary in different kinds of texts and the lexicogrammatical pattern, which will help in analyzing the stylistics of these texts. Thus, use of corpora will augment the overall stylistics analysis.

Figure 1 demonstrates how students will start with a very low-level warm-up activity using the given literary texts. Through this exercise, students will gain general knowledge about the text regarding the author, the general cultural context of the text, and text forms (acrostic, couplet, ballad… etc.); they will also explore the story underlying the literary text. Students will then increase their understanding by going to the second level of the stylistics arc, which is at its highest level at this point as shown in Figure 1. At this level, students will analyze the lexicogrammatical patterns of the literary text. They will also understand why the author chose certain vocabulary and why the vocabulary was constructed in a certain way. This understanding will lead EFL learners to a better comprehension of the author’s idiolect concept. Most importantly, students will expand their vocabulary knowledge as they search the concordancer. At the final level, EFL learners will explain how the literary texts are related to the EFL learners own personality, culture and life in general. Figure 1 illustrates that this final stage requires a lower level of stylistics analysis which has peaked in its usefulness during the mid-phase of analysis of the poem. At this final stage, students are able to express their opinions and be exposed to the opinion of their peers.
Teaching Vocabulary. Most EFL curricula focus on teaching grammar explicitly and ignore how lexical items are constructed with grammar to form various sentences, which causes EFL learners to encounter many difficulties when trying to use English in real life to interact with native speakers. EFL students often learn vocabulary through invented examples, which sometimes are not authentic. Moreover, students face a problem of forming incorrect collocations, which causes them to be misunderstood by native speakers. Collocation is a problem for EFL teachers as well as learners. Therefore, it is effective to teach EFL learners vocabulary in context by exposing them to real authentic texts instead of using traditional drill methods to learn vocabulary and grammar. This will also help EFL learners to analyze and understand how vocabulary is collocated and constructed to form grammatically and semantically correct sentences.

Teaching Grammar. For many years, grammar has been the focus in EFL classrooms; the traditional method was memorizing and drilling on grammar rules. However, this method has proven to be ineffective because EFL learners are often unable to apply rules effectively in real life, especially when these grammar rules use invented examples. With a collocation-based approach, students will learn how the grammar rules are applied in real life as they analyze the vocabulary using concordance software. Through reading and analyzing literary texts, EFL learners will encounter various linguistic patterns that explain implicit grammar rules by examining the concordances output.
Teaching Stylistics. Through analyzing the structure of the literary texts, stylistics is taught implicitly. It can help EFL learners to increase their awareness about language systems, pragmatic English, and cultural differences. Moreover, stylistics will develop and broaden EFL learners’ knowledge about different stylistic devices and how these devices serve to produce literary texts that are different from non-literary texts.

Central to the methodology is an overall framework for teaching the use of stylistics. This will be compiled from a wide range of stylistics analysis books and adapted for a pedagogy that includes a structured means of overall stylistics application, and with rubrics for assessing students’ analysis.

Summary

Many studies have proven that vocabulary acquisition is a keystone in acquiring a second language. Applying the Lexical Stylistics Corpus-based Approach in analyzing English-as-a-foreign-language literature will allow students to acquire academic vocabulary when reading literary texts. Also, students will learn various collocations, connotations, and denotations from authentic texts. By doing so, EFL learners will, in addition, be able to understand how these lexicogrammatical patterns are constructed in a cohesive way. The theoretical model displays the place and extent of lexical stylistics in the progression of a typical literary analysis.

Because most EFL students do not read literary works because of how they are written and because of their difficult prose and poetic features, it is
important that EFL students understand that analyzing literary works will enhance their language and critical thinking skills. Moreover, EFL students will be able to read literary works and appreciate the beauty of literature.

Therefore, a lexicalized stylistics corpus-based approach can help enable students to analyze any text they encounter, especially if well facilitated by EFL teachers. Moreover, by employing concordancers, students will be able to learn and analyze vocabulary to understand the difference between various genres and registers of literary and non-literary texts. By utilizing this approach, students will function more like stylistic critics, analysts, and critical thinkers when reading literary texts, rather than students who are dependent on the interpretation of their teachers. This will help them to be more independent learners.
CHAPTER FOUR
CURRICULUM DESIGN

The curriculum unit featured in the Appendix consists of five lesson plans. All these lessons are structured based on the literature review in Chapter Two and the theoretical model in Chapter Three. This curriculum plan is designed for university-level English-as-a-foreign-language learners who intend to improve and expand their academic vocabulary through reading and analyzing literary works. This unit plan is beneficial to EFL university-level students because it provides them with life-long analytical tools to understand the language used in literary works, which will enable them to be more independent in the learning process. The theoretical framework presented in Chapter Three is embedded in the lessons as students utilize the lexical stylistics corpus-based approach to read literary texts in order to expand their vocabulary as well as increase their enjoyment of literature.

Sequence and Content of the Unit Plan

The instructional unit plan consists of five lesson plans, which are designed for university-level-English as-a-foreign-language students within a time frame of two hours. All lesson plans help EFL students to improve their analytical reading skills and raise their vocabulary competence, which will positively affect all language skills. Each lesson plan emphasizes at least one keyword from Chapter Two.
In Lesson Plan A, students identify poetic devices in literary texts; in Lesson Plan B, students use a web concordancer to search for vocabulary; in Lesson Plan C, students identify lexical items and collocations in literary texts and to integrate them in writing; in Lesson Plan D, students learn to apply lexical stylistic corpus-based approach to read literary texts; and finally, in Lesson Plan E, students identify vocabulary meaning by analyzing contexts and using semantic mapping to learn vocabulary.

Each lesson of the five lessons presented in the curriculum applies some means of analyzing poems to acquire vocabulary. Each lesson plan contains one or more concepts (keywords) that have been discussed in Chapter Two, albeit some keywords can be applied in more than one lesson, and some lessons features more than one keywords (see Table 5). All lesson plans contain three main objectives: the content objective, the learning-strategy objective, and the language objective. The content objective aims to help students to understand the subject matter of the lesson. The learning-strategy objective aims to help students to use and acquire a certain strategy for learning purposes. Finally, the language objective aims to help students to practice their language skills (writing, reading, listening, and speaking) in order to use effectively in real life. Two hours is the time frame for each lesson plan. Focus sheets and worksheets are included in each lesson to ensure that students understand the content, learning-strategy, and language objectives of the lesson. Also, assessment sheets are included in each lesson to evaluate students’ mastery of the lesson objectives.
Focus sheets are used to introduce students to the content of the lesson or to a new strategy. Worksheets are used to reinforce students’ understanding of new content and the applied strategy in each lesson. Assessment sheets and rubrics are used to evaluate students’ performance in each lesson.

Table 5. Interrelationship between Keywords and Lesson Plans

<table>
<thead>
<tr>
<th>Keywords</th>
<th>Lesson A</th>
<th>Lesson B</th>
<th>Lesson C</th>
<th>Lesson D</th>
<th>Lesson E</th>
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<td>Lexical Items in Literary Texts</td>
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<tr>
<td>Concordances and Collocation</td>
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In Lesson A, students will collaborate with each other to make a poster about the different poetic devices used in the poem “the Adventure of Isabel,” which is the content objective of Lesson A. The learning-strategy objective is to teach students how to acquire and use the jigsaw strategy as they collect information for the poster. Finally, the purpose of the language objective is to teach students how to recognize and use alliteration, assonance, and consonance to write a poem. Students’ performance in various task chains is evaluated by using various assessment rubrics.
In Lesson B, the content objective is to teach students how to use corpora and build their own corpus lines. Students first will be introduced to a web concordancer and then will build their own corpus lines of a given poem. The learning-strategy objective is to teach students how to acquire vocabulary through concordance. The language objective is to ask students to write a reflective essay about their experience of using a concordancer to expand their vocabulary.

In Lesson C, the content objective is to analyze a given poem. In this lesson students will be able to read and analyze literary texts. The learning-strategy objective is to identify the form and analyze the poetic elements of a given poem. The language objective is to write a response essay about using new lexical items and collocations.

In Lessons D and E, students will use the central approach presented in Chapter Three, which is a lexical stylistics corpus-based approach. In these lessons students will gradually apply all the strategies used in this approach, which will enable them to deploy all analytical tools they have learned in the three previous lessons.

In Lesson D, students will start by reading the biography of a poet and use questioning strategy to ask questions. Using stylistics, students will analyze the poetic elements of a given poem, which is the content objective. Students in this stage are able to manage more complicated literary texts. Therefore, the learning-strategy objective is to teach students how to use a lexical stylistics
corpus-based approach to analyze literary texts. Students will read the given poem to identify and analyze its stylistical levels. The language objective is to help students to apply the skills they learned to make an illustrative poetic devices poster.

In Lesson E, students will complete the application of the lexical stylistics corpus-based approach to the same poem as in lesson D. The content objective is to use stylistics to analyze the lexical level of the given poem. The learning-strategy objective is to use semantic mapping to understand the meaning of the new vocabulary. The language strategy is to ask students to make a presentation to compare and contrast the writing styles of two poets.

This unit plan aims to help students to be independent thinkers who can analyze any literary text easily to acquire new vocabulary. The purpose of using corpora is to provide students with a wide database of authentic examples. In doing so, students will analyze any new word they encounter and observe how it is used in real texts, those presented in corpora. Moreover, students will be able to improve their collocational competence when analyzing data from corpora. It is hoped that these lesson plans provide useful ways in which EFL learners are able to expand their vocabulary and improve their collocational competence as well by utilizing lexical stylistics corpus-based approach as a way of understanding and interpreting literary texts.
CHAPTER FIVE
UNIT PLAN ASSESSMENT

Purpose of Assessment

Lesson planning is a process that contains specific components that help to ensure the success of the educational situation. Assessment is one the most important components of the learning process, one that helps teachers as well as learners. It helps teachers to evaluate and examine students' understanding of the lesson objectives, to ensure whether these objectives have been met, and to address any specific problems that students have. Assessment is important to provide students with feedback about their performance in general as well as in specific areas. Therefore, assessment helps both teachers and learners to improve classroom performance. In the unit plan, worksheets are used to help students practice new knowledge, strategies and skills. Students' performance at the end of each task is evaluated by using assessment sheets and rubrics, which enable the teacher to assign a formal score to each student.

Various types of assessments are involved in the unit plan in the Appendix: formative, summative, self and peer assessment (see Table. 6). All these assessments determine students' performance on certain tasks. More details of assessments' types are discussed next.
<table>
<thead>
<tr>
<th></th>
<th>Lesson A</th>
<th>Lesson B</th>
<th>Lesson C</th>
<th>Lesson D</th>
<th>Lesson E</th>
</tr>
</thead>
<tbody>
<tr>
<td>Formative Assessment</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Summative Assessment</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Self-Assessment</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>$\checkmark$</td>
</tr>
<tr>
<td>Peer Assessment</td>
<td>$\checkmark$</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Formative Assessment**

Formative assessment evaluates students’ performance in each task and provides ongoing feedback for teachers as well as learners. This kind of assessment has no point value. It helps learners to address their strengths and weaknesses and helps to determine the areas that need improvement. At the same time, formative assessment provides teachers with data about their students’ performance, which helps teachers to recognize problems the students may have.

During formative assessment, teachers observe their students during tasks, whether they were working in groups or individually, and provide guidance.
to students whenever necessary. During the tasks, teachers circulate around the class to ensure that students are working on tasks and using strategies correctly. Teachers can also observe or collect worksheets and provide feedback in that manner. Moreover, in formative assessment teachers can monitor their students’ progress, and locate any weaknesses students have, and provide guidance.

**Summative Assessment**

Summative assessment is the final assessment in which teachers assign scores to students. In the unit plan in the Appendix, rubrics and assessment sheets are included. By using these rubrics, teachers evaluate students’ overall understanding and performance. Rubrics and assessment sheets are divided into different criteria that evaluate students’ performance. For example, according to the writing rubric, students are not only scored for their overall performance, but also there are separate categories in the rubric that are used to evaluate and score specific areas in students’ writing such as grammar, spelling, and the general content of the writing. Each category has points, and the total is the received cumulative number. Summative assessment; therefore, evaluates students’ overall learning achievement.

**Self and Peer Assessment**

Self and peer assessment are types of assessment in which students evaluate their own performance as well as that of their peers. This type of performance saves teachers’ time, increases students’ understanding of the course material, and improves their metacognitive skills. Self and peer
assessment is used in the unit plan in the Appendix. Students assess each other’s posters and writing, and also assess their own performance when they work on projects by using rubrics provided by the teacher.

In peer assessment, students are responsible to provide their peers with feedback. Using self and peer assessment is encouraging for students as they understand and feel their progress. When they discuss and get feedback from their peers, they gain insight into the learning process. This will encourage them to invest more effort to improve their skills.

In self-assessment, students evaluate their own performance. This is important to provide the students with information about their progress and help them to better understand how to improve their skills and avoid errors. Most importantly, this type of assessment helps students to determine the best strategies that will help them to improve their linguistic skills in the needed areas. Therefore, students can invest more effort in improving certain skills and at the same time gain confidence about themselves as they see their strengths.

All previous types of assessments are important for teachers as well as learners. Assessments help teachers by providing information about their performance in presenting the lesson; they can determine whether the strategies they used helped their students to improve their linguistic skills. In addition, assessment gives teachers an understanding of their students’ strengths and weaknesses, which will help instructors to develop better lessons and provide
students with efficient feedback so students can work on correcting their errors, avoiding them in the future, and improving their linguistic skills in general.

**Conclusion**

Linguistic skills for EFL learners are best improved by creating a bridge between classroom exposure to English and the English knowledge and authentic use available in the target-language environment. The use of corpora and concordances creates that bridges.

This project has offered information about how applying the Lexical Stylistics Corpus-based Approach can improve EFL learners’ linguistic skills. The use of corpora and stylistics analysis have been proven so far to be an effective way to improve EFL learners’ vocabulary, writing, and grammar. It is important to understand that English should not be restricted to grammatical textbooks; EFL teachers should provide their students with the strategies and tools that will help them to understand and use English accurately. Corpora provide a massive source of target language. Concordancers combined with poetic and lexical stylistics offer a full range of literary tools available for EFL learners. This project offers these tools, along with sample lesson plans, to EFL teachers and learners.
APPENDIX A

INSTRUCTIONAL UNIT PLAN
**Instructional Plan A: Adventures of Isabel**

**Lesson Title:** Adventures of Isabel  
**Target Level:** University Level  
**Length of Time:** 120 minutes

**Materials**  
Focus Sheet 1: “Adventures of Isabel” by Ogden Nash  
Focus Sheet 2: Ogden Nash Biography  
Focus Sheet 3: Jigsaw Phases  
Focus Sheet 4: Alliteration, Consonance and Assonance  
Worksheet 1: Identifying Alliteration, Consonance and Assonance  
Assessment Sheet 1: Jigsaw Checklist  
Assessment Sheet 2: Poster Rubric  
Assessment Sheet 3: Writing a Poem Rubric

**Performance Objectives**  
**Content Objective:** Students will collaborate with each other to make a poster about the difference between alliteration, consonance, and assonance in the poem “Adventures of Isabel.”  
**Learning-Strategy Objective:** Students will acquire and use a jigsaw strategy to organize and gather information for the poster.  
**Language Objective:** Students will write a poem that contains alliteration, consonance, and assonance.

**Warm up**  
The instructor will ask students some questions to examine and understand their interests in and reflections about poetry.

**Task Chain 1: Listening to the Poem “Adventures of Isabel”**  
Task 1. Students will listen to “Adventures of Isabel” by Ogden Nash and follow while listening to the poem using Focus Sheet 1.  
https://www.youtube.com/watch?v=AHabJ0ILx5A.  
Task 2. Students will read the biography of Ogden Nash (Focus Sheet 2).

**Task Chain 2: Introducing the Jigsaw Strategy**  
Task 1. Students are placed in groups of three. Using Focus Sheet 3, the instructor will explain the jigsaw strategy to the class.  
Task 2. Students will discuss the strategy and ask questions.  
Task 3. Students will answer orally the instructor’s questions about the
jigsaw strategy.

Task Chain 3: Recognizing the Difference between Alliteration, Consonance, and Assonance
  Task 1. Students will gather with their expert groups to read Focus Sheet 4.
  Task 2. Students will report the information they learned as they return to their home groups.
  Task 3. Individually, students will complete Worksheet 1.

Task Chain 4: Making an Alliteration, Consonance, and Assonance Poster
  Task 1. Students in home groups will make a poster to report to the whole class the information they gathered and provide examples from the poem “Adventures of Isabel”
  Task 2. Students will post their posters on the board. Students will “Gallery Walk” to browse other groups’ posters.

Task Chain 5: Writing a Poem
  Task 1. Students will write a poem that contains different poetic devices (alliterations, consonance, and assonance)

Assessment
Formative Assessment:
  1. The instructor will observe students during Task Chains 2 and 3. The instructor will support students during their conversations and answer questions as necessary.
  2. The instructor will circulate during Task Chain 4 and give support where necessary to students while they are working in the poster. The instructor will provide more guidance to students at this time.

Summative Assessment:
  1. The instructor will assess students’ understanding by using the jigsaw checklist (Assessment Sheet 1).
  2. Each group will assess other groups’ posters by using the poster rubric (Assessment Sheet 2).
  3. The instructor will assess students’ writing by using the Writing a Poem Rubric (Assessment Sheet 3).
Focus Sheet 1

“Adventures of Isabel” by Ogden Nash

Isabel met an enormous bear,
Isabel, Isabel, didn't care;
The bear was hungry, the bear was ravenous,
The bear's big mouth was cruel and cavernous.
The bear said, Isabel, glad to meet you,
How do, Isabel, now I'll eat you!
Isabel, Isabel, didn't worry.
Isabel didn’t scream or scurry.
She washed her hands and she straightened her hair up,
Then Isabel quietly ate the bear up.

Once in a night as black as pitch
Isabel met a wicked old witch.
the witch's face was cross and wrinkled,
The witch's gums with teeth were sprinkled.
Ho, ho, Isabel! the old witch crowed,
I'll turn you into an ugly toad!
Isabel, Isabel, didn't worry,
Isabel didn’t scream or scurry,
She showed no rage and she showed no rancor,
But she turned the witch into milk and drank her.

Isabel met a hideous giant,
Isabel continued self reliant.
The giant was hairy, the giant was horrid,
He had one eye in the middle of his forhead.
Good morning, Isabel, the giant said,
I'll grind your bones to make my bread.
Isabel, Isabel, didn't worry,
Isabel didn’t scream or scurry.
She nibbled the zwieback that she always fed off,
And when it was gone, she cut the giant's head off.

Isabel met a troublesome doctor,
He punched and he poked till he really shocked her.
The doctor's talk was of coughs and chills
And the doctor's satchel bulged with pills.
The doctor said unto Isabel,
Swallow this, it will make you well.
Isabel, Isabel, didn't worry,
Isabel didn’t scream or scurry.
She took those pills from the pill concocter,
And Isabel calmly cured the doctor.

Focus Sheet 2

Ogden Nash Biography

Poet Ogden Nash was born on August 19, 1902, in Rye, New York. In 1930, he sold his first poem to *The New Yorker* and one year published *Hard Lines*. Known for his rhymes, puns and humor, he published children’s books, musicals and more than 20 collections. He died on May 19, 1971, in Baltimore, Maryland.

**Focus Sheet 3**

**Jigsaw Phases**

<table>
<thead>
<tr>
<th>Phase 1: Students meet in home groups.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 2</td>
</tr>
<tr>
<td>3 4</td>
</tr>
<tr>
<td>1 2</td>
</tr>
<tr>
<td>3 4</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Phase 2: Students meet in expert groups.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 1</td>
</tr>
<tr>
<td>2 2</td>
</tr>
<tr>
<td>1 1</td>
</tr>
<tr>
<td>2 2</td>
</tr>
<tr>
<td>3 3</td>
</tr>
<tr>
<td>4 4</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Phase 3: Students return to home groups to teach one another.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 2</td>
</tr>
<tr>
<td>3 4</td>
</tr>
<tr>
<td>1 2</td>
</tr>
<tr>
<td>3 4</td>
</tr>
</tbody>
</table>

---

Focus Sheet 4
Alliteration, Consonance and Assonance

Alliteration is the repetition of a speech sound in a sequence of nearby words. The term is usually applied to consonants, and only when the recurrent sound begins a word or a stressed syllable within a word. Alliteration is used for special stylistics effects, such as to reinforce meaning, to link related words, or to provide tone colour and enhance the intensity of enunciating the words.

Consonance is the repletion of a sequence of two or more consonants, but with a change in the intervening vowel e.g. live-love, lean-alone, pitter-patter.

Assonance is the repetition of identical or similar vowels-especially in stressed syllables-in a repetition of nearby words.


Worksheet 1
Identifying Alliteration, Consonance, and Assonance

Student name: ______________________ Date: __________________

Directions:
  a) Read the line of poetry provided.
  b) Look out for alliteration, consonance, and assonance.
  c) On the blank, please write which of these three sound devices is being utilized.
  d) Then, underline the matching sounds.

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>_________________</td>
</tr>
<tr>
<td>2</td>
<td>_________________</td>
</tr>
<tr>
<td>3</td>
<td>_________________</td>
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<td>4</td>
<td>_________________</td>
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<td>5</td>
<td>_________________</td>
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<td>7</td>
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<td>8</td>
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<tr>
<td>9</td>
<td>_________________</td>
</tr>
<tr>
<td>10</td>
<td>_________________</td>
</tr>
</tbody>
</table>

Assessment Sheet 1

Jigsaw Checklist

Student name: _____________________ Date: ____________

<table>
<thead>
<tr>
<th>Students know . . .</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>What group they will be in for the first activity (perhaps by writing down the number for their group)</td>
<td></td>
</tr>
<tr>
<td>What group they will be in for the second activity (again, perhaps by writing down the number for their group)</td>
<td></td>
</tr>
<tr>
<td>How they are to work together to learn and summarize what they are learning</td>
<td></td>
</tr>
<tr>
<td>The product they need to create to share with the second group</td>
<td></td>
</tr>
<tr>
<td>How they should communicate with each other in both groups (in particular, how they should listen and talk)</td>
<td></td>
</tr>
<tr>
<td>How they will record (usually take notes or fill out a learning sheet) what they learn from their fellow students in their second group</td>
<td></td>
</tr>
</tbody>
</table>

Assessment Sheet 2

Poster Rubric

Group members’ names: ___________________________ Date: _______

<table>
<thead>
<tr>
<th>Category</th>
<th>20</th>
<th>15</th>
<th>10</th>
</tr>
</thead>
<tbody>
<tr>
<td>Poster Details</td>
<td>The poster includes relevant details to support the poster topic.</td>
<td>The poster includes details but lacks supporting details.</td>
<td>The poster lacks relevant and supporting details.</td>
</tr>
<tr>
<td>Grammar and Spelling</td>
<td>There are no grammar or spelling errors.</td>
<td>There are few grammatical and spelling errors.</td>
<td>There are many grammatical and spelling errors.</td>
</tr>
<tr>
<td>Neatness</td>
<td>The poster includes colors and images. The poster is neat and cleanly presented.</td>
<td>The poster uses some colors and images and lacks some neatness.</td>
<td>The poster does not use colors or images to communicate the idea. The poster is messy and poorly presented.</td>
</tr>
<tr>
<td>Total</td>
<td>60</td>
<td>45</td>
<td>30</td>
</tr>
</tbody>
</table>

Grading Criteria:

- 46-60 A
- 30-45 B
- 15-29 C

Developed by Hind Aljuhani (2016)
Assessment Sheet 3

Writing a Poem Rubric

Student name: __________________________ Date: __________________________

<table>
<thead>
<tr>
<th></th>
<th>Needs improvement</th>
<th>Fair</th>
<th>Good</th>
<th>Excellent</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Content/ ideas</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Student’s ideas are clear and supported with vivid, descriptive language.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td><strong>Grammar</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Student uses subject/verb agreement and writes complete sentences.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td><strong>Spelling</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Student writes word correctly and applies spelling rules.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td><strong>Capitalization</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Student uses capital letters to begin sentences and for names.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td><strong>Poetic Device</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Student includes alliteration, consonance and assonance.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>5</td>
<td>10</td>
<td>15</td>
<td>20</td>
</tr>
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</table>

Grading Criteria:

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<th>Score Range</th>
<th>Grade</th>
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<tbody>
<tr>
<td>45-50</td>
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</tr>
<tr>
<td>40-44</td>
<td>B</td>
</tr>
<tr>
<td>35-39</td>
<td>C</td>
</tr>
<tr>
<td>30-34</td>
<td>D</td>
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</tbody>
</table>

Developed by Hind Aljuhani (2016)
Lesson Title: What is a Concordance and How is a Corpus Built to Learn Vocabulary?

Target Level: University Level

Length of Time: 120 minutes

Materials
Computer lab with Internet access
Focus Sheet 1: Introduction to Concordances
Focus Sheet 2: “A Fairy Song” by William Shakespeare
Worksheet 1: Answering Questions
Worksheet 2: Build Your Own Corpus Lines
Worksheet 3: Analyzing the Vocabulary Profile of a Given Poem
Worksheet 4: Analyzing the Lexical Level of a Given Poem
Worksheet 5: Reflection Questions
Assessment Sheet 1: Writing Rubric

Performance Objectives
Content Objective:
Students will build their own corpus lines.

Learning-Strategy Objective:
Students will use a concordancer to learn vocabulary.

Language Objective:
Student will write a reflective essay about their experience using a concordancer.

Warm up
Instructor will ask students to pair-share, then share out the strategies students routinely use to learn vocabulary.

Task Chain 1: Introducing Concordance Software
Task 1. Using Focus Sheet 1, students will read about concordance software.
Task 2. The instructor will explain concordance software to students.
Task 3. Students will discuss and ask questions about concordance software.
Task 4. Individually, students will complete Worksheet 1.

Task Chain 2: Using a Web Concordancer
Task 1. Students will watch a video about what is Compleat Lexical Tutor
https://www.youtube.com/watch?v=5MpSrk7Udeg
Task 2. Individually, students will follow the instruction in Worksheet 2 to build their own corpus lines.

Task Chain 3: Analyzing the Vocabulary Profile of a Given Poem
   Task 1. Using Focus Sheet 2, students will analyze the vocabulary profile of the poem "A Fairy Song" by using a concordancer.
   Task 2. Students will complete Worksheet 3.

Task Chain 4: Analyzing the Lexical Items of a Given Poem
   Task 1. Students will identify the different lexical items in the poem "A Fairy Song."
   Task 2. Students will complete Worksheet 4.

Task Chain 5: Writing a Reflective Essay about Using a Concordancer
   Task 1. Students will answer questions on Worksheet 5.
   Task 2. Students will write a reflective essay about their experience using Compleat Lexical Tutor.

Assessment
Formative Assessment:
   1. The instructor will observe students during Task Chain 1. The instructor will support students during their conversations and answer questions as necessary.
   2. The instructor will circulate during Task Chain 2, 3 and 4 to give support where necessary to students while they are working in the concordancer. The instructor will provide more guidance to students in this time.

Summative Assessment:
   1. The instructor will assess students’ writing by using a writing rubric (Assessment Sheet 1).
Focus Sheet 1

Introduction to Concordances

What is a concordance program?
Concordance programs are basic tools for the corpus linguist. Because most corpora are incredibly large, it is a fruitless enterprise to search a corpus without the help of a computer. Concordance programs turn the electronic texts into databases, which can be searched. Usually word queries are always possible, but most programs also offer the possibility of searching for word combinations within a specified range of words and of looking up parts of words (substrings, in particular affixes, for example). If the program is a bit more sophisticated, it might also provide its user with lists of collocates or frequency lists.

What is the purpose of a concordance?
The purpose of a concordance is to study how words are used in a language, and to allow us to acquire a deeper understanding of meaning and usage than can be obtained from a dictionary. As an example, consider the words *tan* and *auburn*. Both can be used to mean a color; both indicate a brownish hue. This much you can find in a dictionary. But in a dictionary, you would not find that *auburn* is used frequently to describe hair color but never to describe skin color. Nor would you find that *tan* is not used to describe hair. But a concordance which uses a large amount of text from the target language could show you many occurrences of these two words at a glance (and other meanings as well, of course, such as the use of tan as an abbreviation of a trigonometric *tangent*). In this way you could infer how native speakers use the words, and how these usages may be limited to specific situations.

Examples of concordance programs:

- British National Corpus (BNC).
- British Academic Writing English Corpus (BAWE).
- Brown Corpus.

Focus Sheet 2

“A Fairy Song” by William Shakespeare

Over hill, over dale,
Thorough bush, thorough brier,
Over park, over pale,
Thorough flood, thorough fire!
I do wander everywhere,
Swifter than the moon’s sphere;
And I serve the Fairy Queen,
To dew her orbs upon the green;
The cowslips tall her pensioners be;
In their gold coats spots you see;
Those be rubies, fairy favours;
In those freckles live their savours;
I must go seek some dewdrops here,
And hang a pearl in every cowslip’s ear.

Worksheet 1
Answering Questions

Student name: _____________________ Date: _____________________

1. What is a concordancer?

________________________________________________________________
________________________________________________________________
________________________________________________________________

2. What is the main purpose of using a concordancer?

________________________________________________________________
________________________________________________________________

3. Give two examples of well-known concordance programs:
   a. ______________________________________________
   b. ______________________________________________

Developed by Hind Aljuhani (2016)
Worksheet 2

Build Your Own Corpus Lines

Based on the previous video that you watched, follow the instructions to build your own corpus by using Compleat Lexical Tutor:

1. Go the website of Compleat Lexical Tutor www.lextutor.ca.

2. In the homepage there are three sections, which are as follows: learners, researchers and teachers; click on <learners>.

3. Go to the <learners> section and click on <corpus>.
4. In this webpage, go down and click on <here>.

5. Decide which word or phrasal verb you want to look for and enter it in the search bar where it says <keyword(s)>.

6. Choose a corpus that you want to get all your corpus lines from. There are various corpora you can choose from e.g. BNC Written (1 million).

7. Then click on <get concordance>.
8. Now you will see a webpage that shows the corpus lines you have build where you can analyze the use of vocabulary.

9. Print out the corpus lines that you have built and show it to your instructor.

Screenshots from: http://www.lextutor.ca
Worksheet 3

Analyzing the Vocabulary Profile of a Given Poem

Student name: ______________________ Date: ______________

Directions: Using a concordancer software, analyze the vocabulary profile of a given poem; then fill in the following table.

<table>
<thead>
<tr>
<th>Vocabulary Profile of “A Fairy Song” by William Shakespeare</th>
</tr>
</thead>
<tbody>
<tr>
<td>K-1 (……)</td>
</tr>
<tr>
<td>K-2 (……)</td>
</tr>
<tr>
<td>K-3 (……)</td>
</tr>
<tr>
<td>K-4 (……)</td>
</tr>
<tr>
<td>K-5 (……)</td>
</tr>
<tr>
<td>K-6 (……)</td>
</tr>
<tr>
<td>K-7 (……)</td>
</tr>
<tr>
<td>K-9 (……)</td>
</tr>
<tr>
<td>K-16 (……)</td>
</tr>
<tr>
<td>OFF ........</td>
</tr>
</tbody>
</table>

Developed by Hind Aljuhani (2016)
Worksheet 4

Analyzing the Lexical Level of a Given Poem

Student name: __________________ Date: _____________

Directions: Analyze the lexical level of the poem “A Fairy Song” by William Shakespeare

<table>
<thead>
<tr>
<th>Nouns</th>
<th>Pronouns</th>
<th>Common Nouns</th>
<th>Collective Noun</th>
<th>Proper Noun</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Developed by Hind Aljuhani (2016)
Worksheet 5

Reflection Questions

Student name: ___________________ Date: ______________

Directions: Answer the following questions. Then write a journal based on your answer about your experience of using a concordancer.

1. What did you learn about a concordancer?

2. Did you enjoy building your own corpus lines?

3. Would you use a concordancer in the future?

4. What is your overall judgment about the experience of using a concordancer?

Developed by Hind Aljuhani (2016)
# Assessment Sheet 1

## Writing Rubric

Student Name: _____________________  Date: _____________

<table>
<thead>
<tr>
<th></th>
<th>Needs improvement</th>
<th>Fair</th>
<th>Good</th>
<th>Excellent</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Content/ ideas</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Student writes a topic sentence and adds detail sentences.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td><strong>Grammar</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Student uses subject/verb agreement and writes complete sentences.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td><strong>Spelling</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Student writes words correctly and applies spelling rules.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td><strong>Capitalization</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Student uses capital letters to begin sentences and for names.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td><strong>Punctuation</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Student uses accurate punctuation.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>5</td>
<td>10</td>
<td>15</td>
<td>20</td>
</tr>
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</table>

**Grading Criteria:**

<table>
<thead>
<tr>
<th>Score Range</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>45-50</td>
<td>A</td>
</tr>
<tr>
<td>40-44</td>
<td>B</td>
</tr>
<tr>
<td>35-39</td>
<td>C</td>
</tr>
<tr>
<td>30-34</td>
<td>D</td>
</tr>
</tbody>
</table>

Developed by Hind Aljuhani (2016)
Instructional Plan C: Do Not Go Gentle into That Good Night

Lesson Title: Do Not Go Gentle into That Good Night
Target Level: University Level
Length of Time: 120

Materials
Focus Sheet 1: “Do Not Go Gentle into That Good Night” by Dylan Thomas
Focus Sheet 2: Dylan Thomas Biography
Focus Sheet 3: The Stylistics Analysis Levels
Focus Sheet 4: Poetry Forms
Worksheet 1: Cornell Note-taking Sheet
Worksheet 2: Identifying the Different Stylistics Levels in Thomas’ Poem
Worksheet 3: Poem Structure and Rhyme Scheme
Worksheet 4: Identifying the Figurative Language and Poetic Techniques
Worksheet 5: Identifying Alliteration, Consonance, and Assonance
Worksheet 6: Writing a Reflection Essay
Assessment Sheet 1: Peer Editing Checklist
Assessment Sheet 2: Writing Rubric

Performance Objectives
Content Objective:
Students will analyze the poem “Do Not Go Gentle into That Good Night.”

Learning Strategy Objective:
Students will identify the form and poetic elements of the poem “Do Not Go Gentle into That Good Night.”

Language Objective:
Students will use new collocations and lexical items to write a response essay on Dylan Thomas’ viewpoint about death.

Warm up
The instructor will give students “sticky” notes and ask them to define what poetry means to them. Then, students will stick their notes on the board where classmates will be able to read their definitions about poetry.

Task Chain 1: Listening to “Do Not Go Gentle into That Good Night”
Task 1. Students will listen to the poem and will follow with Focus Sheet 1 https://www.youtube.com/watch?v=2DLqN1RvfUc
Task 2. Students will discuss their initial thoughts about the text in general.
Task 3. Students will read the biography of Dylan Thomas using Focus Sheet 2.
Task 4. Students will take notes using Worksheet 1 while the instructor explains the poem.
Task Chain 2: Analyzing the Stylistics Levels of “Do Not Go Gentle into That Good Night”
   Task 1. Students will read Focus Sheet 3.
   Task 2. Students will complete Worksheet 2.

Task Chain 3: Identifying the Different Poetic Forms, Devices and Figurative Language in “Do Not Go Gentle into That Good Night”
   Task 1. Students will read Focus Sheet 4.
   Task 2. Students will complete Worksheet 3.
   Task 3. Students will complete Worksheet 4 to identify the figurative language and poetic techniques that Thomas used in his poem.
   Task 4. Students will complete Worksheet 5.

Task Chain 4: Writing a Reflective Essay
   Task 1. Using Worksheet 6, students will write a reflective essay.
   Task 2. Student will assess each other writing using Assessment Sheet 1.

Assessment
Formative Assessment:
   1. The instructor will observe students during Task Chain 1, 2, and 3. The instructor will support students during their conversations and answer questions as necessary.
   2. The instructor will circulate during Task Chain 4 and give support where necessary to students while they are writing and peer-assessing each other. The instructor will provide more guidance to students in this time.

Summative Assessment:
   1. The students will assess each other’s writing by using a peer editing checklist (Assessment Sheet 1).
   2. The instructor will assess students’ writing by using a writing rubric (Assessment Sheet 2).
Focus Sheet 1

“Do Not Go Gentle into That Good Night” by Dylan Thomas

Do not go gentle into that good night,
Old age should burn and rave at close of day;
Rage, rage against the dying of the light.

Though wise men at their end know dark is right,
Because their words had forked no lightning they
Do not go gentle into that good night.

Good men, the last wave by, crying how bright
Their frail deeds might have danced in a green bay,
Rage, rage against the dying of the light.

Wild men who caught and sang the sun in flight,
And learn, too late, they grieved it on its way,
Do not go gentle into that good night.

Grave men, near death, who see with blinding sight
Blind eyes could blaze like meteors and be gay,
Rage, rage against the dying of the light.

And you, my father, there on the sad height,
Curse, bless, me now with your fierce tears, I pray.
Do not go gentle into that good night.
Rage, rage against the dying of the light.

Thomas, D, (1951), Do Not Go Gentle into That Good Night, retrieved January 10, 2016 from https://www.poets.org/poetsorg/poem/do-not-go-gentle-good-night
Focus Sheet 2

Dylan Thomas Biography

Born in 1914, Welshman Dylan Thomas left school at age 16 to become a reporter and writer. His most famous poem, "Do Not Go Gentle Into That Good Night," was published in 1952, but his reputation was solidified years earlier. Thomas's prose includes Under Milk Wood (1954) and A Child's Christmas in Wales (1955). Thomas was in high demand for his animated readings, but debt and heavy drinking took their toll, and he died in New York City while on tour in 1953, at age 39.

Focus Sheet 3

The Stylistics Analysis Levels

Following are the five levels of stylistics analysis. By using these levels, we analyze any given piece of text.

**Phonetic Level**
At the phonetic level we analyze sound, and study the features and possible function of sounds.

**Phonological Level**
Phonology deals with the study of sound patterns of a given language, rules of pronunciation, rhyme scheme, and emphasis of the word in the sentence. Phonological devices are rhyme elements, alliteration, consonance, and assonance.

**Graphological Level**
The graphological level deals with the systematic formation, structure, and punctuation in the sentence.

**Grammatical Level**
At the grammatical level we analyze syntactic and morphological levels. The morphological level deals with the construction of the word as prefixes and suffixes are added to the root words. The main aim of this level is to study and analyze the words, internal structure of sentences, and sentence formation.

**Lexico-Syntax Level**
The lexico-syntax level refers to lexis and syntax. The term lexis means the vocabulary used in a language or in any writing for any purpose. Syntax means sentence construction, how words combine together to make phrases and sentences. So, lexico-syntax refers to the process of constructing sentences. Lexico-syntactic patterns may be obtained through various means, including unusual or inverted word order, omission of words, and repetition.

Focus Sheet 4

Poetry Forms

**Sonnet:** A short rhyming poem with 14 lines. Sonnets use iambic meter in each line and use line-ending rhymes.

**Epic:** A lengthy narrative poem in grand language celebrating the adventures and accomplishments of a legendary or conventional hero.

**Couplet:** Two lines of verse, which rhyme and form a unit alone or as part of a poem.

**Narrative:** A narrative poem tells the story of an event in the form of a poem.

**Free Verse:** A poem does not follow any rules. The creation is completely in the hands of the author. Rhyming, syllable count, punctuation, number of lines, number of stanzas, and line formation follow the natural rhythms of speech. There is no right or wrong way to create a free verse poem.
Worksheet 1
Cornell Notes-taking Sheet

<table>
<thead>
<tr>
<th>Topic:</th>
<th>Name:</th>
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</thead>
<tbody>
<tr>
<td>Date:</td>
<td></td>
</tr>
<tr>
<td>Period:</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Questions/Main Ideas/Vocabulary</th>
<th>Notes/Answers/Definitions/Examples/Sentences</th>
</tr>
</thead>
<tbody>
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Summary: 

Developed by Hind Aljuhani (2016)
Worksheet 2
Identifying the Different Stylistics Levels in Thomas’ Poem

Student name: ___________________ Date: _________________

Directions: Provide examples of each stylistics level from the poem “Do Not Go Gentle into That Good Night.”

1. The phonetic level:
   ______________________________________

2. The phonological level:
   ______________________________________

3. Graphological level:
   ______________________________________

4. The grammatical level:
   ______________________________________

5. The lexical level:
   ______________________________________

Developed by Hind Aljuhani (2016)
Worksheet 3
Poem Structure and Rhyme Scheme

Student name: _______________________ Date: ____________________

Directions: Identify the general format of the poem:

Number of stanzas:
______________________________________________________________

Lines in each stanza:
______________________________________________________________

Refrains:
______________________________________________________________

End rhyme:
______________________________________________________________

Adapted from Cummings, M, (2012). www.cummingsstudyguides.net
http://www.cummingsstudyguides.net/Guides2/DylanThomas.html#Type
Worksheet 4

Identifying the Figurative Language and Poetic Techniques

Student name: _____________________ Date: ______________________

Directions: Identify the figurative language and poetic techniques (repetition, metaphor, simile, and personification) that Dylan Thomas used in “Do Not Go Gentle into That Good Night.” Support your answers with examples from the poem and explain why these are significant to the poem’s meaning:

<table>
<thead>
<tr>
<th>Devices/Techniques</th>
<th>Quotes From the Poem</th>
<th>Meaning/Significance</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Fain, K, (n.d.), www.m.learning.hccs.edu, http://m.learning.hccs.edu/faculty/kimberly.fain/engl1302/poetry-analysis-templat
Worksheet 5

Identifying Alliteration, Consonance, and Assonance

Student name: ___________________________ Date: ______________________

Directions: Identify alliteration, assonance and consonance in Dylan Thomas’ poem “Do Not Go Gentle into that Good Night.”

Alliteration:

________________________________________________________________
________________________________________________________________

Consonance:

________________________________________________________________
________________________________________________________________

Assonance:

________________________________________________________________
________________________________________________________________

Developed by Hind Aljuhani (2016)
Worksheet 6
Writing a Reflective Essay

Student name: __________________________ Date: _____________

Directions: Write a reflective essay to present your thoughts about Thomas’ point of view toward death. Include the new vocabulary and collocations you have learned in this class.

__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________

Developed by Hind Aljuhani (2016)
Assessment Sheet 1
Peer Editing Checklist

Writer: _____________________  Peer Editor: ___________________

<table>
<thead>
<tr>
<th>A. Content</th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. The main idea is clearly stated in the introduction.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. The main point is illustrated by several points.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Each point is supported by concrete examples.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. The ideas and examples included were clear and relevant.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>B. Organization</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>5. The essay has a title.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. The essay contains an introduction, support, and conclusion.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. Each point is covered in a separate paragraph.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8. Paragraphs are logically related and sequenced.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

http://2.bp.blogspot.com/-9zANr9f6DAo/Ubs4U8zDfDI/AAAAAAAAADM/7Dv71i3ZRyw/s1600/Peer+editing+checklist.png
## Writing Rubric

Student name: __________________________ Date: ____________________

<table>
<thead>
<tr>
<th></th>
<th>Needs improvement</th>
<th>Fair</th>
<th>Good</th>
<th>Excellent</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Content/ ideas</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ideas are clear and supported with examples.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td><strong>Grammar</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Student writes complete, grammatically correct sentences.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td><strong>Spelling</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Student applies spelling rules.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td><strong>Capitalization</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Student uses capital letters to begin sentences.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td><strong>Punctuation</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Student ends each sentence with period and uses punctuation marks correctly.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>5</td>
<td>10</td>
<td>15</td>
<td>20</td>
</tr>
</tbody>
</table>

**Grading Criteria:**

<table>
<thead>
<tr>
<th>Score Range</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>45-50</td>
<td>A</td>
</tr>
<tr>
<td>40-44</td>
<td>B</td>
</tr>
<tr>
<td>35-39</td>
<td>C</td>
</tr>
<tr>
<td>30-34</td>
<td>D</td>
</tr>
</tbody>
</table>

Developed by Hind Aljuhani (2016)
Instructional Plan D: Applying Stylistics Lexical Corpus-Based Analysis

Lesson Title: “Dover Beach” by Matthew Arnold
Target Level: University Level
Length of Time: First of two periods

Materials
Focus Sheet 1: Questioning Strategy
Focus Sheet 2: “Dover Beach” by Matthew Arnold
Focus Sheet 3: Matthew Arnold Biography
Worksheet 1: The Nine Dots Puzzle
Worksheet 2: Answering Questions
Worksheet 3: Listening Comprehension Questions
Worksheet 4: Questioning Chart
Worksheet 5: Identifying the Poetic Devices in “Dover Beach.”
Worksheet 6: Identifying the Stylistics Levels of “Dover Beach.”
Worksheet 7: Illustrating Poetic Devices Project
Assessment Sheet 1: Listening Comprehension Checklist
Assessment Sheet 2: Illustrating Poetic Devices Project Rubric

Performance Objectives
Content Objective: Students will analyze stylistically the poetic elements of the poem “Dover Beach.”
Learning Strategy Objective: Students will use stylistics lexical corpus-based analysis to read literary work.
Language Objective: Students will make posters to illustrate different poetic devices.

Warm up
Students individually will connect the dots on Worksheet 1. Then, students will share with the whole class the techniques they used to solve this puzzle.

Task Chain 1: Introducing Questioning Strategy
Task 1. Using Focus Sheet 1, the instructor will explain the questioning strategy to the class.
Task 2. Students will discuss the strategy and answer questions about the strategy using Worksheet 2.

Task Chain 2: Listening to a Given Poem
Task 1. Students will listen to the poem “Dover Beach” and will follow with Focus Sheet 2.
Task 2. Students will complete Worksheet 3.

Task Chain 3: Reading about Matthew Arnold
Task 1. Students will complete the first column in Worksheet 4 before starting to read about Matthew Arnold.
Task 2. Students will read the first paragraph of Focus Sheet 3 and then stop reading.
Task 3. Students will complete the second column of Worksheet 4.
Task 4. Students will continue reading and then complete the final column in Worksheet 4.
Task 5. The instructor will ask students to pair-share then share out with the whole class the questions they wrote about Matthew Arnold’s biography.

Task Chain 4: Analyzing the Poetic Devices in “Dover Beach”
Task 1. Using Worksheet 5 students will analyze the poetic devices in “Dover Beach.”

Task Chain 5: Analyzing the Stylistics Levels and Elements in “Dover Beach”
Task 1. Individually, students will identify the different stylistics levels of “Dover Beach” and complete Worksheet 6.
Task 2. Students will share, compare and discussed their answers with their peers.

Task Chain 6: Illustrating the Poetic Devices Project
Task 1. Using Worksheet 7, students in groups will work in a project to illustrate the different poetic devices.
Task 2. Students will post their posters on the board. Students will “Gallery Walk” to browse other groups' posters and discuss about their project.
Task 3. Students will assess their own projects using Assessment Sheet 2.

Assessment
Formative Assessment:
1. The instructor will observe students during Task Chains 2 and 3. The instructor will support students during their conversations and answer questions as necessary.
2. The instructor will circulate during Task Chains 4, 5 and 6 and give support where necessary to students while they are working on the worksheets. The instructor will provide more guidance to students at this time.
Summative Assessment:
1. The instructor will assess students' listening comprehension by using a checklist (Assessment Sheet 1).
2. Students will assess their own project using a rubric (Assessment Sheet 2).
Focus Sheet 1

Questioning Strategy

Skill Focus: Answering Questions to Demonstrate Understanding.
dif&substrandref=Reading%C2%BB%20Answering%20questions%20to%20demonstrate%20understanding&stageref=ES1-
3&id=literacy/reading/lr_cold/lr_cold_se13_10
Focus Sheet 2

“Dover Beach” by Matthew Arnold

The sea is calm tonight.
The tide is full, the moon lies fair
Upon the straits; on the French coast the light
Gleams and is gone; the cliffs of England stand,
Glimmering and vast, out in the tranquil bay.
Come to the window, sweet is the night-air!
Only, from the long line of spray
Where the sea meets the moon-blanced land,
Listen! you hear the grating roar
Of pebbles which the waves draw back, and fling,
At their return, up the high strand,
Begin, and cease, and then again begin,
With tremulous cadence slow, and bring
The eternal note of sadness in.

Sophocles long ago
Heard it on the Ægean, and it brought
Into his mind the turbid ebb and flow
Of human misery; we
Find also in the sound a thought,
Hearing it by this distant northern sea.

The Sea of Faith
Was once, too, at the full, and round earth’s shore
Lay like the folds of a bright girdle furled.
But now I only hear
Its melancholy, long, withdrawing roar,
Retreating, to the breath
Of the night-wind, down the vast edges drear
And naked shingles of the world.
Ah, love, let us be true
To one another! for the world, which seems
To lie before us like a land of dreams,
So various, so beautiful, so new,
Hath really neither joy, nor love, nor light,
Nor certitude, nor peace, nor help for pain;
And we are here as on a darkling plain
Swept with confused alarms of struggle and flight,
Where ignorant armies clash by night.

Focus Sheet 3

Matthew Arnold Biography

Matthew Arnold, born in Laleham, Middlesex, on December 24, 1822, began his career as a poet. He had earned national acclaim as a strict and innovative headmaster. Arnold studied at Balliol College, Oxford University. *Empedocles on Etna* (1852) and *Poems* (1853) established Arnold’s reputation as a poet and in 1857 he was offered a position, which he accepted and held until 1867, as Professor of Poetry at Oxford.

Meditative and rhetorical, Arnold’s poetry often wrestles with problems of psychological isolation. In “Dover Beach,” Arnold links the problem of isolation with what he saw as the dwindling faith of his time. His most influential essays, however, were those on literary topics. Though perhaps less obvious, the tremendous influence of his poetry, which addresses the poet’s most innermost feelings with complete transparency, can easily be seen in writers as different from each other as W. B. Yeats, James Wright, Sylvia Plath, and Sharon Olds. Matthew Arnold died in Liverpool on April 15, 1888.
Worksheet 1

The Nine Dots Puzzle

Student name: _____________________ Date: ____________

Directions: Can you connect all nine dots by drawing four straight lines without lifting your pencil?

Worksheet 2
Answering Questions

Student name: ___________________________ Date: _______________

Directions: Briefly answer the following questions
1. What is the strategy?
   __________________________________________________________
2. How do you perform the strategy?
   __________________________________________________________
3. When would you use the strategy?
   __________________________________________________________
4. Why would you use the strategy?
   __________________________________________________________

[A Questioning Toolkit], (1997). Adapted from The Educational Technology
Journal http://www.questioning.org/Q7/toolkit3.html#anchor212293
Worksheet 3
Listening Comprehension Questions

Student name: __________________ Date: _____________

Directions: You will listen to “Dover Beach” by Matthew Arnold. Then answer the following questions. Write your answer clearly.

1. What is “Dover Beach” about?

2. Briefly write the main idea in “Dover Beach?”

3. Does the poem emphasize cultural details such as a historical period or event?

4. Are any sections written in dialect, slang, or foreign words?

Developed by Hind Aljuhani (2016)
Worksheet 4

Questioning Chart

Student name: __________________ Date: _________________

<table>
<thead>
<tr>
<th>Before Reading</th>
<th>During Reading</th>
<th>After Reading</th>
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</table>

Developed by Hind Aljuhani (2016)
Worksheet 5

Identifying the Poetic Devices in “Dover Beach”

Student name: __________________________ Date: __________________

Directions: Matthew Arnold used a variety of poetic devices in “Dover Beach.”
Provide an example of each poetic device.

1. Alliteration:
   ________________________________________________________________

2. Assonance:
   ________________________________________________________________

3. Metaphor:
   ________________________________________________________________

4. Simile:
   ________________________________________________________________

5. Anaphora:
   ________________________________________________________________

Developed by Hind Aljuhani (2016)
Worksheet 6

Identifying the Stylistics Levels of “Dover Beach”

Student name: ______________________ Date: ______________________

Directions: Provide an example of the different Stylistics levels in “Dover Beach.” Then, share out your answers with your peers.

1. The phonetic level example:

________________________________________________________________

2. The phonological level example:

________________________________________________________________

3. The graphological example:

________________________________________________________________

4. The grammatical example:

________________________________________________________________

5. The lexical level example:

________________________________________________________________

Developed by Hind Aljuhani (2016)
Worksheet 7
Illustrating Poetic Devices Project

Student name: ____________________ Date: ____________

Directions: Create five original examples of poetic techniques (by original I mean that you will not just copy an example out of your notes). List and define each term that you are exemplifying. Then, create an illustration to accompany each of your examples.

Terms to Illustrate: onomatopoeia, rhythm, rhyme, repetition, alliteration, and consonance.

**Consonance**
Repetition of consonant sounds in the middle or at the end of words.

He pointed his hungry finger of anger

Requirements

1. Only define one term for each drawing.
2. Illustrations should be neatly sketched or in full color.
3. Examples must be original.
   You may work with partners. Two people must complete eight. Three people must complete all eleven.

# Assessment Sheet 1

## Listening Comprehension Checklist

Student name: ____________________ Date: _______________

<table>
<thead>
<tr>
<th>Question</th>
<th>Yes/No</th>
</tr>
</thead>
<tbody>
<tr>
<td>Was the student able to answer all of the questions?</td>
<td>Yes/No</td>
</tr>
<tr>
<td>Did the student support his/her answers with facts from the listening?</td>
<td>Yes/No</td>
</tr>
<tr>
<td>Did the student’s answers show full understanding of the poem topic?</td>
<td>Yes/No</td>
</tr>
<tr>
<td>Did the student provide a summary?</td>
<td>Yes/No</td>
</tr>
<tr>
<td>Did the summary provide the main idea of the poem’s topic?</td>
<td>Yes/No</td>
</tr>
</tbody>
</table>

Developed by Hind Aljuhani (2016)
Assessment Sheet 2
Illustrating Poetic Devices Project Rubric

Student name: _________________________ Date: _______________

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Need improvement</th>
<th>Fair</th>
<th>Good</th>
<th>Perfect</th>
</tr>
</thead>
<tbody>
<tr>
<td>Knowledge: Information included was correct.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>Requirements: Meet all requirements: (Defined term correctly, drawn nicely, provided original example)</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>Quality: Illustrations are colorful and neatly sketched.</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
</tbody>
</table>

Total: 3 6 9 12

Grading Criteria:

11-12 A
9-10 B
6-8 C
3-5 D

Developed by Hind Aljuhani (2016)
Instructional Plan E: Using a Web Concordancer to Learn Vocabulary

Lesson Title: “Dover Beach” by Matthew Arnold
Target Level: University Level
Length of Time: Second of two periods

Materials:
Focus Sheet 1: Connotation and Denotation
Focus Sheet 2: Introducing Semantic Mapping
Worksheet 1: Loaded Words: Using Denotation and Connotation
Worksheet 2: Using Semantic Mapping to Understand Lexical Items in “Dover Beach”
Worksheet 3: Using a Web Concordancer
Worksheet 4: Collocations--Counting Syllables Practice
Worksheet 5: Questions for Presentation Preparation
Worksheet 6: Venn Diagram
Answer Key Sheet 1: Collocations--Counting Syllables Practice
Assessment Sheet 1: Presentation Rubric

Performance Objectives
Content Objective:
Students will analyze stylistically the lexical items in the poem “Dover Beach.”

Learning Strategy Objective:
Students will use semantic mapping to learn vocabulary.

Language Objective:
Students will make a presentation comparing and contrasting the writing styles of two poets.

Warm up
Instructor will ask students to pair/share, then share out what they know about collocations and the strategies they use to learn collocations.

Task Chain 1: Understanding the Difference Between Connotation and Denotation
Task 1. Using Focus Sheet 1, the instructor will explain the difference between connotation and denotation.
Task 2. Students will discuss Focus Sheet 1 and ask any questions.
Task 3. Students will complete Worksheet 1.

Task Chain 2: Introducing Semantic Mapping
Task 1. Using Focus Sheet 2, the instructor will explain semantic mapping strategy to the class.
Task 2. Students will discuss the strategy and ask any questions.
Task 3. Students orally will answer the instructor’s questions about the semantic mapping strategy.

Task Chain 3: Using Semantic Mapping to Learn Vocabulary
Task 1. Students will work on Worksheet 2.
Task 2. Students will display their semantic maps on the white board.

Task Chain 4: Using a Web Concordancer to Identify the Lexical Items in “Dover Beach.”
Task 1. Using a web concordancer, students will complete Worksheet 3.
Task 2. Students will share and discuss their corpus outcome with the whole class.

Task Chain 5: Using Contextual Analysis to Determine Word Meaning
Task 1. Students will determine the word meanings of some vocabulary items from “Dover Beach” based on the lines they build in the Task Chain 4.
Task 2. In two groups, students will make sentences of the new vocabulary they learned.
Task 3. The two groups will share answers with each other.

Task Chain 6: Combining Collocations
Task 1. Students will complete Worksheet 4.
Task 2. Students will discuss and check their answers with the class.
Task 3. Students will check their answers using Answer Key Sheet 1.

Task Chain 7: Making an Oral Presentation
Task 1. Students are placed in two groups. The instructor will ask the students to make a group presentation about the writing and idiolects of two poets. One group will present about Thomas’ writing style, while the other group will present about Arnold’s writing style.
Task 2. Using Worksheet 5, students will gather with their group and prepare for the presentation.
Task 3. Using Worksheet 6, students will gather information for the presentations.
Task 4. Each group will present their part.
Assessment

Formative Assessment

1. The instructor will observe students during Task Chains 1, 2, 3 and 4. The instructor will support students during their conversations and answer questions as necessary.
2. The instructor will circulate during Task Chains 4 and 5 and give support where necessary to students while they are working in the concordancer, determining meaning from context, and combining collocations. The instructor will provide more guidance to students in this time.

Summative Assessment:

1. The instructor will assess students’ presentations using presentation rubric (Assessment Sheet 1).
Focus Sheet 1
Connotation and Denotation

Connotation and denotation are not two separate things/signs. They are two aspects/elements of a sign, and the connotative meanings of a word exist together with the denotative meanings.

Connotation represents the various social overtones, cultural implications, or emotional meanings associated with a sign. Denotation represents the explicit or referential meaning of a sign. Denotation refers to the literal meaning of a word, the “dictionary definition.”

For example, the name “Hollywood” connotes such things as glitz, glamour, tinsel, celebrity, and dreams of stardom. In the same time, the name “Hollywood” denotes an area of Los Angeles, known worldwide as the center of the American movie industry.

Semantic maps (or graphic organizers) are maps or webs of words. The purpose of creating a map is to visually display the meaning-based connections between a word or phrase and a set of related words or concepts. Semantic maps help to identify, understand, and recall the meaning of words in the text.

Types of Semantic Mapping

### Worksheet 1

**Loaded Words: Using Denotation and Connotation**

Student name: ____________________ Date: ______________

Directions: Read each list of words below. Each word has a different connotation, but has the same general denotation. Decide what the general denotation is for each group. Write your answer on the line provided. Then, number the words in each group from most positive connotation to most negative connotation.

| Example: | 
| --- | --- |
| 3. thin | ___ imprison |
| 4. bony | ___ relocate |
| 1. slim | ___ incarcerate |
| 5. anorexic | ___ intern |
| 2. slender | ___ evacuate |
| ___ thin ___ (general denotation) | ___ detain |
| | ___ lock-up |
| | ___ confine |
| | _____________ (general denotation) |

| ___ imprison |
| ___ relocate |
| ___ incarcerate |
| ___ intern |
| ___ evacuate |
| ___ detain |
| ___ lock-up |
| ___ confine |
| _____________ (general denotation) |

| ___ uprising |
| ___ riot |
| ___ demonstration |
| ___ unlawful gathering |
| ___ protest |
| ___ disturbance |
| _____________ (general denotation) |

| ___ prisoner |
| ___ evacuee |
| ___ internee |
| ___ detainee |
| ___ inmate |
| _____________ (general denotation) |

| ___ internment camps |
| ___ detention camps |
| ___ assembly centers |
| ___ concentration camps |
| ___ prison camps |
| ___ relocation centers |
| ___ temporary detention centers |
| _____________ (general denotation) |

Worksheet 2

Using Semantic Mapping to Understand Lexical Items in “Dover Beach”

Student name: ______________________ Date: ______________________

Directions to create your own semantic map:

1. Select a word you don’t know from “Dover Beach” and mark the word. If you’re using digital text, you can highlight, bold, or underline the word.

2. Use a blank map or begin to draw a map or web (either on paper or using an online tool).

3. Place the word you don’t know in the center of the map.

4. Pronounce the word. If necessary, use an online dictionary with audio to help you.

5. Read the text around the word to see if there are related words you can add to your map. If you’re using digital text, you can get the computer to read the text to you using the text-to-speech function (if necessary).

6. Use an online dictionary or online thesaurus to look up the word and find a definition.

7. Find words and phrases that fit with the meaning. Select pictures/images (online or from available resources) or draw pictures that fit with the meaning.

8. Add these words, phrases, or images to your semantic map.

9. If you’re working online, print out the map.

10. Read the text again, applying the meaning of the word to the text.

11. Share and compare your map with your classmates.

Zorfass, J. Gray, T. PowerUp WHAT WORKS (2014)
Retrieved January 20, 2016, from www.readingrockets.org,
http://www.readingrockets.org/article/connecting-word-meanings-through-semantic-mapping
Worksheet 3

Using a Web Concordancer

Student name: _____________________ Date: _____________

Directions:

1. Go the website of Compleat Lexical Tutor [www.lextutor.ca](http://www.lextutor.ca).

2. In the homepage there are three sections, which are as follows: learners, researchers and teachers; click on <learners>.

3. Go to the <learners> section and click on <corpus>.

4. In this webpage, go down and click on <here>.

5. Decide which word or phrasal verb you want to look for from “Dover Beach” and enter it in the search bar where it says <keyword(s)>.

6. Choose a corpus that you want to get all your corpus lines from. There are various corpora you can choose from e.g. BNC Written (1 million).

7. Then click on <get concordance>.

8. Now you will see a webpage that shows the corpus lines you have build where you can analyze the use of vocabulary.

9. Identify the forms of each words and what part of speech is each word.

9. Share out and discuss your results with yours peers.

Developed by Hind Aljuhani (2016)
Worksheet 4  
Collocations--Counting Syllables Practice

Student name: __________________ Date: ____________

Directions:
1. Match the words in column A below t with those in Column C.
2. Write the correct collocations in Column B.
3. Label the collocations with their number of syllables to check that you have made the right collocations.
4. Then go through the answers as a class making sure you pronounce the right number of syllables each time.

<table>
<thead>
<tr>
<th>Column A</th>
<th>Column B</th>
<th>Column C</th>
</tr>
</thead>
<tbody>
<tr>
<td>automatic</td>
<td>building</td>
<td></td>
</tr>
<tr>
<td>convenience</td>
<td>desk</td>
<td></td>
</tr>
<tr>
<td>front</td>
<td>store</td>
<td></td>
</tr>
<tr>
<td>office</td>
<td>noodles</td>
<td></td>
</tr>
<tr>
<td>pot</td>
<td>pencil</td>
<td></td>
</tr>
<tr>
<td>hole</td>
<td>apartment</td>
<td></td>
</tr>
<tr>
<td>salad</td>
<td>app</td>
<td></td>
</tr>
<tr>
<td>security</td>
<td>dressing</td>
<td></td>
</tr>
<tr>
<td>smartphone</td>
<td>guard</td>
<td></td>
</tr>
<tr>
<td>studio</td>
<td>punch</td>
<td></td>
</tr>
<tr>
<td>co</td>
<td>buffet</td>
<td></td>
</tr>
<tr>
<td>department</td>
<td>operation</td>
<td></td>
</tr>
<tr>
<td>eat-all-you-like</td>
<td>scarf</td>
<td></td>
</tr>
<tr>
<td>white</td>
<td>store</td>
<td></td>
</tr>
<tr>
<td>winter</td>
<td>tea</td>
<td></td>
</tr>
<tr>
<td>apartment</td>
<td>block</td>
<td></td>
</tr>
<tr>
<td>assistant</td>
<td>manager</td>
<td></td>
</tr>
<tr>
<td>ballpoint</td>
<td>media</td>
<td></td>
</tr>
<tr>
<td>lap</td>
<td>pen</td>
<td></td>
</tr>
<tr>
<td>social</td>
<td>top</td>
<td></td>
</tr>
<tr>
<td>airport shuttle</td>
<td>bus</td>
<td></td>
</tr>
<tr>
<td>roller</td>
<td>celebrity</td>
<td></td>
</tr>
<tr>
<td>ski</td>
<td>coaster</td>
<td></td>
</tr>
<tr>
<td>steering</td>
<td>slopes</td>
<td></td>
</tr>
<tr>
<td>TV</td>
<td>wheel</td>
<td></td>
</tr>
<tr>
<td>mixed</td>
<td>bag</td>
<td></td>
</tr>
<tr>
<td>gas</td>
<td>commercial</td>
<td></td>
</tr>
<tr>
<td>plastic</td>
<td>gel</td>
<td></td>
</tr>
<tr>
<td>shower</td>
<td>race</td>
<td></td>
</tr>
<tr>
<td>TV</td>
<td>station</td>
<td></td>
</tr>
</tbody>
</table>

Worksheet 5

Questions for Presentation Preparation

Group members' names: ___________________ Date: __________

Directions:
1. Describe the poetic styles of one of the poets Dylan Thomas and Matthew Arnold.
2. Group A will describe the poetic style of Dylan Thomas.
3. Group B will describe the poetic style of Matthew Arnold.
4. Use the following questions to prepare for your presentation.
5. Use Worksheet 6 to organize your ideas

- How do the speakers differ? How are they similar?
- How would you describe the tone of each poem? How does the tone of each poem differ? Is the tone the same at certain parts of the poem?
- How is the use of sound devices similar in each poem? How is it different?
- What are the similarities and differences between the poems' rhyme schemes?
- How else would you compare and contrast these poets’ poetic styles?

Worksheet 6

Venn Diagram

Student name: ___________________________ Date: __________________

Directions: Write the details that tell how the two poets are unique in the outer part of the respective circles. Write details that tell how the two poets are alike where the circles overlap.

Dylan Thomas

Matthew Arnold

Developed by Hind Aljuhani (2016)
Answer Key Sheet 1

Collocations--Counting Syllables Practice

Student name: ______________ Date: ______________

Directions: Say collocations from Worksheet 4 and see if your partner can count the number of syllables without looking at the worksheet. Then do the same with individual words. Then tap out a number of syllables and see if your partner can make a word or expression that matches that number of syllables.

1. front desk.
2. pot noodles.
3. office building.
4. convenience store.
5. automatic pencil.

6. hole punch.
7. smartphone app.
8. salad dressing.
9. security guard.
10. studio apartment

11. white tea.
12. winter scarf.
13. department store.
14. cooperation.
15. eat-all-you-like buffet.

16. laptop.
17. ballpoint pen.
18. apartment block.
19. social media.
20. assistant manager.

21. ski slopes.
22. steering wheel.
23. roller coaster.
24. airport shuttle bus.
25. TV celebrity.

26. mixed race.
27. shower gel.
28. gas station.
29. TV commercial.
30. plastic bag.

Group members’ names: ________________________ Date: ____________

<table>
<thead>
<tr>
<th>Components</th>
<th>Procedure</th>
<th>Checklist</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Introduction</strong></td>
<td>• Presenters introduce themselves.</td>
<td>Yes __ No __</td>
</tr>
<tr>
<td></td>
<td>• Presenter introduces the main points of the presentation.</td>
<td>Yes __ No __</td>
</tr>
<tr>
<td><strong>Content</strong></td>
<td>• Information is presented in a logical sequence.</td>
<td>Yes __ No __</td>
</tr>
<tr>
<td></td>
<td>• Student provides interesting information.</td>
<td>Yes __ No __</td>
</tr>
<tr>
<td></td>
<td>• Student includes picture to support the presented information.</td>
<td>Yes __ No __</td>
</tr>
<tr>
<td><strong>Delivery</strong></td>
<td>• Student maintains eye contact with the audience.</td>
<td>Yes __ No __</td>
</tr>
<tr>
<td></td>
<td>• Student speaks clearly and is heard by the audience.</td>
<td>Yes __ No __</td>
</tr>
<tr>
<td></td>
<td>• Student’s body language is appropriate and consistent.</td>
<td>Yes __ No __</td>
</tr>
<tr>
<td></td>
<td>• Student pronounces words correctly.</td>
<td>Yes __ No __</td>
</tr>
<tr>
<td><strong>Use of PowerPoint</strong></td>
<td>• Slide for the title of the presentation is provided.</td>
<td>Yes __ No __</td>
</tr>
<tr>
<td></td>
<td>• Student provides brief and concise information on each slide.</td>
<td>Yes __ No __</td>
</tr>
<tr>
<td></td>
<td>• Pictures used in each slide are clear.</td>
<td>Yes __ No __</td>
</tr>
</tbody>
</table>

Total: _________________

Developed by Hind Aljuhani (2016)
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http://www.schools.nsw.edu.au/learning/7-
12assessments/naplan/teachstrategies/yr2010/index.php?externalsetref=l
dif&substrandref=Reading%20%C2%BB%20Answering%20questions%20
to%20demonstrate%20understanding&stageref=ES1-
3&id=literacy/reading/lr_cold/lr_cold_se13_10

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