KARADENIZ TECHNICAL UNIVERSITY * THE INSTITUTE OF SOCIAL SCIENCES

DEPARTMENT OF WESTERN LANGUAGES AND LITERATURE

APPLIED LINGUISTICS MASTER'S PROGRAM

RECOLLECTIONS AND SPATIAL EXPERIENCE IN THE LITERATURE CLASSROOM: A NARRATIVE INQUIRY WITHIN THE POSTROMANTIC THEORY OF EDUCATION

MASTER'S THESIS

Murat ŞAHİN

SEPTEMBER - 2024

TRABZON

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Supervisor: Prof. Dr. Mustafa Zeki ÇIRAKLI

SEPTEMBER - 2024

TRABZON

APPROVAL

Upon the submission of the dissertation, **Murat ŞAHİN** has defended the study titled **"Recollections and Spatial Experience in the Literature Classroom: A Narrative Inquiry within the Postromantic Theory of Education"** in partial fulfilment of the requirements for the degree of Master of Arts in English Language and Literature at Karadeniz Technical University and the study has been found fully adequate in scope and quality as a thesis by **unanimous / majority** vote on **31.10.2024.**

Committee Member		**Decision**		**Signature**
Name and Surname	**Mission**	**Accept**	**Refuse**	
Prof. Dr. Mustafa Zeki Çıraklı	Supervisor	☐	☐	
Prof. Dr. Ferit Kılıçkaya	Member	☐	☐	
Doç. Dr. Ali Şükrü Özbay	Member	☐	☐	

Approval of the Graduate School of Social Sciences.

Prof. Dr. Haydar AKYAZI

Director

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TABLE OF CONTENTS

ACKNOWLEDGEMENT ..... **IV**
TABLE OF CONTENTS ..... **V**
ABSTRACT ..... **X**
ÖZET ..... **XI**
LIST OF TABLES ..... **XII**
LIST OF FIGURES ..... **XIII**
LIST OF ABBREVIATIONS ..... **XIV**

INTRODUCTION **1-2**

CHAPTER ONE

1. FRAMEWORK OF THE STUDY **3-9**
1.1. Introduction 3
1.2. Significance of the Study 4
1.3. Statement of the Problem and the Purpose of the Study 4
1.4. Aim and Hypothesis 6
1.5. Research Questions 7
1.6. Definition of the Terms / Operational Definitions 7

CHAPTER TWO

2. LITERATURE REVIEW **10-63**
2.1. Human Learner and Learning 10
2.2. Learning Theories and Literature Classroom 11
2.2.1. Behaviorist Theories in the Literature Classroom 13
2.2.2. Ivan Pavlov (1849-1936): Classical Conditioning 14
2.2.3. John B. Watson (1878-1958) Behaviorism 14
2.2.4. B.F. Skinner (1904-1990): Operant Conditioning 14
2.3. Cognitive Theories in Education (Mid-20th Century) 15
2.3.1. Jean Piaget (1896-1980) Cognitive Development Theory 15
2.3.2. Lev Vygotsky (1896-1934) Sociocultural Theory 16
2.3.4. Jerome Bruner (1915-2016) Constructivist Theory 16
2.4. Humanistic Theories of Education 17

2.4.1. Carl Rogers (1902-1987): Experiential Learning 17
2.4.2. Abraham Maslow: Hierarchy of Needs (1908-1970) 17
2.5. Social Learning Theories in Education 21
2.5.1. Social Learning Theory: Albert Bandura (1925-2021) 21
2.5.2. Constructivist Theories on Education 22
2.5.3. Learning by Doing: John Dewey (1859-1952) 22
2.5.4. Constructionism: Seymour Papert (1928-2016) 23
2.6. Recent Learning Theories corresponding to the Postromantic framework 24
2.6.1. Connectivism: George Siemens and Stephen Downes 24
2.6.2. Social Constructivism 24
2.6.3. Critical Pedagogy: Paulo Freire (1921-1997) 24
2.6.4. Experiential Learning 25
2.6.5. Inquiry-Based Learning 25
2.6.6. Gamification 25
2.6.7. Personalized Learning 26
2.6.8. Mind, Brain, and Education Science 26
2.6.9. Flipped Classrooms 26
2.6.10. Universal Design for Learning (UDL) 26
2.7. Kumaravadivelu's Postmethod Pedagogy in the Literature Classroom 27
2.8. The Literature Classroom, Learner and Learning 27
2.9. Essential and Distinctive Features of a Literature classroom 32
2.10. Potentials and Opportunities of a Literature Classroom 33
2.11. Challenges in a Literature Classroom 33
2.12. Generic Particularities: Poetry Teaching 34
2.13. Inventive and Responsive Activies the Classroom: Storytelling, Creative Poetry Writing, Rewriting and Transcreation 36
2.14. Towards a New Conceptualisation: Postmethod versus Postromantic? 38
2.15. Learning and Memory: Spatial Interaction, Recollection and Episodic Memory 41
2.16. Experientiality, Consciousness and Reflection 43
2.17. Use of creative drama: Inventive and Responsive Activies through Literature 44
2.18. Critical Thinking in the Literature Classroom 45
2.19. Motivational Types and Anxiety 45
2.20. Vectorial Assessment: Learning versus measurement 46

CHAPTER THREE

3. METHODOLOGY 50
3.1. Methodology: Chapter Outline 50
3.2. Theoretical Background: Postromantic Theory in Education 50
3.2.1. Maxims of Postromantic Theory of Education in the Wake of Posthumanism 50
3.2.2. Functions of the Learning Space: Virtual, spatial and integrated settings 54
3.3. Research Design: Narrative Inquiry 55
3.3.1. Applications in Research 56
3.3.2. Ethical Considerations 58
3.3.3. Limitations of Narrative Inquiry 58
3.3.4. Researcher's Positioning 58
3.4. Sampling and Participants 59
3.5. Context: Literature Classroom Setting 60
3.6. Data Collection Tools 61
3.6.1. Instruments 61
3.6.2. Data Collection Language 61
3.6.3. Semi-Structured Questions 61
3.6.4. Open-ended Interviews 61
3.7. Data Analysis 63

CHAPTER FOUR

4. FINDINGS AND DISCUSSION 64-134
4.1. Chapter Outline 64
4.2. Results: Retrospective Narratives 64
4.2.1. Retrospective Narrative 1 64
4.2.2. Retrospective Narrative 2 66
4.2.3. Retrospective Narrative 3 67
4.2.4. Retrospective Narrative 4 68
4.2.5. Retrospective Narrative 5 70
4.2.6. Retrospective Narrative 6 72
4.2.7. Retrospective Narrative 7 73
4.2.7. Episodic Memory 1 74
4.2.8. Episodic Memory 2 75
4.2.9. Episodic Memory 3 75
4.2.10. Episodic Memory 4 77
4.2.11. Episodic Memory 5 77

4.2.12. Episodic Memory 6 79
4.2.13. Episodic Memory 7 80
4.2.14. Episodic Memory 8 81
4.3. Findings: Retrospective Narratives 82
4.3.1. Explication: Showing through Telling 1 82
4.3.2. Explication: Showing through Telling 2 82
4.3.3. Explication: Showing through Telling 3 83
4.3.4. Explication : Showing through Telling 4 84
4.3.5. Explication : Showing through Telling 5 85
4.3.6. Explication : Showing through Telling 6 86
4.3.7. Explication : Showing through Telling 7 86
4.3.8. Explication: Thematic Indicators – Set 1 87
4.3.9. Explication : Thematic Indicators – Set 2 88
4.3.10. Explication: Thematic Indicators – Set 3 89
4.3.11. Explication: Thematic Indicators – Set 4 90
4.3.12. Explication: Thematic Indicators – Set 5 92
4.3.13. Explication: Thematic Indicators – Set 6 93
4.3.14. Explication: Thematic Indicators – Set 7 95
4.3.15. Explication: Thematic Indicators – Set 8 96
4.4. Discussion 97
4.4.1. Recurring themes and repeated patterns 101
4.4.1.1. Creativity, Spontaneity, Improvisation, Invention 102
4.4.1.2. Experiential Learning Environment 103
4.4.1.3. No Hierarchy, Learner-Centered, Fun, Interaction, Entertainment, Pleasure 104
4.4.1.4. Episodic Memory, Epiphanic Memory, Recollection, Reflection 105
4.4.1.5. Spatial Interaction, Classroom Objects, Sense Perceptions 106
4.4.1.6. Self-Discovery, creativity, self-efficacy and omnipotence 107
4.4.2. Vectorial Assessment, Imperfection, Process-Oriented, Empathic, Dynamic, Open-Ended 108
4.4.3. Creative Drama 110
4.4.4. Involvement, Engagement, Participation, Interaction, Initiation, Responsiveness, Group-Works, Workshops 112
4.4.5. Lived Experience with Limited/Controlled Anxiety (Anxiety is a form of pleasure as an emotional input) 113
4.4.6. Art – Conscious Experiential Performance 115
4.4.7. Classroom as Experiential Space 116
4.4.8. Storytelling: Participants as Reflectors 117
4.4.9. Emotional Responses & Affective Engagement 118

4.4.10. Imagination and Creative Expression: 119
4.4.11. Narrative Understanding and Storytelling:....119
4.4.12. Reflective Practice: The Pleasures of Intellectual Feeling 120
4.4.13. Aesthetic and Artistic Integration:.... 122
4.4.14. Humanistic and Moral Improvement: 122
4.4.15. Sensory Memory: Participants as Reflective Narrator-Focalisers.... 123
4.5. Final Discussion Remarks: Transformation of Classroom.... 125
4.5.1. Classroom: Educational Setting or experiential space?.... 125
4.5.2. Classroom as a Learning Space.... 128
4.5.3. Spatial Interaction in the Literature Classroom.... 131

CONCLUSIONS 135
REFERENCES.... 139
APPENDICES 149
CURRICULUM VITAE 185

ABSTRACT

Each individual has their own feelings and experientiality on the way to learning. Many educational approaches and theories consider human learning part of recollection and memory skills. In addition, these theories foreground imaginative skills and experientiality to activate human intelligence and creativity in literature classrooms. Contrary to traditional classroom experiences and methods, the Postromantic framework stresses spatial interaction, imagination and memory. Furthermore, Postromantic educational theory explores classroom dynamics and learning processes from a human learner perspective and presents learners' 'recalling' and 'recollection' as having a critical role in learning. Within a qualitative research design, the present study uses narrative inquiry protocol to examine students' recollections and analyses the retrospective and reflective narrative accounts regarding postromantic maxims and priorities. The participants were ELL students at the BA level at the Department of English Language and Literature in Turkey. Qualitative measures and data collection tools are used, and narrative inquiry methods are followed through the evaluation and discussion process. The study revealed how students' literature classroom experience produced episodic and epiphanic memories, fostered imagination and enhanced internal motivation with emotional engagement, responsive strategies, creative involvement and reflective memory. The study shows that (a) spatial interaction strategies increase experientiality; (b) creative activities and vectorial assessment enhance positive emotional feedback and impressive memory accumulation; (c) human learners develop episodic memory and creative imagination, which pave the way for further cognition and recognition; (d) the students' poor semantic memory before classes and lower level of critical readiness are negative factors for active engagement with a learning space since their learning habits, learning strategies, learning attitudes and learning beliefs pose challenges to connect with theoretical, conceptual and critical contents, which hampers them to develop epiphanic memory. The study concludes that the literature classroom setting needs preparatory methodological workshops and sessions about the nature of learning and vectorial assessment to transform the literature classroom into an experiential learning space to activate, accelerate and accumulate memory, which is essential to content appreciation, learning experience and knowledge reconstruction.

Keywords: Postromantic framework, literature classroom, spatial interaction, episodic memory, vectorial assessment

ÖZET

Her bireyin öğrenme yolunda kendi duyguları ve deneyimselliği vardır. Birçok eğitim yaklaşımı ve teorisi, insan öğrenimini hatırlama ve bellek becerilerinin bir parçası olarak görür. Ayrıca, bu teoriler, edebiyat sınıflarında insan zekâsını ve yaratıcılığını harekete geçirmek için hayal gücü becerilerini ve deneyimselliği ön plana çıkarır. Geleneksel sınıf deneyimlerine ve yöntemlerine karşı olarak, Postromantik çerçeve mekânsal etkileşimi, hayal gücünü ve hafızayı vurgular. Ayrıca, Postromantik eğitim teorisi, sınıf dinamiklerini ve öğrenme süreçlerini insan (human learner) perspektifinden inceler ve öğrenenlerin "hatırlama" ve "anımsama"sının öğrenmede kritik bir role sahip olduğunu ortaya koyar. Nitel araştırma desenine sahip bu çalışma, öğrencilerin anılarını incelemek ve Postromantik ilkeler ve öncelikler hakkındaki geriye dönük ve yansıtmacı anlatılarını analiz etmek için anlatı araştırması protokolünü kullanmıştır. Çalışmada yer alan 11 katılımcı, Türkiye'deki bir İngiliz Dili ve Edebiyatı Bölümü'nde öğrenim gören öğrenciler arasından seçilmiştir. Nitel ölçümler ve veri toplama araçları kullanılmış, değerlendirme ve tartışma sürecinde anlatı araştırması yöntemleri izlenmiştir. Çalışma, öğrencilerin edebiyat sınıfı deneyimlerinin nasıl epizodik ve epifanik anılar ürettiğini, hayal gücünü teşvik ettiğini ve duygusal katılım, yanıtlayıcı stratejiler, yaratıcı katılım ve yansıtıcı bellek ile iç motivasyonu artırdığını ortaya koymuştur. Çalışma göstermektedir ki: (a) uzamsal etkileşim stratejileri deneyimselliği artırır; (b) yaratıcı etkinlikler ve vektörel değerlendirme, olumlu duygusal geri bildirim ve etkileyici bellek birikimini geliştirir; (c) insanlar (human learners), deneyimsel öğrenme sürecinde daha ileri bilişsel gelişim (cognition) ve farkındalığa (recognition) yol açan epizodik bellek ve yaratıcı hayal gücü geliştirir; (d) öğrencilerin ders öncesindeki yetersiz semantik bellekleri ve düşük düzeydeki kuramsal hazır bulunuşlukları, öğrenme uzamıyla aktif etkileşimlerini olumsuz etkileyen faktörlerdir. Mevcut 'öğrenme alışkanlıkları, öğrenme stratejileri, öğrenme tutumları ve öğrenme inançları', teorik, kavramsal ve eleştirel içeriklerle bağlantı kurmayı zorlaştırmakta ve bu durum, 'epifanik bellek' geliştirmelerini engellemektedir. Çalışma, edebiyat sınıfı ortamının deneyimsel bir öğrenme alanına dönüşmesi için dönem başında yöntem, öğrenmenin doğası ve vektörel değerlendirme araçları hakkında öğrencileri hazırlayıcı atölye çalışmaları ve seminerlere ihtiyaç duyulduğunu ortaya koymaktadır. Bu tür çalışmalar, bellek ve hafızayı harekete geçirmek, artırmak ve oluşumlandırmak için gereklidir; bu, içeriğin anlaşılıp bağ kurulması, öğrenmenin deneyimselleştirilmesi ve bilginin yeniden yapılandırılması açısından temel teşkil eder. Çalışma, içeriğin içselleştirilmesi ve deneyimin yeniden yapılandırılması için gerekli olan bellek ve hafıza birikimini sağlamak amacıyla edebiyat sınıfı ortamının deneyimsel bir öğrenme alanına dönüştürülmesi gerektiği sonucuna varmıştır.

Anahtar Kelimeler: Postromantik çerçeve, edebiyat sınıfı, mekânsal etkileşim, epizodik bellek, vektörel değerlendirme

LIST OF TABLES

Table Nr	Table Name	Page Nr
1	Postromantic Set of Priorities	109
2	Critical stages, Postromantic Maxims	111
3	Postromantic Set of Priorities	125

LIST OF FIGURES

Figure Nr	Figure Name	Page Nr
1	Creative Poetry Writing Wheel	38
2	Stages of Collection, Recollection, Reconstruction	40
3	Unarcode Reflection workshop guideline	57
4	Classroom Setting	60

LIST OF ABBREVIATIONS

BA – Bachelor's Degree

EFL – English as a Foreign Language

ELL – English Language and Literature

ESL – English as a Second Language

MBE – Mind, Brain and Education

P(n) – Participant (Number)

QAA – Quality Assurance Agency

SDT – Self Determination Theory

SLA – Second Language Acquisition

STEM – Science, Technology, Engineering and Mathematics

UDL – Universal Design for Learning

ZPD – Zone of Proximal Development

INTRODUCTION

The impetus behind this study is my learning experience and the unforgettable moments from my literature classes. I remember especially a moment when we imitated the frogs singing the lyrics and lines from Emily Dickinson (1999):

I'm Nobody! Who are you?
Are you – Nobody – too?
Then there's a pair of us!
Don't tell! they'd advertise – you know!

How dreary – to be – Somebody!
How public – like a Frog –
To tell one's name – the livelong June –
To an admiring Bog!

I close my eyes, and the scene is there: We, all enjoying the session and imagining the poetic persona in a creative drama fashion, represented and depicted human beings' social cravings and hypocrisy.

Frankly, there are few unforgettable moments from my school life, and I am not proud of myself as a hardworking student. I was not always praised for my brilliance but also criticized for my indifference to the classes. This was not my 'laziness'; I suppose I always found the conventional classroom setting and strategies boring and disengaging, and like many of my peer friends, I enjoyed computer games during the sessions.

However, I still remember some unconventional literature classroom sessions and find myself interestingly ready, emotionally relaxed, performatively engaged, intellectually involved, and surprisingly desirous of studying and reflecting on a topic.

Such literature classrooms played a crucial role in my education by fostering my critical thinking, cultural awareness, and effective communication through creative activities and outdoor sessions. I could not devote adequate time to close reading and critical analysis of diverse texts. Still, I am filled with joy and curiosity towards them, and I think it is the first criterion for learning and literary appreciation.

Thus, I decided to explore the recollections from the unconventional literature classroom and the role of memory in learning. This study presents qualitative research to examine the impact of "postromantic classroom space" on student experiential learning. The study aimed to unravel the contrasts with the conventional classroom setting through the lens of postromantic educational theory (Çıraklı M. Z., 2018). The aim of this project is to explore postromantic approaches, strategies, and techniques as applied in the literature classroom. Within the context of narrative inquiry and with the help of qualitative measures, the researcher collected narrative data to authenticate the phenomenon, analyze the recurring elements, and affirm the research findings. Because the researcher and the participants have a similar English Language and Literature (ELL) literature classroom experience, the study provides significant findings about human learners' recollections of classroom experiences based on postromantic educational theory. The study reveals that human learners develop episodic memory and imagination so that they can relate their experiences to theoretical content. The study argues that if the students develop spatial interaction and use creative skills, they can be more involved in classroom activities, then the classroom setting can be transformed into a learning space, where the accumulation of memory is possible.

CHAPTER ONE

1. FRAMEWORK OF THE STUDY

1.1. Introduction

Since December 2013, the researcher has taught English as a former ELL graduate in the university's ELL preparatory program. He always thought that poetry, particularly song lyrics, was an appealing piece of literature, and developed, in due course, a keen interest in performative arts and music. He has been observing the students at the ELL department and has reflected upon his past classroom memories and classroom activities and the present ELL students' attitudes towards literature classes and poetry sessions. The fact that the researcher also had experience with distance teaching during COVID-19 instigated his curiosity about spatial interaction significantly since one of the focal points of the present study is spatial interaction regarding classroom setting, setting elements, objects and experiential space.

The romanticization of the past through nostalgic narratives should not be overlooked and could serve as a subject for future research. Another qualitative study could investigate how effectively these narratives enhance teachers' and students' understanding of "spatial interaction." Furthermore, limiting learning activities to certain reading and writing tasks has been observed to make students more engaged and productive in online environments. Recent studies indicate a notable increase in student activity in writing tasks during online courses, which requires a reassessment of students' emotional needs. For instance, online learning via Google Classroom showed an increase in participation from 71.39% to 75.83% (Sutrisno, 2020). Spatial interaction could thus be reconsidered in light of the changes in setting, medium, and objects.

The overall findings of our research highlight the importance of conducting narrative inquiry into language learners' spatial experiences within postromantic educational theory, which posits that learning cannot take place unless an educational "setting" transforms into an educational "space." This paper focused on the spatial interaction of learners in both traditional and virtual classroom settings.

One implication of the study is that integrating pedagogical narratology with narrative inquiry tools is essential to evaluate students' small narratives and personal accounts. The learners' understanding of objects can be enhanced through spatial interaction, and storytelling may offer an effective way to represent these spatial experiences. The importance of spatial practice in classroom settings is evident in the episodic memories shared by the participants.

Another implication is that current educational research focuses on narratives about “how to teach” and social interaction in the classroom, while students often respond as “readers.” Teachers need to rethink the role of setting and space in learning and recognize the significance of spatial interaction alongside social interaction.

The final implication of the study is that students' emotional responses to certain objects (both objective and subjective correlatives) in the classroom and the differing ways individuals interpret images require further investigation. Additionally, the study suggests that a spectrum exists between purely official collective consciousness and purely individual subjective consciousness, with shared consciousness and episodic memories lying in between.

This study investigates the effects of transforming classroom spaces into experiential learning environments open to spatial interaction on learning processes and memory. It investigates individual students' memories and impressions of traditional classroom environments and examines comparative results with virtual environment experiences. The study focuses on the subjective memories of the students that they reveal through their narratives, rather than the objective description of the environment. It investigates the significant differences between the learning “environment” and the emergence of episodic memories in these environments as “experiential narratives” in students' memories. The study designs qualitative research on how physical environment elements are included in the narratives that represent students' retrospective memories. All the concrete elements that make up the classroom and it investigates the effects of objects on spatial interaction, classroom experience, learning and memory.

1.2. Significance of the Study

The significance of this study is that it examines each learner's experiential recollections regarding the classroom setting or learning space, as opposed to providing an objective description of the medium. The study focuses on classroom experience and recollections, emphasizing the distinction between educational “setting” and educational “space.” It also raises key questions about how classroom experience and memory are preserved by the individual learners to provide a considerable potential for learning. The study investigates recollections from the classroom, assesses spatial interaction and explains to what extent the classroom has become an experiential space, analyzes data from participants' narratives with references to classroom elements, and examines verbal indicators with social, cultural, ideological, psychological, and experiential implications for applied linguistics, classroom research, and educational settings.

1.3. Statement of the Problem and the Purpose of the Study

Many theories, techniques, and strategies relate to the development of an ideal educational environment that enables students to grow and develop. Research to date mostly conceives of the

classroom environment as an external aspect of the educational environment and discusses it in terms of social interaction, communication needs, physical structure, and services. Learning is a complex set of emotions and experiential accumulation. Many educational approaches and theories view “human learning” as part of recall and memory skills. This study focuses on “human learning”, unlike traditional classroom experiences and methods.

Recent educational theories explore classroom dynamics from the perspective of human learning and view students' classroom experiences as having a critical role in learning. In addition, these theories highlight imagination skills and experientiality to activate imagination and creativity in literature classrooms. Therefore, the student's literature course experience needs to be investigated from different perspectives such as spatial interaction, imagination and memory restructuring. In this study, unlike traditional classroom experiences and methods, the experiential approach aims to highlight individual learning experiences.

The study seeks to understand how transforming conventional classroom settings into “postromantic classroom spaces” can enhance students' imagination, interaction, and personal connection to the material. Drawing on postromantic education theory, which emphasizes the importance of emotional engagement, personal relevance, and imaginative exploration in learning, this study will explore the impact of creating learning environments that prioritize these elements. Postromantic education theory posits that when students are encouraged to connect with the material on a deeper, more personal level, their overall educational experience is enriched. This approach contrasts with traditional methods that often emphasize rote memorization and standardized testing, by fostering a more holistic and integrated form of learning. To investigate this, the study employs a mixed-methods approach, combining quantitative surveys and qualitative interviews to assess changes in students' imaginative capacities, levels of interaction, and personal connection to the material before and after the implementation of postromantic classroom spaces. The hypothesis driving this research is that classrooms designed with postromantic principles—incorporating elements such as creative projects, flexible seating arrangements, and opportunities for emotional expression—will significantly enhance students' engagement and learning outcomes. This transformation is expected to lead to higher levels of student satisfaction, a deeper understanding of the material, and a more profound sense of personal relevance and connection to their studies. This study hypothesizes that implementing postromantic educational theory in literature classrooms will significantly increase students' emotional engagement with literary texts compared to traditional teaching methods. Postromantic classroom practices, which emphasize creativity and personal relevance, are expected to enhance students' imaginative exploration and interpretation of literature. Furthermore, it is hypothesized that students who experience postromantic educational settings will report a stronger personal connection to the material, leading to greater satisfaction and retention of the literary content. Additionally, the transformation of conventional classroom settings into dynamic postromantic learning spaces is anticipated to result in higher levels of student participation and

interaction, fostering a more collaborative and enriching educational environment. These hypotheses are designed to test the core tenets of postromantic educational theory, which posits that emotional and imaginative engagement are crucial for meaningful learning experiences. By investigating these hypotheses, the study aims to contribute to the body of knowledge on innovative educational practices and their impact on student learning in literature classrooms.

1.4. Aim and Hypothesis

Aim and purpose are two confusing sections in research. The answers to the research questions yield to the aim of the research. That is, aim is “what do we do during the research, what do we explore”. Aim represents the things we do to test the hypothesis. As regards purpose, the purpose represents the intended benefits of the research. The present research aims to question the following research questions based upon the postromantic presupposes, educational assumptions and hypothesis.

So, the study aims to test the following arguments:

(1) Transforming conventional classroom settings into postromantic classroom spaces significantly enhances students' imagination, interaction, and personal connection to the material. The integration of creative projects, flexible seating, and opportunities for emotional expression fosters a more engaging and stimulating learning environment. Students report feeling more connected to the material on a personal level, which enhances their overall educational experience by allowing them to explore subjects in ways that resonate deeply with their personal interests and emotional responses.

(2) Key components of postromantic education include personalized learning plans that tailor educational experiences to individual student interests and emotional responses, creative projects that incorporate artistic and imaginative activities encouraging students to explore and express their ideas, flexible seating arrangements that promote collaboration and comfort, and opportunities for emotional engagement that allow students to connect deeply with the material.

(3) The postromantic education theory significantly enhances the learning experiences and outcomes of carefully selected students by emphasizing individuality, creativity, and personal growth. Students benefit from a more tailored educational experience that aligns with their intrinsic motivations and interests, leading to higher engagement and deeper understanding of the subject matter.

(4) Episodic memory and emotional outcomes provide the learners with emotional launching pads and transformational space for reconstructing and producing knowledge. Experiential and spatial imagination stimulate epiphanic memory and help activate cognitive processes.

1.5. Research Questions

The study conducted a qualitative study on how physical setting aspects are integrated into narratives that reflect the learners' retrospective memory. The questions were posed within the context of the narrative inquiry research.

This study aims to explore the impact of postromantic education theory on students' learning experiences and outcomes. Unlike traditional educational approaches, postromantic education is tailored for carefully selected individuals who actively seek and can benefit from this type of education. This research aims to address the following key questions:

- How is a conventional classroom setting transformed into a “learning space” within a postromantic framework?
- How do spatial interaction and vectorial assessment enhance students' memory and imagination?
- How do the postromantic approach, strategies and techniques help sooth tension and anxiety, enhancing emotional engagement and reflective involvement?
- How do the postromantic approach, strategies and techniques support the learning process and activate critical and cognitive skills? To what extent are episodic memories and emotional outcomes processed into cognitive and recognitive culminations into knowledge acquisition? In fact, do these elements stimulate the emergence of epiphanic memory and contribute to the activation of cognitive processes?”

1.6. Definition of the Terms / Operational Definitions

Çıraklı has delved into educational concepts considering critical historical shifts in history, culture and education in “Postromantic Theory of Education in the Postmodernist Era: Maxims” (2018). Revisiting and re-interpreting the terms and definitions offered, he reconceptualised and developed particular terms in his later renditions (ff v references. 2021, 2022, 2023, 2024, 2025):

Allegorical Function: Using characters, events, or settings to represent abstract ideas or moral lessons. This function is often found in narratives, conveying a deeper meaning through symbolic representation.

Cognition: The mental process of acquiring knowledge and understanding through thought, experience, and the senses. It includes processes like perception, memory, judgment, and reasoning.

Construction (Conceptualization): The mental process of forming or building complex ideas, structures, or concepts by integrating information from various sources. It involves creating a mental model or framework to understand and interpret the world.

Epiphanic Memory: Memory related to moments of sudden realization or insight, often characterized by a transformative personal experience or “aha” moment.

Episodic Memory: A type of long-term memory that involves the recollection of specific personal experiences, events, and contexts, such as places and emotions connected to those events.

Function of Transfer: The process by which general knowledge, facts, and concepts stored in semantic memory are applied to new situations or tasks. It involves transferring previously acquired knowledge to understand or solve new problems.

Imagination: The ability to form new ideas, images, or concepts that are not present to the senses. It allows individuals to create mental representations of things that are not currently perceived.

Recalling, Recollection, Memory: The process of retrieving information from the past, whether it’s factual knowledge (semantic memory), personal experiences (episodic memory), or skills (procedural memory).

Reflection and Reflective Experience: The act of consciously thinking about and analyzing past experiences or events, often to gain deeper insight or learning. Reflective experience is the outcome of this introspective process, leading to personal growth or understanding.

Response: An action or reaction to a stimulus, situation, or question. In education and learning, it can refer to how students react to instructional material or social interactions.

Setting vs Space: Setting refers to the physical or environmental backdrop in which events occur, often seen as passive and fixed whereas space refers to a dynamic, experiential and active environment that can influence experiences and interactions, shaped by any bodily interactions with other persons, objects or situations.

Social Interaction vs Spatial Interaction:

Social Interaction: Communication or exchange between individuals in a shared environment, often focused on relationships and interpersonal dynamics.

Spatial Interaction: The interaction of individuals or groups with their physical environment, including how space influences behavior, movement, and experiences.

Spontaneity: The quality of being natural, unplanned, or impulsive in actions or decisions. In learning, spontaneity can foster creativity and open-ended exploration.

Temporality vs Spatiality:

Temporality: The concept of time and its passage, relating to how events are experienced, remembered, and structured over time.

Spatiality: The concept of space and physical dimensions, relating to how people navigate, perceive, and interact with their environment.

Transpositional Function: The ability to apply or "transpose" personal experiences from one context to another, influencing future behaviors or decisions, which helps develop episodic memory.

Trespassing Function: The idea that the learner can get through the conceptual array of input to weave knowledge from informative pieces, shattered images or break through conventional mental boundaries or ways of thinking, leading to new insights or transformations, roaming around the realm of creativity, which helps develop epiphanic memory.

Vectorial Assessment: Vectorial Assessment refers to an evaluative approach within the Postromantic framework, which emphasizes students' directional and purposeful involvement in reflective and creative processes. A method of evaluating direction (involvement) and magnitude (task-based objectives) in learning processes. This method of assessment prioritizes the student's engagement in the experiential process that naturally leads to the achievement of classroom objectives. The vectorial aspect highlights the student's development is assessed based on their active participation in creative and reflective practices rather than solely on predetermined outcomes.

CHAPTER TWO

2. LITERATURE REVIEW

This chapter covers “Existing Ways to Teach Literature, Use of Literature in EFL / ESL Classroom, Literature Classroom, Experientiality, Creative writing and Re-writing, Poetry writing, Poetry re-writing and Translation in the classroom setting, Creative Drama, Storytelling, Critical Thinking, Transformation of Classroom Setting.

2.1. Human Learner and Learning

Çıraklı asserts that “contemporary education at the threshold of the posthuman condition should question its ethical and practical foundations. This questioning requires new operational definitions.” (Forthcoming). In his exploration of Postromantic Education within the postmodern context, Çıraklı addresses the lack of philosophical clarity regarding humanist approaches and the post-method premise, specifically within the realms of language, literature, and the arts. Çıraklı considers the modern and contemporary postromantic era, a historical reference to transhumanism, as part of the history of humanism. Therefore, he lays specific emphasis on human and human learning. (Çıraklı M. Z., 2018; 2022; 2023; Forthcoming). This transformation extends to the very roles of teachers and students, with our questioning traditional concepts like “student” and “classroom.” He suggests that these modernist constructs no longer fit within the postmodern context, advocating for the replacement of “student” with “human learner” and emphasizing creativity, imagination, and inspiration as central to education.

Further, the role of the teacher is examined through the lens of emotional, ethical, and ontological perfectionism, proposing that the classroom should function as a surreal space connecting learners to life and the broader human experience. This shift from a traditional class setting to an experiential space emphasizes the importance of spatiality and memorial functions in fostering a creative and expressive learning environment.

Moreover, creativity, emerged as a crucial factor in the educational mediums, is said to contrast with social mimicry, and becomes essential in this Postromantic framework, where learning is viewed as inherently melancholic on the ontological level yet deeply connected to the arts. The incorporation of creative drama into language and literature education enhances this experiential learning, with improvisation and process-oriented performance taking center stage.

Lastly, the Postromantic framework critiques traditional assessment methods, asserting that learning cannot be effectively measured within organizational confines. Instead, true learning begins

beyond the structured educational process, driven by spontaneity—a fundamental element of the Postromantic framework, rooted in the natural impulses of human learners. He concludes by emphasizing the impact of postmodernism and artificial intelligence on education, highlighting the need for a humanized, experiential approach that counters the dehumanization prevalent in contemporary educational settings.

2.2. Learning Theories and Literature Classroom

The theory of learning is crucial in teaching literature because the Postromantic theory offers essential and distinctive features for the literature classroom:

- ✓ spatial, social and textual interaction
- ✓ emotion and empathy
- ✓ memory and imagination
- ✓ spontaneity and creativity
- ✓ allegorical and critical thinking

When these features are integrated with cognitive, emotive, social, and cultural dimensions of a literature classroom, educational medium can be enriched with humanistic elements. However, behaviorism lays the foundation for comprehension, while cognitivism and constructivism ensure deep analysis and the construction of knowledge. Humanistic theories and social learning foster emotional investment and empathy, enriching students' experiences with texts. Critical and sociocultural theories encourage students to use literature as a tool for social justice and critical reflection. By integrating these diverse theories, educators can create a literature classroom that nurtures academic skills, personal growth, and social awareness.

Literature studies have been integral to education for many centuries, fully developing language skills, critical thinking, empathy, and cultural awareness. Approaches to teaching and learning literature vary and may be shaped by the educational setting, learners' needs, and the aims of the literature curriculum. Literature is a multifaceted tool in both EFL and ESL classrooms for language acquisition and cultural understanding. Educators in literature-specific classrooms develop students' interpretive and analytical skills, focusing on fostering deep engagement with texts. This essay explores existing methods of teaching and learning literature, examining its use in EFL/ESL contexts, the distinctive features of literature classrooms, and the opportunities and challenges they present.

The following outline provides a comprehensive overview of the historical development of learning theories, highlighting key figures and concepts and their influence on education:

- ✓ Evolution of learning theories.
- ✓ The impact of these theories on modern educational practices.
- ✓ Reflection on how learning theories continue to evolve in response to new research and technology.

Learning theories are central to education since they provide a conceptual framework that explains to the educator processes through which students acquire knowledge, behavior, and skills. They further guide teaching practices, assessment methods, and the development of appropriate educational settings to foster learning. Guided by lessons from learning theories, educators can create more effective and inclusive learning experiences to meet the needs of diverse students.

The other large contribution of learning theories to education refers to a theorization and dealing with learner diversity. For example, Howard Gardner's (1983) theory of Multiple Intelligences has challenged the traditional view of intelligence-as something single and measurable. Instead, Gardner theorizes that individuals possess multiple intelligences such as linguistic/logic-mathematical, musical, and interpersonal intelligences which could be further developed and nurtured. This theory, therefore, informs of the need to realize the strengths and potential of a student and informs planners on how to devise techniques of instructions which take into account the different learning styles and multiple intelligences. This is so that every student will be accorded equal opportunity to reach his fullest potential irrespective of their mode of learning.

Besides catering to learner diversity, learning theories underpin the development of teaching methods which support and are in tune with how learners learn and process information naturally. Skinner (1965) posits that for the acquisition of behaviors, external stimuli and reinforcement are vital. The theory was very influential in educational practices, particularly in formulating behavior management strategies and instructional methods based on repetition and reinforcement. Skinner's work provided foundational tuition for techniques such as programmed instruction and the use of rewards and punishments to ensure that desired behaviors manifest themselves in the classroom.

In contrast, the constructivist theories developed notably by Jean Piaget and Lev Vygotsky emphasize learners' active construction in knowledge. Piaget's theory of cognitive development refers to how learners through activity and environment develop a view of the world as they progress through stages of development as new concepts are encountered (1954). This is further elaborated by Vygotsky's Sociocultural Theory, emphasizing the importance of social interaction and cultural effects on learning. As Vygotsky explains, learning is essentially social and basically mediated by language and other cultural tools (1978). These constructivist views have led to the application of learner-centric approaches in education wherein students are encouraged to solve problems, think critically, and learn collaboratively.

It is also realized that theories of learning bear importance with respect to developing motivation and engagement of students as a part of learning. Deci and Ryan's Self-Determination Theory (SDT) assumes that the student will be motivated to learn more if the basic psychological needs of autonomy, competence, and relatedness have been considered (1965). SDT distinguishes between intrinsic and extrinsic motivation and is predicting that students who are intrinsically motivated-that is, motivated for learning's sake-are more likely to experience deeper and longer-lasting learning. Parents and instructors use this theory to design learning contexts that provide students with a sense of autonomy, challenge, and sense of belonging and community in the classroom. The approach is likely to enhance student engagement and also instill in them a lifelong love of learning.

Besides shaping students, learning theories are also at the core of developing assessment practices that will validly and reliably measure what students are learning and how well they learn. For instance, Sweller's Cognitive Load Theory, gives insight into limitations with regards to working memory and implores the need for instructional material not to overload students' cognitive capacities (1988).

The theory underlying Cognitive Load Theory will further help educators appropriately design assessments that are valid, apt, and equitable in line with cognitive competence within the precincts of students. Besides that, such type of assessments would reflect the real picture of what students knew about material under study and their capability to apply knowledge learned. Besides, learning theories are very important in the field because they provide whole sets of frameworks explaining exactly how students learn. They guided the development of instructional strategies and curriculum designs, and assessment. Thus, the application of these theories will create an inclusive, efficient, and motivating learning environment that can respond to diverse student needs. Therefore, continued research and application of learning theories in education will be of primary importance in the process of devising educational practices that develop learners holistically while improving academic achievement.

2.2.1. Behaviorist Theories in the Literature Classroom

Behavioral theories in education have mediated a thoughtful way to address how learning actually happens through interaction with the environment. Some of these stress observable behaviors and how they can be modified either positively or negatively through outside stimuli, hence being very influential in the formulation of methods of instruction and classroom management. The foundational works of Ivan Pavlov, John B. Watson, and B.F. Skinner laid the foundation for behaviorism by adding principles one after the other in regard to how learning was obtained and continually sustained.

2.2.2. Ivan Pavlov (1849-1936): Classical Conditioning

The research of Ivan Pavlov on classical conditioning laid the foundation for behaviorist theories by demonstrating that association was one way in which learning could occur. Pavlov was a Russian physiologist who discovered that dogs could be taught to associate an otherwise neutral stimulus, such as a bell, with the presentation of food, which naturally elicited salivation (1927). Eventually, the dogs began salivating upon hearing the ringing of the bell alone, in the absence of any food. The result showed that they associated the ringing sound with food presentation and thus responded to the conditioned stimulus. This kind of learning through association was called classical conditioning. We can readily see its tremendous importance for education.

In the classroom, classical conditioning may occur when students form emotional reactions-”exceptions of anxiety or enthusiasm”-and specific subjects or activities are linked to prior events. For instance, if every time a student answers a math question correctly, he gets praise, with time he may learn to link mathematics to pleasant feelings, and thus his motivation to learn such a subject should increase.

2.2.3. John B. Watson (1878-1958) Behaviorism

John B. Watson took Pavlov's work a bit further and is typically credited with establishing behaviorism as an official psychological school of thought. Watson felt that psychology should only evaluate observable behaviors since these are measurable and thus objective behaviors to study. For Watson, all specific behaviors are the result of some form of conditioning process, and thereby, human development is most directly impacted from environmental influences rather than from innate traits or instinct (1913).

It is from this perspective of Watson that education, especially during the early 20th century, was very much influenced as the role of the teacher in shaping behavior is prominent based on carefully managed stimuli. According to Watson, the educator could condition the students to commit desired behaviors based on repetition or reinforcement, or by matter of manipulation within the environment. His work became the building block for later behaviorist theories that were solely based on the systematic shaping of behavior in students attending educational institutions.

2.2.4. B.F. Skinner (1904-1990): Operant Conditioning

B.F. Skinner continued the development of behaviorist theory with what he called operant conditioning, a process that focuses on reinforcement or punishment. Unlike the classical conditioning that involves learning of the association of two stimuli, in operant conditionings the consequences of behaviors come into focus as determining factors for future actions (Skinner B. F., 1965). Skinner postulated that the behaviors followed by positive reinforcement-like rewards or

praise-are most likely to reoccur, while the behaviors met with punishment or other negative consequences are least likely to reoccur. This theory has gone ahead to influence educational practices most significantly in behavior management and instructional design. Certain examples include token economies, wherein students usually acquire tokens if they show good behavior and then can be exchanged for rewards. Immediate feedback due to Skinner's standpoint on the use of reinforcement to facilitate desired behaviors and learning is integrated into various learning activities, such as computer-assisted instruction.

Ivan Pavlov, John B. Watson, and B.F. Skinner's contributions to behaviorist theories still leave a lasting mark on education. These theorists in sum emphasized the role of stimuli and reinforcement in creating behaviors; hence, they have provided educators with strong tools regarding classroom management and techniques for effectively planning instructional methods. With an understanding of both classical and operant conditioning principles, and by applying them, educators could create learning environments that would encourage desired behaviors, enhance student involvement, and facilitate the acquisition of knowledge and skills. Indeed, behaviorist theories continue to provide a necessary foundation for educational psychology and undergird both theoretical approaches and practical applications of teaching and learning.

2.3. Cognitive Theories in Education (Mid-20th Century)

One of the powerful impacts of cognitive theories is that they have influenced the way educational practices have evolved, especially focusing on the role of the learner in gaining knowledge. They were developed at the middle of the 20th century as a reaction toward the behaviorist approaches that had focused on observable behaviors. This type of theorist is trying to understand the internal processes that mediate learning, such as thinking, remembering, and problem-solving. The three highly referenced researchers in the cognitive theories are Jean Piaget, Lev Vygotsky, and Jerome Bruner, who have significantly contributed to the understanding of the learning processes.

2.3.1. Jean Piaget (1896-1980) Cognitive Development Theory

The cognitive development theory by Jean Piaget is based on the fact that children develop cognitively through distinct stages of development. Piaget viewed children as going through four stages of cognitive maturation: sensorimotor, preoperational, concrete operational, and formal operational, in that order (1954). Each of the stages characterizes a qualitatively different method of cognitive functioning: each stage, in this regard, brings new abilities, including the use of symbols, logic, and abstract thought.

Piaget saw the child as an active learner who constructs his or her ideas of how the world works through his or her interaction with the environment. This theory has had much influence on the

education field because much of the learning that comes from this theory is tailored to fit appropriately with the age and stage of the learner. For example, in the early childhood setting, direct concrete learning experiences are used to stimulate the cognitive development of young children by teachers.

2.3.2. Lev Vygotsky (1896-1934) Sociocultural Theory

The theory of Lev Vygotsky is built on an overemphasis on the critical role of social interaction and cultural influence in the learning process. Contrary to Piaget, Vygotsky felt that cognitive development is not explored independently but is necessarily influenced through interactions students engage in with other, more knowledgeable others, including peers, teachers, and family members (1978). He introduced the firm concept of the Zone of Proximal Development, which means the range of tasks that a learner can do with guidance but is unable to perform independently. Sure enough, Vygotsky's work has been translated into the concept of cooperative learning taking shape in education, as students are encouraged to work together in solving problems or constructing knowledge together. Findings by Chang reveal that “classroom discussions-technology-assisted, asynchronous participation in the discussion boards-enable greater depth and quality in dialog” since students can provide more reflective and thoughtful responses (2007).

This approach not only develops deeper understanding but also further develops students' voices in areas like literary analysis by building on each other's ideas, asking probing questions, and supporting viewpoints with evidence.

2.3.4. Jerome Bruner (1915-2016) Constructivist Theory

Constructivist Theory by Jerome Bruner: According to Bruner, learning is an active process in which learners construct new ideas based on their current and past knowledge. Bruner asserted that learning is not just a passive reception of information, but rather an active process in which the student interacts with the concepts, develops hypotheses, and tests them through exploration and problem-solving (1960).

He came up with the concept of scaffolding, where teachers could provide temporary support for learners in learning or acquiring new concepts and skills, and then do away with the support when the learner became more competent in the area, or when the skill was mastered.

Bruner's interpretation or view of discovery learning together with inquiry-based teaching methods established great influence on educational practices, thereby encouraging teachers to design learning that fosters critical learning and independent problem-solving. His work gave meaning to the importance of context and prior knowledge with regard to how learners assimilate new information; hence, it developed curricula that were responsive to student needs and experiences.

Cognitive theories have significantly influenced practices in education by focusing on the active role that learners play on either side of the ways in which knowledge is acquired. Therefore, the works of Jean Piaget, Lev Vygotsky, and Jerome Bruner place in the hands of educators key insights into the developmental, social, and constructive dimensions of learning. These theories remain influential in contemporary strategy development for education and have promoted the pursuit of learner-centered, collaborative, and responsive methods that attend to the various needs within a student population.

2.4. Humanistic Theories of Education

Humanistic theories of learning emerged many years after the development of behaviorist and psychoanalytic theories, focusing more on subjective experience and the inherent potential for growth as an individual. Pivotal to humanistic education is the notion that learning best occurs when it is student-centered, self-directed, and connected with the learner's personal experiences and needs. Carl Rogers and Abraham Maslow, in their way, are considered two leading figures of humanistic psychology and education. By one way or another, their theories deeply influenced educational practices.

2.4.1. Carl Rogers (1902-1987): Experiential Learning

Carl Rogers, one of the principal founders of humanistic psychology, developed the concept of experiential learning, which postulates that personal experiences play a vital role in the overall learning experience. Rogers, states that experiential learning is based on the resignment that people learn more effectively when personally involved in the learning process rather than being mere passive receivers of incoming information (1969). This puts the learner at the center of, or as the focus of, the learning process and places the teacher more as a facilitator than instructor. Rogers believed that if learning is to be meaningful, then it needs to be self-initiated and related to the life of the learner (Rogers C. R., Freedom to Learn for the 80's, 1983). That kind of learning encourages deep involvement with the subject matter and reflection on experiences, enhancing better self-understanding and understanding of the environment. Experiential learning is particularly effective in enhancing critical thinking, problem-solving, and emotional intelligence since, through the experience, the learners are able to connect their personal experiences to what is being learned (Merriam & Bierema, 2013).

2.4.2. Abraham Maslow: Hierarchy of Needs (1908-1970)

The second key figure in humanistic psychology is Abraham Maslow, who introduces another influential theory in regard to the educational context-the Hierarchy of Needs. Maslow comes up to determine that human motivation is organized hierarchically: from basic physiological needs at the base of the pyramid, through safety, love and belonging, esteem and self-actualization at the peak

(1943). Maslow's theory, with respect to educational contexts, will say that unless the basic needs of the students are met, they cannot really work towards learning. For example, if the student is famished, or feels insecure or unsafe, he/she will not be able to focus on the academic work or participate in higher-order thinking and creativity. Maslow's hierarchy simply emphasizes the importance of having a supportive and caring learning environment, taking into consideration students' needs in a holistic manner so they can achieve to their fullest potential. Schools which offer meal programs, counseling, and a safe place to learn have the capacity for improving student learning and growth of the students (Gorman, 2010). More than that, the emphasis put by Maslow on self-actualization corresponds with the goals of humanistic education that seek the growth of students in promoting their intrinsic motivations and capacities.

Humanistic theories by Carl Rogers and Abraham Maslow have been really helpful in influencing educational theory and practice for the coming years. With experiential learning and Maslow's Hierarchy of Needs, attention was given to the personal and emotional areas of learning and intoxication of an education system that places the individual at the center of needs, experiences, and potential for growth. In this regard, the educators may implement these humanistic principles to generate learning environments that are academically stimulating, yet support the growth and development of students in all dimensions.

On the other hand, what we call humanistic theories of education can be misleading to understand the underlying characteristics of the view of learning. From a ‘learner’s perspective’ — except for behaviorist approaches—, cognitive, social, and constructivist theories are all humanist theories because they put the ‘individual human learner’ at the centre of ‘reception’, ‘acquisition’, ‘mimicry’, ‘scaffolding,’ ‘formation’ and “decentredness”.

In this vein, Williams-Burden’s statement of the human’s centrality highlights the pillars of the approach (1997: 30-31):

> “Humanistic approaches emphasize the importance of the individual perception, inner world of the learner and place the individual's thoughts, feelings and emotions at the forefront of all human development. These are aspects of the learning process that are often unjustly neglected, yet they are vitally important if we are to understand human learning in its totality. We will therefore begin by considering some major aspects of humanism, before linking such a view with social interactionism. / The most well-known proponent of the psychic viewpoint was Sigmunt Freud whose theories about human emotional development have had: powerful influence on the development of clinical psychology and psychiatry across the world, but less apparent influence on educational psychology.! / A notable exception, however, has been the work of Erik Erikson, who made an outstanding attempt to draw together Freud's views on human psycho- sexual development into a theory based on stages of development throughout a human's life with important implications for personal, social and emotional development.”

Hence, humanistic approaches focus on the internal experiences of the learner and, as such, stress the importance of a person's thoughts, feelings, and emotions in regard to all teaching and learning. The following aspects of the learning process are often bypassed with hardly an

afterthought; however, they are crucial to the completeness of human learning. Accordingly, a number of significant concepts that are relevant to the study of humanism should first be considered before relating this theory to social interactionism. The most vocal proponent of the psychological perspective, Sigmund Freud, developed theories of human emotional development that have had a profound impact on clinical psychology and psychiatry the world over, but with somewhat less impact on educational psychology. One very important exception is the work of Erik Erikson, who clearly built on Freud's work on psychosexual development in order to create a stage-based theory of human development that has some striking implications for personal, social, and emotional development.

Humanistic approaches to learning place the inner world of the individual-thoughts, feelings, and emotions-at the center of human development. This becomes important because it challenges more mechanistic or purely cognitive models of learning which may not account for rich subjective experiences forming the basis on which a person understands and interacts with the world. But humanistic approaches place the learner's inner experiences in the foreground, which also render the ecology of understanding of education wider, striving for developing not merely a circle of cognitive skills but also emotional and psychic development.

Humanistic approach places the emphasis on the inner world of the learner, away from external measures of success, such as grades or standardized test scores, and onto personal growth and self-actualization. In humanistic education, the process of learning is really personalized and lies within the self-concept, emotional health, and intrinsic motivation of the learner. It realizes that learning, if it is to be meaningful and durable, should touch the person's experiences and feelings. The humanistic approaches address the issue that most educational systems don't remember these aspects of learning and instead work on rote memorization, standardized testing, and other forms of extrinsic motivation. This may prove insufficient to further engage students and thus leave them unfulfilled. On the other hand, when educators keep the whole person in mind-a feeling, thinking, emotive person-they give shape to an academically stimulating, friendly, comprehensively understanding atmosphere.

Freud and Emotive Development

Sigmund Freud was one of the pioneering explorers in the inner world, especially about emotional growth. Indeed, his theory of the id, ego, and superego and psychosexual development have crucially important meaning in depth to clinical psychology and psychiatry in revealing acts by human beings that are buried between unconscious desires and the experiences being built up since childhood and how these unconscious and child experiences link to emotional health. However, Freud's influence on educational psychology has been less direct. This may be due to the fact that his theories are often oriented to the more pathological or neurotic aspects of human development and

therefore would appear to be inapplicable to the generally healthy populaces found in educational settings.

However, the work of Freud provided the foundation upon which later theory development stood to really understand that early experiences, coupled with the child's emotional health, have a very strong impact on overall development. This is something that no wholesome approach to education can afford to neglect.

Erikson's stages of development

Still, one notable exception is the work of Erik Erikson, who takes Freud's ideas and extends them through the development of a psychosocial theory of development throughout the human lifespan. Erikson's theory reaches well into the areas of education since it pinpoints crucial stages in personal and social development closely related to learning and identity.

These include “Industry vs. Inferiority” at school age and “Identity vs. Role Confusion” at adolescence. Through such stages, for instance, during the stage of “Industry vs. Inferiority,” children experience emotional and social events which set a basis for understanding their capabilities of learning and developing. Children who during this stage are encouraged and supported in their attempts to learn develop a sense of competence and instill confidence in themselves.

In contrast, those who face criticism or neglect may develop feelings of inferiority, which can hinder their academic and personal growth.

Erikson's development theory underlines that students' emotional and social needs should be accounted for and given a weight no less than their intellectual development. Recognizing stages of students' development, educators are in a position to give more relevant support and create learning experiences which, apart from knowledge transfer, will foster emotional and social well-being.

Linking Humanism with Social Interactionism

Theorists, on the other hand, would link humanist ideas to social interactionism. This shall be important because while humanism focused on the internal experiences of a person, social interactionism puts emphasis on surroundings and interaction as major variables in learning. These two sets of perspectives assure a deeper understanding of learning, from the inner to the outer world of the learner. Social interactionism, influenced by theorists such as Lev Vygotsky and George Herbert Mead, view learning as an activity induced by social interaction. People interact with others-the teacher, peer group, and wider community-to construct knowledge, develop language, and build identity. The integration of humanistic and social interactionist approaches allows educators to create

learning environments responsive not only to the personal needs of the learner but also to the social dynamics influencing this development.

All in all, humanistic approaches to education represent a critical turn in how we understand and facilitate learning. By emphasizing the importance of the human learner's bodily and mental transformations, inner world-thoughts, feelings, and emotions-they address areas of development that are often slighted in traditional education. Works by modern theorists add a depth to the emotional and psychological reasons for learning, while the integration of social and spatial interactionism broadens this perspective by including the influence of the learning mediums with social and spatial aspects. Together, such insights have large implications for holistic, individually adjusted educational practices that answer the entire range of human experiences.

2.5. Social Learning Theories in Education

Social learning theories of the mid-to-late 20th century have enhanced the development of the nature of current education in the sense of defining the role of social interaction and observations in learning. According to Bandura, learning takes place through the observation of others, followed by imitation of the observed behaviors and the modeling of those behaviors in parallel situations (1977). This theory emphasizes the role of the social environment in influencing the individual towards the development of his behavior and learning, as opposed to earlier theories based on direct reinforcement as the primary variable affecting learning.

2.5.1. Social Learning Theory: Albert Bandura (1925-2021)

The Social Learning Theory of Albert Bandura brought about the modeling concept that people learn not only directly through experience but also through observing others and the consequences that those others receive from their actions. Observational learning is viewing a passive learning process involving four main stages—the first one being attention to the behavioral model, after which the individual attends to retain or remember the behavior. Next, they must be able to reproduce the behavior, and finally, they must be motivated to perform the behavior contingent on the expected consequences (Bandura A. , 1986).

Most influential in Bandura's theory, probably, is modeling by vicarious reinforcement, whereby people are more likely to imitate behaviors that they observe in role models they admire or those they consider to have some parity with themselves. It has far-reaching implications for education: teachers, parents, and peers are strong models for the student. If a student has observed a classmate being reinforced for successfully solving a certain problem, then later, the student will imitate his friend's problem-solving techniques expecting similar reinforcement.

Besides the observational learning process, Bandura also suggested self-efficacy as an individual belief in their capability or performance to attain success in certain situations (1997). Self-efficacy is a very significant input for education, as students who possess high self-efficacy would undertake a challenging task and show persistence against adversity in several attempts, hence their achievement of higher academic results.

Teachers can ensure improvement in students' self-efficacy through the use of positive feedback, goal setting at achievable levels, and providing a helping learning environment that allows risk taking and resilience. From this perspective, the theory of social learning by Bandura has caused the development of a variety of educational practices such as cooperative learning and peer teaching whereby learners learn through observation and interaction with their peers. They have the social nature of learning, enables students, to acquire both academic skills and social and emotional competencies. In a nutshell, Bandura's Social Learning Theory has had a very significant implication on modern school practices, bringing forth how social influences related to learning and the critical role of self-efficacy serve in student achievement. This theory continues to inform teaching strategies that emphasize collaboration, modeling, and the development of a positive classroom environment that fosters both academic and personal growth.

2.5.2. Constructivist Theories on Education

Constructivist theories of learning, which came increasingly to prominence from the late 20th century on, involve active learners constructing their view and knowledge of the world through experience and reflection. These theories represent a significant departure from more traditional views of learning as a passive process. Instead, the constructivist views the learner as an active participant who constructs and develops previous knowledge through interaction with the environment. The main actors in the elaboration of constructivist thinking are John Dewey and Seymour Papert, both considered major contributors to educational theory and practice.

2.5.3. Learning by Doing: John Dewey (1859-1952)

John Dewey is probably the most influential educational philosopher of the 20th century because of his exceedingly experiential and action-oriented approach to education. In summary, his philosophy can be bounded into a phrase, “learned by doing”; Dewey insisted that education should not be preparation for life but a process of living (1938). He felt that students learn more effectively when they are actively engaged in appropriate activities that are related to their life and experience. This means that from mere rote memorization, the approach would now focus on experiential learning-through actual hands-on activities, projects, and discussions-in which students acquire skills categorized under critical thinking and problem-solving. Dewey's ideas have deeply influenced modern educational practices, especially in adopting project work and inquiry-based learning,

whereby students take an interest in real-world problems for solution finding through active engagement (Biesta, 2006).

Dewey's is a view of education as a process of living, whereby schools should not only transmit knowledge but also develop the necessary skills and dispositions for democratic participation and lifelong learning. That learning is essentially a social process, and that community lies at the heart of learning, provided a foundation for many contemporary educational theories emphasizing collaboration and interaction as integral in and of themselves to learning (Dewey, 1916).

2.5.4. Constructionism: Seymour Papert (1928-2016)

Seymour Papert, yet another forefather in educational technology and student of Jean Piaget, further developed the constructivist ideas with his theory of constructionism. Papert's constructionism postulates that the best learning occurs when learners are engaged in the making of something tangible that literally reflects their understanding (1991). He considered that the learner develops critical thinking and problem-solving skills in writing something that is external and shareable in relation to a more complex content. Grounded in the belief that technology could empower students to be active makers of knowledge rather than passive consumers, it has been in the development of educational-software and digital-tool that guides Papert's constructionist approach into major impacts of technology integration in education, especially in the uses of programming, robotics, and multimedia projects in the classroom. These tools allow students to explore, create, and construct, creating in this way mental models of complex ideas (Kafai & Resnick, 1996).

Papert's ideas have also inspired the maker education movement, in which students participate in hands-on, project-based learning activities for developing creative, innovative, and collaborative competencies. The approach now falls under the broader constructivist umbrella that believes learning is an active, social process whereby students learn best by doing and reflecting on experiences.

Constructivist theories, such as those by John Dewey and Seymour Papert for instance, stress the centrality of active learning through experience. Dewey based his theory on learning by doing, while Papert developed the theory of constructionism, an active or learner-centered approach wherein students build their knowledge through meaningful, hands-on activities. These theories direct the course of modern teaching practices in leading learners to engage in some key competencies: critical thinking, problem-solving, and collaboration.

2.6. Recent Learning Theories corresponding to the Postromantic framework

In the 21st century, educational theory has undergone some radical changes regarding technology, pedagogy, and a new perception of how people learn. These descendants include such theories as Connectivism, Social Constructivism, and Critical Pedagogy, which represent this directional shift by respectively focusing on the interconnectivity of knowledge, learning as a social activity, and applying knowledge to real-world contexts.

2.6.1. Connectivism: George Siemens and Stephen Downes

Connectivism, developed by George Siemens and Stephen Downes, is one such learning theory that mines the role of technology and digital networks in associating with the learning process. According to this theory, learning is defined as the act of making connections within a network, composed not only of people but also organizations and digital resources (2005).

Knowledge resides in the networks, and the ability of the learner to connect with, locate, and use this knowledge is real-time. This theory, with increased access to information, especially in today's time, and learning anywhere and everywhere apart from the traditionally designed learning classrooms, through online courses, social media, and other digital platforms, squarely falls in place (Downes, 2010).

2.6.2. Social Constructivism

Social constructivism extends earlier constructivist theories by the mentioning of the social nature of learning. It suggests that knowledge is invariantly constructed through activity and Discourse with others and within Tools in specific cultural and social contexts (Vygotsky, 1978). The theory places a big emphasis on the group work, discussion, and collaborative projects that would let learners share perspectives, challenge each other's ideas, and deepen their understanding together. Social Constructivism posits that tools and symbols available in the culture of a learner define their cognitive development and understanding (Palinscar, 1998).

2.6.3. Critical Pedagogy: Paulo Freire (1921-1997)

Critical Pedagogy, emanating from the work of Paulo Freire, views education as an agent for social movement and change. This theory centers on developing critical consciousness in which the learners' question and concoct some level of dissatisfaction with the existing structure of power and, therefore, social inequalities. Freire viewed education as something that should not be a passive transfer of knowledge but rather an active and participatory process in which the students would engage with the world around them on a critical level (Freire, 1970). It is pedagogical practice in the classroom that is essentially dialogical, reflective, and action-oriented, preparing students for work

as agents of change within their communities. In practice, this approach involves creating a classroom environment that fosters dialogue, critical reflection, and active participation in social issues (Giroux, On Critical Pedagogy, 2011).

2.6.4. Experiential Learning

Experiential Learning, informed by the work of David Kolb, holds that learning occurs through experience, reflection, and experimentation. In Kolb (1983), there is the suggestion that learning involves a process that is cyclical in nature, comprising four stages: concrete experience, reflective observation, abstract conceptualization, and active experimentation. This theory relies heavily on the application of knowledge in real situations and on learning from the consequences of such applications. Experiential Learning finds application in business, education, and healthcare-those sectors where hands-on experience is important in developing skills and ensuring professional growth (2014).

2.6.5. Inquiry-Based Learning

Inquiry-Based Learning nurtures learning in the process of questioning to explore, investigate, and find out. In this process, students become intrinsically motivated to learn as a result of asking interesting questions, inquiring into them, and developing their own answers. Through Inquiry-Based Learning, critical thinking is developed; problem-solving skills are improved, and a deeper understanding of subject matter is possible because students themselves are actively constructing knowledge (Levy, Aiyegbayo, & Little, 2013). This especially works when teaching Science, Technology, Engineering and Mathematics (STEM), because this is how learners learn: actually, conducting experiments and analyzing data to create conclusions based on evidence.

2.6.6. Gamification

It uses game design elements outside of the game context, say educational, for the purposes of increasing engagement and lifting learning outcomes. This uses motivational tools of the games like competition, rewards, progress necessary to make learning interactive and fun (Deterding, Dixon, Khaled, & Nacke, 2011). Within education, gamification involves points, badges, leaderboards, challenges that are applied to students to motivate them increases their participation. Increased student engagement, better retention, and higher achievement were found to be possible because of gamification, making the process of learning more active and rewarding (Sailer, Hense, & Mayr, 2017).

2.6.7. Personalized Learning

Personalized Learning seeks to make varied the learning experience of each learner, based on his or her needs, preferences, and interests. It often involves technology that allows for adaptive learning paths, resources targeted to the student's needs, and hand-in-glove feedback, thereby permitting students to learn at their own pace and in a manner best-suited for them (Pane, Steiner, Baird, & Hamilton, 2015). Personalized Learning recognizes the diversity in students' learning profiles and aims at an accommodation of educational practices to these profiles within an optimal learning experience. It is gaining momentum in online and blended learning environments, where technology can be used to extend differentiation.

2.6.8. Mind, Brain, and Education Science

Mind, Brain and Education (MBE) Science is an interdisciplinary field that combines neuroscience, psychology, and education to understand how the brain learns. This field emphasizes the importance of understanding brain development and cognitive processes to inform teaching practices and enhance educational outcomes (Fischer, Goswami, & Geake, 2010). MBE Science supports evidence-based teaching strategies that align with how the brain naturally processes and retains information, including spaced repetition, multisensory learning, and fostering emotional well-being within the classroom.

2.6.9. Flipped Classrooms

In the Flipped Classroom model, traditional lecture and homework are swapped; a student learns new content at home through videos or readings, while the class time is taken over by interactive activities and discussions (Bergmann & Sams, 2012). This approach enables more personalized teaching to take part in the class time since teachers can dedicate time to making recommendations according to the needs of students apart from team experiences in learning. In several studies, the Flipped Classroom model has demonstrated how it brings about student improvement in terms of enhanced engagement, improved understanding, and better retention, especially at school levels in the streams of science, technology, engineering, and mathematics (Bishop & Verleger, 2013).

2.6.10. Universal Design for Learning (UDL)

The Universal Design for Learning provides a framework on how to make learning accessible to all students by providing multiple means of engagement, representation, and expression. UDL focuses on flexibility and also making teaching practice inclusive to ensure that all students, irrespective of their abilities or styles of learning, will be given equal opportunities to realize their full potential in a teaching and learning environment (Meyer, Rose, & Gordon, 2014). By designing

curriculum and instruction with the anticipation of diverse learning needs, UDL can help shape fair and productive educational settings.

2.7. Kumaravadivelu's Postmethod Pedagogy in the Literature Classroom

Kumaravadivelu is considered an educational theorist, particularly in the field of language learning and teaching. He is best known for his work in the area of second language acquisition (SLA) and language pedagogy. Kumaravadivelu introduced the concept of the "Postmethod Condition," which challenges traditional language teaching methods and promotes a more flexible, context-sensitive approach to language education.

Kumaravadivelu's framework is developed from a postcolonial lens concerning the plurality of the socio-cultural and socio-political contexts. Post-method pedagogy stresses the role of the teacher as a moderator who considers the democratization of the learning medium, emancipation of identity and the removal of cultural bias.

Kumaravadivelu's three terms are aligned with Particularity requires that teaching strategies be tailored to the unique sociocultural, linguistic, and institutional backgrounds of learners, ensuring that instruction is relevant and context-specific. Additionally, practicality requires educators to be capable of reflecting on their own practices to develop theories and, in turn, apply those theories to enhance their teaching methods. Moreover, possibility requires teaching should account for the learners' sociopolitical awareness and personal identities, fostering critical thinking and empowering students to engage thoughtfully with the world around them.

2.8. The Literature Classroom, Learner and Learning

Perhaps more than any other discipline, the study of literature offers an unparalleled opportunity for the educator to engage students in critical thought, empathy, and cross-cultural understanding. These are reinforced by the theory-led structured learning frameworks that teaching practices follow regarding the diversity of the students' needs. Behaviorism, cognitivism, humanism, social learning theory, constructivism, and critical pedagogy are all unique yet complementary perspectives through which students make contact with and interpret the literary text.

Somehow integrating one of the oldest learning theories, that is behaviorism, educators can apply its theories to encourage consistent engagement with literary texts. Conceptualized by B.F. Also, as projected by Skinner (1957: 28) and Ivan Pavlov (1927: 31), the emphasis is on "observable behaviors" and "reinforcement" as a principle of learning. These assessments may be quizzes or reading logs to reinforce attention to and comprehension of assigned texts in class. These reinforcement strategies ensure that, before the students proceed to complex analytical tasks, they have a preliminary understanding of the literature (Schunk, 2012: 90). Although behaviorism may

seem limited in developing critical thinking, it lays the foundational understanding upon which higher-order cognitive skills can grow and develop (Schunk, 2012: 98).

Built on this, cognitivism explains in more detail how students process and organize information. According to Jean Piaget and Jerome Bruner, learning involves active construction of new information based on prior experience. As stated by Piaget (1952: 52) and Bruner (1960: 113), learning a concept builds on previous knowledge. In literature education, students are always thinking on a higher level by analyzing the theme, characters, and other literary devices. This level of cognitive engagement can be cultivated by the teacher through activities that introduce the students to concept mapping, thematic analysis, and guided reading questions in the processing of information about literature (Mayer, 2002: 226). Additionally, metacognitive activities where students reflect upon how they interpret texts deepen their analytic competencies and heighten scientifically valid engagement with literature (Willingham, 2010).

While cognitivism concerns the students' thought processes, humanistic theories focus on the emotional and personal aspects associated with learning. Maslow (1970: 69) and Rogers (1961: 183), two key figures in humanistic psychology, focus on personal growth, self-expression, and emotional involvement of the individual during learning. Their views stand to reason that the humanistic principles in the literature classroom would come to mean an instructional approach which allows students to be more personally connected on an individual level with texts studied. Examples include reflective essays on a student's emotive response to a work, which may allow for personal relevance and engagement to occur (Schunk, 2012: 145). Humanistic theories further support an ability to provide a non-threatening learning environment whereby students can express their interpretation and feelings, which is clearly critical to the development of lifetime appreciation of the literature involved (Rogers, 1961: 191).

Closely related to the social aspect of humanistic theories is social learning theory, particularly Albert Bandura's variant: learning through observation and interaction. In this regard, social learning places strong emphasis on cooperation and discussion among peers as a method for increasing awareness pertaining to the texts under study. While students observe their peers discussing interpretively, they learn to broaden their horizons and sharpen their analysis skills (Bandura, 1977: 22). These activities would include literature circles and peer reviews. Activities like these allow students to share their insights and further learn from each other in order to develop a deeper understanding of the texts (Schunk, 2012: 215). Such an approach furthers academic and social skills, making the study of literature one which involves sharing and, therefore, communal learning. The collaborative process of learning fosters not only cognitive learning but also social learning (Bandura, 1977: 26).

Apart from the above-mentioned theory, another theory that gives prominence to active participation and collaboration is constructivism. This theory, as advanced by Lev Vygotsky and John Dewey, postulates that learners themselves build their knowledge through social interaction and experience. According to the postulation, a learner constructs an understanding through interaction with others or through experience. As Vygotsky states, “Through others, we pass into ourselves” (Vygotsky, 1978: 85). Similarly, John Dewey states, “We learn by doing” (1938: 25). In the literature classroom, constructivist principles can be applied by teachers through student-led discussions and inquiry-based learning. For instance, Socratic seminars, which engage students in a collaborative process of questioning about a text, have the learners make their meanings through conversation with their cohorts. Vygotsky's Zone of Proximal Development (ZPD) has quite an apt application here, where he asserts that students comprehend more when working with their peers or teachers who have more knowledge and are able to support them through complex texts (1978: 88). It is in these student-centered approaches that learners can construct their own understandings of literature while benefiting from the collective wisdom of the classroom (Driscoll, 2005: 178).

Besides constructivism, critical pedagogy and sociocultural theories further expand the possibilities of literature education, placing a focus on issues of power, identity, and society. Paulo Freire's work on critical pedagogy centers education in the pursuit of social justice through an approach to the classroom where students critically analyze texts for underlying ideologies related to issues of race, class, and gender (1970: 44). Indeed, this would mean that in literature classrooms, students engage in an analysis of works by authors from some kind of marginal position or center their attention on themes of oppression and liberation. Teachers who use critical pedagogy also create a context where students engage in reflecting on the implications entailed in texts for a societal level and for their roles within such societies (Giroux, 1983: 114). Similarly, sociocultural views revolve around the issues of cultural contexts and diverse perspectives in relation to the ways students view literature and support the principle of representative curricula that include numerous voices (McLaren, 2002: 51). The effect of literature classroom on developing diverse perspectives is also raised by Applebee, who suggests that “The literature classroom serves as a critical space where students can explore diverse perspectives, fostering empathy and cultural understanding through engagement with various texts” (1996: 25). In a nutshell, the theory of learning bears much weight in the teaching of literature for its cognitive, emotive, social, and even cultural dimensions of learning. Behaviorism laying the base for comprehension, cognitivism, and constructivism ensure deep analysis and construction of knowledge, while humanistic theories and social learning foster emotional investment and co-feeling that make the experiences with texts richer for students. Finally, critical and sociocultural theories push students to engage literature as a tool for social justice and critical reflection. It is by integrating these diverse theories that educators are able to foster a literature classroom that nurtures not only academic skills but also personal growth and social awareness.

Literature studies have formed a part and parcel of education for many centuries, fully developing language skills, such as those involving a deep level of critical thinking, empathy, and cultural awareness too. Approaches to teaching and learning of literature are varied; pedagogical approaches may be shaped by the nature of the educational setting, needs of learners, and forms of aims which a literature curriculum takes. It serves as a multifaceted tool in both EFL and ESL classrooms for language acquisition and cultural understanding. In addition, educators working in literature-specific classrooms develop interpretive and analytical skills in students, focusing on fostering a deep engagement with texts. The present essay explores the existing ways of teaching or learning literature, investigating its usage in EFL/ESL contexts, the necessary and distinctive features of the literature classrooms, and the chances and problems these classrooms pose.

Regarding the use of literature in the EFL / ESL classroom, literature has also had prime importance in the EFL and ESL classrooms for the purpose of effective language learning. It is in this context that literature presents the student with linguistic input in depth, exposure to the use of authentic language, and possibilities for cultural learning. Scholars like Lazar (1993), Collie and Slater (1987) support a place of literature in EFL/ESL syllabus on the grounds that it can be particularly appealing to learners, while promoting language growth and culture.

The use of literature in EFL/ESL classrooms can facilitate authentic language exposure. While textbooks often present language in contrived artificial contexts, literatures present language as it occurs in natural contexts. According to Collie and Slater, literature has the potential to expose learners to “a wide range of vocabulary, grammatical structures, and language patterns (1987: 6). Equally importantly, this exposes language learners to idiomatic sets of expressions, different registers, and complex sentence structures, which they may not get from other, more 'simplified' learning material.

Additionally, literature is representative of linguistic input, which is more than the bare essentials that language learners require; it throws them into the subtleties of the target language regarding tones, moods, and styles. As McKay puts it, literary texts “provide students with opportunities to explore language in ways that stimulate thought and encourage a more profound understanding of the language's potential” (1982: 529). Such an exploration, in fact, nurtures linguistic competence and linguistic creativity in learners, who gradually become capable of playing with language to express elaborate thinking.

It is not only linguistically helpful, but literature in EFL/ESL classrooms can develop a conducive understanding of cultural values. Such texts help learners understand values, beliefs, and social norms operating in the target language community. As Lazar comments, “ literature helps students to understand different cultures, perspectives, and ways of life, thereby broadening their worldview” (1993: 18) In addition, since the world today is shrinking into a global village, such

intercultural awareness is accorded great importance since these learners are more or less expected to function in many different cultural atmospheres of different dimensions.

For example, a novel set in another cultural context may give rise to discussions regarding how social, historical, and political issues have affected the character's experience. All these discussions allow learners to develop empathy and more detail concerning the target culture. Besides, literature may bridge the gap between the learners' culture and the target culture thus comparing and reflecting against the culture. As Duff and Maley put it, “the study of literature enables learners to view the world from different perspectives and to reflect critically on their own cultural assumptions” (1990: 7).

A great deal of literature in EFL/ESL most definitely enables one to go ahead with critical thinking and interpretative skills. Literary texts are often ambiguous, with multiple readings and possible interpretations; they entail intensive engagement on the learners' part to achieve the meaning of a text. Another way of looking at it, in the words of McRae, is that “literature encourages learners to think critically, to question assumptions, and to develop their interpretive abilities” (1991: 35) This interpretive process of discursive practice gives way to the possibility of higher-order thinking skills, whereby students coherently make sense of characters, themes, and narrative structures.

However, the incorporation of literature into the EFL/ESL classroom is not devoid of challenges. First, the linguistic difficulty in works of literature may overwhelm language learners. Most classroom texts often involve some sort of archaic usage, regional dialect, or simply rhetorical devices that students are unfamiliar with. Kramsch comments that “the stylistic and cultural complexities of literary texts can often frustrate learners and create barriers to comprehension” (1993: 67). It, thus, becomes highly essential that teachers select texts appropriate to the learners' level of language proficiency and provide sufficient scaffolding to support them in their understanding.

Besides, some literary texts bear so much cultural specificity that it may be hard for learners who are not familiar with the historical and social context within which the text has been written. According to Lazar, one of the ways in which teachers can handle this difficulty is by “providing background information and contextual support to help learners engage with culturally distant texts” (1993: 19). Contextualization in this respect can be in the form of a pre-reading activity, discussion on historical contexts, or supplementary materials which explain key cultural references.

On the backdrop of these different types of challenges, literature has considerable pedagogical values in EFL/ESL classrooms: It provides authenticity to language exposure and helps in the development of cultural understandings and enhancement of critical thinking-each a great asset in language acquisition. For maximum effectiveness, however, an instructor has to be very sensitive in text selection, provide sufficient scaffolding, and offer enough opportunities for meaningful engagement with the text.

In a nutshell, literature is the subject that plays a very important role. It is taught not only for language learning but also within its specific classroom in a lot of countries globally. Such a class practice intends to build interpretive and analytic competencies with deep appreciation for the texts in the students. In the subsequent section, we will look more closely at the necessary and peculiar features of the literature classroom apart from its potentials, opportunities, and challenges.

2.9. Essential and Distinctive Features of a Literature classroom

A number of important features define the characteristics of a literature classroom; each has its own important contribution to make to the acquisition of critical and interpretive skills. First and foremost, there is the focus on close reading and textual analysis. Whereas in general language classrooms, the emphasis may fall on language acquisition or the development of communication skills, students in literature classrooms engage in close analysis of texts. As Brooks and Warren have explained it, “close reading involves an intense focus on the text itself, analyzing its language, structure and meaning in detail” (1960: 3). Such instruction provides the ways for students to develop such involvement with the text that multiple layers of meaning are discovered or interpreted from the use of language by an author.

The other very noteworthy feature is interpretive emphasis supported by critical thinking. Moving beyond the surface of texts, students of literature classrooms are called to deeper meanings and themes. Eagleton says, “literature invites readers to reflect on the human condition-to question assumptions and engage in complex moral and philosophical questioning” (1996: 2). This naturally leads students to high-order thinking skills as they join critical reflection into the world around them.

Regarding the distinctive features, it can be initially stated that the literature classroom prioritises interpretation, use of empathy, and multiple points of view while many other areas of education engage students with critical thinking skills. The use of multiple meanings is one trait that makes literature study very different from other disciplines. Works are usually vague, allowing many different interpretations based on perspective and experience. Iser says, “the indeterminacy of literary texts encourages active reader engagement, as readers must fill in the gaps and make sense of the text based on their own knowledge and imagination” (1980: 129).

One can interpret this openness or, in other words, the formation that endorses a creative and dynamic learning environment-in which students are encouraged to explore different perspectives and discuss what the text truly means. The study of literature is also inextricably bound to the development of empathy and emotional involvement. Scientific entrance into the emotional worlds of characters develops the students' empathetic understanding of human experience. As Nussbaum states, “literature plays a crucial role in the development of emotional intelligence, as it allows readers to experience the emotions and struggles of others” (1995: 5).

2.10. Potentials and Opportunities of a Literature Classroom

The literature classroom holds huge possibilities to further intellectual and emotional growth. Of its potentialities, one important development could be of a kind of critical literacy where students learn to question and contest the dominant ideologies and power prevalent in texts. In fact, Freire, adds that "critical literacy involves a deep engagement with texts, where students not only analyze the text itself but also reflect on its broader social and political implications" (1970: 45). This "critical engagement" is said to make the students more socially aware and reflective about issues such as race, gender, and class in literature and society.

In this connection, the literature classroom becomes a venue for personal development or growth and self-reflection. While discussing literary texts depicting a complex gamut in human emotions and experiences, students are bound to reflect upon their lives and develop a more profound and critical sense of self-conscience awareness. Indeed, as Rosenblatt indicates, "literature provides an opportunity for readers to reflect on their own values, beliefs, and emotions, fostering personal growth and insight" (1978: 25).

The literature classroom is filled with creative, imaginative possibilities for learning and doing. Let us begin with the use of creative writing in the classroom as a pedagogic tool. Such writing assignments allow the students first and foremost to engage with literature both as a reader and as a creator. As Cremin states, "creative writing activities in the literature classroom can deepen students' understanding of literary techniques and foster a sense of ownership over the learning process" (2009: 66). In such a way, while composing some kind of poetry, short story, or reflection, students develop even better knowledge of the ways in which literary form and language work.

Besides, the literature classrooms allow ample time for collaborative learning through group discussions, debates, and peer reviews. These activities encourage students to make their interpretations of texts and engage in a dialogue with their peers meaningfully. Collaboration in the process of learning is valued by Vygotsky's theory of social learning since students learn more effectively by working together in problem-solving and exploring new ideas (1978: 87).

2.11. Challenges in a Literature Classroom

Along with this potential and possibilities, the literature classroom also involves some challenges. The main challenge includes a wide variation in knowledge about literature and the ability to interpret the same. As such, abstract or symbolic conceptualization of such texts by some students may be hard in nature. This would be annoying and disengaging for such students. As cited by Fish "one of the primary challenges for teachers is to guide students through the complexities of literary analysis while maintaining their interest and motivation" (1982: 114). Other factors include disengagement, especially when students have to study texts that are irrelevance or too hard. Brooks

and Warren remark, “literature classrooms can sometimes become spaces of alienation when students feel disconnected from the material or unable to relate to the themes and characters in the text” (1960: 53). This calls for teachers to select texts with subject matter that is relevant to the experiences and interests of the students, but at the same time is intellectually challenging.

2.12. Generic Particularities: Poetry Teaching

Poetry is a great way to add to a literature class because it uses words in a focused way and can make people feel things. However, some students might find it hard to figure out songs. Poetry education that works goes beyond just analyzing the work; it creates a love for the art form by making it interesting and easy to understand. This essay looks at ways to make a lively classroom where students can learn to respect the subtleties of poetry and think critically.

One important thing to do is to go beyond the old ways of doing things that only look for literary techniques. According to research by Saraç (2003), teachers of poetry should stress how these devices add to the general meaning of the poem. Students can learn a lot from activities like close reading, in which they break down word choice, images, and figurative language. However, it's important to show how these parts relate to the main ideas of the work and the author's message. To do this, teachers can have class talks that get students to think about the poet's time period and their own interpretations (Aladini & Farahbod, 2020).

You can also use poetry to help you learn how to think critically. According to Jechel et al. (2018), poems can help students question what they think they know and look at things from different points of view. Students can improve their critical thinking and understanding of the world around them by reading and discussing poems that deal with major issues such as identity and social justice.

A literature review on teaching poetry in the classroom highlights the unique challenges and rewards associated with engaging students in the exploration of poetic texts. Poetry, with its dense language, symbolism, and often abstract themes, requires specialized teaching approaches to foster student comprehension, appreciation, and critical thinking.

In the literature classroom, poetry plays a vital role in developing students' literary and linguistic skills. Research suggests that teaching poetry enhances students' abilities to interpret complex language, recognize figurative speech, and explore multiple interpretations of a single text (Hanauer D. , 2010). Poetry is also noted for its ability to foster emotional and empathetic engagement, as it often deals with human experiences, emotions, and philosophical questions in a compact form.

One of the primary goals of teaching poetry is to help students move beyond initial confusion or intimidation. Many students perceive poetry as inaccessible due to its non-linear narratives and

sometimes obscure meaning (Myhill, 2016). This perception can be addressed through structured pedagogical strategies that guide students in breaking down the text, analyzing individual elements such as imagery, metaphor, and sound devices, and gradually developing a broader understanding of the poem as a whole.

Various approaches have been proposed to teach poetry effectively in the literature classroom. One commonly endorsed method is the use of scaffolded learning, where students are gradually introduced to more complex poetic forms and techniques. This can begin with reading and interpreting simple poems, with explicit teaching on how to identify literary devices and thematic concerns. As students become more comfortable with these aspects, they can be encouraged to explore more complex poetry that challenges their analytical and interpretive skills.

Another approach is reader-response theory, which emphasizes the reader's personal interaction with the text (Rosenblatt, 1978). In this framework, students are encouraged to bring their own experiences and emotions into their reading of the poem, thus making the learning process more personal and relatable. This approach can be particularly effective in making poetry more accessible, as it allows students to view the text through the lens of their individual perspectives.

Collaborative learning has also been highlighted as a valuable tool in poetry teaching. Group discussions allow students to share interpretations, pose questions, and engage in collective problem-solving (Vygotsky, 1978). Through dialogue, students can gain new insights into poems that they might not have encountered independently. This approach not only improves comprehension but also fosters a deeper appreciation for the multiple layers of meaning that poetry can offer.

In addition, performance-based activities—such as recitation, dramatic readings, or even creative reinterpretations of poems—can be instrumental in helping students connect with poetry on a more emotional and personal level. These activities also allow students to engage with the sound and rhythm of poetry, which are integral to its meaning.

In the literature classroom, poetry plays a vital role in developing students' literary and linguistic skills. Research suggests that teaching poetry enhances students' abilities to interpret complex language, recognize figurative speech, and explore multiple interpretations of a single text (Hanauer D. , 2010; Harmon, 1998). Poetry is also noted for its ability to foster emotional and empathetic engagement, as it often deals with human experiences, emotions, and philosophical questions in a compact form (Marshall, 2014).

One of the primary goals of teaching poetry is to help students move beyond initial confusion or intimidation. Many students perceive poetry as inaccessible due to its non-linear narratives and sometimes obscure meaning (Myhill, 2016). This perception can be addressed through structured pedagogical strategies that guide students in breaking down the text, analyzing individual elements

such as imagery, metaphor, and sound devices, and gradually developing a broader understanding of the poem as a whole (Lockward, 1994).

2.13. Inventive and Responsive Activies the Classroom: Storytelling, Creative Poetry Writing, Rewriting and Transcreation

Creative Poetry writing activities cover poetry writing, poetry rewriting, translation and transcreation and generic reproductions. Creative poetry writing activities encompass a wide range of processes, including poetry writing, rewriting, translation, transcreation, and generic reproductions (Warner & Myers, 2010; Çıraklı M. Z., 2018; 2022; 2023; Çıraklı M. Z., Forthcoming). These activities are designed to engage poets not only in the creation of original works but also in the reimagining and reinterpretation of existing poetry, fostering both creativity and critical reflection. Literature and research to date provide an array of prompts that stimulate creative thought, allowing poets to experiment with language and structure in innovative ways. This emphasis on creative exercises is also seen in Davidson and Fraser's Writing Poetry: Creative and Critical Approaches (2008), which combines creative writing techniques with critical analysis, helping poets to both produce and critique their work. Similarly, Addonizio and Laux (1997), in The Poet's Companion: A Guide to the Pleasures of Writing Poetry, offer practical advice alongside writing exercises, underscoring the importance of understanding the emotional and intellectual dimensions of poetry. Moreover, the concept of poetry rewriting and transcreation finds support in Lefevere's Translating Poetry: Seven Strategies and a Blueprint (1975), which highlights the intricate process of translating poetry while preserving its essence—a challenge akin to the creative reproductions that emerge in transcreation. By combining these diverse approaches, educators can offer a holistic poetry-writing experience that nurtures creativity, encourages reinterpretation, and deepens students' critical engagement with the art form.

Now let's turn to the conventional classroom practice. There are several well-regarded strategies to teach poetry writing. For example, the 'Sentence-Phrase-Word' strategy urges students to select one line from their writing and then put that line into a 'sentence' to encapsulate what the whole piece is about. After that, students are asked to select one phrase from the written 'sentence', and then one word from the 'phrase'. This level of in-depth analysis can help students to understand how a poem can be honed and developed down from a larger explanation to a single word. This is important in showing students how to be critical with their work - the use of images and literary devices is very important in poetry, and this strategy is an excellent method for bolstering academic writing through analysis of it.

The conventional methods stress that poetry bridges creative writing and expository writing in the literature classroom. However, "postromantic framework considers poetry an inspiring realm and creative imagination" (Çıraklı M. Z., 2018). In conventional settings, students do not have the

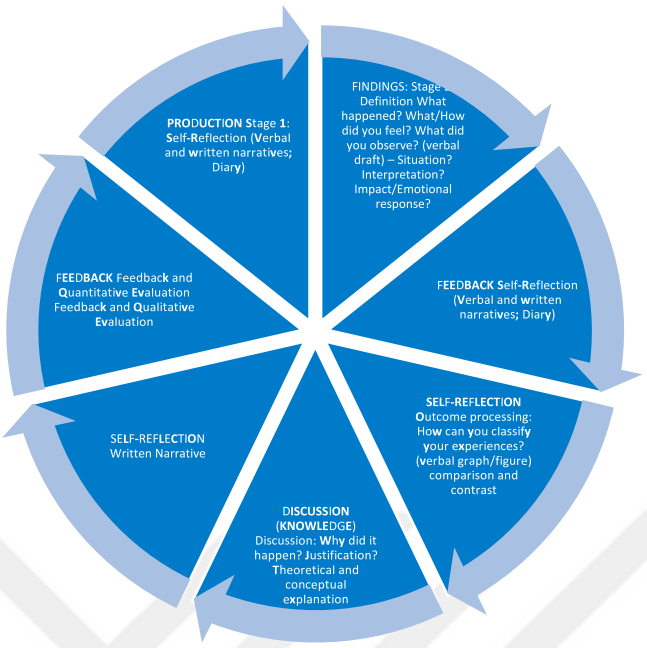
confidence to express themselves in a way that they can meet expository writing demands. Poetry, in the forms of “writing, rewriting, translation and dramatization”, can receive a great deal of value from working in a medium that is unrestricted by the boundaries of conventional prose, thereby enabling the human learners to achieve relaxation and creativity. Conventional ideas may go as far as to say that “writing poetry is a way for students to solidify ideas, to create personal and concrete means of expression, and to understand the concrete nature of language”, but such an approach represents acute interest in “communicative or cognitive skills” (Çıraklı M. Z., 2022). In fact, poetry is not the business of “a concrete meaning making” process, as defined by the notable scholar Louise Rosenblatt (1978).

Poetry allows for individual and collective interpretation, heightens the senses, trains the brain to think critically and actively, and connects students and educators in a shared study experience. This approach is supported by Taylor Mali, a writer, poet, and English teacher, who believes “teaching English with a heavy emphasis on poetry can give students the opportunity to understand themselves and their colleagues through the expression of individual ideals and who it is that we are supposed to be”. (Mali, 2012)

Poetry encourages students to assign a coherent meaning to life. Pavan states, “We live in a world today that highly values technological advances, and we produce a generation of skilled workers who can function comfortably in this competitive environment”. He argues, “We are faced with the danger of producing a society, generations of workers who have not the resolve to search for meaning in their lives”

A noteworthy integration of action research and narrative inquiry into a creative poetry writing classroom has been carried out at Karadeniz Technical University (a Tubitak 2209-A Project) using the postromantic framework. It is shown that the Postromantic apparatus, followed by the researchers, yielded significant results (Daşpınar & Çıraklı, 2023).

Figure 1: Creative Poetry Writing Wheel



2.14. Towards a New Conceptualisation: Postmethod versus Postromantic?

Post-method pedagogy emphasizes three principles in the teaching practice: Particularity, Practicality and Possibility, which can foster the literature classroom with many possibilities ragarding the critical, empathic, social and communicative outcomes of literature teaching and learning. However, Kumaravadivelu's theories are primarily discussed regarding language education, and his contributions require discussions in a broader context of educational theory, particularly in discussions about learner-centered and context-sensitive approaches to teaching.

In contemporary educational theory, different approaches emphasize the evolving relationship between teaching and learning strategies, particularly in sociocultural and individual contexts. Kumaravadivelu's postmethod pedagogy advocates for teaching strategies grounded in "particularity," tailored to the specific sociocultural, linguistic, and institutional backgrounds of learners, while also promoting "practicality" and "possibility" by encouraging teachers to bridge theory and practice and fostering learners' critical consciousness. In contrast, Çıraklı's Postromantic Theory introduces a more personalized and creative approach, highlighting the importance of individuality, creativity, and responsiveness in the learning process. By focusing on the learner's emotional and cognitive experiences, Çıraklı presents a vision of learning where knowledge is not merely transferred but processed through imagination and memory, challenging the conventional teacher-centered model. This comparative exploration highlights the contrasting yet complementary ways both frameworks address the complexities of education in modern contexts.

Particularity: Teaching strategies should be specific to the sociocultural, linguistic, and institutional contexts of the learners.

Individuality: Learning strategies should be specifically tailored to the experience, emotion, memory and imagination of each individual learner, highlighting the importance of personalized learning and its effect on the learner's development.

Practicality: Teachers should have the ability to theorize from their practice and practice what they theorize.

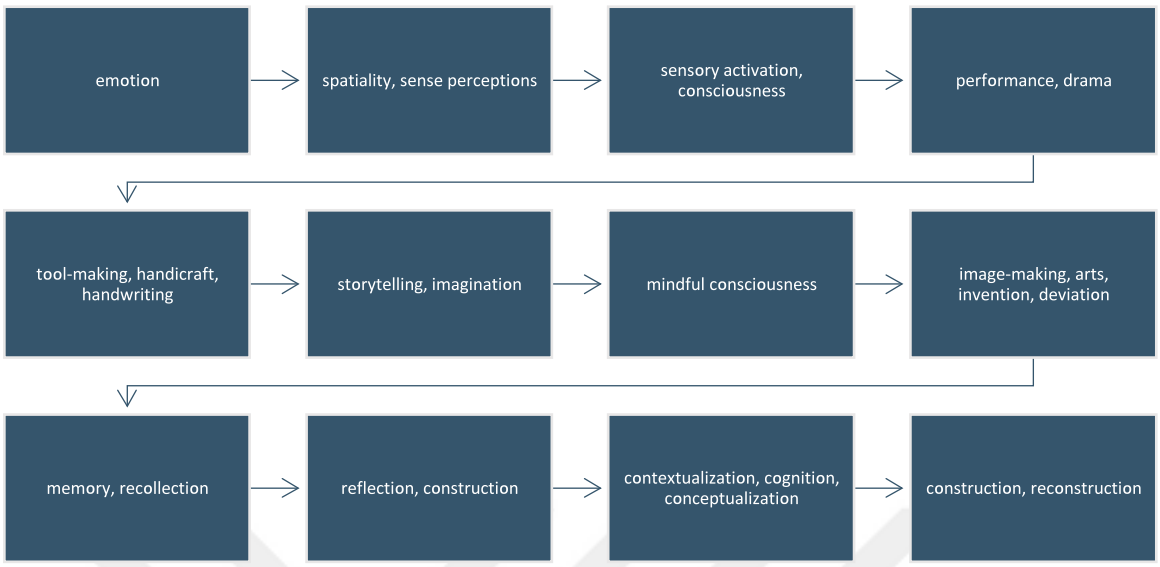
Creativity: Learners cannot grab or acquire knowledge as it is presented because knowledge is only transferred as a phenomenon to approach or to be gradually gripped. Human learners in the literature classroom receive knowledge in the form of images that need processing and cognition to be crystallized as learned concepts. Human learners have a strong inclination to distort, deviate, and change the provided content through their responses.

Possibility: Teaching should consider the sociopolitical consciousness and identities of learners, promoting critical thinking and empowerment.

Responsiveness: Learning should consider the episodic and epiphanic memory that is shaped by self-development, sensory perceptions, sociopolitical perceptions, and social and cultural identity development. A learner is born into an ongoing dialogue between any forms of utterances and responses and lives through ongoing social, spatial and cognitive interactions.

Humanist and post-method approaches, “bridge the existing theories to postromantic framework on ontological grounds. Accordingly, it offers a new understanding of learning theories from a historical perspective, at the center of which lies the notion and development of ‘human’, an emotional, sensory, cognitive and inventive entity with consciousness, imagination, memory and reflection” (Çıraklı M. Z., Forthcoming):

Figure 2: Stages of Collection, Recollection, Reconstruction



The Postromantic Framework offers an efficient set of concepts, strategies and techniques with a thorough theoretical background for the Literature Classroom. Some students feel disconnected from the emotional heart of literature when they are taught literature in the traditional way, with a focus on objective analysis and detached interpretation. The postromantic framework is a nice change of pace that encourages a more personal and active reading of literature. This essay will talk about the main ideas behind the postromantic framework and look at how it might help students become more interested in literature.

The importance of personal experience is one of the main ideas behind the postromantic framework. Students are not told to look for a single "correct" meaning; instead, they are encouraged to think about how they feel about a text. This can be done by writing in a notebook, doing creative writing prompts based on the text, or having group discussions about how everyone feels and reacts to the text.

Studies done recently have shown that this method works. According to a study by Smith et al. (2022), students who did activities in literature class that were inspired by postromanticism had a better understanding of why the characters did what they did and a stronger emotional link to the story.

The postromantic framework also helps us think about the connection between the text and the reader in a more complex way. It admits that the way we understand things depends on our own experiences and the cultures we come from. Students can think about how their own lives relate to the themes and characters in the book through activities that get them to do so.

For example, a teacher might ask students to think about how a character's problem with being alone is similar to their own struggles with social pressure or feeling like they belong. Students can see literature not as something far away to study, but as a talk that can shed light on their own lives when they think about it in this way.

It goes without saying that using the postromantic framework correctly needs careful planning and a mix between personal experience and objective analysis. Teachers need to teach their students how to think critically so that they can make well-informed decisions. However, the postromantic framework can make a more lively and meaningful learning space for literature students by including tasks that get them involved personally.

2.15. Learning and Memory: Spatial Interaction, Recollection and Episodic Memory

When most people think of a literature classroom, they picture rows of desks facing a teacher. This is a static setup that encourages silent learning. But new study in cognitive science shows how spatial interaction can help students learn to remember and be more interested in literature. This essay looks at how the arrangement of space affects our ability to remember things and create new memories. It makes the case that creating active learning spaces can greatly enhance students' comprehension and enjoyment of books.

A key part of understanding literature is having episodic memory, which means being able to remember specific events in time and place. After all, stories are trips through made-up places. Students build mental maps of the worlds in which they read, including people, settings, and plot points (Maguire, D, & Dévai, 2000). Moving around in a learning space, which is called spatial engagement, can help with this process. Clinton et al.'s (2010) studies show that students who learned new words while doing tasks that required them to move remembered them better than those who stayed seated. This shows that moving around can help you make stronger connections between memories.

These results can be used in literature classes by adding activities that get students to connect with space. For instance, teachers can set up “literary landscapes” in the classroom, where certain areas represent important places from a book. Then, students can move between these areas while talking about plot points or how characters interact with each other. This method not only helps people remember where things are in the made-up world, but it also gets people involved and talking.

Also, the way things are placed in space can affect memory, which is the process of remembering specific things. Traditional classroom setups with fixed desks encourage students to focus on one thing at a time, which could make it harder for them to remember different things. On the other hand, desks and chairs that can be moved around can make it easier for students to work in different ways throughout the lesson. This change in the physical layout can serve as a memory

trigger, calling up information learned before about a certain area (Schmoll, Dünkel, & McEvoy, 2014).

The setting in the classroom should be both physically and visually interesting. Set up "memory walls" where students can post pictures, quotes, or diagrams that are connected to the text. This can help them remember it. Adding technology that lets you map out the fictional world can also help with knowing and remembering where things are (Liu, Wang, & Yin, 2020).

Using spatial interaction techniques in the classroom needs careful planning that takes into account the size of the classroom, the resources available, and the needs of the students. On the other hand, the possible perks are big. Teachers can make classrooms that encourage spatial interaction, recollection, and episodic memory. This will create dynamic learning spaces that keep students interested, help them understand books better, and inspire a lifelong love of reading.

The postromantic framework draws on the types of memory and emphasizes 'recalling, recollection and imagination' as three most critical concepts in the learning process. In other words, classifying memory as to how information is stored and recalled guides the postromantic facilitator to set up the array of responsive strategies to foster episodic memory since it deliberates memory as a launching pad or foundation to learning, which provides a ground upon which the learner constructs, deconstructs, reconstructs imagination in a way that helps cognition and knowledge acquisition. Therefore, the following memory types are carefully and thoroughly considered in the postromantic classroom:

Sensory Memory: This is the shortest type of memory, which lasts for a very brief period (milliseconds to seconds). It is related to sensory input, such as sight, sound, and touch, which briefly registers with the brain before either fading or being transferred to short-term memory.

Short-term Memory: Also known as working memory, it holds information temporarily for immediate use. It typically lasts around 20–30 seconds and can handle a small amount of information (usually around 7 items). Postromantic framework associates it with conventional classroom setting since the students recurrently use this type of memory during the classes or exam periods. It has much to do with memorization.

Episodic Memory (Conscious): This type of memory stores information over extended periods, from hours to a lifetime. Episodic memory is a type of long-term, explicit memory that involves the recollection of personal experiences and specific events in time, often linked to emotions or locations. It's like a mental diary, where you store events such as your last birthday or a memorable vacation. This memory type allows people to mentally travel back in time to relive moments.

Semantic Memory (Conscious): Semantic memory is another form of explicit memory, but unlike episodic memory, it stores general knowledge and facts about the world that are not linked to personal experiences. It includes things like knowing that Paris is the capital of France, or understanding the meaning of words. Semantic memory is more about concepts and facts rather than events.

Epiphanic Memory: Epiphanic memory refers to moments of sudden realization or insight—often an "aha" moment—where new understanding or awareness is achieved. These memories are usually highly vivid and emotionally charged, as they are linked to profound moments of clarity. Although not as commonly discussed as other memory types, epiphanic memories are tied to personal transformation and significant shifts in understanding.

2.16. Experientiality, Consciousness and Reflection

Literature naturally pulls us into a world of events that are different from our own. However, in a standard classroom setting, students may feel like they are just watching and not really connected to the feelings and realities that are explored in the text. This is where the idea of experiential learning comes in, which gives students a fun way to get to know books better.

Experiential learning is a way of teaching that stresses the learner's active role in building knowledge through real-life situations. This means that literature classes should have activities that let students connect with the text through simulations, role-playing, and artistic expression, rather than just memorizing and analyzing it.

This method has a lot of perks. Kolb's research (1984) shows that his Experiential Learning Cycle, which includes real experience, reflective observation, abstract conceptualization, and active experimentation, makes students more interested and motivated to learn. Students are more invested in the learning process when they are involved in making meaning. Dewey's research (1938) also shows that doing tasks that you can actually do help you remember what you've learned. Simulations and role-playing help students work through themes and characters, which makes the lessons more remembered and powerful.

Literature is a rich tapestry of experiences that are just ready to be discovered. Think about a class that is learning "To Kill a Mockingbird" by Harper Lee (1988). Instead of just thinking about what the text means, students could act out different characters in a reader's theater show. Not only would this practice help them understand the characters' points of view and the racial tensions of the time, but it would also help them get better at public speaking and acting.

2.17. Use of creative drama: Inventive and Responsive Activies through Literature

Literature classes try to make students think outside the box and learn more about the things that are written. The creative drama style, which is based on acting and putting the students at the center, is a powerful way to reach these goals. By using movement, role-playing, and creative exploration, creative drama turns literature from a still book into a live, moving experience. This essay talks about why using creative drama in literature lessons is a good idea. It shows how it can help students learn with the help of new studies. Creative drama is different from playing in a theater because it is about making something, that is, experiential. When students put themselves in the shoes of characters, act out scenes, and answer questions in the story's text, they use their minds to learn. People feel more connected to the story when they take part in it. A new study by Cho and Jeon finds that creative drama helps students "develop a deeper comprehension of literary works and actively participate in the construction of meaning (2019: 123).

Participants state that creative drama helps them not only understand things better but also improve their reading and writing. They boost their confidence and language skills by putting on plays and making up lines on the spot. According to Dowdaud (2016), using creative drama to teach English can "cultivate children's dramatic imagination." This is a fun way for them to learn words that help them write better.

In addition to reading and writing, creative drama is a great way to learn about people and how they feel. As students act out scenes and talk to each other as characters, acting activities help them understand each other, work together, and think critically. This is very helpful when reading books about relationships and feelings that are hard to understand. A new study by Mitra and Davis (2022) shows that creative drama helps students grow mentally and socially, especially when it comes to learning how to see things from other people's points of view.

Regarding Creative drama and spatiality, the classroom setting is not just a physical setting but a space filled with storytelling, meaning, memories, creativity, spontaneity, imagination and emotions for the participants of the study. Thanks to creative drama, the participants' recollections of the classroom experience involve various elements like setting, time, characters, perspective, and emotions. These elements contribute to both collective and individual consciousness, aligning with the semantic functions of these objects in the temporal realm. Moreover, emotions play a significant role, as the participants remember the classroom events and re-experience the emotions tied to those events during storytelling. Objects in the classroom are viewed as triggers for both memory and concentration, with vivid memories linked to specific features such as color. The study aligns with existing literature on memory and space, indicating that the classroom remains a significant and meaningful part of long-term memory, existing as both a temporal and spatial experience. This finding emphasizes the allegorical and transferable functions of the classroom in participants' lives.

2.18. Critical Thinking in the Literature Classroom

Literature is often seen as a place to connect emotionally and creatively, but it also has a surprising but powerful way to help people learn an important life skill: critical thought. Students can improve their ability to analyze, evaluate, and make independent judgments by focusing on complicated characters, multifaceted stories, and the author's craft. These are all important parts of critical thought. This essay talks about the importance of teaching critical thinking in literature classes by giving examples of effective methods and showing how these strategies help students grow, as shown by recent academic studies.

Critical thinking is more than just remembering facts or reciting story summaries. It's a process with many steps, including checking assumptions, finding biases, and making strong cases (Ennis, 2005). Literature, full of ambiguity, meaning, and different points of view, is a great way to practice these skills. Students think about what characters are trying to do, how literary methods affect the story, and what the author is trying to say. Reading literature, according to Bergstrom (1983), leads to the “discovery of meaning,” which means that students are encouraged to go beyond simple understanding and look for more significant meanings.

Teachers can encourage students to think critically in writing classes in different ways. For example, Socratic Seminars promote open-ended discussions where students ask deep questions, back up their interpretations with textual proof, and respectfully consider other points of view. Also, tasks where students carefully look over certain passages help them improve their ability to notice things and pay attention to details, which are important skills for critical thinking.

There are many benefits to teaching critical thought in literature classes that go beyond just analyzing literature. Zohar's (2004) research shows that a literature-based critical thinking program creates a learning setting focused on the student and encourages creativity and problem-solving skills beyond the classroom. Also, research by McPeck (1981) shows that reading literature positively affects critical thinking skills across many fields. This suggests that the analytical skills learned through reading can be used in other subjects.

2.19. Motivational Types and Anxiety

Research to date explored the relationship between anxiety and motivation, i.e. (Horwitz, Horwitz, & Cope, 1986): (Spielberger, 1972): (MacIntyre & Gardner, 1994): (Pekrun, Frenzel, Goetz, & Perry, 2007): (Çıraklı, 2022, 2024) and found out significant correlations and adverse correlations between them. Çıraklı (2024), in his postromantic framework, argues that “anxiety types are akin to motivation types, and 'motivation vs anxiety' can be considered mutually affective, interdependent categories. These categories align with certain psychological theories, especially those involving emotional and cognitive processes. In some frameworks, anxiety and motivation are

considered to influence each other. Anxiety as a Motivator: Certain types of anxiety, like performance anxiety or fear of failure, can drive individuals to perform better. This can be seen in the Yerkes-Dodson law, which suggests that moderate levels of arousal (which can include anxiety) enhance performance. At the same time, too much or too little anxiety impairs it. Motivation Reducing Anxiety: High motivation and self-efficacy can help reduce anxiety. When people are motivated and confident in their abilities, their anxiety might decrease because they feel more prepared and capable of handling challenges.

The interdependence and relative correlation between motivation and anxiety, and their impact on learning process is noteworthy here. The idea that anxiety and motivation are interdependent could be tied to how emotions influence cognitive processes. Motivation might help regulate anxiety by providing direction and focus, while anxiety might reshape motivation, either by increasing urgency (stress) or by overwhelming the individual (distress). Accordingly, Çıraklı (2024) also suggests that

> intrinsic anxiety and extrinsic anxiety are different categories, and no learner is immune to anxiety. Intrinsic Anxiety refers to anxiety that originates from within the individual. This might include personal traits, such as a tendency toward perfectionism, fear of failure, or low self-esteem. It is tied to internal cognitive and emotional processes. Extrinsic Anxiety arises from external factors such as social pressure, performance evaluations, deadlines, or external expectations (from parents, teachers, society, etc.). These external stressors can trigger anxiety regardless of an individual's internal disposition.

2.20. Vectorial Assessment: Learning versus measurement

After COVID-19, the outbreak of distant gadgets and isolated educational mediums has increasingly placed less emphasis on extensive grading rather than instigating deep and profound engagement with the learning tasks. We arrive at the crossroads of history, psychology and education and come up with the idea of “experiential learning space” and almost ultimately deny the role of ‘teaching’ and ‘teacher’. Using practical learning does, of course, need careful planning and thought. The tasks picked must be right for the students' ages, connected to the lessons, and offer opportunities to think and discuss what they have done. As Jeong (2013) suggests in her study on technology-mediated collaborative learning, teachers can also use it to make online forums where students can talk about their experiences and share more information. These forums can also be used for discussion purposes outside of school. As the current research highlights on the spot, “these days, many literature programs aim to achieve a balance between formative and summative assessment (broadly, between coursework and end-of-course exam), or may even place greater emphasis on coursework”. Moral, philosophical and practical solutions drop inefficient in the face of the very idea of evaluation and assessment and the opportunities bring with them new challenges and adverse effects (Gibbs & Simpson, 2004-05: 3-4). The distinction between formative and summative assessment lies at the heart of understanding assessment's dual roles in education. Assessment has a formative role in ongoing student development, providing feedback that steers learning, and a

summative one in the final judgment of what has been learned. In practice, the two functions are usually inextricably intertwined, but clarity as to their different purposes must be maintained.

We need a critique of the current set of assessment approaches, strategies and tools because human learners' emotional needs and developmental phases require a new perspective (Gibbs & Simpson, 2004-05: 8):

> The students' exam marks increased dramatically to a level well above that achieved previously when teachers did the marking. What achieved the learning was the quality of student engagement in learning tasks, not teachers doing a lot of marking. The trick when designing assessment regimes is to generate engagement with learning tasks without generating piles of marking.

Indeed, institutional alignment of learning outcomes with assessment, through the standards externally assured by examiners, seems to focus on the quantifiable results institutions wish to achieve. While this may serve to ensure consistency and reliability in grading, it risks reducing learning to a set of ingredients that are to be measured, threatening creativity and deep understanding.

The case exhibits acute discussions and queries as to how we can integrate a reliable, sustainable, moral and practical assessment approach and tools at the university level; contemporary educationalist researchers and practitioners seem helpless to fix (Gibbs & Simpson, 2004-05: 3-4)

> about unreliable marking or rogue external examiners, about errors in exam papers, and so on. The recent approach of the Quality Assurance Agency (QAA) to improve quality in higher education has been to focus on learning outcomes and their assessment, on the specification of standards and on the role of external examiners to assure these standards. Where institutional learning and teaching strategies focus on assessment, they are nearly always about aligning learning outcomes with assessment and about specifying assessment criteria. All of this focus, of the media, of quality assurance and of institutions, is on assessment as measurement.

The postromantic framework, even deny the validity of the notion of reliability as it is based upon highly judgmental product and accuracy-based assessment methods and tools, and furthermore, it argues that what is problematic is not the "unreliable assessment" but the very idea of assessment itself because "assessment is no longer possible at the age of postmodernism and transhumanism. The research to date shows that "Standards will be raised by improving student learning rather than by better measurement of limited learning" (Gibbs & Simpson, 2004-05: 3-4).

> If we want to try to make sure that students pay attention to what we regard as important developmental activities it may be that we have to abandon the widespread practice of assessing their progress only at seminal points on completion of major pieces of work, such as full-blown essays and find ways of encouraging serious engagement in activities leading up to those points. (Chambers & Gregory, 2006: 170)

Hence, it can be argued that the Benchmark Statement makes the helpful distinction between formative assessment, mainly used to improve student learning in the course, and summative assessment, primarily used to assess the results of that learning. Although these two types of assessments often overlap-assigned work tend to serve both functions, it is helpful to be conscious of the different purposes and to understand the implications of using either one or both in teaching.

Throughout the years, most literature programs have tried to reach a balance between formative and summative assessments, usually weighing coursework above the formal examination. However, this trend would seem to run counter to some structural forces inherent in higher education, according to Gibbs and Simpson (Gibbs & Simpson, 2004-05: 3-4). Press reports and much of the recent quality assurance activity have concentrated on aspects of assessment in the forms of alleged declining standards, plagiarism, inconsistency of grading, and stressed examination failures or mistakes (Sendur & Kılıçkaya, 2024).

The Quality Assurance Agency's response has been to emphasize learning outcomes, assessment alignment, and the role of external examiners in ensuring standards. In that respect, it has made assessment a means of affecting measurement. The researchers argue that while rigorous and cheat-proof assessment systems are reliable, they mostly yield uncreative, short-term learning. They suggest that the priority should be on finding ways of designing assessments that help promote deep learning, with any problems relating to reliability being solved within that constraint. After all, as is pointed out, it is ultimately enhancement in student learning that can improve education standards, not the improvement in measurement of limited learning alone.

The argument by Gibbs and Simpson puts the finger on an important tension in educational assessment: the need for reliability pulls against the need for valid, enduring learning. Indeed, they say that rigid systems in their repression of cheating and their fairness can be associated with disengaged learning, which fails either to inspire students or to last. This means that assessments must be designed to ensure the quality of learning experiences, even if accepting some variability in assessment outcomes is required. The passage calls for educators to consider the larger role of assessment. Rather than reducing assessment to measurement and standardization, greater attention is needed toward fostering deep and engaged learning that will remain with the individual beyond their school years. And this may prove more effective in raising standards than the current preoccupation with finer measurement.

> Or we may try to ensure students' engagement by other means, such as the approach taken to attendance at seminars in the English department […]. There, seminar attendance is clearly regarded as a major part of the students' education in literature; although attendance itself does not attract marks, nevertheless it is not optional" (Gibbs & Simpson, 2004-05: 171).

Non-assessed coursework is the clearest example of the formative assessment described in the Benchmark Statement, directed solely at concentrating students' attention and enabling them to learn key concepts through sensitive feedback from their teachers. Because these concepts will later be formally assessed, the absence of immediate assessment may inadvertently foster a perception by students that such activities are somehow less important. This could deny students valuable opportunities to practice without stress while also benefiting from feedback. Gibbs and Simpson pointed out that students were unlikely to submit ungraded essays. However, they have argued that

where coursework is not assessed in a particular module due to resource constraints, students often stop doing the related study.

This issue of assessment becomes all the more critical with the increase in student numbers because, unlike teaching costs-which can be managed through large class sizes, the cost of assessment increases proportionally according to student numbers, and so likewise does the grading burden on teachers. So, how can literature teachers engage their students effectively without overburdening themselves? One approach might be to move away from the common practice of assessing student progress only at significant milestones, such as completing major essays, and instead find ways to encourage meaningful engagement in the activities leading up to those milestones. A patchwork text assignment, for instance, builds up an essay over several weeks from a set of sources; parts of these are discussed in timetabled meetings with peers and tutors. Some of this work may also be done in writing workshops prior to the eventual submission of the final essay. Giving a percentage of the overall coursework marks for these formative stages is another added incentive for students. For instance, a class presentation, assessed at the time of delivery, may relate to preparing a coursework essay, marked sometime later. Alternatively, assignments may be designed on a two-part basis, with marks being awarded to the first draft, on the basis that saving students from poor performance, which is then more onerous to correct, is better for their learning and morale.

The postromantic Theory “envisages a non-assessed or quasi-assessed educational procedure that prioritizes ‘reflectivity’ and ‘reflection’ through “responsive, recollective and recognitive” experiences. In this process, self-reflection and feedback offer astute opportunities for learners’ efficacy, ownership and responsibility” (Çıraklı, 2024). Gibbs-Simpson’s idea that “the students focus on learning and an understanding of key ideas through feedback” falls ill nowadays, particularly after the invention of AI tools. Researchers’ naïve complaints that “Without assessment, though, [feedback] is too often undervalued by students not taking advantage of learning opportunities.

This does seem to be a certain problem in education: how to get students to ‘engage in their learning’ when not always assessing them. The passage laments that everything must be graded for students to become immersed and excited. Research cited in the passage suggests that students can attain more profound levels of learning if they become deeply involved in activities without the teacher specifically grading their efforts. This finding shows that it is not the quantum of grading but the quality of engagement that propels meaningful learning.

With increasing numbers of students, the cost and burden of assessment grow, and so too does the need for educators to seek out efficiencies in ways to engage students. An idea could be to embed more formative activities in the coursework, developing essays over time with ongoing feedback rather than summative assessments, such as a final essay or an exam toward the end of the term.

CHAPTER THREE

3. METHODOLOGY

3.1. Methodology: Chapter Outline

This study explores the theoretical and methodological background of the research. It provides the essential stages to be followed in the present inquiry within a research design qualitative spectrum. Data collection procedures are carried out in accordance with required ethical approval to ensure adherence to research standards in social sciences. The researchers' and participants' positioning is critically considered to acknowledge potential biases and perspectives. Sampling involves selecting participants from a specific educational context to provide rich and relevant insights. Data collection tools such as interviews and observations are utilized, and data collection and analysis procedures are meticulously planned to ensure reliability and validity.

3.2. Theoretical Background: Postromantic Theory in Education

The Postromantic Theory of Education (2018) constructs a view of education by primarily turning authors away from the classic imperative methods, behaviouristic techniques, purely cognitive concerns or mere post-method convictions of teaching and turn onto a more individualistic, humanistic and learner-centric approach. The theory "re-interprets the humanistic worldview on three layers: historical, academic and psychological (Çıraklı, 2024). Historically, considering the borrows from Romanticism, the emphasis that the process of studying gains in the role of spontaneity, creativity, and emotional contact. In this vein, traditional education clearly does not pay enough attention to the individual potential and treats the person as a passive recipient of knowledge rather than active and creative. This theory goes against established basic norms and fosters a new framework based on the consideration of the personal experiences and inherent capabilities of learners.

3.2.1. Maxims of Postromantic Theory of Education in the Wake of Posthumanism

This postromantic framework emphasizes the importance of creativity, spontaneity, and the human experience in education, aiming to restore the humanity often lost in modern educational practices (Çıraklı, 2018: 133-136). It mainly covers twelve maxims, which provides an alternative toolbox for innovative educational settings:

Maxim I - Learning is impossible without creativity: The concept of postromantic education, rooted in the humanistic approaches of Romanticism, remains underexplored in philosophical terms,

especially regarding its alignment with post-method educational strategies. While researchers have been attracted to various literary terms, the philosophical underpinnings of education, particularly in its legitimization and purpose, are often overlooked (Çıraklı, 2018). Education thinkers owe much to Romanticism, and this document aims to share maxims primarily for educators in language, literature, translation, and the arts. It acknowledges that while learning requires creativity, the act of teaching is often seen as an authoritarian imposition. (Çıraklı, 2018: 133)

Maxim II – Learning requires to transform setting into space for human learners: We are entering a new era that differs significantly from past educational paradigms. In this era, traditional classroom settings and methods fall short of addressing the true nature of education. The vast body of literature in educational sciences often fails to distinguish between "space" and "setting" in educational contexts. A reevaluation of literary and narratological concepts is necessary to envision a future where education transcends its current limitations and reconnects with the humanistic potential. (Çıraklı, 2018: 133)

Maxim III – The postromantic framework does not offer a type of the post-method methodology: It is important to differentiate between the "postromantic framework" and "post-method approaches." While both may overlap, particularly in their rejection of hierarchical classroom settings, the postromantic framework goes further by focusing on the individual learner, as opposed to the social context emphasized in post-method approaches. The postromantic framework prioritizes 'humanising' over 'democratizing,' aiming to restore humanity at a time of increasing dehumanization (Çıraklı, 2018; Kumaravadivelu, 2006) discusses the shift from traditional methods to a more 'flexible' approach. In this context, the post-method pedagogy emphasizes breaking away from rigid, hierarchical educational structures, promoting plurality, and decentralizing the learning process12. This aligns with the post-modernist educational philosophy mentioned in your citation.

Maxim IV – Not student and teacher, but responsive human-learners; not learner-centered but learning-centred: As long as traditional concepts of "student," "teacher," and "class" persist, true alignment with postmodern educational thought is unattainable. The postromantic framework replaces the term "student" with "human learner," envisioning education as a process that nurtures the individual's imagination and creativity. The focus shifts from merely learning and teaching to uncovering and revitalizing human potential in today's postmodern context (Çıraklı, 2018: 134).

Maxim V- Praising imperfection and experience, praising human : Teachers often fall into the trap of pursuing perfectionism in three forms: emotional, ethical, and ontological. These perfectionist ideals are reflected in classroom settings that focus on either tragic seriousness, comedic taming, or absurd detachment from reality. Such settings, while well-intentioned, often stifle creativity by adhering strictly to prescribed syllabi and methodologies (Çıraklı, 2018: 134).

*Maxim VI – Spatial interaction enhances memory. No memorization, but memory! "*Unless educational setting is transformed into "space," there would be no ground for human being, experience and learner (not student)." (Çıraklı, 2018: 134) Referring to Mark Twain's assertion that

schooling should not interfere with education, it highlights the need to move beyond the classroom. Education should be associated with lived experience and memory, rather than rote memorization. Transforming educational settings into meaningful spaces is essential for fostering genuine human experiences and learning (Çıraklı, 2018).

Maxim VII – Reduction and Comparison, Memorisation and Acquisition, Reconstruction and Reproduction, Learning and Creativity: Educational spaces should be experiential and expressive, in contrast to the static and temporal nature of traditional classrooms. A truly educational space fosters reflection and memory, facilitating deeper learning and personal growth. This can be achieved through various functions such as allegory (comparison), transitional relief (semantic memory), transposition (episodic memory), trespassing courage (epiphanic memory), all of which contribute to the human learner's development (Çıraklı, 2018: 135).

Maxim VIII – Learning is as much individual as social. Learning requires creativity and is a cure for melancholy: Creativity is a uniquely human trait, while mimicry is social. Learning, inherently creative and often melancholic, is never fully complete because it is deeply connected to the arts and the individual's struggle to find meaning in life. In this way, education can serve a therapeutic role, helping individuals navigate the melancholy of the postmodern era (Çıraklı, 2018: 135).

Maxim IX – Assessment is a fallacy: Learning only begins within educational settings: Fallacy of assessment is a trap, for learning is not imaginable through the stages of an educational organization and in the classrooms. At the earliest, it is a phenomenon that can happen or commence when the organizational process is over. “A good story starts when it is really over” says A. Cohen (Çıraklı, 2018: 135). The idea of assessing learning through stages within an educational system is fundamentally flawed. Learning is a process that begins only after formal education has ended. Like a good story that begins when it is over, true learning commences once the structure of organized education is left behind (Çıraklı, 2018)

Maxim X – Not only planned objectives but also spontaneous overflow of responses: Spontaneity is among the essential features characterising the postromantic framework. The State of Nature and the authenticity in the nature of human-learner can manifest itself through spontaneity. Remember the moments when you and your human-companions (not students) are relaxed enough that you can surprise yourself with spontaneity, particularly when it is not all managed or planned. As Edward Norton suggests “this is what you should be chasing, this feeling of spontaneity.” (Çıraklı, 2018: 135)

Spontaneity is a critical element of the postromantic framework. True education happens in moments of unplanned spontaneity, when both teachers and learners are free from rigid structures. These moments allow for genuine self-expression and discovery, which are essential to the human learning process (Çıraklı, 2018).

Maxim XI - Creative drama to turn the setting into space, a strategy for spatial interaction: Creative drama can help achieve spontaneity (except for language learning settings). Any creative drama performance in language and literature classes can bring together critical concepts of "experientiality" and "fictionality," which I discuss within the scope of "postromantic theory of education in the postmodernist era." Through the integration of the techniques mainly based on improvisational act of creative play, non-exhibitional dramatic action is aimed at being imbued with insights into the process-oriented performance of the human-learners (participants). The participants are guided by a leader to share the imagination of the author, to contribute to the enactment of the envisaged fictional world created by the text, and predominantly to reflect on their own experience at various levels: real (as idle audience), implied (as abstract reader), imagined (as attentive reader) and manipulative (as deconstructive and reconstructive producer). Through employing techniques offered by creative drama, combining the verbal qualities and implications of figurative language of poetry and considering the postmodernist inclinations for invention, reproduction, visualisation, virtualisation and fictionality, the human-learners' "natural" world are involved in the creative play of the individuals in the age of simulacrum. (Çıraklı, 2018: 135-136)

Creative drama can facilitate spontaneity and enhance the educational experience, particularly in language and literature classes. By incorporating improvisational techniques, creative drama fosters a deeper engagement with the material, allowing learners to explore their imagination and personal experiences. This method aligns with the postromantic educational philosophy, which values experiential learning over traditional didactic approaches (Çıraklı, 2018).

Maxim XII - Dehumanised educational setting into an experiential space for the human-learners: Human beings are gradually becoming robotlike entities while artificial intelligence is increasingly making humanised robots. Thus, the postmodernist melancholy due to the lack of "reality" and "actuality" in the post-truth era is merged with the individual melancholy owing to the lack of Self in the post-information era. In a nutshell, what is stunning about these maxims is that they hardly promise an ingenious way to escape from the dilemma of education, nor call for a new educational approach; rather, they seek to metamorphose the dehumanized educational setting into an experiential space for the human-learners. That is the heart of the matter! (Çıraklı, 2018: 136)

In an age where humans are becoming more like robots and robots are becoming more humanized, education must address the resulting melancholia. The maxims proposed here do not offer an escape from the dilemmas of education, nor do they propose a new approach. Instead, they aim to transform the dehumanized educational setting into a space for genuine human learning (Çıraklı, 2018).

In a nutshell, the maxims articulated in this document seek to reshape education by shifting the focus from traditional methods and structures to a more human-centered, experiential approach.

3.2.2. Functions of the Learning Space: Virtual, spatial and integrated settings

At the core of the framework is that learning should be a deeply personal and meaningful experience. He is critical of the traditional approach centered on a hierarchical, method-based pedagogic instruction. Instead, he argues that education should lend itself to outcomes that evoke spontaneity and creativity. To achieve this, relooking at the educational environment is necessary. This requires abandoning the idea of a constricted “setting” instead of a much more open-ended “space” that allows for and encourages the process of experiential trial and study. Accordingly, postromantic theory argues that the learner can gain a much deeper connection with the material than would normally be possible, hopefully leading to more profound and lasting learning outcomes. One of the most recent and preferred features of the Postromantic Theory is critical reflection and emotional engagement. Hence, learning ought to be more than gaining information; instead, he says it is “how the learners go through and reflect” on the information they have. Such an exercise is believed to be very vital to self-development. Traditional assessment methods are thus seen as old-fashioned, limiting, and actually work against the process, from the view of a postromantic framework, lacking profundity. They call traditional assessments a “trap” that may suppress creativity or lead to anxiety, thus enabling other kinds of holistic and reflective forms of evaluation to take place for priority in the engagement and development of the learner.

Creative drama activities are pivotal and offer a remarkable steering chariot for students in postromantic classrooms. The efficiency of the genre comes from the fact that it provides an integrated tool with practical benefits on various levels. Education would become highly interesting as these methods help fill the gap between theoretical knowledge and experiential learning. For example, creative drama might help learners connect with the material personally, kindling understanding on a relatively deep and low-knowledge retention level. This is in line with the general purpose of Postromantic Theory: to see to it that a learning environment is created in which the student is treated as an entire being, not just their thoughts and intellectual competences.

One of the significant contributions of Postromantic theory is to represent a vectorial assessment model. This model substantiates internally motivated learning postures and aims at fostering, flourishing and framing learning as a process. “Engagement, affection, response and reflection” are the pivotal factors in the Vectorial Assessment, which shifts the focus from quantitative measures of performance to an analysis of qualitative aspects: engagement, imagination, and response. Such a model of evaluation tends to itemize the development of the learners more by involvement and reflective experiences, which they undergo during the coursework. It actually opposes this instrumental emphasis on approaches, methods, and processes of identifying a set of efficiency-measurable qualities that, therefore, debar true learning for food for thought: better learning is reflected in the depth of a learner's engagement and the richness of learner reflective processes. Postromantic theory touches up on area of the broadest philosophical implications in

education, claiming that it should be set free into the prerequisites of style beyond post-method era constraints. moreover, post-method attempts to democratize the classroom but is located on the primacy of method. On the other hand, it aims to humanize education by revolutionizing the very essence of education, making it about the individual learner and their varying kinds of journey. This approach envisions an educational landscape where learners are empowered, and deep and meaningful experiences of learning are enhanced through motivation drawn from creativity and emotional engagement. In conclusion, the theory that is Postromantic on education was greatly articulated and this was a wide view of education during this postmodern era. Way that Postromantic theory post at the importance of emotional engagement and reflection in experiential learning surely shakes the very essence of what the traditional systems shook of. It calls for a move towards paradigms of approaches to be more human-centered, creative, flexible, and accommodating of the full potentials of respective learners.

3.3. Research Design: Narrative Inquiry

The research design was a Narrative Inquiry. It utilized the verbal and non-verbal narratives of participants to reconstruct narratives about past learning environments and classroom experiences. The analysis included the formal, stylistic, and representational characteristics of the narratives, aiming to explore linguistic data revealed in the narratives concerning the sensory, emotional, affective, and cognitive aspects of human learning and learning environment experiences. Additionally, a preliminary question was posed to stimulate participants' memories: “What do you remember from your past classroom experiences?” Participants were allowed to freely express their narratives, which included topics beyond the classroom. Raw data were categorized and discussed according to the prominent forms, styles, and themes in similar narratives from the researchers. Discussions were framed within the terminologies of Linguistics, Narratology, Learning Theories, and Postromantic Theory.

Narrative inquiry is a qualitative research approach that attempts to understand and portray the experiences of people by means of their life stories. It is firmly based on the premise that humans are born storytellers, and the narratives they create and exchange bring deep insights into how one sees and makes sense of the world. Narrative inquiry, as a phenomenon and method, is most appropriate for researching the complexities of human experience, identity, and culture in the fields of education, health care, and social science (Clandinin & Connely, 2000; Bruner, 2002).

Recent studies indicate a narrative turn in social studies (Block, 2010; Silverman, 2006). Roots of narrative inquiry lay in the larger narrative turn in the social sciences, developed as a response to various limitations of positivist paradigms in several ways, often keeping researchers far away from an optimal understanding of the richness of human experience. More importantly, the works of Jerome Bruner became very influential on the position of narrative as a way of knowing and learning;

he believed that stories are the substance and form of all human cognition (Bruner, 2002). It is from here that Jean Clandinin and Michael Connelly built narrative inquiry as a methodological approach, drawing largely on John Dewey's theories of experience, such as his ideas on continuity and interaction: how Dewey saw the influence of experience extended into life and maintained by subsequent experiences.

Dewey's influence lies rather in the way narrative inquiry views experience: it is seen as constructed, both personal and social, through interactions among people and their environments over time. This was conceptualized by Clandinin and Connelly in 2000 in what they termed the 'three-dimensional narrative inquiry space,' which includes the dimensions of time, interaction, and place. It can thus provide the structure with which researchers may be able to study how human experiences are construed, interpreted, and influenced within their social contexts and temporal histories (Clandinin & Connelly, 2000).

3.3.1. Applications in Research

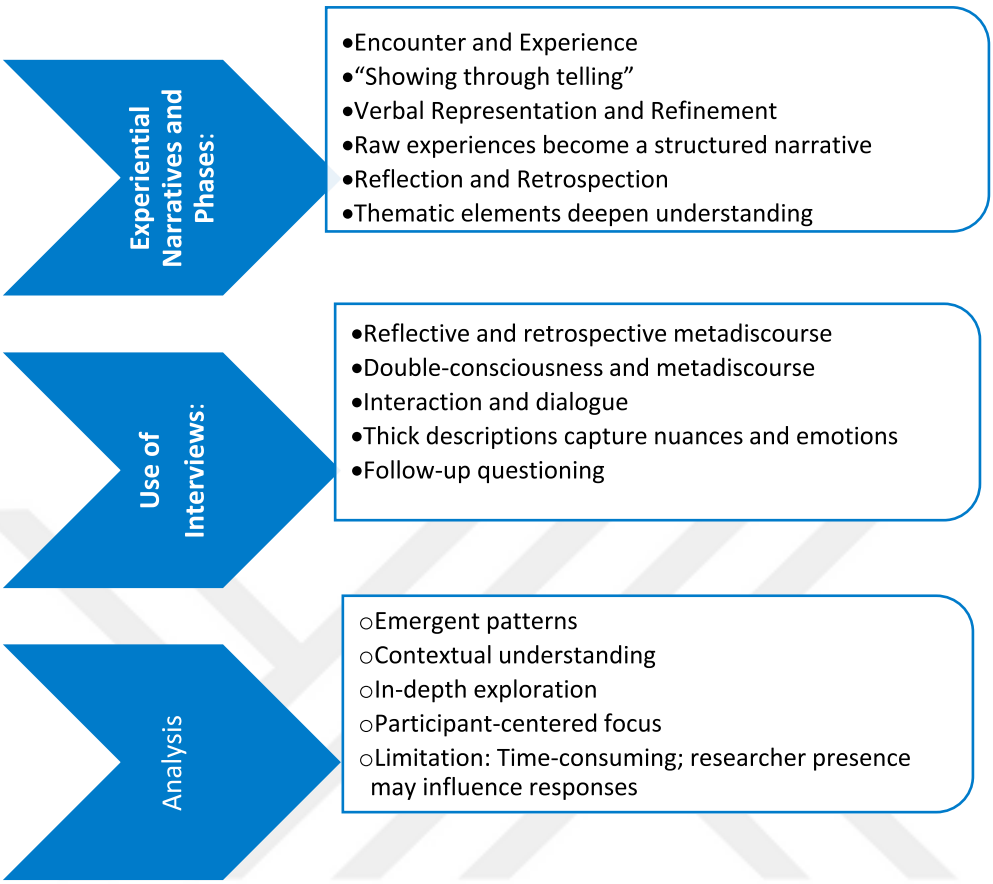
From the foregoing, it is notable that narrative inquiry is indeed a powerful and versatile method of research that provides deeper insights into the lived experiences of individuals. Narrative inquiry attends to the stories people tell, thereby allowing researchers to delve into the intricate tapestry of human experiences, identities, and social interactions in detailed narrative. Even with these hurdles, narrative inquiry is among the important approaches that are valuable to researchers who seek to understand the meaning people ascribe to their different experiences and how they are shaped by more general social, cultural, and institutional settings.

Narrative inquiry has been applied across a wide range of disciplines as a means of finding answers to different types of questions. It has already been used to look at professional identities of teachers, the experiences of students, and the dynamics of classroom interactions in education, for instance (Clandinin & Connelly, 2000). Narrative inquiry is common within healthcare for studying illness experiences of patients that describe how people make sense of the condition of their health and experience functioning within health facilities (Butina, 2015).

One merit of narrative inquiry is that it involves a sensitive capture of the complexity involved in human experiences and the contexts under which such experiences take place. More important, in the telling of the story at hand, narrative inquiry orients toward the stories being told by people, and therefore this allows the researcher to explore what is attached to a given experience in terms of meaning and how such meanings are social, cultural, and institutional factors.

The key steps regarding the data-collecting tools require experiential narratives produced by the participants. To obtain this data, the researcher sticks to the following items:

Figure 3: Unarcode Reflection workshop guideline (Çıraklı, 2024)



The narrative inquiry process is achieved through the collection of life stories, analyzing the stories and interpreting the findings within the lives and general social systems of the participants. Data in a narrative inquiry research design is obtained through data sources like personal interviews at a micro-level, thorough observation and sampling of personal letters, journals, and photographs for subsequent analysis. The intention is to develop rich, detailed accounts that will divulge the meanings participants attach to their experiences (Butina, 2015). The nature of the forms for narrative analysis is thus defined by the research question and nature of the data. Thematic analysis deals with the identification of common themes in narratives. Structural analysis concerns how the story was constructed. Dialogic/performance analysis interrogates the interaction between the one narrating and the audience.

For instance, a researcher uses thematic analysis to identify patterns or themes emerging in stories that can potentially give an understanding of common experiences or shared cultural meaning among participants. One very illustrative example of the practical application of narrative inquiry is in a study by Vera Caine and colleagues on teachers' and students' experiences in multicultural urban schools. Indeed, through engaging the narratives of such people, the researchers were able to find

out how these experiences were framed by and, in turn, framed the wider social and institutional contexts in the environment of schools (Clandinin & Rosiek, 2006).

3.3.2. Ethical Considerations

Ethical considerations take precedence in narrative inquiry, particularly about the personal nature of the narratives to be shared. Researchers must exhibit care for risks and benefits that could arise from participation in narrative inquiry by maintaining the identity of the participants' confidential and revealing their stories in the most sensitive way that respects participants voices (Clandinin & Connely, 2000). This includes continued negotiation with participants throughout the research process and member-checking to ensure that the findings really hold the experiences and viewpoints of the participants (Butina, 2015).

Further, narrative inquirers must remember their positions and biases reflexively, allowing them to consider how they could influence the research process and the outcomes. This is a critical point relative to the credibility and trustworthiness of a research report (Creswell, 2014). Accordingly, before the research action, ethical approval was obtained from the relevant review board. Ultimate compliance with ethical standards and guidelines was ensured.

3.3.3. Limitations of Narrative Inquiry

Although narrative inquiry has its strengths, it is also not entirely without its limitations. For instance, this methodology is quite time-consuming as it means prolonged and serious engagement with the people participating and quite an intensive analysis of their narratives. This thus makes the methodology less feasible for studies that need large samples or have tight timelines (Butina, 2015). Another limitation is the possibility of researcher bias in such intimate, relational work as narrative research. Researchers have to be careful about managing their biases and seeing that their interpretation is strongly linked to the participants' views rather than their preconceptions. This also demands a high level of reflexivity and transparency in the research process, in which aspects like member-checking and peer debriefing are involved to increase the credibility and trustworthiness of the findings provided by the research methodology (Creswell, 2014).

3.3.4. Researcher’s Positioning

Since December 2013, the researcher has taught English at the English Language and Literature preparatory program at Adıyaman University. The researcher, who also received his BA degree from an ELL program in Turkey, is an avid poetry reader interested in performative arts and music. The fact that the researcher also had experience with distance teaching during COVID-19, which instigated his curiosity about spatial interaction, is

significant since one of the focal points of the present study is spatial interaction regarding classroom settings, setting elements, objects, and experiential space.

3.4. Sampling and Participants

Purposive sampling was utilized in this study. According to Ollerenshaw and Creswell (2002), in qualitative research, select individuals who have experience relevant to your research question. The purposeful sampling protocol and the specific strategy of criteria sampling (Miles & Huberman, 1994) are sought.

Eligible manuals like The Springer Narrative Inquiry Manual maintain that while the number of participants in narrative inquiry is kept small, there is no ideal number. However, a group of 6-12 participants is appropriate for postgraduate studies. Since the depth and richness of the data are more important than quantity in a narrative inquiry, the number of participants is restricted to 11.

The participants were selected from the volunteer students who attended the British Poetry classes during the 2022-2023 Academic Year Fall Semester. Considering the nature of the study and the research design, the participants are informed about the project and invited to share their retrospective narratives and recollective reflections. Volunteer students attended the interviews and shared personal experiences according to research manuals (Bamberg & Georgakopoulou, 2008). Another criterion for the sampling was the contents of the course that appealed to or were triggered by the research questions, aim, and hypothesis. Accordingly, participants were selected from students who had taken the English Poetry class at Karadeniz Technical University, where "spatial interaction" and the Postromantic approach, strategies and techniques were adopted. Regular course attendees were considered potential participants, estimated to number between 30-50. As Creswell (2013) suggested, it was ensured that potential participants had firsthand experiences relevant to the research questions and focus. Potential participants willing to voluntarily contribute to the study by sharing their personal experiences and stories were thoroughly informed about the study. Participants of diverse ages, genders, residences, and cultural backgrounds were preferred to enrich and diversify the data (Connely & Clandinin, 1990).

Table 1. Characteristics of the participants

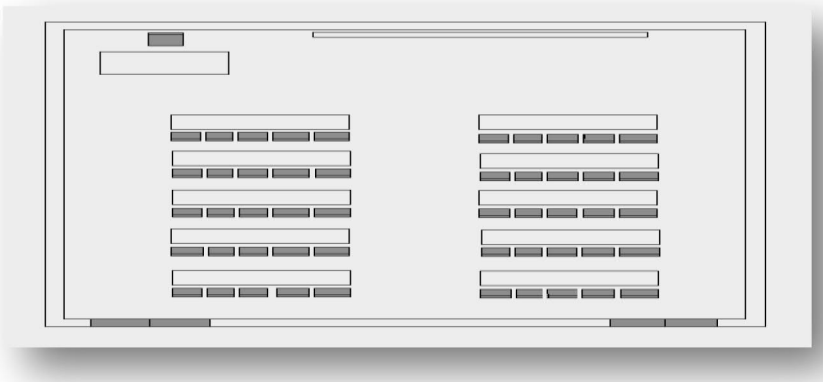
Characteristics	
Age Interval	21 – 24
Years of Study	3rd Grade
Level of Education	Undergraduate
Type of Classroom	Inclusion
The period under inquiry	British Poetry (2022, Fall)
The period of data collection	April-May 2024

Potential participants were fully informed about the purpose and nature of the study. Participants were driven to recount their narratives and exchange their experiences willingly. It was ensured that the volunteers understood their roles and rights during the research period. Participants were over 18, and respect was shown for personal data privacy and human rights. Consent was obtained for using their narratives in the research, with the condition that names and personal demographic information remain confidential.

3.5. Context: Literature Classroom Setting

Historically, in 2017, in line with the standard of desks arranged in two columns, the conventional classroom setting included a standing desk for the professor at the front (see Figure 4). The furniture is in red and has an overall color effect: The doors and the chairs are red. The walls and desks were white. The lighting was relatively good, with warm fluorescent lights, and the sun bulbs were also available. The participants stated that they liked their classroom, particularlyfor color selection and for physical isolation and concentration with its agora-like design of escalating desks towards the back. The doors behind the students are at the back and top. There was a considerable physical room at the front, and even though the classroom desks were arranged in rows or columns, the terrace shape of the classroom made it possible to produce an inadequate effect of a U shape. Furthermore, each desk included five chairs to create “clusters” or “groups”, which helped to encourage interaction and participation in group activities. Color can be considered another significant factor, but even though the students liked the classroom, particularly for the color selection, how it is reconstructed or exists in their memory and narrative accounts is questionable. The study explored whether color is as significant an asset in the classroom setting as it is in the space in the memory.

Figure 4: Classroom Setting



3.6. Data Collection Tools

3.6.1. Instruments

Narrative research relies on participants' narratives and stories (Dunne, 2003). Semi-structured themes and open-ended questions were designed to uncover the full richness and depth of lived experience through personal stories, verbal or non-verbal narratives reflecting participants' experiences, emotions, sensations, and imaginations.

3.6.2. Data Collection Language

Data were collected in both Turkish and English. Participants expressed themselves in whichever language they felt most comfortable. Bilingual or translation options were used as necessary.

The narrative account produced in Turkish were translated by the researchers. The translated versions of the narratives were also revised in line with the suggestions of the participants, and necessary amendments were made together to avoid confusion. The phone interviews conducted with students A and B entailed careful revision, control, discussions and confirmation of the previous responses. The researchers asked for confirmation for the data shared through the interviews and diaries from the two participants and it was ensured that there was a strong convergence between the data sets.

3.6.3. Semi-Structured Questions

Semi-structured open-ended questionnaire (Appendix 1) is used to collect the retrospective narratives.It was designed under the supervision of a narratologist and narrative inquiry expert. The questionnaire was not a Likert type but raised open-ended questions. Participants' reflective experiences were collected through written and oral interviews guided by the semi-structured questionnaire. After initiating the students' responses, the participants shared their personal stories and verbal or non-verbal, written and oral narratives. Participants were not required to answer any questions they did not wish to respond to. A sample questionnaire is included in the Appendix.

The researcher first presents her reflective and experiential account. Secondly, she will analyze the results; and lastly, she will discuss the findings according to her theoretical background and previous research. Regarding the nature and authenticity of the narratives, data was collected in the native tongue and translated into English.

3.6.4. Open-ended Interviews

The first phase is the encounter and experience, during which the narrative begins to take shape. This initial phase includes the focusing process that leads to the production of a draft narrative. Key

elements of this stage involve 'showing through telling,' which engages both the narrator and the audience in the unfolding story. The experience is further intensified by creative and responsive reflection, allowing for a deeper engagement with the narrative through the encounter, thereby enhancing the focalizing process that directs the audience's attention.

In the second phase, the narrative undergoes verbal representation, transfer, and verbalization. The primary objective during this stage remains 'showing through telling,' wherein the draft narrative is refined with additional clues and signs that enhance its comprehensibility and impact. This step is crucial as it transforms raw experiences into a structured narrative that can be effectively communicated to others.

The third and final phase revolves around reflection and retrospection. This step is marked by an explicit process of reflection, leading to an explication that involves a detailed explanation and description of the narrative. This phase not only consolidates the narrative's thematic elements but also enriches the audience's understanding, ensuring that the narrative's full depth and subtlety are appreciated. Through these stages, experiential narratives not only convey events but also invite deep reflection, making them a powerful tool for conveying complex human experiences.

The present study uses interviews in line with the suggestions made above and particularly draws on the reflective and retrospective meta-discourse previously produced by the participants. It includes a double-conscious process of reflecting upon one's own experiences and on the experiential narratives provided by the participants.

The two important methodologies of narrative inquiry are focus groups and one-on-one interviews, each with its strengths and weaknesses. A focus group is a tool whereby a researcher can direct an organized discussion among participants who have shared experiences regarding specific topics. When collectively telling stories as a method, this works best because they share their stories and make comparisons of the collective stories with others, bringing out emergent patterns and themes. The narrations become better via the interaction and dialogues that have been facilitated by the use of focus groups, for it deepens understanding and gives context, as participants clarify and elaborate on each other's stories. Group dynamics also replicate the social environments of the narratives, making discussions enriched through shared experiences. However, the greatest limitation of focus groups is that they are not likely to yield deep individual inquiry because powerful voices within the group can skew the discourse.

A face-to-face interview, in contrast, involves the personal interaction between the researcher and the participant, thus exploring individual experiences, views, and stories. This design is significant in that thick, detailed descriptions of a respondent's life are obtained that capture the subtle nuances and emotional undertones, which probably could be less accessible in a group setting. Personal interviews therefore accord primacy to the participant's viewpoint such that an uninterrupted

flow of personal narratives and detailed elaborations on specific events or themes accrues by appropriate follow-up questions.

Although in-depth, personal interviews are quite time-consuming, and the presence of the researcher himself might influence the answers. Thus, focus groups will provide a collective context for constructing narratives, and personal interviews will provide individual insight into life experiences. The decision as to which method to use, therefore, is dependent on the specific needs of the research inquiry, particularly the level of depth and breadth the researcher desires to understand the narratives. How researchers might want to approach and interpret the richness embedded in participants' narratives, therefore, forms the choice of method.

3.7. Data Analysis

Data that were turned into findings were discussed according to the Postromantic Education Theory to generate insights. Initially, data were collected, striving to reach participants' authentic experiences and holistic stories. Thematic and narratological analysis methods were used. Repeated themes, patterns, and linguistic and narrative data expressing sensation, emotion, affect, perception, judgment, and anxiety were explored. Emotional states, changes, and transformations related to past learning experiences expressed in the narratives were analyzed, and findings were interpreted.

Given that data in qualitative studies are emergent and interpretive (Dornyei, 2007), the methods and techniques employed to analyze the data may evolve during the course of the research. All interview data were video recorded to facilitate accurate transcription and enhance understanding of the speakers. These recordings were transcribed verbatim to ensure precision.

The present research provides a complex interplay between theory and experience backgrounding this narrative inquiry into learning experiences, recollections and outcomes. The comprehensive analysis and discussion of the participants' lived experiences include a number of responsive steps from postromantic, interdisciplinary, and even metatheoretical lenses. Hence, the present research offers an integrated psyco-cognitive, new humanistic, learner-oriented and post-modernist approaches, including: (a) the three aspects of narrative—temporality and spatiality (Connely & Clandinin, 2006); (b) various modes of agency —self-responsiveness and self-reflectiveness (Bandura A. , 2000); (c) self-awareness and creativity development spaces (Seemiller & Priest, 2015); (d) rhizomatic encounters and experiential open ended spaces (Deleuze & Guattari, 1987); (e) self-discovery through spontaneity, improvisation, invention and creativity (Makus & Nurius, 1986); (f) social psychology and fluid social interactions (Davies & Harre, 1990); (g) self-psychology (Kohut, 1982); three modes of belonging—engagement, imagination, and alignment (Wenger, 2000) (h) well-being (Çıraklı & Sağlamel, An Examination of the Psychology of the Feedback Receiver: The Case of EFL Students, 2020).

CHAPTER FOUR

4. FINDINGS AND DISCUSSION

4.1. Chapter Outline

This section covers the reflective accounts of the participants and the researcher. The narratives are collected from the journal and kept by the action interviews. The researcher firstly presents her reflective and experiential account. Secondly, they will analyze the results; and lastly, the present chapter will discuss the findings according to postromantic framework and theoretical background as much as previous research.

4.2. Results: Retrospective Narratives

4.2.1. Retrospective Narrative 1

TR

[1] “Song to Celia” şiirinde yaptığımız canlandırmayı hatırlıyorum. Tam olarak hatırlamasam da bir “kap” imgesine odaklandığımızı anımsıyorum.[2] Serdar Ortaç “Poşet” şarkısını dinleyerek egzersiz yapmıştık.” The Passionate Shepherd to His Love” şiirinin bir kıtasını grup olarak bestelemiştik. [4] Okul kantinindeydik, masaları geniş bir yuvarlak biçiminde ayarlamıştık. O gün Ancient Mariner’ın Albatros’u vurduktan sonra pişmanlığından bahsetmiştik. Daha sonra öğretmenimiz “Sizin Albatros’unuz kim?” diye bir soru yöneltmişti. Bunu o gün cevaplamamıştım ancak portföyü oluştururken fark etmiştim ki ben kendimin Albatros’uyum.[5] “The Sick Rose” şiirini okuduktan sonra şiiri yorumlamadan şairin yazdığı kelimeleri, dizeleri resimlediğimizi hatırlıyorum. [6] Burada anımsadığım iki şey var. “Song to Celia” şiirini ele almıştık ve biri Fuzuli diğeri Tarkan olmak üzere iki sözü benzetme yapmıştık: Fuzulî’nin “Su Kasidesi”nden ‚Kûze eylen toprağım sunun anınla yâre su‘ ve Tarkan’ın “Salına Salına Sinsice” şarkısından ‚Belindeki kemer olayım‘. Bu derste düştüğüm bir not daha gözüme ilişmişti: “An artist takes an object and transforms it into aesthetic.”. [7] The Rime of the Ancient Mariner” şiirini okuduk, besteledik ve bir de burada geçen Albatros için cenaze töreni düzenlemiştik kampüsün önünden başlayıp Şenlik Alanı’na uzanarak. Bu tören bana Yüzüklerin Efendisi’nden bir sahneyi anımsatmıştı ve hafif de bir durgunluk çökmüştü üzerime o an. Hatırladığım sahne Kral Théoden'in oğlu Theodred için de böyle bir tören ardından uğurlamışlardı, o sırada da kuzeni Éowyn bir ağıt söylemişti. Tam da bu anı anımsattı. [8] Derslerin hemen hepsini hatırlıyorum. [9] Grup hâlinde beste yapmaya katıldım, şiirin dizeleriyle ilgili resim çizdim. Albatros’un cenazesine katıldım. “The Pulley” şiirinde yaptığımız dramada “wisdom” olarak rol oynadım. Özellikle “The Sick Rose” şiirini işlerken bir şeyi olduğu gibi görmek ve yorumlamak arasındaki farkı anladım. Çünkü öğretmenimiz bize gördüğümüzü resmetmemizi

isterken bir sürekli olarak dizeleri yorumlayarak resmetmeye çalışmıştık. [10] “The Rime of the Ancient Mariner” şiirinde Albatros için yaptığımız törenden bahsetmiştim. İlk başta biraz komik gelmişti ama daha sonrasında üzerime bir durgunluk çöküvermişti. [11] Çizdiğimiz resimleri hatırlıyorum. [12] Şiiri okuduğumuzu, grup halinde şiirdeki kişilerin kısmını okuduğumuzu, birkaç dizeyi bestelediğimizi hatırlıyorum. Okul kantinindeki bilinçli sohbetimizi hatırlıyorum ve de Albatros’un adına düzenlediğimiz töreni hatırlıyorum. [12] Bu ders söz konusu olunca özellikle TEK bir andan bahsedemem. Gözümü kapatıyorum, bir gülün yaprağını yiyen tırtıl, bir “wisdom” kişiliğini alarak diğer özelliklerle dönüşümüz, bir sınıfça koro oluşumuz, bir Albatros için yaptığımız o törendeki pasparlak güneş, bir “Sizin Albatros’unuz kim?” sorusunun ardından uzunca bir süre düşünce kabuğumda yanıt aramam geliyor aklıma.

EN

[1] I remember the reenactment we did for the poem “Song to Celia.” Although I don’t recall every detail, I do remember focusing on an image of a “cup”. [2] We had exercised while listening to Serdar Ortaç’s song *“Poşet”*. As a group, we composed a tune for one stanza of the poem *“The Passionate Shepherd to His Love”*. [4] We were in the school cafeteria, and we had arranged the tables in a large circular shape. That day, we talked about the Ancient Mariner’s regret after shooting the Albatross. Later, our teacher asked, “Who is your Albatross?” I didn’t answer that question on the spot, but while working on my portfolio, I realized that I was my own Albatross. [5] I remember reading *“The Sick Rose”* and illustrating the poet’s words and lines instead of interpreting the poem. [6] Two things stand out in my memory here. We discussed *“Song to Celia”* and drew an analogy between two works: one by Fuzuli and the other by Tarkan. From Fuzuli’s *“Su Kasidesi”* (‘Let them turn my soil into a pitcher and offer water to my beloved’) and Tarkan’s *“Salına Salına Sinsice”* (‘Let me be the belt on your waist’). Another note from this class caught my eye: “An artist takes an object and transforms it into aesthetic.” [7] We read, composed for, and even organized a funeral ceremony for the Albatross in *“The Rime of the Ancient Mariner”*. The procession started from the campus entrance and extended to the Festival Area. This ceremony reminded me of a scene from *The Lord of the Rings*, where King Théoden’s son, Théodred, was similarly bid farewell after a funeral. During that scene, his cousin Éowyn sang a lament. That particular moment came to mind and brought a sense of stillness over me. [8] I remember almost all the lessons. [9] I participated in group compositions, drew pictures inspired by the poem’s lines, and attended the Albatross funeral. In the drama we staged for *“The Pulley,”* I played the role of “wisdom.” I especially understood the difference between seeing something as it is and interpreting it during our work on *“The Sick Rose”*. Our teacher had asked us to draw what we saw, but we kept trying to interpret the lines as we illustrated them. [10] I already mentioned the ceremony we held for the Albatross in *“The Rime of the Ancient Mariner.”* At first, it felt a bit humorous, but afterward, a stillness settled over me. [11] I remember the pictures we drew. [12] I remember reading the poem, performing parts of it as a group, and composing tunes for a few lines. I also remember the intentional conversation in the school cafeteria and the ceremony we held in honor of the Albatross. [12] When it comes to this class, I

can’t pinpoint a SINGLE moment. When I close my eyes, what comes to mind are a caterpillar eating a rose petal, taking on the persona of “wisdom” and transforming with other characteristics, becoming a chorus as a class, the bright sun during the ceremony for the Albatross, and the long time I spent searching for an answer within myself after the question, “Who is your Albatross?”

4.2.2. Retrospective Narrative 2

TR

[1] The Sick Rose şiirini çalışırken kağıtlardan gül yapıp toplamıştık daha sonra drama yaparken onları kullandığımız anları çok net hatırlıyorum. [2] Norm ender şarkısını açıp dinlediğimizi hatırlıyorum [3] The pulley şiirini çalışırken sahnede canlandırdımız god-human etkinliğini gözümün önüne geliyor. O esnada tahtada canlandıranlardan birisi bendim [4] Derslerimizi bazen sınıf dışında kafetaryada işliyorduk. Diğer hatırladığım şey ise hepimiz ayağa kalkıp makara çekme yarışması yapmıştık yorucu ama eğlenceli bir andı. [5] “Cause we are philologist” cümlesini sık sık kullandığımızı hatırlıyorum ve experienced learner human learner kelimelerini sık sık kullanıyorduk. ……Kûze eylen toprağım sunun anınla yâre su cümlesini tahtaya yazdığımızı hatırlıyorum Çoğunlukla gözümün önüne geliyor. [6] The sick rose şiirinde karamsarlığı hissettiğimi hatırlıyorum nedenini tam bilemesem de. …The ancient mariner şiirinde mariner için hüzün ve keder hissetmiştim albatros içinse acıma duygusu yoğunluktaydı. [7] En az 5-6 etkinliği hatırlıyorum [8] 5-6 etkinlikten en çok hatırladığım kendim sahneye çıkıp canlandırma yaptığım andı. Bende heyecan ve mutluluk hissi yaratmıştı. O an şiiri yaşadığımı hissetmiştim sanki içinde gibiydim. Bu durumun bir parçası olmak iyi hissettirmişti. [9] Sınıfta canlandırma yaptığımız anlar çok etkileyiciydi ve her ders acaba bugün neyi canlandırıcaz diye düşündürüp heyecanlandırıyordu beni. [10] Kağıttan gül yaptığımız an . The sick rose şiirini düşünüp bize hissettirdiklerini resmetmemizi istemişti hocamız. O anda ne çizmem gerektiğini çok düşünmüştüm. Şiiri tekrar tekrar okuyarak kafamda resmetmeye çalışmıştım Heyecanlı ve yaratıcı hissediyordum kendimi. [11] Koro yaptığımızı hatırlıyorum. [12] Sonuç olarak Hocanın her derse gelirken neşeli olmasını ve bizde merak uyandırma duygusunu çok net hatırlıyorum. Hep ne yapacağımız konusunda meraklıydım farklı etkinlikler yaptığımız için. Hocanın zombi dansı yaparak dersi neşeli eğlenceli bir hale getirmesi genel olarak hatırladığım anlardan bir tanesidir.

EN

[1] I vividly remember the moments when we made roses out of paper while working on *The Sick Rose* poem and later used them during the drama activities. [2] I remember listening to Norm Ender’s song during class. [3] While working on *The Pulley* poem, I recall the god-human enactment we performed on stage. I was one of the participants performing on the board during that time. [4] Sometimes, we held our lessons outside the classroom, in the cafeteria. Another memory is when we all stood up and competed in a pulley-pulling contest. It was a tiring but fun moment. [5] I remember frequently using the phrase *“Cause we are philologists”* and often mentioning terms like *experienced*

learner and *human learner*. I also recall writing the phrase *"Let them turn my soil into a pitcher and offer water to my beloved"* on the board; this image often comes to mind. [6] I remember feeling a sense of gloom while working on *The Sick Rose*, though I couldn't quite identify why. In *The Rime of the Ancient Mariner*, I felt sorrow and grief for the Mariner, while for the Albatross, I felt an overwhelming sense of pity. [7] I can recall at least five or six activities. [8] Of these five or six activities, the one I remember most vividly is when I performed on stage. It made me feel both excited and happy. In that moment, I felt as though I was living the poem, as if I were inside it. Being part of that experience made me feel good. [9] The moments of enactment in class were very impactful, and every lesson left me wondering and excited about what we would reenact next. [10] The moment we made paper roses stands out. Our teacher had asked us to reflect on *The Sick Rose* poem and depict what it made us feel through drawings. I spent a lot of time thinking about what I should draw at that moment. I kept rereading the poem, trying to visualize it in my mind. I felt both excited and creative. [11] I remember performing as a choir. [12] Ultimately, I clearly remember how cheerful our teacher was when entering each lesson and how he always sparked our curiosity. I was constantly eager to see what we would do next because of the variety of activities. One specific memory that stands out is the teacher making the class lively and fun by performing a zombie dance.

4.2.3. Retrospective Narrative 3

TR

[1] hocamiz rizedeki barda gin nasil meshur oldugunu anlatmisti. Siradan bir rize bardagi aslinda bir sembol haline gelmis ve bunsembollesme hakkinda derin bilgi edinmistim. 2- Ben ve diger 2 arkadasim siniftayken RESEARCHER hocamiz aklina ne geliyorsa soyle diye 4 satirlik siir cikartabilmisti arkadasimizin soylediklerinden. Sana yagni siir nasil okuduhunla Cok daha alakali oldugunu o gun anlatmisti. [2] evet, RESEARCHER hocamiz Dan's etmistim, masanin uzerine yatmisti hatta kusu mariner olurdu diye ayakta kalmistik 1 dkk. [3] Evet, sinfinin on siralarindaydim. Mariner'in nasil describe edildigini anlatildigini hatirliyorum. [4] [5] 4 veya 5 sahne gözümün önüne geliyor [6] Ben imagination'imi ogrenmek icin Cok sik kullanirim. O yuzden imagination yoluyla diyerdim. [7] 4 veya 5 sahne [8] Ben farkli bir ogrenme ve Ogretmen ile tanismistim. [9] yine o siir yazmayi soyleyebilirim. Beni siir yazmaya en Cok motive Eden 1 animal aslinda. O gun Siradan soyle mi's 4 satirlari RESEARCHER hocanin 1 siir ahenkli bir couplet ortaya cikarmasi bende farkli bir yaklasik ile siire yaklasmami sagladi [10] … [11] Evet, kafede cay, karsilikli sohbet ve hatura durusu. [12] Sonuç olarak, ögrenmeye acik oldugum icin Cok heyecanli veri I bir ogrenme yolculugu idi benim için.

EN

[1] Our teacher once told us how the tea glass from Rize became famous. A simple Rize tea glass turned into a symbol, and I gained profound knowledge about this transformation into a symbol. [2] One time, while in class, the RESEARCHER teacher composed a four-line poem from whatever came to mind based on what one of our friends said. That day, he explained how poetry is much more

about how you read it. [3] Yes, I danced with the RESEARCHER teacher; he even lay on the table. We stood for a minute, imagining the bird as the Mariner. [4] Yes, I was in the front rows of the classroom. I remember how the Mariner was described. [5] Four or five scenes come to mind. [6] I often use my imagination to learn. That's why I would say I learn through imagination. [7] Four or five scenes again. [8] I encountered a different way of learning and teaching. [9] I can also mention that poetry writing experience again. What motivated me the most to write poetry was actually an animal. That day, from the ordinary words my friend said, the RESEARCHER teacher created a rhythmic couplet, and it helped me approach poetry with a different perspective. [10] ... [11] Yes, tea in the café, mutual conversations, and nostalgic moments. [12] In conclusion, since I was open to learning, it was an exciting and highly productive learning journey for me.

4.2.4. Retrospective Narrative 4

TR

[1] İşlediğimiz şiirlerden birinde bulunan durum ile alakalı bir canlandırma yapmıştık. P3 tanrı rolundeydi ben ve diğer birkaç arkadaş da şiirdeki diğer imgeleri temsil etmiştik. Sanırım beraber halka oluşturup dönmüştük. [2] Şiirde ritim öğrenirken Serdar Ortaç'ın Poşet şarkısını açıp dinlediğimizi hatırlıyorum. [3] En önde oturuyordum. Pulley şiirini işlerken aklımda büyük bir ahşap makara canlanmıştı. [4] Şiirlerden birini işlerken kağıttan gül yaptığımızı hatırlıyorum. [5] Song to Celia'da öpücük izi olan bir şarap kadehi geçiyordu sanırım. Aklımda dibinde çok az kırmızı şarap kalmış bir kadehin kenarında ruj izi olan bir imge canlanıyor. [6] En çok hatırladığım şiir Song to Celia. Bu şiiri aşkla eşleştiriyorum. Karşıdaki ne kadar az efor sarfederse etsin bir şey beklemeden onu seven bir adam canlanıyor gözümde. [7] Kaçırdığım dersler dışındakilerin çoğunu hatırladığımı düşünüyorum. Tek sıkıntım etkinlikleri şiirlerle eşleştirmekte. Yaptığımız etkinlikler ne kadar akılda kalıcı olsa da benim hafızam çok iyi olmadığı için hangi şiiri işlerken yaptığımızı hatırlamak zor. [8] Bir şiiri Türkçe'ye çevirmiştik, Pulley'de Mustafa Zeki hoca bize fizik dersi vermişti makaraların nasıl işlediğini göstererek, derslerde birçok canlandırma yaptık, şarkı söyleyip dans ettik, bir şiiri kıtalara grup grup bölüp bestelemiştik bizim grubumuz rap yapmıştı. Geriye dönüp bakınca şimdi keşke bu tip daha çok dersimiz olsaydı diye düşünüyorum. İngiliz Şiiri dersinde hem eğlenip hem öğrenmiştik, üniversite gibi bir yerde derslerin çoğunluğunun böyle olmasını isterdim. [9] Serdar Ortaç dinleyerek hayali bir makarayı çekme yarışı yaptığımız ders çok eğlenceliydi. O etkinliği yaparken çok gülmüştüm, hala gözümde net bir şekilde canlanıyor. [10] Resim çizmiştik şiirin kafamızda ne canlandırdığını gösterme amaçlı, ritim öğrenditen sonra şiiri metrelerine ayırıp koro halinde okumuştuk, ve ben şiiri şarkı olarak bestelemiştim. [11] Bunu işlediğimiz derslerden birini kaçırmış öbürüne de geç kalmıştım. Geç kaldığım ders kantindeydi onu hatırlıyorum. Bir de Mustafa Zeki hoca şiirin bir kısmını Tuğçe ve bana şarkı olarak besteletip söylettirmişti. [12] Sonuç olarak, şu anımı da anlatayım. Dönemin ikinci dersiydi, ilk dersi köyde olduğum için kaçırmıştım ve daha Mustafa Zeki hocayla tanışmıyordum. Bu derste başta The Sick Rose şiirini okuduk. Sonra hoca müzikle ilgilenen var mı diye sordu benim ilgilendiğimi öğrenince şiiri besteleyip besteleyemeyeceğimi sordu. Kendime pek güvenmiyordum yapamam dedim. Hoca diğer

arkadaşlarla konuşurken kendi kendime denedim ve bir beste yaptım. Sora hocaya söyledim ve tüm sınıfa şiiri şarkı olarak okudum kendi bestemle. Söyledikten sonra Mustafa Zeki hoca beni çok övmüştü o yüzden kendime güvenim yerine geldi biraz rahatladım.

EN

[1] We had done a reenactment related to a situation in one of the poems we studied. P3 played the role of a god, and a few of us represented other images from the poem. I think we formed a circle and spun around together. [2] I remember listening to Serdar Ortaç's song *Poşet* while learning about rhythm in poetry. [3] I was sitting in the front row. While studying *The Pulley*, a large wooden pulley came to mind. [4] I recall making paper roses while working on one of the poems. [5] In *Song to Celia*, there was a mention of a wine glass with a kiss mark. I visualize an image of a glass with very little red wine left at the bottom and a lipstick mark on the rim. [6] The poem I remember most vividly is *Song to Celia*. I associate this poem with love. I picture a man who loves someone unconditionally, expecting nothing in return, no matter how little effort the other person makes. [7] I think I remember most of the lessons, except for the ones I missed. My only challenge is matching the activities with the poems. Even though the activities were memorable, my memory isn't very sharp, so it's hard to recall which activity was for which poem. [8] We translated a poem into Turkish, and during *The Pulley*, Mustafa Zeki teacher gave us a physics lesson, showing us how pulleys work. We performed many reenactments, sang, and danced during the lessons. For one poem, we divided it into stanzas by group and composed music; our group made a rap version. Looking back, I wish we had more lessons like that. In the English Poetry class, we had fun while learning, and I wish most university courses were like that. [9] The class where we had a tug-of-war contest with an imaginary pulley while listening to Serdar Ortaç was so much fun. I laughed a lot during that activity, and it's still vivid in my mind. [10] We drew pictures to depict what the poem evoked in our minds. After learning about rhythm, we divided the poem into its meters and read it as a chorus. I even composed the poem as a song. [11] I had missed one of the classes and arrived late to another. The class I arrived late to was held in the cafeteria, and I remember that. Mustafa Zeki teacher also had Tuğçe and me compose and sing a section of a poem as a song. [12] To conclude, let me share this memory. It was the second lesson of the term, and I had missed the first one because I was in my village, so I hadn't yet met Mustafa Zeki teacher. In this class, we started by reading *The Sick Rose*. Then the teacher asked if anyone was interested in music. When he learned I was, he asked if I could compose a tune for the poem. I wasn't confident and said I couldn't do it. While the teacher was talking to others, I tried it on my own and ended up composing a tune. Later, I told the teacher, and I sang the poem to the class using my own melody. After I sang, Mustafa Zeki teacher praised me a lot, which boosted my confidence and made me feel more relaxed.

4.2.5. Retrospective Narrative 5

TR

[1] “The Sick Rose” şiirini işlerken şiirin baş karakterlerini ve yaptıkları eylemleri tiyatro oyunu gibi sergilenilmiş şekilde işlemek şiirdeki ana duyguları bütün hatlarıyla anlamak için oldukça yararlı olmuştu. Hocanın kağıttan katlama tekniğiyle gül yapmamızı istemesinin sebebi bana göre şiirin önemli imgelerinden biri olan gül’ü üç boyutlu şekilde elimizde tutmamızı ve sanki şiirin elimizdeki o güllere ithafen yazılmış bir şiir gibi algılamamızı istemesidir ve bu da şiiri imgesel olarak da hatırlamaya oldukça yardımcı olmuştur. [2] Bu dersi sadece sınıfın içerisinde değil, okul kantini, kampüs içerisindeki farklı yerler ve şenlik alanına kadar uzanan değişik mekanlarda işlemiş olmamız o mekanlarda işlenen her şiiri duyuşsal olarak hatırlamakta oldukça etkili olmuştu. Örneğin elimizdeki kahvelerle ve o kahvelerin kokusuyla denize bakan bir kantinde işlediğimiz The Rime of the Ancient Mariner şiiri benim için bağlamsal olarak da unutulmaz şiirlerden biridir. [3] Rime of the Ancient Mariner şiirini işlediğimiz bir gün, hocanın dersi havanın güzel olması sebebiyle açık havada işlemesiyle hem denizden gelen koku ve güzel manzara eşliğinde işlediğimiz bir ders olması sebebiyle oldukça iyi hissettiren bir ders olmuştu. O derse tam denizi gören banklarda oturuyordum ve şiirdeki her bir dizede geçen imgeleri veya karakterleri kendi kendime o denizin üzerinde konumlandırmam sebebiyle de hala aklımda olan derslerden biri konumundadır. [4] Bir derse derste işlediğimiz şiirleri türkçe müziklerin ritimlerine uydurarak yeniden söylemeye çalışmıştık. Bunu yalmak eğlenceli olduğu kadar zordu ancak ortaya çıkan sonuçların kulağa oldukça güzel gelmesi bizi eğlendirmişti çünkü bir edebi eseri müzikle birleştirince nasıl bir şeyin ortaya çıkacağını kestiremediğimizden ders boyunca buna kafa yormak oldukça eğlenceli olmuştu. [5] The Sick Rose, şiirindeki terimlerden biri olan *crimson joy ve howling storm* ifadeleri bu dersle ilgili hatırladığım sözcüklerin başında gelmektedir. Gözümün önüne herhangi bir figür gelmese hala kulağımda yankılanan imgelerden biridir ve şiir icerisindeki anlamlarını tam olarak anlayamamış olmam bu sözcüklere karşı bir merak beslememi sağlamıştır. [6] Derslerden en çok hatırladığım şiir *The Rime of The Ancient Mariner* olabilir. Şiirin üzerinde oldukça uzun süre ders işlemiş olmamız, hala deniz veya bir denizci gördüğümde oradaki imgeleri gerçek hayata uygulamama etki eden faktörlerden biridir. [7] Derste işlenen *The Lamb* ve *The Tyger* hariç işlenen şiirleri ve derste yapılan etkinlikleri tamamen olmamakla beraber büyük ölçüde hatırlayabiliyorum.[8] Derslerde şiirleri daha iyi anlamak açısından gebel olarak şiirdeki karakterleri ve olayları canlandırma tekniğiyle işlediğimiz için büyük ölçüde hatırlıyorum. Ben etkinliklerde bulunmamış olsam da bugün hala tanıdık bir imge veya ifade gördüğümde veya duyduğumda o dersleri anımsayabiliyorum. [9] Derste bireysel bir etkinliğe katılmadım, grup olarak katıldığımız bir etkinlikte şiiri iki grup şeklinde sırayla okuduktan sonra uzun hava şeklinde bitirdiğimiz bir derste kendimi sanki çok sesli bir müzik korosunun içerisinde gibi hissettiğimi hatırlıyorum. [10] Kağıttan gül yaparak o gülleri sahnedeki arkadaşımız bizden toplayarak diğer arkadaşımıza vermişti ve dersin sonunda da bütün gülleri hocaya vermiştik. Ayrıca şiirde şiirde geçen *kadeh* imgesinin *kızın gözleri* ile ve *şaral* imgesinin de *erkeğin kadına olan sevgisini* temsil ettiğini anımsıyorum. (Yanlış olabilir☹) [11] Şiiri birçok farklı mekanda işlediğimizi,

Albatross figürünün neleri ifade ettiğini ve gerçek hayatta birer *Ancient Mariner* olup olmadığımızı kendimize sorduğumuzu hatırlıyorum. [12] Sonuç olarak, şu anımı da paylaşmak istiyorum. Bir derste hocanın isteği üzerine kendimiz bir şiir çevirisi yapmıştık. Ancak çıkan sonuçların farklılık gösterdiğini görünce bunun o kadar kolay olmadığını ve bir şiirdeki duygusal ve imgesel ifadeleri ancak o şiirin anlamsal derinliğine girersek anlayabileceğimizi görmüştüm. Çünkü aynı şiiri bu alanda çalışmaları olan hocamız çevirdiğinde aslında olayın bir çeviriden ibaret olmadığını ve bir sözcüğün bile çok şeyi değiştirebileceğini öğrendiğimiz hatırlıyorum.

EN

[1] When working on *"The Sick Rose"*, performing the actions of the poem's main characters in a theatrical manner was incredibly helpful in fully understanding the poem's core emotions. I believe the reason our teacher asked us to make roses using paper-folding techniques was to allow us to hold the rose, one of the poem's key images, in three dimensions. It felt as though the poem was written specifically for those roses we held, and this significantly helped me remember the poem through its imagery. [2] The fact that we conducted this class not only inside the classroom but also in various locations like the school cafeteria, different spots on campus, and even the festival area made it easier to remember the poems we studied in those places emotionally. For example, studying *"The Rime of the Ancient Mariner"* in a café overlooking the sea, accompanied by the aroma of coffee, made it one of the most unforgettable poems for me in its context. [3] On a day when we were studying *"The Rime of the Ancient Mariner"*, our teacher decided to hold the class outdoors because of the nice weather. The fresh sea breeze and the beautiful view made it a delightful lesson. I sat on a bench with a clear view of the sea, and I remember mentally placing the images and characters from the poem onto the sea as I read each line. This is why it remains one of the lessons I recall vividly. [4] In one class, we tried matching the rhythms of the poems we were studying to the rhythms of Turkish songs. It was both fun and challenging, but the results sounded so pleasant that we all enjoyed it. Since we didn't know what to expect when combining a literary work with music, it was a fascinating process to explore throughout the lesson. [5] Among the terms in *"The Sick Rose"*, the phrases *crimson joy* and *howling storm* are the ones I remember most clearly from that lesson. Although no specific image comes to mind, these phrases still resonate in my ears. My inability to fully grasp their meanings in the poem sparked a curiosity about them. [6] The poem I remember most from the lessons might be *"The Rime of the Ancient Mariner."* Spending such a long time studying it has influenced how I associate the imagery from the poem with real-life situations whenever I see the sea or a sailor. [7] Apart from *"The Lamb"* and *"The Tyger"*, I can mostly recall the other poems and activities from the lessons, although not completely. [8] Since we generally used role-play techniques to act out the characters and events in the poems to better understand them, I can remember the lessons quite well. Even though I didn't actively participate in the activities, I can still recall those lessons whenever I see or hear a familiar image or expression. [9] I didn't participate in any individual activities, but in a group activity, we read a poem alternately as two groups and ended it in a style similar to traditional folk tunes. I remember feeling like I was part of a polyphonic

music choir during that lesson. [10] We made paper roses, and one of our classmates collected them from us on stage and handed them to another classmate. At the end of the lesson, we gave all the roses to the teacher. I also recall interpreting the glass image in the poem as symbolizing the girl's eyes and the wine as representing the man's love for the woman (though I might be wrong about this). [11] I remember studying the poem in various locations, discussing what the Albatross symbolized, and asking ourselves whether we were, in real life, an Ancient Mariner.[12] To conclude, I'd like to share this memory. In one lesson, at the teacher's request, we translated a poem ourselves. However, upon seeing how different the translations turned out, we realized that it wasn't as easy as it seemed and that understanding the emotional and symbolic expressions in a poem requires delving into its semantic depth. I also remember learning that even a single word can change so much when our teacher, who had expertise in this field, translated the same poem. It taught us that translation isn't merely about converting words but about capturing the essence of the poem.

4.2.6. Retrospective Narrative 6

TR

[1] Sabahları hocayla birlikte şarkı söyleyerek derse başladığımızı hatırlıyorum. [2] müzik sesi tarkan norm ender şarkıları kulağımda yankılanıyor. [3] en arka sırada oturuyordum tüm amfiyi görecek şekilde Song to Celia şiirinde arkadaşlarımızın şiiri dramalaştırması gözümün önüne geliyor. [4] The Pulley şiirinde oynadığımız makara oyunu yaptıgımız canlandırma,hocanın dans sahneleri aklımda. [5] hocamızın yaptıgı zmbi dansı komikti gözümün önüne geliyor. Ancient mariner şiirinde yaptıgımız koro kulaklarımda yankılanıyor. [6] :en çok hatırladığım Ancient Mariner şiiri eşleştirdiğim duygu hüzün ve keder. Şiiri koro halinde söylememiz ve müzikle buluşunca ağıta benzemesi. Albotrosun yerine kendimi koyunca kurban olmak ve acıma hissi Marinerin yerine koyunca öfke ve nefret hissediyorum. [7] Song to Celia şiirinde yaptığımızcanlandırmalar, Pulley şiirinde oynadıgımız oyunlarve canlandırma,Sick Rose şiirinde kağıttan gül yapmamız,metaforları kendi hayatımızla uyarlayıp eşleştirmemiz,Ancient Mariner de koro yapmamızı hatırlıyorum. [8] ben canlandırma etkinliklerine aktif katılmadım ama hepsini izleyip kayıt almıstım ,oynadığımız oyunlar,yaptıgımız kagıttan gül,çeviri ve koro bana hoş bir nostalji hissettiriyor, dersi hatırlamak güzel ve güvenli bir anı. [9] kendimi olayın dahilinde içinde ve aktif hissetmiştim. Gercekten derse katılıyor ve öğreniyor gibi. [10] kağıttan gül, metafor eşleştirmesi, ağıt şeklinde söyleme [11] koro yapmak. Kampüsün içinde acık havada gezip şiir hakkında konusmak. Son olarak, değinmek istediğim şu: hocanın sabah erken saatte olan derse elinde hoparlör ile neşeli ve enerjik şekilde gelmesi müzik dinlememiz ,bizi motive etmesi bize KTU DELL marşını öğretmesi hep birlikte söyleyerek derse başlamamız.

EN

[1] I remember starting the class by singing songs together with the teacher in the mornings. [2] The sounds of music, Tarkan's and Norm Ender's songs, still echo in my ears. [3] I was sitting in the very back row, with a view of the entire amphitheater. I can vividly picture my classmates

dramatizing the poem *Song to Celia*. [4] The pulley game we played and the enactment for *The Pulley* poem, as well as the teacher's dance scenes, are still in my mind. [5] The zombie dance our teacher did was funny, and I can still picture it. The choir we formed for *The Rime of the Ancient Mariner* still resonates in my ears. [6] The poem I remember most is *The Rime of the Ancient Mariner*. The emotions I associate with it are sorrow and grief. Singing the poem as a choir and combining it with music turned it into a lament. When I put myself in the place of the Albatross, I felt a sense of sacrifice and pity. When I imagined myself as the Mariner, I felt anger and hatred. [7] I remember the dramatizations we did for *Song to Celia*, the games and enactment for *The Pulley*, making paper roses for *The Sick Rose*, adapting metaphors to our own lives, and the choir we performed for *The Rime of the Ancient Mariner*. [8] I didn't actively participate in the dramatization activities, but I watched and recorded all of them. The games we played, the paper roses we made, the translation, and the choir all give me a pleasant sense of nostalgia. Remembering the class feels comforting and safe. [9] I felt involved, engaged, and active in the events. I truly felt like I was participating in and learning from the class. [10] The paper roses, the metaphor matching, and singing in the form of a lament. [11] Performing in a choir and walking around campus in the open air while discussing poetry. Lastly, I want to mention this: the teacher arriving for early morning classes with a speaker in hand, cheerful and energetic, playing music, motivating us, teaching us the KTU DELL anthem, and starting the class by singing it together are moments I fondly remember.

4.2.7. Retrospective Narrative 7

TR

[1] Sınıfta yapılan drama etkinlikleri ingiliz şiiri dersi ile ilgili unutulmaz bir detay. Okunan şiirin karakterleri ve sözlerini canlandırmak onları kalıcı bir hale getirdi. Benim için ise en sevdiğim drama "the sick rose" idi. [2] Cevap: :deslerimiz bazen amfide bazen de açık alanda gerçekleşiyordu. Her defasında şiirler farklı öğrenciler tarfında okunuyordu. Bu ders benim için sınıf arkadaşlarımın sesini hatırlatır. Tat için sevgi tadı diyebilirim çünkü hocamız her zaman güzel ve eşsiz enerjisiyle bize işini ne kadar severek yaptığını hatırlatırdı ve bu durum biz öğrenciler, hoca ve dersin kendisi arasında bir sevgi bağın oluşmasına sebep oldu. [3] amfide yapılan dersimizi hatırlıyorum. O derste "the sick rose" dersinin canlandırmasını yapmıştık ve benim hatırladığım sahne arkdaşlarımızla rüzgar rolünü oynadığımız bir sahneydi. Yaptığımız drama ve tiyatrolar.öğrencilerin rol alması öğrenmeyi kolaylaştırıyordu. [4] evet, öğrencilerin tiyatro halinde sınıfın önündeki performansları ve oturan bir kişinin aynı anda şiiri okuması aklıma geliyor. Bu hatırlama görseller şeklinde zihnimde oluşuyor. [5]:En çok hatırladığım şiir "The Sick Rose" ve onun bana hatırlattığı duygu aşk diyebilirim. [6] çoğunu hatırladığımı diyebilirim. [7] :yapılan drama aktivitelerinden rol aldım ve onunla ilgi nostaljik ve sevgi dolu ile duygular hissediyorum. [8] :…samimiyet ve birlik [9]: tiyatro ve kağıtlarla yaptığımız çiçekleri hatırlıyorum [10] çok net hatırlamıyorum. [11] sınıf arkadaşlarımızla yaptığımız tiyatro etkinlikler aklıma geliyor. Bir kişi solucan diğer kişiler rüzgar ve bir kişi de rose olduğunu hatırlıyorum. [12] Etkinliklere katılıyor, yaratıcı yönümü ortya koyuyordum, o anlarla ilgili heyecanlı ve sevgi dolu ile duygular kaplıyor içimi.

EN

[1] The drama activities in the classroom are an unforgettable aspect of the English poetry course. Acting out the characters and words from the poems made them more permanent in my memory. My favorite drama was *"The Sick Rose."* [2] Our lessons sometimes took place in the amphitheater and sometimes outdoors. Each time, the poems were read by different students. This class reminds me of my classmates' voices. I would describe it as a "taste of love," because our teacher's beautiful and unique energy always reminded us of how much he loved his work. This created a bond of affection between us students, the teacher, and the course itself. [3] I remember our lesson in the amphitheater. During that class, we performed a dramatization of *"The Sick Rose"*, and the scene I remember is when we played the role of the wind with my friends. The drama and theater activities, with students taking on roles, made learning much easier. [4] Yes, I recall students performing theatrical scenes in front of the class while someone seated read the poem aloud. These memories take the form of vivid images in my mind. [5] The poem I remember most is *"The Sick Rose"*, and the feeling it reminds me of is love. [6] I think I remember most of it. [7] I participated in the drama activities, and they evoke feelings of nostalgia and affection for me. [8] The feelings of sincerity and togetherness come to mind. [9] I remember the theater performances and the flowers we made with paper. [10] I don't remember it very clearly. [11] The theater activities we did with my classmates come to mind. I remember one person playing the worm, others playing the wind, and one person playing the rose. [12] Participating in the activities allowed me to express my creativity, and those moments fill me with excitement and affection.

4.2.7. Episodic Memory 1

TR

The pulley şiirini çalışırken sahnede canlandırdımız god-human etkinliğini gözümün önüne geliyor. O esnada tahtada canlandıranlardan birisi bendim Derslerimizi bazen sınıf dışında kafetaryada işliyorduk. Diğer hatırladığım şey ise hepimiz ayağa kalkıp makara çekme yarışması yapmıştık yorucu ama eğlenceli bir andı. The sick rose şiirinde karamsarlığı hissettiğimi hatırlıyorum nedenini tam bilemesem de. …The ancient mariner şiirinde mariner için hüzün ve keder hissetmiştim albatros içinse acıma duygusu yoğunluktaydı.

EN

I recall the god-human enactment we performed on stage while studying The Pulley poem. During that time, I was one of the performers on the board. Sometimes, we held our lessons outside the classroom, such as in the cafeteria. Another memory I have is when we all stood up and had a pulley-pulling contest. It was tiring but fun. I remember feeling a sense of gloom while working on The Sick Rose, though I'm not entirely sure why. In The Rime of the Ancient Mariner, I felt sorrow and grief for the Mariner, while my feelings toward the Albatross were dominated by a sense of pity.

4.2.8. Episodic Memory 2

TR

"Cause we are philologist" cümlesini sık sık kullandığımızı hatırlıyorum ve experienced learner human learner kelimelerini sık sık kullanıyorduk. "Kûze eylen toprağım sunun anınla yâre su" cümlesini tahtaya yazdığımızı hatırlıyorum Çoğunlukla gözümün önüne geliyor. 5-6 etkinlikten en çok hatırladığım kendim sahneye çıkıp canlandırma yaptığım andı. Bende heyecan ve mutluluk hissi yaratmıştı. O an şiiri yaşadığımı hissetmiştim sanki içinde gibiydim. Bu durumun bir parçası olmak iyi hissettirmişti. Kağıttan gül yaptığımız anı çok net hatırlıyorum. The sick rose şiirini düşünüp bize hissettirdiklerini resmetmemizi istemişti hocamız. O anda ne çizmem gerektiğini çok düşünmüştüm. Şiiri tekrar tekrar okuyarak kafamda resmetmeye çalışmıştım heyecanlı ve yaratıcı hissediyordum kendimi. Hocanın her derse gelirken neşeli olmasını ve bizde merak uyandırma duygusunu çok net hatırlıyorum. Hep ne yapacağımız konusunda meraklıydım farklı etkinlikler yaptığımız için. Hocanın zombi dansı yaparak dersi neşeli eğlenceli bir hale getirmesi genel olarak hatırladığım anlardan bir tanesidir. Dünyada bir şeyi sevmeye başlarsanız, Tanrı tarafından affedildiğinizi basitçe fark edebilirsiniz. Birini sevebilme potansiyeliniz varsa, Tanrı sizi sever.

EN

I remember frequently using the phrase "Cause we are philologists" and also using the terms experienced learner and human learner often. I recall writing the phrase "Let them turn my soil into a pitcher and offer water to my beloved" on the board; it often comes to mind. The moment I remember most vividly among the five or six activities is when I went on stage and participated in a dramatization. It made me feel excited and happy. At that moment, I felt like I was living the poem, as if I were inside it. Being part of that experience felt good. I clearly remember the moment we made paper roses. Our teacher asked us to reflect on The Sick Rose and draw what the poem made us feel. I spent a lot of time thinking about what I should draw. I kept rereading the poem, trying to visualize it in my mind, and I felt excited and creative during that process. I distinctly remember how cheerful the teacher was when coming to each class and how he sparked a sense of curiosity in us. I was always eager to see what we would do next because of the variety of activities. One of the moments I clearly remember is the teacher making the lesson lively and fun by performing a zombie dance. In this world, when you begin to love something, you can simply realize that you have been forgiven by God. If you have the potential to love someone, God loves you.

4.2.9. Episodic Memory 3

TR

Ben derslerde genelde en arka sırada oturuyordum tüm amfiyi görecek şekilde Song to Celia şiirinde arkadaşlarımızın şiiri dramalaştırması gözümün önüne geliyor. The Pulley şiirinde

oynadığımız makara oyunu yaptıgımız canlandırma gözümün önüne geliyor. Profesörümüzün dans sahneleri aklımda. hocamızın yaptığı zombi dansı komikti gözümün önüne geliyor. Ancient mariner şiirinde yaptıgımız koro kulaklarımda yankılanıyor. En çok hatırladığım Ancient Mariner şiiri eşleştirdiğim duygu hüzün ve kederdi. Şiiri koro halinde söylememiz ve müzikle buluşunca ağıta benzemesi etkilendiğim anlardan biriydi. Albotrosun yerine kendimi koyunca kurban olmak ve acıma hissi hissediyorum. Marinerin yerine koyunca öfke ve nefret hissediyorum. Song to Celia şiirinde yaptığımız canlandırmaları hatırlıyorum, Pulley şiirinde oynadıgımız oyunlar ve canlandırmarı hatırlıyorum. The Sick Rose şiirinde kağıttan gül yapmamız, metaforları kendi hayatımızla uyarlayıp eşleştirmemizi de çok net hatırlıyorum. Ancient Mariner de koro yapmamızı hatırlıyorum. ben canlandırma etkinliklerine aktif katılmadım ama hepsini izleyip kayıt almıstım. Oynadığımız oyunlar, yaptıgımız kağıttan gül, çeviri ve koro bana hoş bir nostalji hissettiriyor, dersi hatırlamak güzel ve güvenli bir anı. kendimi olayın dahilinde içinde ve aktif hissetmiştim. Gercekten derse katılıyor ve öğreniyor gibi. hocanın sabah erken saatte olan derse elinde hoparlör ile neşeli ve enerjik şekilde gelmesi müzik dinlememiz ,bizi motive etmesi bize KTU DELL marşını öğretmesi hep birlikte söyleyerek derse başlamamız derslere dair hatırladığım bana nostalji ve güzel duygular hissettirdi.

EN

I usually sat in the very back row during lessons, with a view of the entire amphitheater. I vividly remember my classmates dramatizing the poem Song to Celia. The pulley game we played and the enactments for The Pulley poem also come to mind. I remember our professor’s dance scenes and the zombie dance, which was funny and remains vivid in my memory. The choir we performed for The Rime of the Ancient Mariner still echoes in my ears. The emotion I associate most with The Ancient Mariner is sorrow and grief. Singing the poem as a choir and blending it with music to create a lament was one of the most impactful moments for me. When I imagine myself as the Albatross, I feel sacrifice and pity, and when I place myself in the Mariner’s position, I feel anger and hatred. I recall the dramatizations we did for Song to Celia, as well as the games and enactments for The Pulley. I also clearly remember making paper roses for The Sick Rose and adapting and relating the metaphors to our own lives. I remember the choir we formed for The Rime of the Ancient Mariner. Although I didn’t actively participate in the dramatization activities, I watched and recorded all of them. The games we played, the paper roses we made, the translation exercises, and the choir performances evoke a pleasant sense of nostalgia for me. Remembering the class feels like a beautiful and safe memory. I felt included, involved, and active during those moments, as if I were genuinely participating in and learning from the lesson. I also fondly remember our teacher arriving at early-morning classes with a speaker in hand, cheerful and energetic, playing music to motivate us, teaching us the KTU DELL anthem, and starting the class by singing it together. These moments bring back a sense of nostalgia and warm feelings about the lessons.

4.2.10. Episodic Memory 4

TR

Sınıfta yapılan drama etkinlikleri ingiliz şiiri dersi ile ilgili unutulmaz bir detay. Okunan şiirin karakterleri ve sözlerini canlandırmak onları kalıcı bir hale getirdi. Benim için ise en sevdiğim drama “the sick rose” idi. Bu şiir bana keder ve aşk duygularını hatırlatır. Derslerimiz bazen amfide bazen de açık alanda gerçekleşiyordu. Her defasında şiirler farklı öğrenciler tarafından okunuyordu. Bu ders benim için sınıf arkadaşlarımın sesini hatırlatır. Tat için sevgi tadı diyebilirim çünkü hocamız her zaman güzel ve eşsiz enerjisiyle bize işini ne kadar severek yaptığını hatırlatırdı ve bu durum biz öğrenciler, hoca ve dersin kendisi arasında bir sevgi bağın oluşmasına sebep oldu. Amfide yapılan dersimizi hatırlıyorum. O derste “the sick rose” dersinin canlandırmasını yapmıştık ve benim hatırladığım sahne arkadaşlarımızla rüzgar rolünü oynadığımız bir sahneydi. Yaptığımız drama ve tiyatrolar öğrencilerin rol alması öğrenmeyi kolaylaştırıyordu. Öğrencilerin tiyatro halinde sınıfın önündeki performansları ve oturan bir kişinin aynı anda şiiri okuması aklıma geliyor. Bu hatırlama görseller şeklinde zihnimde oluşuyor.

EN

The drama activities in the classroom are an unforgettable aspect of the English poetry course. Acting out the characters and words from the poems made them more memorable. For me, my favorite drama was “The Sick Rose.” This poem reminds me of feelings of sorrow and love. Our lessons took place sometimes in the amphitheater and sometimes outdoors. Each time, the poems were read by different students. This class reminds me of my classmates’ voices. I would describe it as a "taste of love" because our teacher, with their beautiful and unique energy, always reminded us of how much they loved their work. This created a bond of affection between us students, the teacher, and the course itself. I remember one lesson in the amphitheater. During that class, we performed a dramatization of “The Sick Rose,” and the scene I recall is when my classmates and I played the role of the wind. The dramas and theater activities we did made learning easier by involving the students in the roles. I also remember the students’ theatrical performances at the front of the class, while someone seated read the poem aloud. This memory appears in my mind as vivid visual images.

4.2.11. Episodic Memory 5

TR

“The Sick Rose” şiirini işlerken şiirin baş karakterlerini ve yaptıkları eylemleri tiyatro oyunu gibi sergilenilmiş şekilde işlemek şiirdeki ana duyguları bütün hatlarıyla anlamak için oldukça yararlı olmuştu. Hocanın kağıttan katlama tekniğiyle gül yapmamızı istemesinin sebebi bana göre şiirin önemli imgelerinden biri olan gül’ü üç boyutlu şekilde elimizde tutmamızı ve sanki şiirin elimizdeki o güllere ithafen yazılmış bir şiir gibi algılamamızı istemesidir ve bu da şiiri imgesel olarak da

hatırlamaya oldukça yardımcı olmuştu. Bu dersi sadece sınıfın içerisinde değil, okul kantini, kampüs içerisindeki farklı yerler ve şenlik alanına kadar uzanan değişik mekanlarda işlemiş olmamız o mekanlarda işlenen her şiiri duyuşsal olarak hatırlamakta oldukça etkili olmuştu. Örneğin elimizdeki kahvelerle ve o kahvelerin kokusuyla denize bakan bir kantinde işlediğimiz The Rime of the Ancient Mariner şiiri benim için bağlamsal olarak da unutulmaz şiirlerden biridir. Rime of the Ancient Mariner şiirini işlediğimiz bir gün, hocanın dersi havanın güzel olması sebebiyle açık havada işlemesiyle hem denizden gelen koku ve güzel manzara eşliğinde işlediğimiz bir ders olması sebebiyle oldukça iyi hissettiren bir ders olmuştu. O derse tam denizi gören banklarda oturuyordum ve şiirdeki her bir dizede geçen imgeleri veya karakterleri kendi kendime o denizin üzerinde konumlandırmam sebebiyle de hala aklımda olan derslerden biri konumundadır.Bir derste işlediğimiz şiirleri türkçe müziklerin ritimlerine uydurarak yeniden söylemeye çalışmıştık. Bunu yapmak eğlenceli olduğu kadar zordu ancak ortaya çıkan sonuçların kulağa oldukça güzel gelmesi bizi eğlendirmişti çünkü bir edebi eseri müzikle birleştirince nasıl bir şeyin ortaya çıkacağını kestiremediğimizden ders boyunca buna kafa yormak oldukça eğlenceli olmuştu. The Sick Rose, şiirindeki terimlerden biri olan crimson joy ve howling storm ifadeleri bu dersle ilgili hatırladığım sözcüklerin başında gelmektedir. Gözümün önüne herhangi bir figür gelmese hala kulağımda yankılanan imgelerden biridir ve şiir icerisindeki anlamlarını tam olarak anlayamamış olmam bu sözcüklere karşı bir merak beslememi sağlamıştır hem denizden gelen koku ve güzel manzara eşliğinde işlediğimiz bir ders diğer arkadaşımıza vermişti ve dersin sonunda da bütün gülleri hocaya vermiştik. Ayrıca şiirde şiirde geçen kadeh imgesinin kızın gözleri ile ve şarap imgesinin de erkeğin kadına olan sevgisini temsil ettiğini anımsıyorum.

EN

While studying the poem “The Sick Rose,” performing the actions of its main characters in a theatrical way was extremely useful for fully understanding the poem’s core emotions. I believe the reason our teacher asked us to make roses using a paper-folding technique was to allow us to hold one of the poem’s key images, the rose, in three dimensions. This made it feel as though the poem was written specifically for those roses in our hands, which also helped us remember the poem through its imagery. Studying this lesson not only in the classroom but also in different locations such as the school cafeteria, various spots on campus, and the festival area was very effective in remembering each poem emotionally based on those locations. For example, studying The Rime of the Ancient Mariner in a café overlooking the sea, accompanied by the aroma of coffee, made it one of the most unforgettable poems for me in its context. On one day, while studying The Rime of the Ancient Mariner, the teacher decided to hold the class outdoors due to the pleasant weather. It was a truly uplifting lesson, as it was accompanied by the scent of the sea and a beautiful view. I sat on a bench with a clear view of the sea, and I remember mentally placing the images and characters from the poem on the sea as I read each line. This is why it remains one of the most memorable lessons for me. In one lesson, we tried matching the rhythms of the poems we studied to the rhythms of Turkish songs. This was both fun and challenging, but the beautiful results entertained us. Since we

couldn’t predict what would emerge from combining a literary work with music, it was enjoyable to reflect on this throughout the lesson. The terms crimson joy and howling storm from The Sick Rose are among the words I most vividly remember from that lesson. Even though no specific visual figures come to mind, these phrases still resonate in my ears. Not fully understanding their meanings in the poem sparked my curiosity about them. I also recall the moment when our classmate collected the paper roses from us on stage and handed them to another classmate. At the end of the lesson, we gave all the roses to the teacher. Additionally, I remember interpreting the glass image in the poem as symbolizing the girl’s eyes and the wine as representing the man’s love for the woman.

4.2.12. Episodic Memory 6

TR

İşlediğimiz şiirlerden birinde bulunan durum ile alakalı bir canlandırma yapmıştık. Arkadaşlarımızdan biri tanrı rolundeydi ben ve diğer birkaç arkadaş da şiirdeki diğer imgeleri temsil etmiştik. Sanırım beraber halka oluşturup dönmüştük. Şiirde ritim öğrenirken Serdar Ortaç’ın Poşet şarkısını açıp dinlediğimizi hatırlıyorum. En önde oturuyordum. Pulley şiirini işlerken aklımda büyük bir ahşap makara canlanmıştı. Song to Celia’da öpücük izi olan bir şarap kadehi geçiyordu sanırım. Aklımda dibinde çok az kırmızı şarap kalmış bir kadehin kenarında ruj izi olan bir imge canlanıyor. En çok hatırladığım şiir Song to Celia. Bu şiiri aşkla eşleştiriyorum. Karşıdaki ne kadar az efor sarfederse etsin bir şey beklemeden onu seven bir adam canlanıyor gözümde. Bir şiiri Türkçe’ye çevirmiştik, Pulley’de Mustafa Zeki hoca bize fizik dersi vermişti makaraların nasıl işlediğini göstererek, derslerde birçok canlandırma yaptık, şarkı söyleyip dans ettik, bir şiiri kıtalara grup grup bölüp bestelemiştik bizim grubumuz rap yapmıştı. Serdar Ortaç dinleyerek hayali bir makarayı çekme yarışı yaptığımız ders çok eğlenceliydi. O etkinliği yaparken çok gülmüştüm, hala gözümde net bir şekilde canlanıyor. Bu derste başta The Sick Rose şiirini okuduk. Sonra hoca müzikle ilgilenen var mı diye sordu benim ilgilendiğimi öğrenince şiiri besteleyip besteleyemeyeceğimi sordu. Kendime pek güvenmiyordum yapamam dedim. Hoca diğer arkadaşlarla konuşurken kendi kendime denedim ve bir beste yaptım. Sora hocaya söyledim ve tüm sınıfa şiiri şarkı olarak okudum kendi bestemle.

EN

We performed a dramatization related to a situation in one of the poems we studied. One of our classmates played the role of a god, while I and a few others represented other images from the poem. I think we formed a circle and spun around together. I remember listening to Serdar Ortaç’s song Poşet while learning about rhythm in poetry. I was sitting in the front row. While studying The Pulley, I imagined a large wooden pulley. In Song to Celia, I think there was a mention of a wine glass with a kiss mark. I visualize an image of a glass with very little red wine left at the bottom and a lipstick mark on the rim. The poem I remember most is Song to Celia. I associate this poem with love. I picture a man who loves someone unconditionally, expecting nothing in return, no matter how little

effort the other person puts in. We translated a poem into Turkish. During The Pulley, Mustafa Zeki teacher gave us a physics lesson, showing how pulleys work. We performed many dramatizations, sang songs, and danced. For one poem, we divided it into stanzas by group and composed music; our group created a rap version. The lesson where we listened to Serdar Ortaç and competed in an imaginary pulley-pulling contest was very fun. I laughed a lot during that activity, and it is still vividly clear in my mind. In this lesson, we started by reading The Sick Rose. Then, the teacher asked if anyone was interested in music. When he learned that I was, he asked if I could compose a tune for the poem. I wasn't very confident and said I couldn't do it. While the teacher was talking to others, I tried it on my own and managed to compose a tune. Later, I told the teacher, and I sang the poem to the entire class using my composition.

4.2.13. Episodic Memory 7

TR

Dinlediğimiz şiirleri drama yöntemiyle canlandırdığımızı veya dinlediğimiz zaman aklımıza gelen görselleri çizerek şiiri analiz ettiğimizi hatırlıyorum. Dersi alan öğrenci sayısı fazla olmasına rağmen sınıfta rahatsız edici bir ses yoktu ve bence bunu sebebi de genelde şarkı söylüyor veya şiir okuyor olmamızdı, ders dışı konuşma yapmaya gerek duymuyorduk çünkü rahat ve öğrenme güdüsünü artıran bir atmosfer vardı. Genelde amfinin orta sıralarından birinde oturmayı tercih ediyordum. Aklıma gelen görsel ise işlediğimiz bir tane şiiri daha iyi anlamak için arkadaşlarımızın gönüllü olarak o derste işlenen şiiri canlandırmak istemeleriydi. Şiirleri drama ile göstermek bana en çok zevk veren anlardandı. Serdar ortaç dinlememiz ve onun şarkısı üzerinden konu işlenmesi akılda kalıcı bir andı. Bunun yanı sıra, havalar güzel olduğu zaman derslerin bahçede işlenmesi de akılda kalıcı bir zamandı. "The Sick Rose" şiiri incelerken bende yarattığı duygular hala biraz aklımda. Şiirdeki o pesimistik havayı ve yine de o havaya rağmen pes etmeme duygusunu hatırlıyorum. Şiirde süregelen o mücadele duygusu cidden hatırlanmayacak gibi değildi. Koro şeklinde sanırım bölümümüz adına yazılmış bir şeyi seslendirmiştik o an güzeldi.

EN

I remember that we analyzed the poems we listened to by acting them out through drama or by drawing the visuals that came to our minds while listening. Even though there were many students in the class, there was no disruptive noise, and I believe the reason was that we were usually singing or reading poetry. There was no need for unrelated conversations because the atmosphere was comfortable and conducive to learning. I usually preferred sitting in the middle rows of the amphitheater. One visual that comes to mind is when some of my classmates volunteered to dramatize the poem we were studying in order to better understand it. Showing poems through drama was one of the moments I enjoyed the most. Listening to Serdar Ortaç and incorporating his song into the lesson was a memorable experience. Additionally, holding classes in the garden when the weather

was nice was another unforgettable time. The feelings “The Sick Rose” evoked in me are still somewhat fresh in my mind. I remember the pessimistic tone of the poem, but also the feeling of perseverance despite that atmosphere. The ongoing sense of struggle in the poem was truly unforgettable. I think we performed something written for our department as a choir, and that was a beautiful moment.

4.2.14. Episodic Memory 8

TR

Derse ilk olarak şiirde olup bitenleri çizerek başladık. Sınıfın çoğu, ben de dahil, şiirin neyi temsil ettiğini düşündüğümüzü çizdik; örneğin gülü bir kadın olarak tasvir ettik. Ancak daha sonra öğrendik ki, amacımız şiiri yorumlamak değil, onu betimlemekti. Ayrıca, şiiri hep birlikte okurken çaresizlik içinde mücadele ederken, sınıf arkadaşlarımız bizim için şiirin mini bir tiyatrosunu hazırladılar. Şiirdeki ana metaforları bulduk ve şiirin neyi betimlediğini anladık. Sonrasında, bu fikirleri yorumlamamız istendi. Dersin sonunda, sınıf arkadaşlarımız şiiri bir melodiyle söylediler ve bu, dersi bitirmek için hoş bir yol oldu. Bu derste, ilk başta yorum yapmamam gerektiğini öğrendim. Her küçük detaya odaklanmak yerine büyük resme bakmalıyım. Ayrıca, bu tür şiirlerin alegorik hikayeler olduğunu ve her bir metaforun bütünüyle bir şeyi ifade ettiğini öğrendim. Bu nedenle, şiiri diğer metaforlarla uyum içinde yorumlamaya çalıştım. Bu ders uzun sürmedi ama beni etkiledi çünkü doğru şekilde bakmıyordum. Herkesin kendi yorumları var. Benim için bu şiir, ölümünü bekleyen kanser hastası bir adamı betimliyor, ama başkaları için intihara meyilli bir insan olabilir.

EN

We started the lesson by drawing what was happening in the poem. Most of the class, including myself, drew what we thought the poem represented; for example, we depicted the rose as a woman. However, we later learned that our goal wasn’t to interpret the poem but to describe it. Additionally, while we were reading the poem together, struggling with the sense of despair in it, some of our classmates prepared a mini theatrical performance of the poem for us. We identified the main metaphors in the poem and understood what it was describing. Afterward, we were asked to interpret these ideas. At the end of the lesson, our classmates sang the poem to a melody, which was a pleasant way to conclude the class. In this lesson, I learned that I shouldn’t interpret right away. Instead of focusing on every small detail, I need to look at the bigger picture. I also learned that such poems are allegorical stories, and each metaphor contributes to expressing something as a whole. For this reason, I tried to interpret the poem in harmony with its other metaphors. This lesson didn’t last long, but it had a significant impact on me because I realized I wasn’t looking at things the right way. Everyone has their own interpretations. For me, this poem depicts a man with cancer awaiting his death, but for others, it might represent a person struggling with suicidal tendencies.

4.3. Findings: Retrospective Narratives

4.3.1. Explication: Showing through Telling 1

[1] The participant recalls the dramatization of the poem “Song to Celia,” although the details are vague, particularly focusing on the imagery of a “vessel.” [2] They also mention exercising while listening to Serdar Ortaç's song “Poşet” and composing a stanza from the poem “The Passionate Shepherd to His Love” as a group. [4] In the school cafeteria, where the tables were arranged in a wide circular format, the class discussed the Mariner's regret after shooting the Albatross in “The Rime of the Ancient Mariner.” The teacher posed the question, “Who is your Albatross?”—a question the participant did not immediately answer but later reflected on during portfolio compilation, realizing that they were their own Albatross. [5] After reading “The Sick Rose,” the participant recalls illustrating the words and lines of the poem without interpreting them. [6] Two specific memories from this lesson include analyzing “Song to Celia” and comparing lines from Fuzuli’s “Su Kasidesi” with Tarkan’s song “Salına Salına Sinsice.” They also noted down a statement made during the lesson: “An artist takes an object and transforms it into aesthetic.” [7] The class read, composed music for, and organized a mock funeral for the Albatross in “The Rime of the Ancient Mariner,” which began at the campus front and extended to the festival area. This event reminded the participant of a scene from “The Lord of the Rings,” where King Théoden’s son Theodred was farewelled with a lament by his cousin Éowyn, evoking a sense of melancholy. [8] The participant remembers almost all the lessons. [9] They engaged in group composition, illustrated lines from poems, attended the Albatross funeral, and played the role of “wisdom” in a drama based on “The Pulley.” While working on “The Sick Rose,” they particularly noted the difference between seeing something as it is and interpreting it, as the teacher had asked them to illustrate what they saw, yet they found themselves trying to interpret the lines through their drawings. [10] Reflecting on the Albatross funeral, the participant notes that it initially seemed humorous but later brought about a feeling of melancholy. [11] The participant remembers the drawings made during the lessons. [12] They also recall reading the poems, reciting parts in groups, composing music for some lines, and engaging in thoughtful discussions in the school cafeteria, with the funeral ceremony for the Albatross standing out in their memory. [12] Rather than a single standout moment, the participant describes a series of vivid memories when closing their eyes: a caterpillar eating a rose petal, assuming the role of “wisdom” and transforming with other characters, the class forming a chorus, the bright sun during the Albatross funeral, and the prolonged introspection following the question, “Who is your Albatross?”

4.3.2. Explication: Showing through Telling 2

[1] The participant clearly remembers making roses out of paper while working on “The Sick Rose” and later using them during a drama activity. [2] They also recall listening to the song “Norm Ender” during one of the lessons. [3] Another vivid memory involves enacting the god-human scene while studying the poem “The Pulley,” where the participant specifically recalls being one of the

performers on the board. [4] Some lessons were conducted outside the classroom, in the cafeteria, where the participant remembers everyone standing up to participate in a tug-of-war competition, which, though exhausting, was fun. [5] The participant frequently recalls using phrases like “Cause we are philologists” and “experienced learner” or “human learner” during lessons, as well as writing the line “Kûze eylen toprağım sunun anınla yâre su” on the board. [6] While studying “The Sick Rose,” the participant recalls feeling a sense of gloom, though the cause was unclear, and similarly, they felt sadness and sorrow for the Mariner in “The Ancient Mariner” and a strong sense of pity for the Albatross. [7] The participant remembers at least 5-6 different activities from the lessons. [8] Among these, the most memorable moment was performing on stage, which evoked feelings of excitement and happiness, making the participant feel as though they were living the poem and giving them a sense of satisfaction from being part of the experience. [9] The dramatizations in class were particularly impactful for the participant, who looked forward to each lesson with anticipation, eager to discover what they would enact next. [10] The participant also recalls the teacher asking them to depict the emotions evoked by “The Sick Rose” through drawing, leading them to think deeply about what to draw, repeatedly reading the poem to visualize it, and feeling excited and creative during the process. [11] They also remember participating in a choir. [12] Finally, the participant distinctly recalls the teacher's cheerful demeanor and the curiosity and excitement it inspired in the class, with the variety of activities keeping them eager to see what would come next. One particularly memorable moment was when the teacher made the lesson lively and fun by doing a zombie dance.

4.3.3. Explication: Showing through Telling 3

[1] The participant recalls the teacher explaining how gin became famous at a bar in Rize, where a seemingly ordinary Rize glass became a symbol, providing deep insights into the process of symbolization. [2] In another instance, the participant and two classmates were in the classroom when the RESEARCHER teacher spontaneously composed a four-line poem based on what their friend had said, demonstrating that the impact of poetry is closely tied to how it is read. [3] The participant also remembers dancing with the RESEARCHER teacher, who at one point lay on the table, as they collectively imagined a bird as the Mariner. [4] Seated in the front rows of the classroom, the participant vividly recalls the discussion about how the Mariner was described. [5] Four or five scenes from these experiences come to the participant's mind, [6] emphasizing the frequent use of imagination in their learning process, which they often rely on. [7] These scenes are remembered as part of a broader experience, [8] where the participant encountered a different form of learning and teaching through their interaction with the teacher. [9] Reflecting on the poem-writing experience, the participant notes that an animal was the primary inspiration for their motivation to write poetry, and the RESEARCHER teacher's ability to craft a harmonious couplet from four seemingly random lines led them to approach poetry with a new perspective. [11] The participant also recalls moments of having tea in the café, engaging in mutual conversations, and sharing memories. [12] In conclusion, the participant describes the entire learning journey as an exciting and

fruitful experience, greatly enriched by their openness to learning and the innovative teaching methods they encountered.

4.3.4. Explication : Showing through Telling 4

[1] The participant recalls a dramatization related to a situation in one of the poems studied, where P3 played the role of a god, and the participant, along with other classmates, represented different images from the poem, possibly forming a circle and rotating together. [2] They also remember learning about rhythm by listening to Serdar Ortaç's song “Poşet” during the lesson. [3] The participant was seated in the front row when studying “The Pulley” poem, and a large wooden pulley vividly came to mind. [4] Another memory includes making paper roses while working on one of the poems. [5] In “Song to Celia,” the participant recalls an image of a wine glass with a lipstick mark, possibly with a small amount of red wine left at the bottom. [6] “Song to Celia” is the poem that the participant remembers most clearly, associating it with love and picturing a man who loves without expecting anything in return, no matter how little effort the other person puts in. [7] The participant believes they remember most of the lessons except for the ones they missed, though they struggle to match specific activities with the poems studied. While the activities were memorable, their memory isn't strong enough to easily recall which poem each activity was related to. [8] The participant also recalls translating a poem into Turkish, receiving a physics lesson from Mustafa Zeki during “The Pulley,” where he demonstrated how pulleys work, and participating in various dramatizations, singing, dancing, and composing a poem as a group. Their group chose to perform the poem as a rap. Looking back, the participant wishes they had more classes like this, as the English Poetry course was both enjoyable and educational, and they wish more university courses were conducted in a similar way. [9] A particularly fun memory involves a class where they listened to Serdar Ortaç and participated in a tug-of-war competition with an imaginary pulley, which was filled with laughter and remains a vivid memory. [10] The participant recalls drawing pictures to represent what the poem evoked in their mind, dividing the poem into meters after learning about rhythm, reading it as a chorus, and even composing the poem into a song. [11] They missed one of the classes where these activities were done and were late to another, which took place in the cafeteria. They also remember Mustafa Zeki having Tuğçe and them compose and sing part of a poem as a song. [12] The participant shares a specific memory from the second lesson of the term, as they missed the first one due to being in the village and had not yet met Mustafa Zeki. In this lesson, they read “The Sick Rose,” and when Mustafa Zeki asked if anyone was interested in music and found out the participant was, he asked if they could compose music for the poem. The participant, lacking confidence, initially declined, but after trying on their own, they created a composition and sang the poem as a song for the class. Mustafa Zeki praised them highly afterward, which boosted their confidence and made them feel more at ease.

4.3.5. Explication : Showing through Telling 5

[1] While studying “The Sick Rose,” the participant found that enacting the poem’s main characters and their actions as if in a theatrical performance was very helpful in fully understanding the poem's core emotions. The teacher’s request for the class to make roses using paper folding techniques seemed to be aimed at allowing them to hold a three-dimensional representation of one of the poem’s key images, the rose, in their hands. This made it easier to perceive the poem as if it were written for the very roses they had created, which also helped them remember the poem visually. [2] The participant notes that the class took place not only inside the classroom but also in various locations such as the school cafeteria, different spots on campus, and even the festival area. These varied settings made it easier to recall the poems studied in those places through sensory association. For example, studying “The Rime of the Ancient Mariner” in a seaside cafeteria with the smell of coffee and the view of the sea made the poem contextually unforgettable for the participant. [3] On one occasion, when the class studied “The Rime of the Ancient Mariner” outdoors due to good weather, the pleasant environment, coupled with the scent of the sea and the beautiful scenery, made it a particularly enjoyable lesson. The participant was seated on benches overlooking the sea, and they vividly recall mentally placing the poem's images and characters onto the sea, making it one of the most memorable classes. [4] During another lesson, the class attempted to set the poems to the rhythm of Turkish songs. Although it was challenging, the results were surprisingly pleasant, and the process of combining literary works with music provided an enjoyable mental exercise throughout the lesson. [5] The expressions “crimson joy” and “howling storm” from “The Sick Rose” are the words that the participant remembers most distinctly from that lesson. While no specific figures come to mind, these phrases continue to resonate with the participant, fueling their curiosity due to their incomplete understanding of the poem's meaning. [6] “The Rime of The Ancient Mariner” is likely the poem the participant remembers best. The extended time spent studying it has influenced how they relate the poem's imagery to real life, particularly when encountering the sea or a sailor. [7] The participant recalls most of the poems and activities from the lessons, with the exception of “The Lamb” and “The Tyger.” [8] The frequent use of dramatization to explore the characters and events in the poems contributed to the participant's strong recollection of the lessons. Although they did not actively participate in the dramatizations, they still remember the lessons whenever they encounter familiar imagery or expressions. [9] The participant did not participate in any individual activities, but during a group activity, they recall feeling as if they were part of a polyphonic choir while reciting a poem in turns with another group and ending the recitation in the style of a “long song.” [10] They also remember how, after making paper roses, a classmate collected the roses and handed them to another student, and at the end of the lesson, all the roses were given to the teacher. Additionally, the participant recalls the image of a wine glass in the poem, associating it with a girl's eyes, and the wine with a man's love for the girl, though they acknowledge that this interpretation might be incorrect. [11] The participant remembers studying the poems in various locations, discussing the significance of the Albatross figure, and reflecting on whether they themselves were an “Ancient

Mariner” in real life. [12] In conclusion, the participant shares a memory from a lesson where, at the teacher's request, they attempted to translate a poem. Upon seeing the varied results, they realized that translation was not as simple as it seemed and that truly understanding a poem’s emotional and symbolic expressions required delving into its semantic depth. They also recall learning that even a single word could change much in a poem when the teacher, who was experienced in this field, provided their translation, highlighting that translation goes beyond mere word substitution.

4.3.6. Explication : Showing through Telling 6

[1] The participant recalls starting the mornings by singing songs with the teacher. [2] The sound of music, particularly songs by Tarkan and Norm Ender, still echoes in their ears. [3] They remember sitting in the very back row of the amphitheater, where they had a full view of the class, and they vividly recall their classmates dramatizing the poem “Song to Celia.” [4] The participant also remembers the pulley game and the dramatization they performed during the study of “The Pulley” poem, as well as the teacher’s dance scenes. [5] The teacher’s zombie dance stands out as a particularly funny moment, and the chorus they performed for “The Ancient Mariner” poem still resonates in their memory. [6] The poem that the participant remembers most is “The Ancient Mariner,” which they associate with feelings of sadness and sorrow. Singing the poem as a chorus, combined with music, gave it the tone of a lament. When imagining themselves in the place of the Albatross, they felt a sense of being a victim and pity, while taking on the perspective of the Mariner evoked feelings of anger and hatred. [7] The participant remembers the dramatizations for “Song to Celia,” the games and dramatization for “The Pulley,” making paper roses for “The Sick Rose,” and adapting the metaphors to their own life. They also recall the chorus performed for “The Ancient Mariner.” [8] Although the participant did not actively participate in the dramatization activities, they watched and recorded them. The games they played, the paper rose they made, the translation activities, and the chorus give them a pleasant sense of nostalgia, making the memory of the lesson a comforting one. [9] The participant felt involved and active in the experience, as if they were truly participating in and learning from the lesson. [10] The specific activities that stand out include making a paper rose, matching metaphors to their life, and singing in the form of a lament. [11] They also recall the chorus and walking around the campus, discussing poetry in the open air. Finally, the participant mentions the teacher’s cheerful and energetic approach to the early morning class, where they would arrive with a speaker, play music to motivate the students, teach them the KTU DELL anthem, and start the lesson by singing together.

4.3.7. Explication : Showing through Telling 7

[1] The drama activities conducted in the English poetry class are an unforgettable detail, as bringing the characters and words of the poems to life made them more memorable. The participant’s favorite drama activity was the one for “The Sick Rose.” [2] The classes sometimes took place in the amphitheater and sometimes outdoors. Each time, different students would read the poems aloud.

For the participant, this lesson is a reminder of the voices of their classmates. The participant describes the experience as one filled with the "taste of love," as the teacher's unique and positive energy consistently showed how much they loved their work, creating a bond of affection between the students, the teacher, and the lesson itself. [3] The participant recalls a lesson in the amphitheater where they performed a dramatization of "The Sick Rose." The scene they remember most vividly is playing the role of the wind with their classmates. The drama and theater activities, where students took on roles, made learning easier. [4] The participant remembers the performances by students at the front of the class in a theatrical manner, with one person reading the poem simultaneously. These memories appear as visual images in the participant's mind. [5] The poem "The Sick Rose" is the one the participant remembers most, and it evokes feelings of love. [6] The participant believes they remember most of the activities. [7] They took part in the drama activities, which evoke nostalgic and loving emotions. [8] The participant associates the experience with feelings of sincerity and unity. [9] They remember the theatrical performances and the paper flowers they made. [10] Some details are not very clear to the participant. [11] They specifically recall the theater activities they did with their classmates, where one person played the worm, others played the wind, and another person played the rose. [12] Participating in the activities allowed the participant to express their creative side, and the memories of those moments fill them with excitement and feelings of love.

4.3.8. Explication: Thematic Indicators – Set 1

Experiential Learning Space: The story is a place of dynamic and interactive learning. The example where the person says that "sahnede canlandırdımız god-human etkinliğini" is clear proof of an experiential, immersive way of learning. It places the classroom at "kafetaryada sınıf dışında" and continues the concept of learning beyond the classroom.

Involvement and Experience: The story clearly brings about deep involvement in the learning activities. He says, "tahtada canlandıranlardan birisi bendim" (I was one of those who were enacting on the board) or that there was a pulley-pulling match in which he had participated, which was "yorucu ama eğlenceli" (tiring but fun). These are vividly remembered, indicating a connection between involvement and memory.

Pleasure—Bounded/Regulated Anxiety: The "yorucu ama eğlenceli" (tiring but fun) moment of the tug-of-war contest leaves one feeling a bounded/regulated anxiety as part of the overall pleasure of the event. The nature of the activity created tension yet was enjoyable, revealing to us that anxiety is a kind of pleasure when it is bound.

Recollection: The whole story is a recollection of past experiences that zeroes in on some memories cherished by the narrator. Mention of feeling emotions during "The sick rose" and "The ancient mariner" ("karamsarlığı hissettiğimi hatırlıyorum" – I remember feeling pessimism) makes one realize how these moments have been internalized and re-visited in the mind of the narrator.

Art – Performance: Performing the "god-human etkinliğini" (god-human activity) on stage illustrates how this is considered art through performance. The narrative states that performance is one of the ways through which to apply and learn from literature, thus highlighting art in education.

Empathy and Inspiration: The emotional reactions to the poems "The sick rose" and "The ancient mariner" show empathy. What he feels is "hüzün ve keder" (sorrow and grief) for the mariner and "acıma" (pity) for the albatross, indicating a deep emotional involvement by inspired literature with the fate of the characters.

4.3.9. Explication : Thematic Indicators – Set 2

Experiential Learning Space: The lexis noted in the narrative is quite common for use, such as "Cause we are philologist" and "experienced learner, human learner," which reflect an environment of learning based on experience and personal growth. The activities outlined, such as writing phrases on the board and stage enactments, describe a hands-on and immersive learning experience, meaning that much of what is learned is directly experienced by the student.

Involvement and Experience: The narrator recalls the moment of being on stage ("sahneye çıkıp canlandırma yaptığım anı"), which aroused feelings of excitement and happiness ("heyecan ve mutluluk hissi"). This indicates deep involvement in the activity, where the learner felt like he was living the poem, being "inside" it ("şiiri yaşadığımı hissetmiştim"). Making the paper rose is very vividly remembered; this points out that there was a great relationship between involvement and memory.

Pleasure – Limited/Controlled Anxiety: The narrative reflects on the excitement and creativity felt when thinking about how to represent the feelings evoked by "The sick rose" poem ("ne çizmem gerektiğini çok düşünmüştüm. heyecanlı ve yaratıcı hissediyordum"). This meant the controlled anxiety set minds on creativity, which made the experience pleasurable.

Creativity: The narrator describes the imaginative process of trying to visualize the emotions from "The sick rose" through a series of readings of the poem after having read it so many times, to "resmetmeye çalışmıştım" (try to visualize it). This is indeed a sign of creativity on the learner's part since learners are always expected to be free enough in their thinking and expression.

Recollection: The narrated experience is a return to past experiences that are specific, like the stage enactment, the making of the paper rose, and the happy feeling of the teacher. Such memories indicate a lasting experience for the narrator, suggesting deep internalization of the learning process.

Art - Performance: The stage enactment is an obvious instance of how art is performance—where the narrator made vigorous activity in making a poem come alive. Besides, the teacher's

“zombi dansı” (zombie dance) is another example of using performance art to make the learning process engaging and fun.

Spontaneity - Improvisation: The teacher's unexpected “zombi dansı” to make the lesson alive and amusing reflects spontaneity and improvisation in teaching, increasing the element of surprise and thrill in the learning process.

Empathy and Inspiration: In this line, the narrator empathizes with a sense of being inspired by the potential for love and divine forgiveness that “Birini sevebilme potansiyeliniz varsa, Tanrı sizi sever.” These reflect the deeper emotional and philosophical engagement that the learning environment inspires.

Suggestion: The teacher's ability to instill curiosity and a sense of wonder in students (“merak uyandırma duygusunu”) through activities and joyful attitude suggests the power of subtle suggestion in shaping learning experiences.

4.3.10. Explication: Thematic Indicators – Set 3

Experiential Learning Space: This narrative speaks volumes to an interactive dynamic learning environment where dramatizations, games, and choral singing take center stage. And on this note, it mentioned being seated “en arka sırada oturuyordum tüm amfiyi görecek şekilde” (in the back row where I could see the entire amphitheater), with a note about the bodily space in learning.

Participation and Experience: The narrator remembers many shoots of activities from dramatizing “Song to Celia” to the pulley game concerning “The Pulley” poem to choral singing related to “The Ancient Mariner.” These are vividly remembered, suggesting deep involvement if not as an active participant, then at least as an observer. By using the word “dahilinde içinde ve aktif”, it means that he felt involved within and active, even when he had to assume a more passive role.

Pleasure-Limited/Controlled Anxiety: Such games, dramatizations, and creation of paper roses for the “The Sick Rose” poem created a “hoş bir nostalji” (pleasant nostalgia) and point to these activities being enjoyable and contributing to a positive emotional state. The narrator says, “güzel ve güvenli bir anı” (a beautiful and safe memory); this tells us that participation anxiety was limited and well-managed, contributing to the pleasure in learning.

Recollection: specific activities and the feelings associated with them are remembered, like the sadness and grief (“hüzün ve keder”) that was evoked by “The Ancient Mariner” and the “hoş bir nostalji” pleasant nostalgia evoked by games and choral singing. The detailed recollection he has made of those moments themselves signals how deeply this must have affected him.

Art - Performance: The dramatizations done, choral singing, and even “dancing zombie” of the professor are all performance arts used in the service of the study of literary works. The arts are not just there but also part of how poems are digested and remembered.

Creativity: Creativity can be seen in activities described, such as making paper roses for “The Sick Rose” and modifying metaphors about personal life. Another level of learning and memory followed in the dramatization of the poems with games.

Spontaneity - Improvisation: The usage of “zombi dansı” by the professor, bringing a speaker to class to which he can play music, shows spontaneity and improvisation that add an element of excitement and uncertainty to the lessons themselves. This level of spontaneity will help keep student interest at a high level.

Empathy and inspiration that the narrator is full of when he puts himself in the place of the characters of “The Ancient Mariner” feel “kurban olmak ve acıma hissi” for the albatross and “öfke ve nefret” for the mariner. Such empathetic reactions account, therefore, for deeper psychological attachment with the text.

The fact that “The Ancient Mariner” had such an emotional effect on the narrator while the nostalgia of reminiscing about those classes suggests that learning was highly linked with the emotions evoked by the specific practice. To the contrary, the professor's enthusiastic and playful teaching method itself demanded positive feedback, allowing the learning environment to be stimulating and encouraging.

Inspiration: The professor was very enthusiastic, especially when starting the class with music and teaching the “KTU DELL marşı” motivated the students, creating a lively and motivating atmosphere that left a lasting impression on the narrator

4.3.11. Explication: Thematic Indicators – Set 4

Experiential Learning Space: The narrative throws light on the very experiential and hands-on related learning environment. Mentioning the fact that “sınıfta yapılan drama etkinlikleri” or in-class drama activities are unforgettable details of English poetry lessons implies that class was an experiential learning space where students could actively participate in their learning. Additionally, the lessons take place “bazen amfide bazen de açık alanda” (sometimes in the amphitheater, sometimes outdoors), which indicates that this learning environment is very flexible and extends far beyond the classroom.

Participation and Experience: The chance to take on characters and lines from poems was most significantly experienced in the drama activity associated with “The Sick Rose.” Acting out themes

and experiences made the experience much more impressionable and fantastic since it allowed the students to relate much deeper with the material ("onları kalıcı bir hale getirdi" – made them permanent). This is substantiated from the description of how both the narrator and other classmates made the attempt to play the part of the wind during the drama he was actively participating in, which was a high level of involvement in the learning process.

Art Performance: The story highlights the importance of performance art in learning. One example of this is the drama activities, in this case, the enactment of "The Sick Rose," that had students playing the different roles and how the class understood and could remember the specific poetry because of the performance of it. It sticks in the memory—the students performing in front of the class while another student is reading the poetry—hence art and performance were integrated with the lessons.

Creativity: For instance, the description of drama events at school shows that learning is an affair with a lot of creativity. The possibility of making poems come alive gave the students the ability to play the different roles. This means that previously, there was the encouragement and nurturing of creativity in the classroom; this is where creativity made learning more interactive and memorable.

Recollection: There is much retrospective narration of actual activities, most of all, the drama of "The Sick Rose," which became unforgettable for the narrator. This actual activity during the recollection of these memories describes that "görseller şeklinde zihnimde oluşuyor" (forming as visuals in my mind). Experiences were deeply internalized and are quite vividly remembered in the now of the reading.

Empathy and Inspiration: The narrator combines feelings of sorrow amd love ("keder ve aşk duyguları") with "The Sick Rose," showing that there was a strong emotional response to the poem, which was perhaps heightened by a performance aspect of the lesson. The energy of the teacher was "güzel ve eşsiz enerjisi" or beautiful and unique energy; therefore, showing love for their job seemed to contribute to inspiring the students and creating a bond of affection among the students, the teacher, and the substance studied.

Spontaneity and Improvisation: The story does suggest a sort of spontaneity and ability to improvise in what was done in the classroom or during drama exercises when students were asked to take on certain roles, and normally there would be very short time to prepare. This, without a doubt, helped to make the lessons dynamic and engaging.

Pleasure – Limited/Controlled Anxiety: There is no direct mention of anxiety, but the overall tenor of the student is such that the learning environment was pleasurable and encouraging high. Use of a lot of positive teacher energy and creative and collaborative nature of activities in drama will

have the likely effect of nullifying and controlling queasy anxiety, leaving the student in a position to enjoy learning.

4.3.12. Explication: Thematic Indicators – Set 5

A space of experiential learning is so colorfully represented, in which the hem of the lessons goes beyond the class. The use of different locations from school cafes to other areas within campuses even stretches into the festival areas ("okul kantini, kampüs][/içerisindeki farklı yerler ve şenlik alanına kadar uzanan mekanlar") create an experiential learning space that adds to the interconnection between the poems and the physical environment. For example, studying "The Rime of the Ancient Mariner" by the sea - smelling the ocean, for instance-made the lesson contextually unforgettable ("Rime of the Ancient Mariner şiirini. denize bakan bir kantinde işlediğimiz").

Involvement and Experience: The narrative shows great involvement and personal engagement with the activities in which he learned. Making a rose from paper, using the technique of folding ("kağıttan katlama tekniğiyle gül yapmamız") and positioning imagery found in each line of the poem while studying on-site on the sea ("şiirdeki her bir dizede geçen imgeleri. o denizin üzerinde konumlandırmam") reveal that these activities provided an opportunity for the students to internalize material better. These hands-on activities had them be more active during the learning process, thus allowing them to remember their learning better.

Pleasure-Controlled Anxiety: The narrative reflects on the balance between pleasure and controlled anxiety. The challenge of adapting Turkish music rhythms to the poems was "eğlenceli olduğu kadar zordu" (fun but difficult), creating a controlled anxiety that would make the experience more entertaining. The pleasure of the activity one gets is highlighted by describing the final outcome as one that "eğlendirmişti" (entertained) the students.

One aspect to be underlined is the fact that the story is replete with minute memories of specific times and activities. The smells, sights, and sounds of certain lessons ("denizden gelen koku ve güzel manzara"-the smell of the sea and the beautiful scenery) provide one cue about how deeply these sensory experiences are embedded in the narrator's mind to remember the poems and their themes.

Performative Art: The story is dramatized in performance to reveal characters and action in "The Sick Rose"; it also tries to fit the poems into the rhythms of Turkish music. These performances made their understanding deeper in a more active and engaging way, revealing emotions and images.

Spontaneity - Improvisation: Having a class in the open due to fine weather ("havanın güzel olması sebebiyle açık havada işlemesi") and spontaneous adaptation of poems to music rhythms reflect spontaneity and improvisation. Such elements bring excitement and unpredictability to the learning process, enhancing student engagement.

Creativity: Creativity, among other themes, forms the leading theme in the story. The activities described here, such as making a paper rose, adapting poems to music, and visualizing poetic imagery in real-world settings, require great creativity. Such creativity did not only make lessons look appealing but also allowed the students to get along with the subject matter much more.

The narrative reflects the students' emotional and intellectual responses to the poems. The interest that had been aroused due to the partial misunderstanding of some expressions in "The Sick Rose" ("crimson joy ve howling storm ifadeleri.merak beslememi sağlamıştır") is indicative of how the lessons urged the students to think more deeply about the material and sometimes to seek further understanding.

Spatial Interaction: Interacting with the space-seaside location and other areas on campus-is a major component of the narrative. Each of the lessons was set in a physical setting that would affect students' perception and memory of the poems, enabled them to get a better understanding by multisensory experience.

Empathy and Inspiration: The story portrays a sense of empathy and inspiration, especially in the understanding of symbolic imagery in poems. The connection of the rose symbol to love and sorrow, and the association of the cup with a girl's eyes, shows how the students were inspired to delve deeper into the symbolic meanings within the poetry.

4.3.13. Explication: Thematic Indicators – Set 6

Experiential Learning Space: It is a learning environment within which the students take part in some interactive and creative activities. Acting out what was happening in the poem, being in a circular formation and playing the roles depicts an experiential learning space ("beraber halka oluşturup dönmüştük"). These activities went beyond conventional classroom techniques, including music and performance and hands-on demonstrations, such as using "Serdar Ortaç'ın Poşet şarkısını" to learn rhythm, and physically demonstrating mechanics of pulleys ("makaraların nasıl işlediğini göstererek").

Engagement and Participation: The narrator participated in the classroom activities representing the images for the poems through dance, song, and even music composition.

The description of the memorable lesson where they created a melody for "The Sick Rose" ("kendi bestemle") is deeply involving and personally connected with the material. Similarly, the strong memory of laughter during the pulley game and the imagery of "Song to Celia" with a lipstick mark on a wine glass point out how these experiences were deeply internalized.

Creativity: Creativity is one of the most important thematic concepts in this narrative. In addition to composing “The Sick Rose,” the stanzas of a poem were divided into groups, as stated by the student ; one of the groups had even prepared a rap. The creative involvement with these poems, like imagining the wine glass and preparing the melody to accompany it, just goes to prove that creativity was implicit in the course of learning. Pleasure-limited/controlled anxiety: the story is balanced between pleasure and controlled anxiety. At first, the student did not have much belief in his own composition skills (“Kendime pek güvenmiyordum yapamam dedim”), but then overcame his anxiety and presented his composition to the class.

The pulley game was argued to be “çok eğlenceliydi” and full of laughter. That is illustrative of how the activities were designed to be enjoyable, with any associated anxiety managed in such a way it added to the pleasure of the experience.

Recollection: The narrative is full of memories of detailed activities and images of particular poems, such as the wine glass with a lipstick mark in “Song to Celia” and the large wooden pulley envisioned during the discussion of “The Pulley.” These minute details of remembrance indicate that the activity and imagery associated with the poems were deeply engraved into the mind of the student; thus, the lessons were memorable.

Performance-Art: The story also holds a number of aspects of performance: dramatizations, singing, and dancing all form part of the performance. The reenactment where students acted out various images from the poem and the group performances, where in each group they made music for different stanzas, brought into view the role of performance in the learning process. They let the students interact with the poems in a much more alive and memorable manner.

Spontaneity - Improvisation: The student had doubted the ability to compose “The Sick Rose” but was eventually able to do this on the spur of the moment: “kendi kendime denedim ve bir beste yaptım” (I told myself and did a composition). Spontaneity-improvisation is a leading theme in the story. The story illustrates that the learning environment supported this sort of creative spontaneity, and as such, the process of learning was quite rewarding and agreeable.

Empathy and Inspiration: Note how he relates his emotions to those in “Song to Celia,” envisioning, “a man who loves without expecting anything in return.” These feelings of empathy toward a poem, coupled with the inspiration to set music to “The Sick Rose,” indicate that the intellectual stimulation found in the lessons was enhanced by emotional relevance. This story reveals the student's emotional and intellectual reactions to the several poems and activities described in it. The delight found in the Pulley Game, the satisfaction when composing the music, and the sympathy widely felt for the character in “Song to Celia” are indicative of much profound and multi-level engagement that comprised a part of the learning process.

4.3.14. Explication: Thematic Indicators – Set 7

Experiential Learning Space: The narrative brings in an interactive and intellectually stimulating learning environment where students were engaged with activities of drama and visual analysis as ways of understanding poetry better. Furthermore, holding classes outside when the weather allowed ("derslerin bahçede işlenmesi") helped to reinforce an experimental nature of the learning space by allowing students to link up with the material in various physical contexts.

Involvement and Experience: The narrator reminisces on how students volunteered to dramatize the studied poems- evidence showing the students' constant involvements in the processes of learning: "arkadaşlarımızın gönüllü olarak o derste işlenen şiiri canlandırmak istemeleriydi". It is clear that since enjoyment came from these drama activities, "Şiirleri drama ile göstermek bana en çok zevk veren anlardandı", hands-on experiences were not only engaging but also yielded pleasure.

Relaxation and Involvement: It is stated that in the classroom atmosphere, there was a relaxed and learning-conducive atmosphere ("rahat ve öğrenme güdüsünü artıran bir atmosfer vardı"). Since there was no disturbing noise and they were either singing or reading poems, the students felt comfortable and engaged, which helped them get more involved in the learning process.

The pleasure of dramatization of the poems and the unforgettable feeling of class time with Serdar Ortaç's music show that there was pleasure in the activities and some amount of controlled anxiety which helped the experience to be imprinted in one's mind. The activities were challenging yet fun; hence, the process of learning was both stimulating and enjoyable.

Recall that there were so many clear memories of specific learning activities, such as the drama exercises, listening to music, and studying "The Sick Rose." What he remembers most about "The Sick Rose" was a feeling of fight and persistence despite the pessimistic tone of the poem ("o havaya rağmen pes etmeme duygusunu hatırlıyorum"). These detailed recollections suggest that these experiences were deeply impacting and thus memorable.

Art-performance: the constant use of drama while analyzing and understanding the poems signifies the place of performance in the process of learning. It was a pleasure for the narrator to engage in such activities: "Şiirleri drama ile göstermek bana en çok zevk veren anlardandı"; that performances would serve to engage him better with the material, thus rendering it both more accessible and more memorable.

Spontaneity - Improvisation: Students volunteer to dramatize poems in class; likewise, music classes ("Serdar ortaç dinlememiz ve onun şarkısı üzerinden konu işlenmesi") reflect an improvisational approach. These unplanned activities altogether turned the classroom into an interactive and energetic atmosphere, and therefore a much more enjoyable class.

Empathy and Inspiration: The narrator describes the emotions evoked by "The Sick Rose," particularly the sense of struggle and persistence in the face of pessimism. This would seem to indicate that the poem elicited a profound emotional response and a sense of empathy related to the themes being developed therein ("Şiirde süregelen o mücadele duygusu cidden hatırlanmayacak gibi değildi").

Creativity: The activities described-drawing visual representations of the poems and dramatizing them-are very creative. Music and drama used in the lessons present the work innovatively, further enhancing creative thinking and expression.

Spatial Interaction: Classes held outside when the weather was nice underlined that spatial interaction was an important part of learning. A change in physical environment made the lessons memorable and connected the students with the material in different contexts.

4.3.15. Explication: Thematic Indicators – Set 8

Experiential Learning Space: The whole narrative describes an active and participatory learning environment because students are put at the heart of drawing and acting the poem. From an initial activity of drawing what the poem represented ("şiirin neyi temsil ettiğini düşündüğümüzü çizdik") to later a mini-theater performance of the poem ("sınıf arkadaşlarımız bizim için şiirin mini bir tiyatrosunu hazırladılar"), this is pretty much clear evidence that the classroom here is an experiential space where learning takes place through interaction and creativity.

Engagement and Experience: This involvement of the narrator can be seen even during the process of drawing, taking the discussion, or observing a performance. Thus moving from interpretation of the poem to its description ("amacımız şiiri yorumlamak değil, onu betimlemekti") in fact shows more active working with material which leads to its understanding. The fact that classmates perform the poem and sing it as a melody at the end ("sınıf arkadaşlarımız şiiri bir melodiyle söylediler") additionally elevates the engagement and makes the learning experience memorable.

Process: A story learns to begin to draw and to interpret the poem, then proceeds to an analysis at a deeper level to understand its metaphors. The shift in the focus of attention at the beginning from personal interpretations to descriptive elements of the poem ("Her küçük detaya odaklanmak yerine büyük resme baxmaliyım") denotes progression of learning through the classroom.

Remembrance: The narrative reveals the learning experience, which finally embedded itself in the consciousness of the narrator. Awareness that they would not very well look at the poem at first ("doğru şekilde bakmıyordum") and a subconscious process of acquiring new knowledge are reflected in this, supposedly the influence this lesson had on the overall approach to poetry.

Art - Performance: All of these examples illustrate brilliantly how the learning process incorporates performance, such as in the mini-theater organized by classmates and the singing of the poem at lesson's end. Similar activities provided students with a dynamic and creative contact with the poem, rendering the material pleasant to them and increasing their understanding.

Creativity: There is evidence of creativity by the students manifested in relation to the interpretations and the representations of the poem. As in the example of "şiirin neyi temsil ettiğini düşündüğümüzü çizdik" and the performance of the poem itself, creativity took shape here.

Spontaneity - improvisation: The improvisational character referred to the way students adapted to their understanding of the poem, as the lesson progressed. This is to show that from personal interpretation to collective insight—this shift and successive spontaneous performance at the lesson's denouement were actually a product of improvisation.

Empathy and Inspiration: The account foreshadows that the poem brought elicited strong reactions from the students. That the material inspired an empathic and indeed emotionally involved investment is seen both in an example of the narrator's personal explanation that the poem is about a man dying from cancer ("bu şiir, ölümünü bekleyen kanser hastası bir adamı betimliyor") and in the recognition that for others it could well be read as a description of a person prone to suicide ("başkaları için intihara meyilli bir insan olabilir") displays an acknowledgment of the various emotional responses that poetry might evoke.

Distortion and Deviation: The course speaks to this theme of distortion and deviation in the wrong understanding at the beginning of the purpose for which the poem was read. The students first made an erroneous interpretation of their given assignment, in the place of describing the poem, they chose to interpret it ("amacımız şiiri yorumlamak değil, onu betimlemekti"). This deviation from the intended lesson plan, in reality, ushered in a very useful learning experience concerning the view that poetry must be viewed within its complete entity. Inspiration: The lesson inspired how the narrator dealt with poetry. Feeling he should focus or look hard at the whole picture instead of looking at young features—her küçük detaya odaklanmak yerine büyük resme bakmalıyım—turned out to be a new perspective that was inspiring and educative.

4.4. Discussion

Brumfit and Carter, in their most addressing edition, *Literature in Language Teaching* (Brumfit & Carter, 1986) touch upon the elusive, eligible, enthusiastic and emanating features of alternative literature and language classrooms, collaboratively fostered by the facilitator and students without the imposition of a hierarchical or authoritative environment; rather, the students are encouraged to become highly supportive when the course structure was flexible enough to provide guidance but not so rigid as to be authoritarian. Within these reading gatherings, everyone was engaged in the shared

task of deepening their understanding of literature. Tutors were less focused on traditional teaching and more on creating the conditions for learning, facilitating the process as it unfolded. There was no concern that tutors might not have read all the books students would bring in since the focus was on the relationship to the texts, not on specific knowledge about certain works on a set list. In this approach, knowledge was more of a tool than the dominant part of the learning process.

> It is not being claimed here that any one of the ideas described is particularly original. The great value of the course lay in establishing what might be called a 'reading community': a group of people with varying experiences of life and literature, with the agreed aim of sharing their reading in both formal and informal situations. The ability to sustain such a feeling of community is partly the tutor's responsibility. However, all the tutors on this course felt they gained more by this procedure than they had by more traditional approaches. Students become extremely supportive when there is a structure strong enough to appear authoritative but not strong enough to be authoritarian. In our reading communities, we were all engaged in the same task: trying to increase our understanding of some aspect of literature. Tutors were not teaching so much, setting up the conditions for learning and facilitating the process as it happened. We had not necessarily read all the books the students produced, but this did not matter, for we were concerned with a relationship to books, not knowledge about a particular set of works. Knowledge became our servant, not our master. (Brumfit & Carter, 1986: 260)

Lazar, besides ethical, social and communicative benefits, also underscores the emphatic and emotional responses of the students in the literature classroom and states that “Literature provides a wonderful source material for eliciting strong emotional responses from our students”. It is seen that the results and findings are aligned with the application in the aforementioned literature classroom set within a postromantic fashion, “using literature in the classroom is a fruitful way of involving the learner as a whole person and provides excellent opportunities for the learners to express their personal opinions, reactions, and feelings.” (Lazar, 1993: 3). However, as Lazar highlights the underlying notion and significance of ‘teaching literature’ in a “proper” way, and as she stresses “the cognitive and critical aspect of literature classroom” it is seen that postromantic classroom does not adopt, in Lazar’s terms, “main aims”, nor “using the appropriate literary strategies”. Postromantic classroom, upon the notion of learners’ ownership, does not only try to involve the human learners “in reading for some practical purpose, for example, to obtain information,” nor “in analyzing a text in terms of what it might mean symbolically or philosophically.” Similarly, Hanauer suggests that “Integrating poetry into the curriculum enhances students' linguistic skills and encourages creative thinking by allowing them to experiment with language in expressive ways” (Hanauer, 2004: 13). However, narratives from postromantic literature classrooms exhibit that poetry classrooms cannot be reduced to enhancing linguistic and cognitive skills. Teaching (and learning) poetry creates an empathic and moral environment with emotional and critical engagement “not solely about analyzing poetic devices; it's about fostering an environment where students can connect emotionally and intellectually with the text” (Lockward, 1994: 45). This multilayered and intricate nature of the poetry classroom holds a notable stance within the educational zone of the literature classroom. In a similar vein of alternative perception, Lazar also emphasizes the ‘human’ and ‘humanistic’ aspects of literary exposition and draws attention to “the powerful function in raising moral and ethical concerns in the classroom”. She highlights “the tasks and activities we devise to exploit these texts should encourage

our students to explore these concerns and connect them with the struggle for a better society." (Lazar, 1993: 3) The students' narratives support the previous research and are aligned with the suggestions made about the importance of spatiality. The significance of spatial interaction in the literature classroom has been recognized by many experts. In order to accomplish this, the learners and the instructor have to have a strong understanding of what literature can do, and also the importance of the learners' active engagement with the spaces of the literature classroom (Çıraklı & Özbay, 2021). Through spatial arrangements, the instructor can encourage dialogue, discussions, and different kinds of engagements with literary materials and literacy practices. The students in the literature classroom feel comfortable in the class environment and have a sense of ownership of the space for them to be successful, and the designing of the classroom spatial orientation serves this purpose (Çıraklı & Özbay, 2021). The proper arrangement of the space in a literature classroom can encourage students to express their feelings or ideas and promote interactions among them. James Britton, a pioneer in the field of the role of student writing and English education, stressed the importance of the connection between the material arrangement, knowledge, and the activity of the work (Brumfit & Carter, 1986; Çıraklı & Özbay, 2021; Çıraklı &Yükselir, 2020; Çıraklı & Kılıçkaya, 2023). Therefore, spatial interaction in a literature classroom does not only enhance learning efficiency but also helps to prepare students for a future life where critical thinking between space and activity is required (Çıraklı, 2022, 2023, 2024) It is important to recognize that learning with literature does not take place with just a linear and de-contextualized instructor-to-student process; and it does not take place with the old type of instruction in literary classrooms in which knowledge is transmitted to the students who lodge it in their memories and exhibit it through imitation. Rather, by creating spaces that encourage cognitive academic discourse referred to as "productive adult intellectual work," student learners can experience a more meaningful and productive process of literacy learning through spatial interaction. If literature teaching and learning in the classroom possess only the meaning's transmission from the instructor to the students and students are only seen as listeners who take no signified initiative, that literature is not a real art and the power of literature in guiding readers' emotions and attitudes is weakened (Çıraklı & Yükselir, 2020). Creative works of art need the readers' actively creative and performing space, which can be achieved by the completion of the meanings of multiple and different spaces undergone in the acts of reading and interpretations. Therefore, it is important to avoid seeing literature as fixed, with the instructor having the possessed knowledge, and learners passively receiving this knowledge. Learners need to share their visions of what literature can offer; creating a literature environment will stimulate imagination, critical thinking, and active engagement, which in turn will enhance the experiences of the art potential. This will be a huge help to the learners for the true discovery and pleasure in the learning of literary work and the kinds of experience and reflection that literature has to offer. Its influence can extend right throughout their journey as a student of literature, or even last a lifetime when their life is enriched by continual personal interaction with the great works in the shared corner of learning about meaning and philosophical thoughts:

> We cannot say whether it worked. We knew that students enjoyed the whole experience and thought it worthwhile. On average, by the end of two terms, students had read twenty-seven books each, twenty- one of them 'properly'. Everyone had been intensively involved in some form of creative engagement with literature, often precisely directed. Might it not be possible that an approach such as this would lay a better foundation for both serious reading in life and academic literary study than any number of set books?" (Brumfit & Carter, 1986: 260)

Many practitioners, fellow tutors, and teachers have adopted a similar quest over the years, yielding to a number of alternative models. Weimar is an outstanding teacher, among others, with his Learner-Centered teaching model, which emphasizes the need for changing educational practice to provide learning environments that are essentially community-oriented, flexible, and intrinsically rewarding on intellectual grounds.

> "There is a kind of existential question with practical ramifications. Is there any legitimate place for teacher-imposed structure or sanctions when the environment is truly learner- centered? Is the ultimate goal for every student to structure and regulate tasks in ways that work for them? How does assembling them together in an organizational structure like a class limit, transcend, or otherwise affect the learning proclivities of individual students? If one student works well against a set of deadlines (even though they might be self-imposed) and another functions best without the pressure imposed by deadlines, does the teacher allow deadlines for some and not for others? What of notions of fair and equitable treatment for all students? The question is philosophical at the level we seek to position individual rights within a collective context and pragmatic at the level where we must decide if we can or should have different rules for students enrolled in the same class." (Weimer, 2013: 117)

This text raises an existential question with practical implications. Is there a legitimate place for teacher-imposed structures or rules within a truly learner-centered environment? Is the long-term goal to have each learner structure and manage tasks in a manner that works for them? How does putting learners in a structuring context such as the classroom impact, augment, or turn off their individual learning orientations? Does one allow some students to have deadlines while others do not? for example, one student does well under a deadline even if set by themselves, yet another does better without those kinds of pressures. And how do we work with the concepts of fairness and equal treatment here?

The above examples draw the utmost attention to the educational setting's organization, arrangement and structuring as having a fundamental 'social' aspect. However, students' interactions with the classroom as a place, including objects, go beyond their senses, perceptions, and visual abilities. In this context emerges the notion of spatial interaction, which conceives objects not solely as tools for classroom use. Leimanis-Wyat proposes utilizing objects as stimuli for composing stories and views setting aspects as triggers or tools (Leimanis-Wyatt, 2010: 45). Randall provides an analysis of memory functioning, focusing on learners' vision and seeing objects as the origin of "visual information" (Randall, 2007: 34). He contends that long-term memory retains the visual information obtained from objects. He appears to be ignoring the learner's spatial interaction with the objects. Working memory processes visual input to create visual images, which are then stored in long-term memory. He focuses on information storage, viewing the learner as a passive recipient

in this perspective. The model considers the mental processes but does not clarify the learner's perspective. Experimental psychology also exhibits a similar limitation by emphasizing concepts such as “visual attention,” “selectivity,” “object recognition,” and “visual abilities” (Wixted & Serences, 2018: 28,755,756). The participants in this study surpass these boundaries by establishing a meaningful connection with the classroom environment and objects, so cultivating a personal experience and individual awareness. The participants are sentimental and enthusiastic about sharing their personal experiences with classroom objects. Their memories provide deep insights into individual experiences and how they are reflected in their consciousness through narrative accounts.

The classroom setting is primarily viewed as a social structure, with its physical layout often linked to the technological tools present within it (Hutchinson, 2004). The standard Environment Rating Scale (ERS) consists of 43 items on the checklist and is divided into 7 subcategories to determine if a classroom satisfies quality standards. These include various social and cognitive components, educational tools, the physical classroom environment, and a variety of objects. Space is defined as the accessible area, with setting components and objects being of lesser significance. Students in higher grades utilize desks, while the enormous medium stage is minimal or absent due to the presence of a whiteboard, smart board, projectors, and tablets. Hutchison suggests a concept of “dynamic space” and connects it to the arrangement of pieces. He dedicates a chapter in his book to the dynamic space that is assumed to be influenced by the Environment and classroom design (Hutchinson, 2004: 77-100). This study starts with the assumption that the classroom setting is not just a spatial memory for the learner, and learners often feel disconnected from the setting and environment. Despite sounding radical and excessive, researchers might identify substantial aspects in the narrative accounts of the students.

A classroom should function as a “learning space,” however, it appears ineffective for memory retention and experience learning. Learning spaces, where both children and adults study, are designed as classrooms and are seen as crucial instructional environments from preschools to colleges. External influences, such as interruptions from outside sources typically characterize the classroom environment. Instead, it can only transform into a space conducive to learning when the learner focuses on the specific details of the setting components and items in the classroom.

4.4.1. Recurring themes and repeated patterns

Additional and subsequent focused interviews are used in the present narrative inquiry to obtain in-depth insights, reflect on the previous experiential narratives of the participants, and develop a double-conscious meta-textual and meta-experiential account as of the case involved. Another critical point the study supports is that “Effective experiential learning requires a supportive environment where learners can engage fully with experiences and reflect upon them critically. This environment should encourage learners to question assumptions, explore new ideas, and consider different perspectives (McLeod & Reynolds, 2007: 33).

4.4.1.1. Creativity, Spontaneity, Improvisation, Invention

As frequently emphasised in the postromantic framework, creative activities and responsive attitudes are central to the learning environment. As Dewey suggests, “Education must be conceived as a continuing reconstruction of experience; the process and the goal of education are one and the same thing. Education, therefore, is a process of living and not a preparation for future living (1916: 59)”. Hence, the classroom activities highlighted in the narrative strongly emphasize creativity and improvisation, which is crucial to transforming the classroom setting into an experiential learning space where students are not confined to strict interpretations but are allowed to explore different perspectives. The notions of creativity, spontaneity, improvisation, and invention are outstanding elements of the poetry classes, which every attendant learner still remembers in a positive manner. Their experiential and episodic narrative accounts are all aligned with the results and reflect an inventive approach to learning. The improvisational aspect in almost all delivered retrospective accounts is evident as students engage in spontaneous performances, adding a layer of creativity to the educational process. The story gives a glimpse of creativity and improvisation, in the fact that P1 had observations to share regarding the expression of the poem “The Pulley.” Acting out God and Human characters personified these characters with attributes of creativity, wisdom, and beauty. They allowed students to act out their perception of poetry through dramatization and role-playing creatively. The emphasis on creativity makes the class very participatory, in a way that students can always seize moments to improvise on content spontaneously. Many of the activities, which they remember-like drawing, dramatization, and musical improvisation-are those which were not strictly planned but emerged during the lesson. This is indeed indicative of a teaching approach that invited students to express their understandings creatively of the poems, leaving room for spontaneous invention and improvisation. In these narratives, creativity and spontaneity are strikingly present in how students reflect upon their learning- that is, P5's. The activities involved, such as analyzing and creating poems, reinforce the idea of inventive learning more firmly than rote memorization. This passage shows eloquently that P5 values inventive and spontaneous aspects of the Learning Process despite, at times, questioning its validity as learning activities per se. Creativity and spontaneity come out in this context through playing out a poem. The improvisational aspect comes in through the active participation of the scholars by taking over roles and interpreting the poem since these improvisations aid understanding through invention and creativity. In this story, creativity and improvisation come into play with regard to a method of involving students in the poem “Ancient Mariner.” For them to be singing it in groups as regarded by the instructor is indeed a creative, spontaneous approach other than mere recitation. That gives them a new means of approaching the material they could relate to at a deeper level.

4.4.1.2. Experiential Learning Environment

As Çıraklı offers subsequently (2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025) distortion, deviation, change, reconstruction, reproduction, adaptation, rewriting, translation, transcreation, creative drama, storytelling, and adaptation are responsive strategies of importance within the postromantic framework, all of which consolidates experiential learning, "a process of constructing knowledge that involves a creative tension among the four learning modes. This process is portrayed as an idealized learning cycle where the learner touches all the bases—experiencing, reflecting, thinking, and acting—in a recursive process (Kolb & Kolb, 2005: 194). The narratives present the way students recontextualized and transcreated, whereby students reworked original texts into new forms and genres that were in tune with the distortion, deviation, and adaptation themes of the Postromantic framework. In this context, the leader uses this distortion or deviation from the conventional mode of learning-reading and discussion to render the activities all the more dynamic and interactive in nature, such as reading face-to-face in the garden. The use of such techniques further points toward the postromantic view on change and reconstruction in the process of learning. Narratives of adaptation and reconstruction are evident in the activities reported here, for example, how the students relate to the poems or reinterpret them through dramatization. The narratives of a process-oriented approach where learning is in a state of flux and continues to flow with the creative input from the students are represented below. Following are some narratives reporting instances where students were engaged in adapting or reconstructing their understanding of poems to show that learning is an ongoing adaptive process of reinterpretation. As the participants narratives reveal, "Experiential learning processes involve not only cognition but also affect, perception, and behavior. The integration of these dimensions contributes to the development of the whole person, enabling learners to adapt to new situations and challenges (Yardley, Teunissen, & Dornan, 2012: 161). The learners' stories give examples of their adapting and transcreating the various activities they encounter in learning. It involves the distortion and rewriting of original content to fit understanding and context for creativity to make the event deeper.

Considering that accessibility to knowledge is no longer a challenge for students as they can easily access information digitally, the classroom should offer something beyond what they can find online—an experiential learning environment that enhances understanding through direct participation. In line with the postromantic framework, the narratives indicate a considerable effort to provide spatial and experiential ground for episodic and epiphanic memory for 'the future recollective, reconstructive and recognitive processes. The entire narratives are a testament to experiential learning, where students participate and interact actively in the learning process. The vivid recollection of classroom activities, such as role-playing and group dramatization, highlights how learning is embedded in experience rather than passive reception. The narrative provide clear examples of an experiential learning environment where students are actively involved in their learning process. Through role-playing and dramatization, students know the content and feel it themselves. Interviews reveal that environmental elements-such as sound-used during lessons point

out that experiential learning makes the content live, and the learning is memorable and effective. The narrative portrays a lesson environment where the students are actively involved in the lesson to be learned through direct experience and reflection, hence making the lesson memorable. In the experiential approach, wherein the students are engaged with the creation of art regarding the learning, the learning experience is deeply embedded in their memory. The student narratives bring out repeatedly an experiential learning environment, "Addressing the aesthetic experience in literature education allows students to appreciate the artistry of texts and develop a lifelong interest in reading" (Wolf, 2004: 23), where the process of learning is dynamic and interactive-the students are engaging themselves directly with activities beyond mere theoretical knowledge. This has brought into focus an experiential learning environment in which students are immerged with activities. It is not a passive process of learning rather an active participation and personal experience, which is essential for deeper understanding. The use of the schoolyard, canteen, stadium, and open theater and other outdoor facilities as a setting for the classroom is also such an experiential environment for learning. Taking the learning space outdoors allows the teacher to place the students in an environment where the natural setting enhances the process of learning. Being taken out from the conventional classroom to the outdoors probably made this experience more impressionable and memorable in the children's minds.

4.4.1.3. No Hierarchy, Learner-Centered, Fun, Interaction, Entertainment, Pleasure

These narratives are indicative of a learner-centered approach whereby the instructor welcomes feedback and reflects on such an approach to assess the effectiveness of the teaching methodology and displays a case of efficient educational environment and supports McLeod & Reynolds' argument that "Effective experiential learning requires a supportive environment where learners can engage fully with experiences and reflect upon them critically. This environment should encourage learners to question assumptions, explore new ideas, and consider different perspectives (2007: 33). The activities described herein, such as group singing and outdoor reading of poetry, point to a non-hierarchical but fun and interactive classroom environment. The students are active, rather than passive, learners; this can be expected to enhance enjoyment and engagement with course materials. These narratives suggest a learner-centered environment in which students are leading in their learning journey. The focus on interaction and the enjoyment from creative drama exercises is in tune with the principles of the postromantic genre: There is no hierarchy, but an emphasis on the engagement of the learners. The narratives paint a very clear picture of a learner-centered classroom that has no rigid hierarchy from the teacher to the students. The emphasis on fun and interaction allows the process of learning to be pleasurable, whereby students derive pleasure in attending the class and interacting with other students. This is indicative of the pleasure and interaction that students derive when they are able to identify themselves with the classroom environment and activities. Interaction and pleasure were the hallmarks of classroom dynamics, learner-centered. Lack of strict hierarchy let students participate freely and thus derive pleasure, aka fun, while learning.

The narrator says in a retrospective and reflective manner, “It was so interesting that they did not mention the teacher at all.” This points out the fact that the teacher becomes almost invisible, blending into the learning environment, a non-hierarchical and learner-centred approach in which the focus of attention is on students. The narratives go forward to develop a classroom environment that is, by and large, interactive and learner-centered, with enjoyment and engagement. The absence of hierarchy is hinted at in the way students are encouraged to participate actively and even question their learning processes.

On the other hand, even though the class is designed to be interactive and fun, with students actively participating in the dramatization of the poem, the students' reflection indicates that while the learning environment is enjoyable and interactive, they sometimes question its effectiveness in terms of traditional learning outcomes. Since “The ambiguity inherent in poetry teaches students to tolerate uncertainty and consider multiple interpretations, valuable skills in critical analysis” (Langer, 1997: 21), the postromantic framework does not insist on a certain way of reading, but encourages the learners to deviate, create and invent. The narratives reflect a learner-centered approach, with students at the core of the learning process. The same lack of strict hierarchy lets the learning environment be far more relaxed and fun, coloring it with entertainment and enjoyment. This is hereby an issue that deserves further discussion and draws our attention to the differences between remembering and learning, and the nature of learning as some long and complicated process regardless of the aims of given activities.

4.4.1.4. Episodic Memory, Epiphanic Memory, Recollection, Reflection

Episodic and epiphanic memories became such an important part while narrating when students looked back to specific moments in their educational journey when something, either events or insights, made a difference in their lives. Indeed, episodic and epiphanic memories are often found throughout the narratives, as students recall moments when something was specifically influential. These memories are not just recollections of events but reflections on their significance. P1's and P2's recollections are just the embodiment of episodic and epiphanic memory. For example, the vivid memories of specific moments in the classroom, like the role-play about “The Pulley” or the rhythmic recitation of poems, evoke how those experiences have been stored and reflected upon. That aligns with the idea that “Effective poetry instruction involves helping students find personal connections to poems, making the learning experience more meaningful and impactful” (Rosenblatt, 1978: 76). The narratives are full of accounts of episodic and epiphanic memories where students recall specific moments in class which influenced them greatly, as suggested earlier “Poetry encourages students to play with language, exploring its rhythms and sounds, which can improve their reading fluency and phonemic awareness” (Tompkins, 2010: 356). Memories in this context are usually linked to reflection about their learning and emotional responses that had been excited at that particular point in time. This quote exemplifies the reflection process, as students recall not just the content but the sensory experiences associated with their learning: “When students engage with poetry, they develop

critical thinking skills as they interpret metaphorical language and uncover deeper meanings" (Probst, 1988: 28).

The narratives show how certain activities trigger deep reflections and emotions, anchoring them in the students' memory as significant learning moments. The reflections show how specific assignments, especially those involving creativity and self-expression, become embedded in students' episodic memory, making them significant in their educational experience. The narrative accounts and avid recollections illustrate how episodic memory functions in the learning process. Although P10 was fully engaged during the class, the memory of the specific details faded over time. Thus, "Incorporating poetry into language teaching can enhance learners' vocabulary acquisition and syntactic awareness through exposure to rich and varied linguistic structures" (Maley & Duff, 1989: 7). The narrator suggests that certain aspects of the class—such as the emotional impact or the epiphanic moments—might be more easily recollected upon reflection, even if the specifics are forgotten. This fact also further reiterates that where the episodic memory of learning, as reflected in the students' recollections of certain scenes from the class, particularly with respect to the "Ancient Mariner" group activity, shows that if an activity is essential, then it shall stay in memory. At the same time, her struggle to recall other details gives an indication that though the experiences are deeply engraved upon the memory, this does not happen in all cases.

4.4.1.5. Spatial Interaction, Classroom Objects, Sense Perceptions

Some of the most vital parts in activities relating students' memories to physical contexts and sensory perceptions involve spatial interaction and using classroom objects in the narrative. The narratives focus on spatial interaction and the use of classroom objects. By situating herself at the centre, flanked by her colleagues, a whiteboard, and a classroom layout, P1's memory reveals the vital role spatial awareness plays in the student's learning experience. Emphasis on the sensory memory suggests that most of the physical and spatial interaction has been gladly contributing to setting up memorable learning.

It is also seen that postromantic learning space definitely allows for the application of "experiential learning" theory, which "emphasizes the central role that experience plays in the learning process, an emphasis that distinguishes it from other learning theories. Experiential learning is a process of constructing knowledge that involves a creative tension among the four learning modes (Kolb et al., 2001: 227). It can thus be said that students remember particular objects and sensual experiences of the classroom that were integral parts of their learning and recall. This sense memory of that song narrates the place of sound, among other sensory perceptions, in making the learning immersive. Spatial interaction and use of classroom objects are further demonstrated through the use of narratives of activities involving tangible items- papers and pens-to enable a sensory learning experience. This theme of students reminiscing and having an emotional allegiance with the pen, paper, wall, desk, stage, void spaces, and colorful objects in the classroom signals that there are po-tent learning experiences through physical interaction with things; spatial interactions

connect place and body with thinking. Spatial interaction thus plays a critical role in framing this account, which includes physical space as instrumental in the process of learning. P3's remembering of his interaction with space, combined with the sensory perception of playing a role, signals using physical and spatial elements to facilitate learning. Spatial interaction plays a very important part in this story. Change of setting from closed classroom indoors to the garden outside brings different senses that likely facilitated the learners' improvement. Anchoring the learning in the same physical environment and activity of pulling the benches into a U-shape makes the learning memorable because it is tied to specific spatial and sensory cues.

Hence, it evidences that the adaptation and transcreation process is one aspect of learning. This is a transcreation where reinterpretation and adaptation take place; it is swift to alter and departs from the original artifacts that represent dynamic learning. Stories accounted for explain how students contribute to rewriting and adaptation processes, what plays an important role in the emphasis on reconstruction and transcreation in a post-romantic approach. It is a very critical example of reproduction and rewriting: One of the participants recreated the Sick Rose in a very different context and re-voiced this poem, which is still so acute, avid, agile, vivid, and impressive in his memory and imagination. This indicates creative imagination activated through the learning space. This pedagogy truly encourages distortion and deviation, whereby students are encouraged to adapt, rewrite, and translate the learning material. This approach creates not only a more dynamic way of learning but also allows students to reconstruct the content in ways that make it more personally meaningful; hence, deeper understanding and retention occur.

4.4.1.6. Self-Discovery, creativity, self-efficacy and omnipotence

"Speaking for myself, I remember being deeply involved..."

("Ben kendi adıma söyleyeyim. Ben içine girdiğimi hatırlıyorum...")

The participants narratives have much to do with a parallel with experiential and episodic engagement, and indicate the value of experience: The value of experiential learning "lies in its ability to immerse students in real-life situations where they can apply theoretical knowledge. This immersion fosters a deeper understanding of subject matter and helps develop essential skills such as critical thinking, problem-solving, and collaboration (Cantor, 1997: 79). In these creative involvements, the student discovers his self and his capabilities, his emotions, and the way he can express them. Playing the role assigned to him and then reflecting on his performance provide him with great insights into himself and his capabilities. The students will begin finding themselves through the activities that will be conducted within the classroom. The creative tasks and reflective exercises will allow them to discover their personality and their abilities, which were unidentified earlier. It also points to one important aspect of the classroom: self-discovery. Some of the stories revealed those moments of self-discovery whereby students realized new abilities or came to a deeper realization about themselves through some activity they had become involved in. This evidences

participation in creative activities leading to self-discovery when one student identifies an appreciation for performance and creativity. The narratives bring out the moments of self-discovery, especially those where students define their preferences and learning styles. P5's journey is one of understanding what works best for him in terms of learning, reflecting the Postromantic theme of self-discovery. This reflective comment by a participant reveals the ongoing process of self-discovery he is experiencing, trying different learning approaches and reflecting on what truly fits his perception of himself. One of the main outcomes of this story is self-discovery. With active participation in the class, P3 can investigate his own potential and interests more profoundly, which leads to higher engagement with the content. The opportunity to be invested in the process of learning is one that fosters personal growth and self-awareness. It is in that regard that P6 reflects upon her role as a focusing observer rather than a participant, which insinuates hints of self-discovery throughout a journey. While she was not actively participating in all activities, her recognition of this fact and its impact on her learning experience suggests an awareness that could lead to future changes in how she engages with educational opportunities.

4.4.2. Vectorial Assessment, Imperfection, Process-Oriented, Empathic, Dynamic, Open-Ended

Çıraklı's concept of vectorial assessment (2025) shows how it has a recuperating effect on the learner's anxiety. These retrospective, recollective, and reflective narratives epitomize the dynamic and process-oriented nature of the classroom environment, whereby once more learning is enshrined as a continuous and developing process rather than a finished product. The learning process that emerges is evolutionary and open-ended, with emphasis on process rather than perfection. Students have emerged free to explore and express themselves without the encumbrance of perfection. The narratives point toward there being an environment that values process over perfection. Emphasis is given to dynamic and open-ended activities that let students make explorations and express themselves without the pressure of arriving at a perfect outcome.

Table 1: Postromantic Set of Priorities (Çıraklı, 2025)

Reflective, Recollective, Responsive Process Evaluation: Vectorial Assessment Model		
Magnitude	*Direction*	*Vector*
Educational Setting	Experiential Learning Space	Learner's Place
Conventional Classroom Objectives	Postromantic priorities	Reflective Experience (i.e. creative writing)
Improvement	Involvement	Involvement + improvement
Development	Experience	Experience + development
Task fulfilment	Pleasure – limited/controlled anxiety (anxiety is a form of pleasure as an emotional input)	Pleasure + cure – self-confidence + fulfilment
Complete	Initiate	Initiation + completion
Product	Process	Process + product
Accuracy	Recollection	Recollection + accuracy
Focus	Relaxation and involvement	Relaxation and involvement + determinacy and self-competence
Act - performance (Task, habitual accumulation)	Art - performance	Art performance + Act performance
Planned objectives	Spontaneity - improvisation	Spontaneity + planned objectives
Communication	Creativity	Creativity + communication
Repetition	Response	Response + reproduction
Comprehension	Distortion and deviation	Open-ended framework that allows distortion and deviation + comprehending quite a few linguistic, literary and critical issues
Cognitive / Social interaction	Spatial interaction	Spatial + cognitive/social interaction
Correction	Suggestion	Suggestion + self-growth and self-correction
Understanding	Empathy	Empathy + understanding
Static	Dynamic	Organic

The table of postromantic priorities, as applied in the postromantic literture classroom, gives evidence to prove that the postromantic approach leads to empathy and deeper understanding of the material. Their narratives point toward a process-orient evaluation whereby one keeps the emphasis on the “emotional engagement and interactive involvement” in the journey rather than perfection, production, and accomplishment. Learning activities take on a characteristic of being dynamic and opened-up, inviting students to engage with empathy and without fears of failure. The table that follows gives some content concerning the assessment attitude elicited by the postromantic framework. This is a process-oriented approach-allowing empathy and dynamic learning processes whereby the travel to develop is more important than the product at the end. As such, the narratives disclose a process-oriented approach to learning whereby imperfection is accepted but one is always developing, never arriving at a static end point. The researcher's statement is the embodiment of the Postromantic approach of open ended learning wherein the intention is not really to teach but rather bring back memories and emotions that allow for deeper understanding. The process-oriented nature of the environment is well apparent in the constant vigilance and adjustment raised by the researcher; assessment is fluid, open-ended rather than a rigid form, allowing empathy, thus, understanding of the experiences of the students. It buys off the process of imperfection into a strategy of continuous improvement without having to focus on a fixed outcome. Indeed, the readiness of the researcher to acknowledge imperfections in the teaching method quite nicely represents the process-oriented and dynamic approach which would be adopted toward education. Such an assessment of learning would ensure it is openly characterized by continuous improvement and adaptation towards a stimuli-sensitive educational process.

4.4.3. Creative Drama

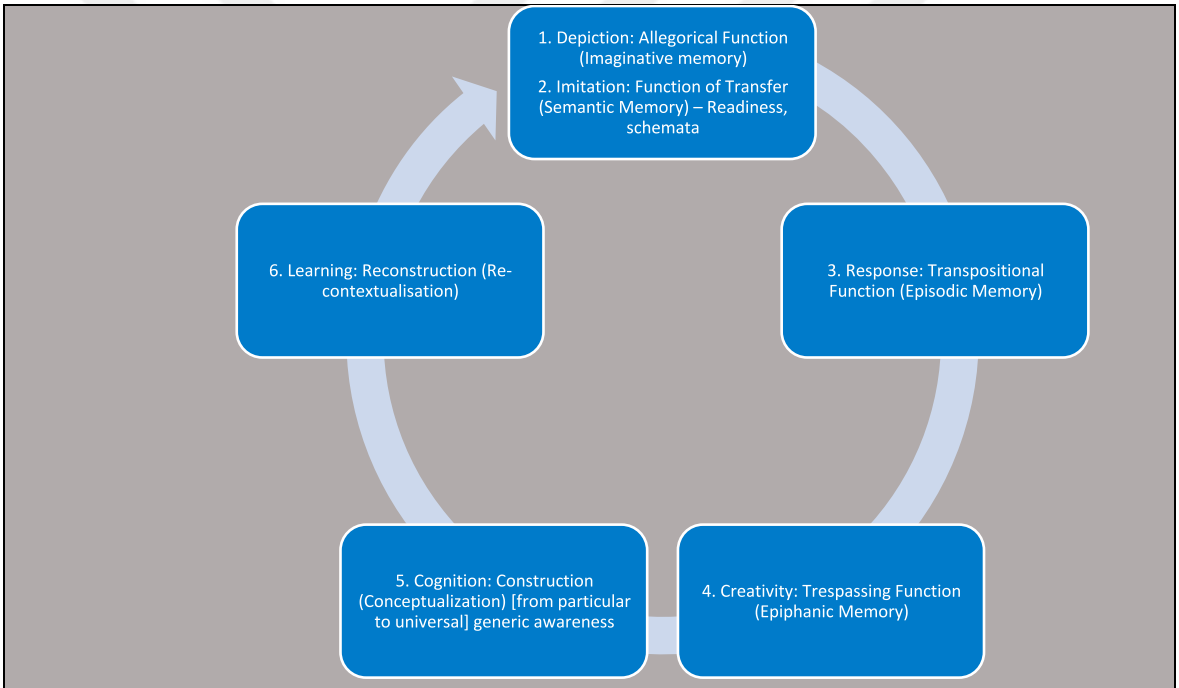
The creative drama is a centerpiece in postromantic classroom activities. The creative drama, therefore, plays a major role in the learning process through facilitating an effective means of student engagement. In the use of creative drama, there is activation of spatial memory, encouragement of emotional involvement, enhancement of interactive involvement, and attainment of critical attendance-for the audience. Experiential learning space, which allots different perspectives and roles to the students at a time, incorporates tree principles of 'fun, interaction and meaning'. It deepens the insight for the content in very interesting and interactive manner. The creative drama exercises described in the narratives are central to the learning process. These activities not only make the lessons more engaging but also serve as a powerful tool for internalizing the material through embodied experiences. Creative drama activities not only make the lessons more engaging but also help students internalize the content through performance and role-play. It is seen that poetry is integrated with creative activities, one of the most resonant ones is creative drama.

Creative drama is evident in how students are asked to perform or embody certain concepts, making the learning experience more immersive and memorable. Hence, creative drama is central to the narrative accounts, where students talk about their unforgettable role-playing and dramatization

to explore the themes of the poems. P10's deep involvement in the creative process underscores the power of drama as a tool for experiential learning, making the content more memorable and impactful. Namely, the integration of creative drama into the lesson, through the dramatization of the "Ancient Mariner," provides a vivid example of how this approach can enhance learning. By turning the poem into a performance, students are not just passive recipients of knowledge but active creators of meaning, engaging both cognitively and emotionally with the material.

On the other hand, the narratives show that creative drama is a very efficient and helpful in memory-making, but integrating these 'funny and interactive' memories to meaningful contextualization remains limited. It is clear that creative drama allows students to engage with the material in an embodied and expressive way. Postromantic Maxims provide four critical stages regarding the functions of creative drama (Çıraklı, 2018: 135):

Table 2: Critical stages, Postromantic Maxims



CRITICAL STAGES OF LEARNING

- 1. **Depiction**: Allegorical Function (Imaginative memory)
- 2.**Imitation**: Function of Transfer (Semantic Memory) – Readiness, schemata
- 3.**Response and creativity**: Transpositional Function (Episodic Memory)
- 4.: **Cognition and Recognition**: Trespassing Function (Epiphanic Memory: Conceptualization [from particular to universal] generic awareness)
- 6**. Knowledge acquision**: Reconstruction (Re-contextualisation)

The retrospective, recollective and reflective narratives indicate that the students' learning habits, learning strategies and learning beliefs prevent their 'mindful consciousness' and limit their "cognitive and recognitive" processes. It is seen that habits, strategies, beliefs and expectations cause a sense of 'unfulfillment' and 'inefficacy' even though episodic memory is so avid and active. The

narratives indicate that the degree of mindfulness and analytical synthesis are relatively low regarding the achievement of the stages. This poses new questions as to the degree of readiness.

4.4.4. Involvement, Engagement, Participation, Interaction, Initiation, Responsiveness, Group-Works, Workshops

Herkes içindeydi o dersin. Kimse kopuk değildi.
Everyone was involved in that class. No one was disconnected."

I remember all of our group work.

The whole class stood up. We were divided into two groups. I was standing there, I remember the people around me... I was turning with them.

Active participation and deep engagement in classroom activities by the student show how this approach to education raises the level of involvement. The narratives reflect a learning environment in which being interactive and responsive forms an important core in the way children learn. Among the running themes through all the narratives is the involvement, engagement, and interaction by students at a high level. As suggested by Daniels, "Literature circles provide a collaborative learning structure that encourages students to take active roles in their literary discussions, fostering a community of readers." (2002: 18). Students are viewed not as passive recipients of knowledge but rather as active protagonists in their learning journey. The narratives reveal the activeness and responsiveness expected from the students during the class. Active participation and, therefore, engagement was really emphasized, where the role of students was initiatory, and the interaction with the material and each other was dynamic. That is how students are to be not passive objects of knowledge buildup but its active participants, responsible for their contribution to the learning process. The narratives explain how, through episodic memories of classroom involvement and of social and spatial interaction, active participation, and collaboration, a more involved and responsive classroom environment was constructed for the students. As conveyed by the researcher in describing each classroom activity, engagement in real estate content is not a one-way relationship from the teacher to the students, as if the students receive information passively; instead, they are active participants in the learning process who have different approaches to engaging with materials. The implied basis of the narratives involves involvement and engagement in learning. Students will not be passive recipients but rather active participants interacting with the content, their peers, and the teacher. This can be considered a high level of engagement since it makes the learning experience meaningful and responsive to their needs.

The reflective "wise passiveness" of the postromantic framework is also important in this context because some of the students can be more of an observer on the chair of the audience, which

does not prevent engagement, involvement and reflection. These ‘involved’ observations also nurture episodic memory. P6 tells the researcher an interesting story of an introverted student with overanxiety. Despite P6’s tendency to take on a more passive role as an observer, her experiential narrative account underscores the importance of active involvement and participation. The classroom activities are designed to encourage interaction and engagement, but P6's reflection suggests that not all students may fully embrace these opportunities. This highlights the need for learners to be responsive to individual differences in engagement levels.

Working in groups allows students to learn from each other, share insights, and develop a collective understanding of the material. Group work and collaborative activities are central to the narrative, fostering a sense of community and shared learning. Collaborative working groups, a recurring element in the narratives, enhances both social and spatial interaction on various levels in different projects and workshops, enhancing the students’ learning through peer interaction. The narrativesfrequently references group activities and collaborative workshops, such as role-playing exercises and group recitations. These experiences epitomize the power of collective learning and the social quotient of education. The narratives bring to light the role of group work and workshops in the learning process. Such collaborative engagements not only develop teamwork but also create a better learning environment where students learn from each other. The casual setting, i.e., a cafeteria, in which to do group work showcases the flexibility and inclusivity of the learning environment. P5's recollection of group activities in the creative writing course puts into perspective the cooperation and shared creative processes that are important in the learning environment. Group work and workshops form part of the narrative where students collaborated in analyzing and dramatizing the poem. The situation of group work not only provides depth to their understanding, as shared insights come forth, but also engenders bonding and mutual support among the students. The whole story is full of group work, where the students are grouped to execute goals. In such a case, it makes learning very active and socially interactive when cooperation, interaction, and mutual responsibility are concerned.

4.4.5. Lived Experience with Limited/Controlled Anxiety (Anxiety is a form of pleasure as an emotional input)

Kaleme ve kağıda dokunduğum tek dersti.

It was the only class I touched the pen and paper.

“Kaygı değil, belki heyecan diyebilirim kaygı düzeyinde değil.”

“It's not anxiety, I would say it's excitement, not at the level of anxiety.”

The narratives allow the salience of lived experience in the learning process. Students' memories are with things to which they were directly exposed within a classroom setting; the interaction that occurred leaves an indelible mark on how they understood or remembered things. All the same, the narratives assume the salience of lived experience in the learning process. These student memories and reflections outline the ways in which their personal experiences in the classroom built into their understanding and remembering of material. This points out that lived experiences within the classroom setting lead to deeper connections with the content. The narratives reflect a learning environment that connects deeply with lived experiences of the students, making these lessons relevant and personal. This helps the students in making the unit much more relevant and in tune with their personal life and memories of students.

Lived experience then becomes a central theme, as the narratives reflect on how personal experiences shape and provide meaning to the learning process. A case in point is when P5 draws on showing how the classroom can be conceptualized as a physical space-and a dynamic one-to point out the centrality of lived experiences in education, where learning is an intellectual, physical, and emotional experience. In this narrative, the concept of lived experience becomes central. The deep involvement by the students with the class activities, especially dramatization and playing of roles, personalizes the activities for them. This lived experience is more appealing and real in their learning process. The narratives denote how important lived experiences are in learning. An instructor transforms a poem into a living experience whereby students can live the text rather than just studying it. This approach makes the process of learning so much more immediate, so much more memorable, as this is something that they are connected to personally. Through these narratives, one can appreciate how a threshold level of anxiety, controlled, actually elicits the process of learning by placing an emotional tenor to the activities. The anxiety that exists is not debilitating but rather motivating and contingent, adding to excitement of participation. These narratives indicate that up to a certain threshold, controlled anxiety, such as the excitement before performance or presentation, serves to actually enrich the learning experience. Pleasurable anxiety is what, in one way, prompts students to delve deeper into the subject matter. The controlled anxiety here mentioned is presented as part of a natural process of learning and even beneficial. He postulates that the anxiety that arises is contained and controlled to further enhance the emotion within the performance rather than deterring it. The ponderous separation between performance anxiety and all other forms of anxiety really drives home how the controlled environment frees up students to perform without fear. Anxiety as an emotional input does occur in the narrative, where the students have to balance between a challenging and yet supportive atmosphere. This reflection points to controlled anxiety that forms part of the learning process and where the pressure of assessments may not fit together in the overall learning experience. Anxiety does not seem to be absent but is actually controlled anxiety harnessed for constructive use in the narrative. This reflection by the researcher in terms of whether the activity adequately activated the senses of the students suggests that a balance between challenge and support is important, so that any anxiety created by the process of learning is productive rather than

overwhelming. Actually, the narratives indicate that anxiety was not a major factor in P6's learning experience, which could be one of the reasons for her generally positive recollections. This settles down to a controlled feeling of anxiety that suggests a supportive classroom environment-one where any student would feel free enough to engage without the fear of judgment or failure.

4.4.6. Art – Conscious Experiential Performance

Şiirleri bestetir yani.

We would compose songs from the poems.

Experiential learning theory asserts that learning is a holistic process of adaptation to the world. It is not just the result of cognition but involves the integrated functioning of the total person—thinking, feeling, perceiving, and behaving (Kolb, 2015: 31).

These various creative activities in their detail within the narrative-play enactments and the performances - are an art form unto themselves as a performed activity, obsessively reincarnated. Students can never be considered passive recipients of knowledge; instead, they are makers of learning experiences. The core of students' arts-based and performance-centered classroom activities is at the heart of what they do; that is to say, students are inhabited with actively performed experiences of arts that deepen knowledge and appreciation. It reflects the themes of art and performance that permeate and feature in the process of learning, where creative performance by a student is being fostered along with his or her learning. The stories describe learning as a kind of art form where conscious and experiential performance has a very significant role in understanding and internalizing.

“By writing their own poems, students gain a deeper understanding of poetic techniques and the creative process, enhancing their overall literacy” (Fleming, 2012: 42). This recognition of learning as an art form underlines the importance of creativity, expression, and experiential engagement in pedagogical practice. The narrative considers the position of art and performance within learners themselves, whereby learners are involved in activities that successfully merge artistic expression with academic content. This statement epitomizes the Postromantic view of learning as an artistic, experiential process where boundaries among art and education are fluid and dynamic. Thus, the stories in the narratives provided show a conscious approach toward experiential learning using play and performance as a tool for education. Simultaneously, the researcher realizes this could hardly be a contagious method and constantly has to be readjusted and reflected upon in order for any desired outcomes to be forthcoming. This conscious approach underscores the importance of being aware of both the strengths and limitations of using art and performance in education. The entire teaching approach in these narratives can be seen as a form of conscious experiential performance. The instructor uses art—in this case, poetry and song—to create a learning

experience that is both educational and emotionally resonant. This method transforms the classroom into a space where art and learning intersect, making education a holistic experience.

4.4.7. Classroom as Experiential Space

As classrooms worldwide become increasingly advanced with technology and digital resources, it is crucial to remember that learning often relies on physical interaction among learners and with learning resources. This is particularly important in literature classrooms, where spatial interactions—contact points with materials and "solid interactions or bodily performances" play a significant role. These materials can include computers, books, chalk, pens, and various technological devices used or integrated into any performance or experience associated with sense perceptions, which "involve not only cognition but also affect, perception, and behavior. The integration of these dimensions contributes to the development of the whole person, enabling learners to adapt to new situations and challenges" (Yardley et al., 2012: 161). Such interactions emphasize the performativity and reproduction of texts rather than merely understanding the advantages of close reading. That is also a critical factor setting up dialogic engagements in the literature classroom. "Dialogic teaching in literature classrooms, argues Nystrand, encourages open-ended inquiry, allowing students to explore multiple interpretations and develop deeper understand." (Nystrand, 1997: 29) By interacting with a particular space, students experience different cultural and personal connections, which is beneficial for literature students and those in other disciplines. This interdisciplinary expansion of understanding spaces implies social networks. However, these benefits are only realized in classrooms where teachers appreciate the importance of space and time for students' exploration of texts through spatial interaction. Students need sufficient time for personal reflection and room to interact and learn with others in class. As a matter of fact, "experiential learning theory asserts that learning is a holistic process of adaptation to the world. It is not just the result of cognition but involves the integrated functioning of the total person—thinking, feeling, perceiving, and behaving" (Kolb, 2015: 31) apart from so-called traditional educational settings, often described as static, prescriptive, instructive, and interpretive, have evolved. Modern approaches embrace spaces with social networks, cultivating the benefits of spatial interactions. The current "communicative teaching" methods do not fully address the requirements of a dynamic space, thus highlighting the necessity of a responsive space for an effective learning atmosphere. This approach moves beyond the "Cinderella cliché" of "student-centered learning" by encouraging collaborative work. Creative classroom designs and active learning incorporation have shown positive results, including improved learning progress and reduced absenteeism.

Beard and Wilson argue that "experiential learning is not just about experiencing; it is also about reflecting on that experience, conceptualizing from the reflection, and experimenting with the new concepts. This cycle of learning helps in developing critical thinking and problem-solving skills" (Beard & Wilson, 2013: 19). It is seen that the study's finding aligns with the argument that "Incorporating student-centered discussions in literature classes enhances critical thinking skills, as

learners actively construct meaning rather than passively receive information" (Langer, 2011: 48). In this vein, Çıraklı advocates for the thoughtful incorporation of technological tools that support spatial interaction and engagement rather than one-way content delivery. This vision emphasizes flexible, dynamic educational practices that respond to individual learners' needs. The significance of spatial interaction in literature classrooms is recognized by many experts. Literature is an art which guides its readers' emotions and attitudes and shows its conceptions and experiences.

Conclusive Points

- ✓ Physical interaction among learners and with learning resources is crucial.
- ✓ Spatial interactions involve contact with various materials and emphasize performativity.
- ✓ Interacting with space fosters cultural and personal connections.
- ✓ Teachers must appreciate the importance of space and time for exploration.
- ✓ Modern educational settings embrace dynamic spaces and collaborative work.
- ✓ Creative classroom designs and active learning show positive results.
- ✓ Thoughtful incorporation of technology can enhance spatial interaction and engagement.

4.4.8. Storytelling: Participants as Reflectors

At its core, literature is telling stories. Storytelling has captivated people for thousands of years, from epics in ancient times to modern books. However, stories have power that goes beyond just being fun. Storytelling can be a very effective way to teach literature because it helps students get more involved with books, think more critically, and be creative. As we have underlined previously, "Critical literacy" helps the learners in literature classroom with identifying distinctions, patterns, canonical features, and "empower students to question and challenge dominant narratives within texts, promoting a more analytical and socially conscious engagement with literature." (Lewison, Flint, & Van Sluys, 2002: 382). Storytelling is a way to get into challenging creative ideas. According to Niemeyer, stories give us a "context for meaning-making" (Niemeyer, 2014: 2). Students can learn more about characters' motivations, plot structures, and themes in a more interesting way by taking part in storytelling activities like acting out scenes or coming up with different ends. For example, when a class reenacts a key scene from Shakespeare's Hamlet, they can learn more about the characters' inner struggles and the outside forces that affect what they do.

Storytelling can also help you learn how to think critically. Flores (2011) says that when students look at folktales through a feminist view, they question the social norms and power dynamics that are present in the stories. Similarly, having students write their own stories based on known works of literature helps them break down stories, figure out how they are told, and try out different ways of telling stories. This method encourages analysis and critical thought, which are important skills for understanding difficult literature.

Also, telling stories can help you be creative and express yourself. When students write their own stories based on books, they get to see themes, characters, and places from a different point of view. This can help them connect with the source material more deeply and help them find their own style as storytellers. Zepeda says that telling stories helps learners “make sense of the world around them” and share their own unique points of view (2014: 42).

Planning ahead and having a supportive classroom setting are needed to include storytelling activities. Teachers should set clear goals for learning and make sure that tasks build on each other so that students get the skills they need. Making a risk-free area for trying new things and encouraging people to work together are also important for getting the most out of stories.

Storytelling and imagination help enhance the adoption of experiential attitudes and increase emotional and reflective engagement in a way that transforms the educational task-based setting into experiential space. The introverted learners who are a bit isolated from the classroom activities that require internal motivation are deliberately encouraged by the poetry coach and the session leader to write stories, alternative endings, rewritings, creative translations, etc. P6 and P5 are two significant examples of such introverted participants with higher anxiety. These students are invited to write stories about the characters in the poems. The findings reveal emotional and reflective engagement:

The narrative provided contains multiple elements aligned with Çıraklı's Postromantic Theory of Education, focusing on emotional depth, imagination, narrative understanding, and reflective practice. Here's how these elements are reflected in the text and how they contribute to the participant’s transformative journey:

4.4.9. Emotional Responses & Affective Engagement

The learners emphasize the personal and emotional journey involved in writing, revealing how the process is deeply intertwined with their inner world as suggested earlier by research: “Effective literature instruction requires teachers to facilitate connections between the text and students' personal experiences, thereby making literature more relevant and engaging.” (Rosenblatt L. M., 1978: 76). This resonates with the belated Postromantic Theory’s focus on emotional engagement, where learning is most effective when it taps into personal experiences and emotions.

“Writing wasn’t just a habit; it was my refuge, a quiet place to understand myself.” This reflects the notion of emotional depth, where writing serves as a tool for self-understanding and emotional exploration. “The subject I chose wasn’t just a topic—it was a poem buried in my heart, waiting to unfold. It was more than a social issue; it was me.” The participant’s thesis becomes an emotionally resonant exploration of self, aligning with Çıraklı’s idea of individual experience as a core of learning.

Application in Educational Settings: In literature classrooms, fostering emotional depth involves encouraging students to connect personally with the themes they explore. Assignments like

reflective writing or personal narrative-building can engage students at a deeper level, allowing them to process emotions through the academic material.

4.4.10. Imagination and Creative Expression:

Both poetry and fiction are treated as imaginative, creative endeavors, shaping their narrative in ways that reflect Postromantic emphasis on creative expression and imagination. For the participants, fiction, poetry, re-writing, and transcreation are constructed like a poem—both aesthetically and structurally. Collins argues that "Poetry offers students a unique opportunity to explore language in its most condensed and powerful form, enhancing their appreciation for rhythm, sound, and meaning intertwined." (Collins, 2008: 56). A participant says, "I imagined the characters as lines of poetry—each thought, each detail, like a verse building toward a larger theme." The participant draws parallels between poetry and fiction, using imaginative processes to create structure. S/he adds "The metaphors, the imagery, the details—were still unclear. Like a poet struggling with unfinished stanzas, I reached out to friends and mentors, gathering their thoughts to refine my work." This shows the participant's creative struggle, illustrating Postromantic themes of artistic reflection and imagination.

Application in Educational Settings: Encouraging students to explore imaginative processes in writing helps bridge creativity with learning. Activities like metaphor creation, imagery analysis, and poetic interpretations of narratives can allow students to engage in artistic reflection, essential for Postromantic education.

4.4.11. Narrative Understanding and Storytelling:

The focus on the participants' transformation through storytelling illustrates Postromantic Theory's emphasis on narrative identity and reflective narratives. The story itself becomes a metaphor for self-discovery, with the participant's personal journey reflected in their fictional character's growth. S/he states: "Each chapter became a verse in my poetic narrative, reflecting her fears and mine." The participant here intertwines their own struggles with the protagonist's, reflecting the Postromantic idea of narrative identity, where stories serve as mirrors to personal experience. S/he also states: "In the end, this story became my own metaphor, a symbol of overcoming fear." Here the participant sees their narrative as both symbolic and personal, using storytelling as a way to work through their own fears and vulnerabilities.

Application in Educational Settings: Literature classrooms can encourage students to see storytelling as a way to explore their own identities and experiences. Writing projects or creative assignments that allow students to build characters reflecting their internal struggles foster narrative understanding and personal growth.

4.4.12. Reflective Practice: The Pleasures of Intellectual Feeling

Literature is not only “the basis for generating discussion, controversy, and critical thinking in the classroom” but also an efficient medium to help “engage deeply with texts, experiencing a range of emotional and intellectual responses that enrich their understanding and appreciation”. (Lazar, 1993: 1-4). The process of writing is presented as a reflective journey, where the writer’s understanding evolves through various stages of drafting, pausing, and seeking feedback. This aligns with the Postromantic emphasis on reflective practice, where the learning process involves continual self-reflection.

It's the right development of all our pleasures, along with the enjoyment of intellectual gratification and the pleasure of self-approval, that are associated with healthy understanding. Healthy understanding cannot coexist with prejudice; for that reason, it is necessary to reduce the spread of false beliefs amongst people to a minimum, whether these are theoretical or practical. A sound understanding is also associated with the freedom to inquire; hence, opinions should be as free from restrictions as possible, with due regard for public safety. Further, a sound understanding is related to a simple life and time for growth in intellect; hence, an unequal distribution of wealth is opposed to the ideal state of mankind.

> VIII. The pleasures of intellectual feeling, and the pleasures of self-approbation, together with the right cultivation of all our pleasures, are connected with soundness of understanding. Soundness of understanding is inconsistent with prejudice: consequently, as few falsehoods as possible, either speculative or practical, should be fostered among mankind. Soundness of understanding is connected with freedom of en- quiry: consequently, opinion should, as far as public security will admit, be exempted from restraint. Soundness of understanding is connected with simplicity of manners, and leisure for intellectual cultivation: consequently, a distribution of property extremely unequal, is adverse to the most desirable state of man.” (Trawick, 1967: 194)

As can be seen, the above passage is from Trawick's Backgrounds of Romanticism. It explores the philosophical connections between intellectual pleasure, self-approval, and a well-cultivated understanding by showing that a sound understanding is necessary to personal and social improvement. The argument flows through a chain of logical connections that bind the intellectual and moral virtues to more general social and political conditions. Intellectual pleasure deals with the satisfaction of the mind, which one derives from ideas, learning, and reflective thought. At the same time, self-approbation has to do with the moral judgment one exercises on oneself when actions and thoughts are in conformity with reason and virtue. Trawick goes on to say that pursuing these pleasures is inseparable from developing a sound understanding of the world. From this, it follows that intellectual fulfilment and self-respect are not only personal attainments but also primary grounding for living both ethically and rationally.

An important point in Trawick’s arguments is that sound understanding and prejudice can never go together. In this text, 'prejudice' means a preconception without reasonable or evidential grounding. According to Trawick, for proper understanding to take root, society should be able to

restrict the speculative and practical untruths that come up in one's life. Thus, this underlines the importance of the quest for truth and its dangers when beliefs that nobody opposes shape the mind of an individual and society. Or, to put it in another way, a society whose principles are founded on the love of truth and reason best promotes sound understanding in its citizens.

Moreover, according to Trawick, whatever understanding is to be sound must have individuals free to investigate, ask questions, and form opinions without undue restraint. Applied to intellectual freedom, this becomes an argument against censorship because limits on what can be thought or said work against humanity's search for truth and knowledge. Simultaneously, Trawick seems to appreciate quite clearly that a balance needs to be struck between this freedom and public security. Simplicity of Manners and Intellectual Leisure: Trawick also links sound understanding and simplicity of manners, along with leisure for intellectual cultivation. Here, he follows the more common Romantic and Enlightenment movement in considering that a plain, unostentatious way of life, allied with free time to devote to the mind, will foster a proper understanding of the world. This contrasts with a life focused on material wealth or social status, which may distract from the pursuit of knowledge and self-improvement.

Trawick proposes that significant gaps in wealth would create conditions quite unconducive to intellectual and moral development, likely due to such inequalities potentially encouraging social strife, limiting educational access, and fostering divisions that work against people sharing in the pursuit of knowledge and understanding. Conclusion: Trawick's passage is a deeply philosophical passage about how personal intellectual development interweaves with wider social structures. Trawick sets out a vision for a society in which sound understanding is duly combined with truth-seeking, freedom of inquiry, simplicity, and social equality; one that sees intellectual and moral excellence as mutually supporting personal and collective ideals. The vision remains topical in discussions of education, freedom of speech, social justice, and the contribution of intellectual life to the health and justice of society (Williams & Burden, 1997: 30-31)

Application in Educational Settings: Encouraging reflective practice through writing logs, peer feedback sessions, and continuous revision processes helps students become more self-aware of their learning progress. In literature classes, this reflection might involve analyzing drafts or discussing how their work evolves over time.

4.4.13. Aesthetic and Artistic Integration:

The participant's description of the writing process—metaphors, imagery, rhythm—highlights Postromantic Theory's aesthetic sensibility. The narrative shows that storytelling, much like poetry, is an artistic expression where form and content must resonate to create a meaningful experience. S/he states: "I cautiously selected each word, like picking the perfect rhyme, ensuring that what I wrote reflected my emotions in the clearest way possible." This demonstrates the participant's attention to the aesthetic aspects of writing, carefully choosing words for their emotional and poetic impact. S/he also states: "The process was both challenging and liberating, like finding the right meter in a poem after struggling with the rhythm for so long." The struggle to find the right rhythm reflects an aesthetic approach, where form is just as important as content in expressing meaning.

Application in Educational Settings: Teachers can integrate aesthetic appreciation into the classroom by encouraging students to focus on the form and structure of their writing. Workshops on literary devices, poetic meter, and artistic techniques can help students see writing as an artistic process that goes beyond conveying information.

4.4.14. Humanistic and Moral Improvement:

Research emphasizes the literature classroom's effect on ethical considerations, particularly foregrounding multicultural elements and diverse backgrounds: "The use of multicultural literature in the classroom not only reflects the diverse backgrounds of students but also challenges them to consider global contexts and social justice issues" (Cai, 2002: 67)

One of the participant's character, Daphne, embodies Postromantic humanism, as she reflects the participant's own flaws and the process of overcoming them. The creation of Daphne is not just a fictional task but a moral and ethical exploration of self-improvement and human resilience. S/he states: "In the end, this story became my own metaphor, a symbol of overcoming fear... Through her, I could explore and fix them." Daphne's journey mirrors the participant's, reflecting humanistic themes of self-realization and moral development, as the character evolves in parallel with the participant's personal growth.

"The use of poetry in teaching fosters empathy and cultural awareness by exposing students to diverse perspectives and human experiences." (Glazier & Seo, 2005: 687) The participant states: "Daphne had found her supportive father by the story's end, just as I had found my strength through family and friends." The resolution of Daphne's story reflects a Postromantic focus on empathy and compassion, connecting personal growth with relationships and social support.

Application in Educational Settings: Literature provides an avenue for exploring humanistic themes such as empathy, moral development, and self-realization. Assignments that encourage

students to create or analyze characters through a humanistic lens can foster ethical awareness and emotional engagement with the text.

This narrative account contains multiple Postromantic elements, including emotional depth, imagination, reflective practice, and humanistic themes. The process of writing is portrayed as a journey of self-discovery, where form and content, art and emotion, merge to create a meaningful learning experience.

In educational settings, especially literature classrooms, Çıraklı's Postromantic Theory of Education can be applied by encouraging emotional engagement, fostering creativity, promoting reflective practices, and using narrative as a tool for personal and ethical exploration. These principles not only help students develop literary skills but also enable them to grow personally, fostering a deeper connection to the learning material.

4.4.15. Sensory Memory: Participants as Reflective Narrator-Focalisers

The participants' narrative tone and frequent use of focalization and transition to emotive language suggest their requirement for a physical environment to facilitate their spatial experience. As Moon suggests, experiential learning involves direct encounter with the phenomena being studied rather than merely thinking about the encounter or only considering the possibility of doing something about it. It is learning through reflection on doing. (2004: 99)

Undoubtedly, among all the reports, the account of the "wall" appears to be the most remarkable. The readers are introduced to a poignant narrative recounting the experience of touching the wall. With the wall in Krashen classroom serving as an art object, specifically from the viewpoint of the participant as a narrator-focalizer, the researcher can discern that the classroom environment undergoes a metamorphosis into a lived spatial practice and is reconstructed as a narrative within the realms of memory, cognition, and imagination. Thus, the classroom environment serves as a platform for social interaction (with the moderator and other students) and spatial exploration (with the architectural features of the setting). The character of this contact encompasses not only social aspects but also spatial dimensions. The narratives recounted by the participants are outstanding and accurately depict the genuine experiences encountered in the classroom. Experiential learning theory proposes a cyclical model of learning, consisting of four stages: concrete experience, reflective observation, abstract conceptualization, and active experimentation. Learners, according to this model, grasp experience through apprehension and comprehension, and transform it via intention and extension (Kolb,1984: 21). Virtually all the narrative components remain intact in the narration, and the person remains enthusiastic during remembrance. In this example, the wall, symbolized as a drab and uninteresting environmental setting item, is portrayed as a personified carrier of emotion (objective correlative). According to McLaren and McKeever, the matter of setting necessitates a "reinterpretation of the mind as being grounded in physical motion and interaction with the living environment" (2019: 60). Equally, the narrative accounts direct our focus towards the connection

with the items and the spatial interaction inside the classroom environment. An essential aspect of experienced spatial practice is the learners' multifunctional utilization of these objects. Engaging in creative and responsive tasks facilitates the spatial experience, or alternatively, spatial experience stimulates creativity. This discovery seems to corroborate the work of Lama, who examined the concepts of “creative networks” and “mapping creativity” within the context of architectural design in the classroom. One of the most pertinent findings of the study is that the creative environment consists of the movement of individuals and objects, and that the significance of non-human items should be emphasized (Lama, 2019: 2). However, the author still acknowledges the potential of engaging with design classroom technologies to enhance creativity. This concept envisions the involvement of non-human entities in fostering a creative environment within the classroom (Lama, 2019:136). Regrettably, the study treats the context and space as isolated entities and uses them interchangeably, without considering the classroom space itself as an active participant (Lama, 2019: 136). The present study examines the requirement of spatializing the setting through the interaction of human actors (learners), a process known as “humanization” (Çıraklı, 2018: 134). The narratives shared by the participants regarding the objects, such as the scratched desk, illustrate how commonplace or typical objects acquire a unique capacity to convey emotions and experiences, therefore becoming humanized. In this context, the numerous switches to focalization, such as the reference to “the odor,” are crucial. In a similar framework, Frazier and Bryant (2019) assert that sensory experiences may have played a crucial role in connecting what is considered significant with what is actually being represented. According to Piaget and Inhelder, the capacity to mentally represent an object relies on the internalization of tactile-kinesthetic experiences with that object. These distinct sensory experiences may have influenced the imagination of the children learners (1956: 109). Hence, the act of focusing on the “I [still] smell the wooden perfume” and “the scratched paint” symbolizes the cognitive process of active memory and spatial perception. The active mind and long-term memory of the participant can be explained by their individually unique and specific experience and connection with the items. The participants' persistent allusions to home, emphasizing the importance of the metonymic connection between the classroom environment and perceived spatiality, elucidate how the classroom environment might be recreated in memory, cognition, and imagination.

The participants' narrative accounts highlight the aspects of efficiency that are external to the situation. However, these factors do not eliminate the participants' need for emotional connection. For instance, the sentence “I miss my teacher writing on the board with a terrible board marker about to run out...” My experience is that of sitting at my desk. The narratives of the participants demonstrate their emotional desire for social and spatial contact, as every word in the chatbox serves as an indication of emotion and a form of instrumental speech act. This should be duly acknowledged by the academics, as it prompts the inquiry into the potential transformation of the virtual medium into a more human-like virtual environment. However, an emotionally spatialized chatbot is unable to fulfill the learner's requirement for immersive spatial engagement.

4.5. Final Discussion Remarks: Transformation of Classroom

Numerous theories, techniques, and strategies focus on developing an ideal educational setting that empowers learners to demonstrate growth and improvement. Past research has predominantly considered the classroom setting as an external facet of the educational medium, discussing it in terms of social interaction, communicative requirements, physical structure, and services. However, the learner's spatial experience needs to be examined from different perspectives, such as spatial interaction and memory reconstruction. As a matter of fact, experiential learning calls for affective space with interactive atmosphere, which "emphasizes the central role that experience plays in the learning process, an emphasis that distinguishes it from other learning theories. Experiential learning is a process of constructing knowledge that involves a creative tension among the four learning modes" (Kolb et al., 2001). After about two decades, new perceptions highlight the importance of transforming conventional educational settings, actual or virtual, into experiential learning mediums that foreground new principles.

4.5.1. Classroom: Educational Setting or experiential space?

It is a fact that new classroom environments can potentially change teaching and learning activities in ways hardly predicted only a decade ago. The construction of creative environments for learning does not necessarily mean the creation of a physical environment though there is a general consensus that the concept is largely used for the physical properties of language classrooms. Çıraklı, in his "Vectorial assessment modelling", provides the priorities of experiential learning spaces (Forthcoming):

Table 3: Postromantic Set of Priorities

Conventional Classroom Setting	*Postromantic Learning Space*
•Improvement	✓ Involvement
•Development	✓ Experience
•Task	✓ Pleasure
•Complete	✓ Begin
•Product	✓ Process
•Accuracy	✓ Recollection
•Focus	✓ Relaxation and Involvement
•Doing – performance	✓ Art - performance
•Planned objectives	✓ Spontaneity
•Habit formation / communication	✓ Creativity
•Repetition	✓ Response
•Comprehension	✓ Distortion and deviation
•Cognitive / Social interaction	✓ Spatial interaction
•Correction	✓ Suggestion
•Understanding	✓ Empathy
•Student's autonomy	✓ Moderator's autonomy
•Facilitator	✓ Leadership (authority??)
•Static	✓ Organic

Creating a new space of a learning environment does not only bring about better creativity and communication (Davies, et al., 2013) but also it brings about the subjective interpretation of classroom objects as emotional constructs. This subjective means of classroom objects worth further investigation in terms of the reconstruction of objects around learners‟ emotions in a new classroom space. The transformation of the classroom setting from physical sense into a spatial organization is likely to create involvement and a sense of connection between the learners and the classroom objects. This is also called "experientiality" in its broadest sense. The classroom objects, setting layout, sitting design and details of the decoration of the classroom setting have a significant effect upon the quality of the learning experience (Woolner, 2010). There is research showing that elements of color and acoustics can decrease the effect of distractors, but the objects and their use, color or acoustic variations can also be types of distraction. What is more, they are additionally important stimulators for memory. Mira et al. suggests that "the lighting and furniture likewise influence factors such as student attention span" (2003: 236).

The opinions of language learners and teachers towards the ideal classroom setting have attracted increasing attention in the last decade and many research-based studies have dealt with the issue from both language teachers‟ and learners‟ perspective. In a study conducted by Demir- Yıldız (2020), the researcher focused on the opinions of 22 foreign language teachers from 9 different schools about the arrangement of an ideal and efficient foreign language learning setting and found out that there were several physical problems in the existing classrooms, such as inadequate technological infrastructure, limited environment for the exhibition of visual materials and problematic seating arrangements. The underlying causes for this situation in the study were the lack of rich linguistic environment in terms of flexibility, high-quality and verbal input. The study concluded that in an effort to create ideal classroom setting, there is a need to sustain motivation and enthusiasm of learners by designing a classroom setting that is appealing to students and "that can attract students‟ attention using various layers of visuals and configurations" (Demir-Yıldız, 2020: 42). Likewise, in another study by Stadler-Altmann, the researcher investigated the influence of constructed environment on education and evaluated the learning environments in terms of school architecture, school design, culture, classroom architecture and classroom activities, beginning with the question of "Is there an influence of school or classroom buildings and space on education?" (Stadler-Altmann, 2015: 548). She specifically focused on the model developed by Moos, who emphasized the importance of "physical setting of a classroom for improving the student outcomes and that architecture and physical design can influence psychological states and social behaviour" (Stadler-Altmann, 2015: 548). Her study concluded that classroom setting requires careful arrangements as well as innovation in classroom floor plan, furniture, stimulation of all senses, positive environment, and privacy areas. Yet another study by Cheryan et al. (2014) investigated the design of classrooms to maximize student achievement and the researchers supported the idea that rather than structural quality, classroom environment must contain signs that are based on the idea that students are valuable and should be able to use their full capacities in the

classrooms re-designed for this purpose. For them, the design of the language classroom requires the consideration of other factors, "prompting educational attainment" (Cheryan et al., 2014: 10). Dela Rosa in his study of on physical learning environments and the academic achievement found that "lighting and ventilation, and learning area are considered as not significant, but classrooms should be designed in such a way that various technologies should be used effectively" (2019: 1). However, Kekare (2015) argued for the significant relationship between classroom physical environment and academic achievement. His study further claimed learning performance of the students is likely to increase when they are provided with suitable classroom environment such as a well- furnished classroom with various facilities. In support of this, Urtil (2016) suggested that provision of appropriate classroom environment is one of the most significant necessities behind higher learning performance and academic success. In his study of "Designing an Interaction-centered Language Classroom", Greer mentioned the significance of physical setting in terms of "physical comfort, audibility and the arrangement of furniture", adding that how language teachers use the space is likely to affect the learning in the classroom (2014: 47). The "space" consideration of Greer seemed to be again the physical considerations rather than the consideration of space as an experiential area. Regarding the features of creativity in creating space, Warner and Myers (2010) focused on several features of ideal classroom environment such as lighting, color, decorations, furniture, resources, space considerations and class size. Similarly, his space consideration for a creative classroom included structural changes including high ceilings and few walls which are designed for fostering "openness, freedom of movement, flexibility and mobility" (Warner & Myers, 2010: 32). In spite of the fact that Warner and Myers' space configuration carries some elements of the classroom as an experiential space, he, for the most part, approaches "space" as a creative environment in the physical sense. Nambiar et al. (2017), on the other hand, focused on the influence of social setting on learning and learning space that fosters active experimentation in the new classrooms. By using premises of social constructivist approach by Vygotsky, they have claimed that learning occurs mainly through social interaction and problem solution and new learning spaces give the learners opportunities to solve the problems from a new perspective in a new learning environment other than the traditional classroom. The new classroom model according to them should be like a showcase where learners are constantly active in "brainstorming ideas, doing project work and constructing models" (Nambiar, Nor, Kemboja, & Adam, 2017: 31). Last but not least, Yıldız and Çakır (2013) evaluated the design of the language classrooms in the School of Foreign Language through observation and interviews with learners and instructors and found that there were basically seven problems associated with the classrooms. These problems were "sitting order, sound insulation, uncontrolled natural lighting, ergonomic storage for course materials, information accessibility, circulation and student quotas" (Yıldız & Çakır, 2013: 281).

The researchers and educationalist thinkers mostly considered "space" as referring to "setting" and "medium" and a proper place for educational activities as a "physical property". However,

Çıraklı & Özbay (2021) carried out a narrative inquiry into virtual and actual classroom settings and revealed the significance of spatial interaction in the literature classroom.

> Think of the properties of the human body that contribute to the peculiarities of our conceptual system. We have eyes and ears, arms and legs that work in certain very definite ways and not in others. We have a visual system, with topographic maps and orientation-sensitive cells, that provides structure for our ability to conceptualize spatial relations. Our abilities to move in the ways we do and to track the motion of other things give motion a major role in our conceptual system. The fact that we have muscles and use them to apply force in certain ways leads to the structure of our system of causal concepts. What is important is not just that we have bodies and that thought is somehow embodied. What is important is that the peculiar nature of our bodies shapes our very possibilities for conceptualization and categorization. (Chambers & Gregory, 2006: 19-20)

4.5.2. Classroom as a Learning Space

The participants' narratives exhibit that the objects are reinstated in episodic memory, indicative of spatial experience, and infrequently recalled in the imagination, enabling the restoration and reconstruction of their previous involvement. The participant's narrative on the object's transformation into the course material indicates a spatial experience with the object, which thus exists as a specific entity within both temporal and space dimensions. The things have transcended their everyday status to become specific subjects of narration. The vocal phrase "an unforgettable moment" expressed in the narratives reinforces the concept.

The literature classroom, regardless of the classroom setting, is a remarkably potential educational space where learners' emotional needs are met, experiential involvement is achieved, and imagination remains active. Human physicality is among human learners' physical touch, that is, spatial interaction which is among critical factors in the literature classroom. Reesearch supports the significance of such experiential parameters as follows:

> These include such obvious and common physical facts, for example, as bipedalism, binocular vision, colour perception, prehensile thumbs, male fertilisation, female gestation,sexual intercourse, physical pain, physical pleasure, eating, eliminating, getting sick, ageing, dying and the common human senses ofsmelling, touching, tasting, hearing, and seeing.At one level it seems simple-minded to remind everyone of thesefacts of human physicality, yet much of human experience just is grounded in the universal physical facts of tasting and touching,eating and eliminating, grasping and walking, feeling healthy andgetting sick, procreating and dying. George Lakoff and Mark Johnson, in fact, in their book Philosophy in the Flesh, go so far as to argue that the universal properties of the body are the basis of human conceptuality. This is not the place to recapitulate their whole argument, but their central thesis is both provocative and relevant to teachers who are interested in thinking about a pedagogy that links literary study with existential issues. (Lakoff & Johnson, 1999: 18-19)

The concept of experientiality occupies an important place in this current study since objective classroom settings should be translated to / transformed in / reconstructed in the subjective memory of the learner in the form of experiential space according to the Postromantic Theory of Education (2018).

Affective engagement is a recurrent indicator in the literature classroom. Research suggests that emotional involvement and responses get beyond general teaching objectives. What does literature

classroom help in particular with, then? It seems that the overarching effect most literature teachers want is to experience the same kind of exciting involvement with literature for their students that they felt as students. Çıraklı & Özbay's (2021) narrative inquiry into the recollections from the postromantic poetry classroom explored how the classroom is perceived as "more of a space than a setting". Their study showed that emotional engagement is deeply embedded in participants' memories. Learners' narratives combine emotions with elements like "setting, time, characters, point of view and perspective," forming both collective and individual consciousness and fulfilling "the semantic functions of these objects in the temporal realm." Their stories not only reconstruct past events but also "refresh, reproduce, and restore" emotions within the spatial realm. Classroom objects stimulate concentration and memory; references to color indicate vivid recollections, supporting existing literature (Hutchinson, 2004). The study reveals how

> The learners develop positive episodic memory in conformity with the semantic function of the setting elements and internalize or personalize the objects in their spatial experience. Concerning the terms collective memory vs individual memory (Byrne et al., 1992, p. 87), it can be said that every object has their own "official accounts" (p. 87) the institutions produce, and unofficial accounts individuals or the marginal groups produce. In this vein, the educational system also determines the collective consciousness about the classroom settings and elements. The participants in this study provide unofficial accounts of the past and represent unpredictable individual consciousness. Byrne et al. (1992) argue that "this focus on the textual mediation of collective memory raises the question of whether collective memory is really a memory at all" (p. 87). The study revealed that harmonious unity of collective memory (objectivity from without) and individual memory (subjectivity from within) is possible (Çıraklı & Özbay, 2021)

The previous study explored how the classroom is perceived as "more of a space than a setting," deeply embedded in participants' memories. Learners' narratives combine emotions with elements like "setting, time, characters, point of view and perspective," forming both collective and individual consciousness and fulfilling "the semantic functions of these objects in the temporal realm." Their stories reconstruct past events and "refresh, reproduce, and restore" emotions within the spatial realm. Classroom objects stimulate concentration and memory; references to color indicate vivid recollections, supporting existing literature (Hutchinson, 2004). According to the results and findings of the study, participants used in their narrative accounts metaphors suggest that memory remained "active with a meaningful experience," and the classroom persists in long-term memory as "experienced time or spatial practice," implying an allegorical and transfer function (Çıraklı M. Z., 2018). It was found that postromantic strategies the setting transforms into space, creating a "satisfactory" spatial experience for learners. Objects are restored in episodic memory, allowing learners to "restore, refresh, reconsider, rethink, and reconstruct" their past involvement. Stories about how objects became course materials reveal spatial experiences with these objects, which become particular entities in the temporal and spatial realms—no longer ordinary but significant objects of narration. The phrase "an unforgettable moment" consolidates this idea.

The participants are highly self-conscious learners who rethink and reflect upon their experiences. Literary references like Joyce support previous findings on memory and memorization, and focalizing remarks (e.g., smell) show that interaction with the classroom setting and its elements

has transformed into a spatial experience. Regarding discussions by Laursen et al., learners need "embodied and affective engagements in the classroom practices" (Laursen, Baun, & Qatergaard, 2020: 15). The study emphasizes the importance of classroom objects. It suggests a "shift of emphasis from a focus of located investment toward a focus on placemaking practices of engagement to capture the unpredictable and effectively loaded bubbles of becomings that are part of all classroom practices" (Laursen et al., 2020: 15). English Language and Literature students are interested in these instances, facilitating spatial experience due to emotive engagement and active episodic memory.

The findings are significant in that the signs of sympathy for classroom objects are marked by spatial interaction and experience: "our poor and devoted whiteboard… I feel like smiling…". These empathetic remarks indicate that the object is personified and humanized through spatial experience, reminiscent of Garnet's study (2020). Garnet's article "constructs a multivalent account of a student's vandalised violin by utilising a narrative framework to layer various perspectives into an educational history" (2020: 648). He argues that "difficult objects such as these [violin] can provide valuable insights for students and educators alike because of their authenticity, relatability and quite often their ability to inspire empathy" (Garnet, 2020: 648). Overall, setting objects are significant carriers of emotion and objects of empathy; they serve as both objective and subjective correlatives for the participants, which "represent the participant"s (the narrator-focalizers) emotions and active episodic memory. Signs of sympathy for the objects in the narrative accounts are marked with spatial interaction and spatial experience."

Regarding "emergent issues about student engagement and the evidence base for online learning pedagogy" they call for adaptation (Bowles & Sendall, 2020). Educators should reconsider spatial practice in line with memory, mind, and imagination, acknowledging "increased social and psychological vulnerability, given that many are isolated" (Bowles & Sendall, 2020). Participants' narratives reflect these concerns. Narrator-focalizers become mere narrators when discussing the virtual classroom, indicating active episodic memory in a negative sense and a metonymic representation of the classroom in mind. These findings are aligned with the following argument:

> Effective experiential learning requires a supportive environment where learners can engage fully with experiences and reflect upon them critically. This environment should encourage learners to question assumptions, explore new ideas, and consider different perspectives." (McLeod & Reynolds, 2007: 33)

When it comes to online classroom and virtual settings, the participants' narratives indicate anxiety, distraction and hyperactivity. Stories about "gaze and monitoring" reveal self-conscious participants and their anxiety. They employ situational and verbal irony, criticizing the current situation and the tool's limitations. Concerns extend beyond classroom efficiency to a hierarchy of "seeing." Their narratives show empathy for the lecturer's image reconstructed in memory. The mode appeals emotionally rather than intellectually, and objects like the door serve as semiological signs of past experiences, personified through metaphor, metonymy, or synecdoche. References to "clock-time," "stress," and "anxiety" signal obstruction of memory, mind, and imagination. Shifts from

internal focalization to external description indicate psychological stress causing alienation from the tool and setting. The ironic statement that no class is at all suggests that spatial experience is scarce.

Technology aligns with clock-time and cannot create a sense of space for spatial experience. Participants become narrators merely recounting connection processes. Comparisons of online classes to virtual reality games highlight the inadequacy of purely technological virtual classes, which require humanization. Virtual sessions are too transient to embed in memory. Learners spend time connected but struggle to transform it into experienced time:

> The participants‟ switch to situational and verbal irony marks a criticism against the current situation, and also refers to the limitations of the tool. The participant seems concerned not only about the efficiency of the classroom but also a hierarchy of “seeing”. Their narratives indicate empathy for the image of the lecturer reconstructed in the memory. The mode is rhetorically appealing to emotion rather than intellect, and the objects (i.e., the door) function as semiologic signs of the past experience / spatial experience. They are associated with the previously particular metaphor, metonymy or synecdoche of the overall past experience and the objects are personified. The narrator‟s reference to “the clock-time”, “stress” and “anxiety” of connection is a clue to the obstruction of the memory, mind and imagination. Switches off the mode of focalization “from within” to the mode of description “from without” are significant as psychological stress and exhaustion cause alienation from the tool and setting. The narrator‟s ironic statement that there is no class at all shows that spatial experience is hardly possible in these cases. Technology is closer to “clock-time” and cannot create a sense of space which the learners can process into a spatial experience. The participants switch off the focalization mode and become just a narrator telling us about how they are getting connected (Çıraklı & Özbay, 2021: 525).

Emphasis on literary works suggests that literature courses can aid spatial experience, active memory, and imagination. Narratives discuss the effectiveness or drawbacks of Adobe Connect, emphasizing the whiteboard feature, reflecting a desire for experientiality. Describing tools as “dull and dumb” echoes literary references to absurd drama, hinting at a void in the educational medium as ‘a comedy of errors’.

4.5.3. Spatial Interaction in the Literature Classroom

As classrooms all over the world become increasingly advanced in terms of technology and digital resources, it is important to remember that learning often depends on physical interaction among learners and with the learning resources, which is something that cannot be ignored in the literature classroom. Spatial interactions refer to the contact points of students with materials and “solid interactions or bodily performances”. Experientiality is more concerned with “having genuine touch with the objects” and the setting requires to be kept, restored or recollected as images or subjective / spatial experience of the student. To explain this “spatial experience”, it may be possible to draw on an analogy between temporal time (clock-time) and spatial time (experienced) time, two significant operational terms in narratology and narrative theory; the former refers to the mechanical temporal movement of the hands while the latter corresponds to the spatial experientiality. The learner can keep, carry the classroom setting in the form of an image (an amalgamation of emotions, feelings and sense perceptions): “Space is experiential whereas place is extensional and, therefore,

is meaningful, functional and expressive. Space is human and hence classroom setting is infected with temporality, whereas space stirs experientiality (spatiality) and that space turns out to be both functional and expressive for the human-learner (not a student), who always retains a reflective and retrospective memory" (Çıraklı M. Z., 2018: 135). These materials might include computers, books, chalk, pen, and a myriad of other technological devices used or integrated to any performance or experience associated with sense perceptions. This essentially "foregrounds the performativity and reproduction of the texts" rather than understanding of the advantages of close reading of literature. By being able to interact with a particular space, students also experience different cultural and personal connections - one that is a very useful initiative for not only literature students but for students in various other disciplines. It also presents a platform for the interdisciplinary expansion of the understanding of spaces that imply social networks. However, these benefits will only be seen in a classroom where the teacher understands and appreciates the importance of the requirement of space and time for students' exploration of texts through spatial interaction. Students must be given enough time for personal reflection on what they have and enough room to interact and learn with others in class. Such arguments usually spawn from the traditional perspective of 'classic' educational settings where most, if not all, were "static, prescriptive, instructive and interpretive. Yet this is no longer the case due to finding new ways of embracing spaces with social networks by cultivating, not really utilizing, the benefits of spatial interactions. Nowadays, the way of "communicative teaching" does not address the requirements of a dynamic space as such, so "it promulgates the necessity of a responsive space" (ref.) an effective learning atmosphere. This is getting beyond the Cinderella cliché of so-called "student-centered learning" through the encouragement of collaborative work. Creative classroom designs and incorporation of active learning have established many optimistic results in different areas from learning progress to the reduction of absenteeism.

This study aims to increase awareness of "experiential learning and spatial interaction" in educational contexts, as many teachers view interaction as having a significant social dimension. Interaction is vital in all aspects of life, education, and educational settings, encompassing social and spatial interactions. McLaren and McKeever emphasize the importance of physical environment and human interactions in educational settings (2019: 60), while Garnet (2020: 648) proposes that the settings and objects are continuously evolving pieces of material culture — every student at whatever level of school experiences numerous social or spatial interactions in educational environments. Research on spatial interaction in educational contexts should not only focus on traumatic instances, teaching children and young learners, or cases involving learners with disabilities. Garnet (2020) suggests that reflecting on the significance and influence of classroom items can enhance spatial interaction awareness, thereby aiding in the teaching of empathy, a key goal in education. Educators should reassess the importance and function of setting as "place and space" and think about how to convert "virtual settings" into beneficial "learning spaces." The researchers hypothesize that objects in the classroom play a crucial role in memory formation, and each object inside this environment serves as a conduit for transitioning from a physical setting to an experiential place. The study's main

idea is that learners may have a heightened sense of humanity when they can remember, restore, and reconstruct the classroom environment in their thoughts through refreshed spatial experiences in memory and imagination.

Another area that is generating interest in the literature classroom is the use of creative writing. Scholars recognize that creative writing can be an important outlet for critical thinking and a means of developing certain literary skills. This topic is particularly significant because it is a relatively new area of study in the literature classroom. Many traditional literary texts have been used in the classroom to provide a starting point for students' critical engagement and their development of critical reflective writing. However, the opportunity for students to engage in 'responsive, experiential and creative writing' is sought in a postromantic framework, which signposts beyond A-level syllabi's requirements. This issue needs review and reconsideration of historical changes in the definitions and perceptions of the learner. It is a critical misconception that draws on the teaching styles born from a nineteenth-century view of education. However, the change in the learner's perception demonstrates a critical shift. The postmodern framework, therefore, not only provides a socio-economic background for the educational mediums but also presents us with the developmental phases of humans.

The pivotal role of the human learner and their personal and creative responses have often been excluded from classical, neoclassical, and modern education. However, what the examining bodies are now recognizing is that creative writing in itself - such as devising your own story, writing from a given specific narrative style or form, and exploring the genre in a variety of literary modes is both a critical and creative tool - should also be given substantial focus. This means that the language of the Creative Writing classroom - especially in the 'great leap' from Key Stage Four to lower-end tertiary education - should be focusing more and more on recognizing the literary implications of what students produce. This new avenue would open up a new appreciation for abstract well-being, emotional intelligence, and an understanding of others' emotions and that most elusive of objects: knowledge of the self. Creative writing in the literature classroom provides a practical and imaginative articulation of our capacity to think, feel and 'act' as 'embodied minds' in social and relational contexts. Rather than holding to traditional literary studies' characterizations of 'real' or 'cultural' criticism, the act of critical evaluation is continually supplemented and generated by the act of creation itself; ideas and emotions studied through traditional literary discourse are re-appropriated into experiential and personal literary practice that challenges and extends the school of thought. This recasting of literature in the frame of social and moral benefit derives from a broad view of writing as an ontological or existential means of engaging mind and body-based philosophy, which, by extension, may provide an outlet for collective annotated study and analysis. Creative writing as a subject, though still in its infancy, is a more gradual fruition of the concepts outlined throughout the literature classroom - in its broadest sense as a funding academy, a humanities accelerator, a wellbeing base, or a drive for a stronger empathic sociological environment. Such diversifying and

unifying evidence for the 'enhancement of minds and self' in all its social and literary forms will secure sought-after advancements in pedagogy and future applications of literary education.

CONCLUSIONS

1. Overview of the study

This study aimed to explore the efficiency of the postromantic approach, strategies and techniques in the literature classroom and the recollective, reflective and recognitive outputs of postromantic learning spaces. The study hypothesized that (a) transforming conventional classroom settings into postromantic classroom spaces significantly enhances students' imagination, interaction, and personal connection to the material. Integrating creative projects, flexible seating, and opportunities for emotional expression fosters a more engaging and stimulating learning environment. Students' narrative reports indicate considerable emotional engagement and interactive involvement; (b) The postromantic education theory significantly enhances the learning experiences and outcomes of carefully selected students by emphasizing individuality, creativity, and personal growth. Students benefit from a more tailored educational experience that aligns with their intrinsic motivations and interests, leading to higher engagement and deeper understanding of the subject matter; (c) Episodic memory and emotional outcomes provide the learners with imaginary launching pads and transformational space for reconstruction and production of knowledge. Experiential and spatial imagination stimulate epiphanic memory and help activate cognitive processes.

2. Challenges and Solutions

The narratives illustrate that some learners may develop resistance to postromantic flexibility, highly interactive environments, responsive and creative mediums and process-based performative assessment. So, the narratives demonstrate that the serious challenges are (a) students' short-term expectations, b) protracted learning habits, and c) imposed Learning strategies, (d) biased Learning beliefs, (d) socially constructed or manipulated learning attitudes, which prevent the students from developing a sense of ownership, contextualization and self-efficacy, causing their inefficiencies.

- Learner expectations
- Learner perceptions
- Learning habits
- Learning strategies
- Learning beliefs
- Learning attitudes

Hence, even though human learners develop episodic memory and creative imagination, which pave the way for further cognition and recognition, the students’ poor semantic memory before classes and lower level of critical readiness are negative factors for active engagement with a learning

space since their learning habits, learning strategies, learning attitudes and learning beliefs pose challenges to connect with theoritical, conceptual and critical contents, which hampers them to develop epiphanic memory. The study concludes that the classroom setting needs preparatory methodological workshops and sessions about the nature of learning and vectorial assessment to transform classroom into an experiential learning space to activate, accelerate and accumulate memory, which is essential to content appreciation, learning experience and knowledge reconstruction.

Stereotypical learners with conventional expectations often resist the postromantic educational framework, emphasising flexibility, a highly interactive environment, a responsive and creative medium, and process-based, performative assessment. This resistance is evident in their reluctance to engage fully with these approaches. The narratives reveal that this resistance stems from several factors: a) students' short-term expectations, which prioritize immediate results over long-term growth; b) entrenched learning habits that are slow to adapt to dynamic, evolving methods; and c) imposed learning strategies and biased beliefs about learning, which undermine the students' sense of ownership and self-efficacy. As a result, these factors may disturb the critical stages in such an educational model.

Experiential narratives do not indicate strong or cultivated semantic memory. The students do not seem to support their episodic memories before or after the classes. However, semantic memory is important to provide a relational prospectus for episodic memory and help it result in epiphanic moments. Episodic memories remain, but their positive impact on cognition and recognition becomes limited without semantic memory and related schemata and context. As long as the episodic memories are supported before or after classroom experience, epiphanic memory gets activated and triggers cognitive processes. The advantage of episodic memory development is that belated communications and relations do not matter, and as long as human learners have episodic memories, they can initiate recollective, reflective and reconstructive processes leading to knowledge acquisition and learning.

3. Conclusive remarks

This study offers valuable insights into the role of spatial experience in learning and memory. The transformation of a classroom from a mere setting into a space where objects carry emotional and narrative weight is central to effective learning. Postromantic approach, strategies and learning provide this experience, enabling learners to engage with their environment in ways that enhance memory retention and cognitive engagement. In contrast, virtual environments present challenges in achieving the same depth of experience, with fragmented narratives and less engagement with spatial elements.

Transforming conventional classroom settings into postromantic classroom spaces significantly enhances students' imagination, interaction, reflection and recollection. Integrating creative activities and opportunities for emotional expression fosters a more engaging and stimulating learning medium. In Çıraklı's terms, the postromantic framework "prioritises learners' emotional, recollective, reflective, responsive and inventive needs" (2024). The narrative inquiry evidently indicates emotional responses, creative self-discovery, and artistic and imaginative activities incorporating vectorial assessment. The study concludes that the postromantic framework proves efficient in enhancing emotional engagement, responsive involvement, and avid memory. Students' recollections are still so vivid that their imaginations are filled with episodic and epiphanic moments.

The study additionally concludes that spatial interaction is a crucial concept underestimated by the humanist approaches. However, it is vital in engagement, involvement and episodic memory development. The postromantic framework does not meet learners' conventional expectations due to classroom habits, educational strategies and learning beliefs. All in all, the findings of this study reveal that participants demonstrated a transformation of their conventional classroom settings into "spaces" where objects were imbued with emotional and narrative significance. Participants acted as both narrators and focalizers, recalling classroom objects not merely as inanimate items but as carriers of emotions and stories. These objects, preserved in memory and reconstructed through imagination, suggest that the participants had a strong spatial experience, making the classroom a space where learning and memory intertwine. The vividness of these memories points to the capacity of physical spaces to evoke emotional and cognitive responses that contribute to learning. The argument "no learner is immune to anxiety" (Çıraklı, 2023) has strong support in educational and psychological research. Anxiety is a universal human experience, and a postromantic framework significantly helps soothe extrinsic anxiety while enhancing internal motivation. Irrespective of the classroom environment, the literature classroom is a very promising educational environment that accommodates learners' emotional requirements, facilitates experiential engagement, and sustains active imagination. The notion of experientiality is significant in this present study as it involves the translation, transformation, and reconstruction of objective classroom settings into the subjective memory of the learner, giving rise to experiential space (Çıraklı, 2018, 2022, 2023).

4. Implications

The study's findings have important implications for applied linguistics and classroom research, suggesting the need for further exploration into how physical and virtual educational spaces affect learning outcomes. However, the narratives offer little indication of solid or well-developed semantic memory, nor do they suggest that students actively support their episodic memories before or after classes. However, semantic memory plays a crucial role in providing a framework for episodic memory, facilitating epiphanic moments of understanding. While episodic memories persist, their positive impact on cognition and recognition remains limited without the support of semantic memory and its related schemata and context. The advantage of developing episodic memory is that delayed communication or connections become less significant; as long as learners retain episodic memories, they can engage in recollective, reflective, and reconstructive processes, ultimately leading to knowledge acquisition and learning.

5. Limitations of the Study

Narrative Inquiry research design provides an in-depth analysis of unique subjective information and invaluable individual perceptions and experiences. However, the nature of the method limits the overall and objective reliability of the narratives, findings and conclusions based on these narrative accounts. Almost every stage of the data collected in the study is open to self-manipulation or distorted individual perception. The relationship between memory, imagination and learning marks an intricate process that must be supported by many other quantitative, qualitative, and long-term research.

6. Suggestion for Further Studies

If episodic memories can be reinforced before or after classroom experiences, they activate epiphanic memory, which, in turn, is expected to stimulate cognitive and recognitive processes. It paves for further studies. Future research might focus on improving virtual classroom designs to better replicate the spatial experiences found in traditional learning environments, ensuring that students in distance education can also benefit from the spatial transformations that are key to effective memory and learning.

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APPENDICES

Appendix 1: Semi-Structured Qualitative Survey

Semi-structured open-ended questionnaire:

ART-ZAMANLI DUYGU VE BELLEK ARAŞTIRMASI
Gözünüzü kapattığınızda, 2023 yılında aldığınız British Poetry dersini düşündüğünüzde; [1] 2023 yılında aldığınız British Poetry dersinden ve dersin yapıldığı sınıftan bir anı veya bir imge hatırlıyor musunuz? Kısaca anlatabilir misiniz? [2] Dersin yapıldığı sınıf ya da mekanlardan hatırladığınız ses, tat, koku, dokunuş? Bağlamını hatırlıyor musunuz? [3] Dersin yapıldığı sınıf ya da mekanlardan bir şiire ait sahne(ler)gözünüzün önüne geliyor mu? O esnada sınıfta nerde oturuyorsunuz? [4] Dersten ve dersin yapıldığı sınıftan hatırladığınız bir sahne, etkinlik, aktivite vs. bir şey var mı? [5] Dersten ve işlenen şiirlerden bir sözcük, imge, resim, metafor, acıklı ya da gülünç bir şey ya da herhangi başka fikir, kavram, cümle hatırlıyor musunuz? Hatırladığınız şey gözünüzün önüne mi geliyor yoksa kulağınızda mı yankılanıyor? [6] Derslerden en çok hatırladığınz şiir ya da etkinliği hangi duygu ile eşleştirirsiniz? En çok hatırladığınız şiir ya da etkinliğin uyandırdığı duygu ile ilgili hikâyenizi yazın? [7] Derslerden hatırladığınız şiirleri ve o şiirlerde yapılan etkinliklerin kaçını hatırlıyorsunuz. Gözünüzün önünden geçirin. [8] Derslerden hatırladığınız şiirleri ve o şiirlerde yapılan etkinliklerin kaçını hatırlıyorsunuz. Siz neler yaptınız? Bugün için sizde uyandırdığı duygu ile ilgili hissettiklerinizi yazın? [9] Derslerde katıldığınız bir etkinliğin o an sizde uyandırdığı duygu ile ilgili hissettiklerinizi yazın? [10] The Sick Rose şiirinde yapılan etkinliklerden kaçını hatırlıyorsunuz? Neler hatırlıyorsanız yazın. [11] The Rime of The Ancient Mariner şiirinde yapılan etkinlikleri hatırlıyor musunuz? Neler yapıldığını yazın. [12] Sonuç olarak geriye bakıp düşündüğünüzde, British Poetry dersinden ve dersin yapıldığı sınıftan bir anınızı daha detaylı anlatabilir misiniz?

AN INQUIRY INTO RECOLLECTIVE EMOTIONS AND RESTROSPECTIVE MEMORY

When you close your eyes and think about the British Poetry course you took in 2023:

[1] Do you remember any moment or image from the British Poetry course or the classroom where it was taught in 2023? Could you briefly describe it?

[2] Do you remember any sounds, tastes, smells, textures, or spatial connections associated with the classroom or the places where the course was taught?

[3] Do any specific scenes (or visuals) of a poem or a moment in the classroom come to mind? Where are you sitting at that moment?

[4] Is there any scene, activity, or specific detail you recall from the classroom where the course was held?

[5] Is there a word, image, metaphor, or other figurative expression from the poems studied in the course that has stuck in your mind? Or does any particular concept, theme, or feeling come to the forefront when you think about it?

[6] How would you relate the poem you remember the most to an emotional experience or an emotional memory? Could you share a personal story tied to that feeling or memory?

[7] How many poems and class activities do you remember from the course? When you think of those memories, what emotions come to you? Could you write about them?

[8] Among the poems you remember and the activities carried out, is there any that influenced your emotional state the most? What did you feel back then and what do you feel about it today?

[9] Is there any activity or poem from the course that left a specific emotional impact on you? What would you write about its influence on you?

[10] Do you remember the activities related to The Sick Rose? What specifically comes to mind?

[11] Do you remember The Rime of the Ancient Mariner and the classroom activities related to it? What do you recall?

[12] Finally, looking back at the British Poetry course, could you share a detailed memory of the classroom or an event from it?

Appendix 2: Focused Interviews

The researcher has held focus group interviews around the theoretical terminologies offered by the postromantic theory. AI tools are used during the frequency of the themes and tagging to provide the following list.

Focus Group Interviews Themes and Topics
1. creativity 2. spontaneity 3. improvisation 4. invention 5. experiential 6. learner-centred 7. lower anxiety 8. emotional input 9. fun 10. interaction 11. pleasure 12. memory 13. episodic memory 14. epiphanic memory 15. recollection 16. reflection 17. spatial interaction 18. classroom objects 19. sense perceptions 20. curiosity 21. change 22. reconstruction 23. rewriting 24. self-discovery 25. process evaluation 26. dynamic 27. creative drama 28. group-works 29. involvement 30. engagement 31. participation 32. interaction

33. responsiveness
34. lived experience
35. shyness
36. anxiety
37. sense of guilt
38. sense of inadequacy
39. omnipotence
40. responsive
41. engagement
42. creative
43. responsive
44. inventive
45. responsibility / ownership

SAMPLE DATA CREDENTIALS

Number of Interviews: 9

Total data size: 34729 words

Sample interview data size: 6518 words

Interview Data **(P1 – P2)**

RESEARCHER
Şu an gözümün önüne gelen bir şey söyleyeyim hocam.
P1
Kendimi tahtaya çıktığım anı hatırlıyorum. Enstantane derken.
RESEARCHER
Bir an, bir sahne, bir resim.
P1
Evet geliyor yani kendimi görüyorum. The Pulley şiirini işlerken işte God Human canlandırmasını yapıyorduk. P3 vardı. Ben de Human'dım. Etrafımda da 4-5 kişi vardı. O da Human özelliklerini taşıyordu. İşte Creativity, Wisdom, Beauty vardı. Onları canlandırma yaparak etrafımda dönüyorlardı. Sonra God olan kişi o özellikleri bana bahşediyordu mu diyeyim artık üstüme döker gibi yapıyordu. Bu anı hatırlıyorum.
RESEARCHER
Bir şey söyleyeyim. O esnada sen de sahnede miydin?

P1
Evet. O esnada ben de sahnedeydim.
RESEARCHER
O anı hatırlıyorum tamam peki gözünü açabilirsin açtım dersten ve dersin yapıldığı sınıftan hatırladığım bu enstantaneyi biraz olsun canlandırma şansın var mı?
P1
Evet var canlandırabilirim hocam tamam ben böyle hatta o ara böyle pek moralim de bozuktu bilerek sahneye çıkmak istemiştim ki böyle biraz keyfim yerine gelsin ben sahnenin tam ortasında duruyordum sanırım ben kısa olduğum için beni seçmiştiniz hocam bilerek demiştiniz ki daha böyle minyon biri gelsin sahneye çıkmıştım sonra işte P3'ı çağırmıştınız o da çok uzun uzun saçlı gerçekten böyle jesus gibi çok uyumlu olmuştu doğru ben böyle duruyordum etrafımda olan kişileri de hatırlıyorum P9 vardı P11 vardı etrafımda başka kim vardı P2 mı ha P2 vardı etrafında dönüyorlardı ben de onlarla birlikte dönüyordum bu şekilde o sırada the pulley şiirini söylüyordu sınıfta geri kalan kişiler onları söyledikçe sonra bir şey oluyordu sonra P3 şu hareketi yapıyordu evet üzerime özellikleri şey yapar gibi evet devam et öyle Biraz daha devam ettirmiştik. Böyle işte yani. Hocaya gidince şey oldu.
RESEARCHER
Ekran kilitli sanırım.
P1
Sen sahendesin biraz kafan dağılsın diye çıktın. Evet kendimi pek hissetmiyordum. Fotoğraf çekmiştik aslında ne giydiğimi de hatırlıyorum açıkçası.
RESEARCHER
Şunu bize tarif edebiliyor musun herhalde?
P2
Hatırlıyor musun?
P1
Abimin sweatshirt'ünü giymiştim. Alttan da beyaz kotum vardı evet onu giymiştim. Sizde kırmızı bir Hocam yani günlük tişört hırka tarzı gibi giyiniyordu insanlar.
RESEARCHER
Tamam, tamam, tamam.
P1
Öyle, hani dönerken birbirimize gülümsüyorduk
RESEARCHER
Evet.
P1
Kızlarla.
RESEARCHER
Bunlar çok... Evet, tamam, güzel. Tahtada yazılı bir şeyler var mıydı? Tahta nerede? Beyaz tahta.

P1
Şimdi ben tahtanın önünde olduğunu düşünürsem, beyaz.
RESEARCHER
Tahta... Tahtada bir şeyler yazılı falan mıydı mesela? Hatırlıyor musun?
P1
Sağ tarafımdaydı. Siz sol taraftaydınız.
RESEARCHER
P3 da sol taraftaydı. Kim nerededir diye, olay yeri canlandır desem, şişleri yerine koyabiliyorsun. Harika. Bu şekildeydi.
P1
Tahtaya çıkış anını da hatırlıyorum.
RESEARCHER
Evet, onu da tarif edebilir misin bir de?
P1
Siz böyle birkaç kişiye sanırım gönüllü olmuştu. Siz demiştiniz ki hayır daha böyle kısa küçük birisi demiştiniz. Zaten P3ın yanına kimi koysanız küçük kalıyor ama öyle ben bir anda çıkmak istemiştim hocam.
RESEARCHER
Ben de neden demedim acaba? Neden daha küçük birisi oldu?
P1
Yani God-Human karşılaştırmasını iyice yapmak için hani yaratıcı büyüklüğü için.
RESEARCHER
Başka bir sebep var mı? Başka bir sebep? Böyle kaldırıp dökebilmek için.
P1
Bak bunu da hatırlıyorum. Sanırım ilk önce erkek bir öğrenci mi istemiştiniz?
P2
Evet.
RESEARCHER
Şey olmasın, yanlış anlama olmasın diye.
P1
Onu da hatırlıyorum. Evet ama öyle bir sahne yapmamıştık.
RESEARCHER
Tamam anladım. Peki o zaman ayağa kalktın. Çizim kullanabilirsin. Dersten ve dersin yapısı hazırladığın enstantaneyi şöyle çiz desem çizebilir misin? A4 kağıt. Yok yok temiz olsun hocam. Var ya orada paket var. Arkada arkada var. Fotokop makinesinde hocam.
P1
Çizimde çok kötüyüm aslında.
RESEARCHER
Hayır Cin Ali gibi de olabilir. Cin Ali gibi yapabilir misin çizimlerini?

P1
Yapabilirim.
RESEARCHER
Evet.
P1
Şöyle misin? Şöyle misin?
RESEARCHER
Sen bunu çizerken, oradan biraz şey yap, yani çok gerilme. Evet.
P1
Tamam.
RESEARCHER
P2, aynı soruyu sana sorayım. Gözünü kapat, dersler ve dersin yapıldığı sınıftan bir enstantane hatırlıyor musun?
P2
Hocam hatırlıyorum, Silk Rose şiirinde, I am the pentameterla, anepestic meter anlatıyordunuz bize. O anı hatırlıyorum.
RESEARCHER
Ne yapmıştı bu arada?
P2
Hocam, vurgulara iki tane stresli syllable'dan sonra gelen tek stresli syllable oluyor. Onu okuyarak derste tekrar ediyor.
RESEARCHER
Nasıl? Okuma derken nasıl bir okumaydı?
P2
Şiiri vurgulayarak yani... Şu an bir gözünü.
RESEARCHER
Kapat mesela, o anı duyabiliyor musun? Mesela o sesler kulağına geliyor mu? Sınıfta yaptığımız hareketler? Evet. Peki orada bir beden hareketleri, el hareketleri de yaptık mı?
P2
Hocam sanırım elinizi kaldırıyorduk.
RESEARCHER
Evet. Başka bir şeyler daha yaptık mı? Elimizi böyle kalbinin yanına koyup şöyle şu hareketle benzerleştirdik.
P2
O şekilde sanırım vurgu yapıyorduk.
RESEARCHER
Hatırladın değil mi?
P2
Evet.

RESEARCHER
Şu an gözünüzüze geliyor mu? Kulağına ses geliyor mu o ses? Nasıl bir ses?
P2
Hocam koro gibi hep birlikteydik.
RESEARCHER
Nasıldır bu? Tarif edebilir miyim?
P2
Yani birden yükselip alçalıyordu vurgu.
RESEARCHER
Onu tarif etme şansın var mı? Kulağına gelen o sesi.
P2
Şiiri tam hatırlamıyorum. Şiiri söyle.
RESEARCHER
Peki, tamam. Şöyle. Bam bam. Bam bam. Bam bam mıydı? Bam bam. Bam bam. Bam bam. Hangisiydi?
P2
İlkiydi hocam. İki stres sesiyle bu. Sonra tek birden yükseliyordu.
RESEARCHER
Tamam.
P2
Kalp atışı gibi değildi. Yani ritmi böyle sabit değildi. Birden alçalıp yükseliyordu.
RESEARCHER
Tamam, tamam. Teşekkür ediyorum. Peki, şimdi gözünü aç tekrar. Bu El Santari'yi canlandırabiliyor musun? Pardon. bunu anlattın zaten ayağa kalkıp o sahneyi hatırlama anlatmak istersen yani orada anlatacağım bir şey var mı?
P2
Hocam bu şiirden değil ama Pulley şiirinde bir de oyun oynamıştık.
RESEARCHER
Nasıl bir şeydi? Hangi şiirdeydi? Puhleş şiirindeydi.
P2
Haftada makara denklemi vardı. Sonra siz bize kitap hediye etmek için bir oyun oynatmıştınız. Herkes ayağa kalkmıştı. Koluyla şöyle makarayı çekiyormuş gibi yapmıştık. Dersin sonuna kadar. Sonra kalanlar almıştık.
RESEARCHER
Bu şekilde mi yapmıştık? Evet. Emin misin? Evet hocam şöyle. Makarayı nasıl çekiyordun? Sen kendini düşün. Sen kazandın mı işini? Hayır hocam. Ha sen iyi çekemedin o zaman.
P2
Yok hayır ben yorulmuştum.

RESEARCHER
Anladım. Yorulma derken? Ha o da fiziksel olarak da yoruldunuz mu?
P2
Yok hayır herkes çok hırslıydı. Ben o gün rümeysel gibi kendimi pek iyi hissetmiyordum. Tamam.
RESEARCHER
Fiziksel bir aktivite miydi demek istiyordun? Evet. Yorulmuştun derken?
P2
Yok hayır yorulmak yani. Pes etmek istedim sadece. Sonra o kitabı bize vermiştiniz zaten. Kitaptan bende vardı.
RESEARCHER
Peki o aktivitede herkes böyle bir şey mi çekiyordu? Evet. Herkes çiğnince ağzına vurmasıyla. Herkes böyle bir şey mi çekiyordu? Evet. Peki o esnada sınıfta bir koku filan duydun mu? Herkes fikirde o ter koku filan oluştu mu?
P2
Yok hocam.
RESEARCHER
Ben hatırlıyorum. Terlemiştir ya herkes.
P2
Sınıf kalabalık onu hatırlıyorum. Biz arkada oturuyorduk.
RESEARCHER
Evet. Parfüm kokuları da karışmış olabilir.
P2
Parfüm kokusu geliyor. Geçen sene kendim kokuyorum.
RESEARCHER
Şunu anlatmaya çalışıyorum. Hani o harekete geçince öyle bir şey oldu mu demek istiyorum.
P2
Yani sınıftan ben bir koku duymadım ama gözümü kapattığım zaman...
RESEARCHER
Burada negatif bir şey olarak sormuyorum. Sınıftaki hava değişti mi anlamında. Herkes ayağa kalktı. Toz kalkar, parfüm kalkar, sıcak olur. O anlamda demek istedim.
P2
Evet hocam yani ambiyans değişmişti. Ama keskin olarak...
RESEARCHER
Bu ambiyans değişti. O ambiyansın fiziksel unsurları hakkında konuşmak ister misin?
P2
Hocam sıcak bir ortamdı.
RESEARCHER
Sıcağı hissettim.

P2
Sesliydi çünkü hepimiz ayaktaydık.
RESEARCHER
Yazıyorsun değil mi onları?
P1
Yazamıyorum.
RESEARCHER
Yetişemiyorum.
P2
Ses vardı.
RESEARCHER
Tamam.
P2
Hocam siz bizi biraz pes ettirmeye çalışıyordunuz onu hatırladım.
RESEARCHER
Ben ne yapıyordum o esnada?
P2
Hocam siz işte eleyordunuz bizi.
RESEARCHER
Yok ben kendim yapmıyordum.
P2
Yapıyordunuz hocam. Kolunu çok kaldırmayanlar eleniyordu falan.
RESEARCHER
Tamam tamam teşekkür ediyorum. Teşekkür ediyorum. Sahnedeki durum bu muydu?
P1
Evet.
RESEARCHER
Tamam. Olay yeri de bu şekilde yapıyoruz.
P1
Olay yeri böyleydi.
RESEARCHER
Siz aynısını yapın.
P2
Hocam, ben de çizeceğim masayı.
RESEARCHER
Evet, siz de arkasını çizin.
P2
Hocam bize şiiri resmetmemizi istemişsiniz.

RESEARCHER
Ya da bir kağıt daha var hocam.
P2
Orada çizdiğim çizim aklıma geldi, onu yapacağım.
P1
Bu arada o tahtayı şey yapamadım hocam. Nasıl diyeyim? Çapraz duruyor ya, onu ben... Hiç önemli değil.
RESEARCHER
Hiç önemli değil. Hiç önemli değil. O zaman şöyle yapalım. Çapraz duruyordu de, okla.
P2
Hocam, şiirde bize çizim yaptırmıştınız. Olabilir. Orada yaptığım çizimi çizeceğim, o aklıma gelen.
RESEARCHER
Tamam, o aklına gelen çizimi yap, tamam.
P1
Sen böyle mi çizmiştin?
P2
Zıngır zıngır. Senleydik bundan. Bunda kızlarlaydık.
RESEARCHER
Evet. Şimdi ikinci aşamaya geçelim. Hocam iki tane şey açayım. Rumuzunuz... Rumuzunuz ne olsun? Rumuz. Biz rumuz kullanmayacağım. Evet. Rumuz. Rumuzları neden seçelim? Kendileri seçerler. Rahsiyeli seçsinler. Mikneyi mi? Evet.
P1
Asyamur.
RESEARCHER
Nedir?
P1
Asyamur.
RESEARCHER
As-ye-mur.
P1
Rumeyzan'ın dersten okunuşu hocam.
RESEARCHER
Tamam.
P2
Benim aklıma hiçbir şey gelmedi.
P1
İlyada.
P2
İlyada, evet hocam İlyada.

RESEARCHER
Bu, bu.
P2
Edebiyeler.
RESEARCHER
Şimdi. Bak, ikinci soru da zaten olsa olur. Şimdi, dersin yapıldığı sınıf ya da mekanlardan hatırladığınız bir, hatırladığın, ilk atla gel, ses.
P1
Ses, o vurgu yaparak okuduğumuz şiirin yankısı hani kulaklarıma geliyor. Özellikle sözlerini görünce o şiirin.
RESEARCHER
Duplikate yaparsan sana ses listesi de gösterebiliriz. Mesela buradan da seçebiliriz.
P1
Ha tat mı? Ha ses.
RESEARCHER
Önce ses.
P1
Şey sesi vardı. Ha bu sınıfta olanlardan mı yoksa benim kafamda olan bir şey mi?
RESEARCHER
Yok. Sınıftaki sınıfları düşündüğünde, o dersi düşündüğünde aklına gelen sesler nelerdi? Ne tür sesler vardı?
P1
Aklıma gelen... Sınıftaki seslerimi diyorsunuz hocam.
RESEARCHER
Evet.
P1
Güzel bir ses vardı çünkü süreden şarkı söylemiştik.
RESEARCHER
Buraya sınırlandırma yani. Bunun gibi demek istiyorum. Buraya sınırlandırma. Bu başka bir araştırmanın sesleri. Bizim sınıfta sesler desen ne tür sesler geliyor aklına?
P1
Yankı sesi geliyor hocam. Nasıl örnek verebilirim? Şu drink to me with thine eyes'daki okunuşu çok bana romantik gelmiş.
RESEARCHER
Ha tamam tamam. Şiir'in okunuşudaki ses gibi.
P1
Ahenk. Çok güzel gelmişti. Başka ne diyebilirim? Parfüm kokusu diyebilirim çünkü çok bol sıkıyorduk. Onu hatırlıyorum hocam. Parfüm kokusu, ses, tat olarak bir şey aklıma gelmedi. Önceki derste içtiğimiz çayın tadı.

RESEARCHER
Evet ama olabilir. O da olabilir. Tamam, dersteki çay olabilir.
P1
Bu şekilde hocam. Biraz daha sorarsanız şey olabilir.
RESEARCHER
Bakalım. Parfüm kokusu. Dokunuşlar ne? Ne tür dokunuşlar? Mesela sıra olur, duvar olur. Her şey olabilir. Arkadaşlar olabilir. Saç olabilir. Sahnedeki drama esnasında olabilir.
P1
Drama esnasında diyemeyebilirim ama Handcraft yaptığımızda gül yapmıştık. Oradan hiç beceremediğimiştim. Çok kötü yapmıştım onu hatırlıyorum.
RESEARCHER
Şu an onu hatırlıyor musun? O kağıtla oynadığını mı hatırlıyorsun?
P1
Evet hocam yani şekil vermeye çalıştığımı hatırlıyorum doku olarak.
RESEARCHER
Tamam teşekkür ediyorum.
P2
Aynı soruyu Hocam ses deyince aklıma sabahları da söylediğimiz kazıdan marşı geliyor. Direkt o ses geliyor. Sabah dersleriyle başladık. Ya da siz hoparlörle geliyordunuz yanınıza. Norm Ender çalıyordu.
RESEARCHER
Evet yanına ne çalıyordu?
P2
Norm Ender çalıyordu.
RESEARCHER
Norm Ender de geliyordu evet.
P2
Yani müzik sesi geliyor aklıma. Bir de ses evet yankılanıyordu konuşma sesleri. Çünkü anfiler.
RESEARCHER
Anfilerdeki o yankı sesleri aklıma geliyor.
P2
Hocam tat deyince bir ara derste ara verip kahve almaya gitmiştik.
RESEARCHER
Kahveye atılıyor.
P2
Koku da da sınıf şey. En son anfi böyle şeyliydi. Rutubetliydi.
RESEARCHER
Arkadaşım ben duydum. Bu tel kokusu ben duydum.

P2
Siz duymadınız mı?
RESEARCHER
Kendi tel kokum mu ya?
P1
Bilmiyorum hocam.
RESEARCHER
Genelde arkadaşım. Başka ne olabilir?
P2
Dokunuşta kağıt dediği gibi. Sınıf eşyalarından dokunuklanıyor.
RESEARCHER
Masa. Hatırlıyor musunuz?
P2
Evet. Hissediyorum yani masa sanki önümdeymiş gibi.
RESEARCHER
Onu hissediyorsun. Yani sınıftaki nesnelerle ilgili ve şu genel diğer derslerden hariç dokunulduğu bir şey oldu mu sınıfta?
P1
Ortaya mı sordunuz hocam?
RESEARCHER
Evet evet.
P2
Neye dokunduk?
RESEARCHER
Tabii ki var, ben biliyorum ama hani sizde o kaldım diye merak ediyorum.
P1
Neye dokunduk?
P2
Kağıt kalem sıra.
P1
Kağıt kalem sıra tabii ki de ama.
P2
Tahta... Hocam telefonumuz oluyor mu? Telefonla çekiyorduk sürekli. Elimizdeydi telefon.
RESEARCHER
Telefonları masa üstünde istiyorum ben.
P2
Evet, telefon masa üstündeydi.
RESEARCHER
Evet hocam aynen. Siz de fotoğraf çekebilirsiniz. Telefon önünde olacak, hazır olacak her an. Öyle

bir şeffaf ders istiyordum.
P2
Peki, telefonun dokusunu hatırlıyorsun.
RESEARCHER
O zaman dersten dersi yapıp sınıftan hatırladığınız bir nesneyi, eşyayı, sınıfın bir öğesini anlatabilir misiniz?
P2
Hocam sizin çantanız, hoparlörünüz, bir de bazen termosla geliyordunuz. Direk öğretmen masasında olduğu için onu hatırlıyorum. Kendi eşyalarım zaten hep benimleydi. Çantam ama derste artı olarak sizin saydığınız eşyalar.
RESEARCHER
Benim eşyalarım... Buradan şu. O zaman hoca sınıfı, hocaya dikkat ediliyor yani.
P2
Bir de tahta. Tahtada sürekli bir şeyler yazıyorduk.
P1
Hocam, belki saçma gelebilir ama ben gömleğinizin içine tişört giymeniz diye... Çünkü tişörtünüz kenardan gözüküyordu. O bile aklımda yani.
RESEARCHER
Sarı bir tişörtünüz var. Evet, onu hep Cemre de diyordu. Ben önemli değil diyordum.
P2
Sadece kırmızı ve siyah oluyordu tişörtleri de genelde. Onları hatırlıyorum. Gömlek bir iki kere giydiğinizi hatırlıyorum. Sizle alakalı olaylar.
RESEARCHER
Tamam anladım arkadaşlar sınıfın başka bir eşyasını sınıfı yani sınıfı peki gözünüzle sınıfı canlandırabiliyor.
P1
Musunuz canlandırıyorum bir ara ışıkları kapatmıştık karanlık bir ortam olmuştu bak bunlar çok önemli onu hatırlıyorum şu an siz sorunca direkt.
RESEARCHER
O geldi bizim derse ait olarak sınıfı sizin dersiniz normal bölümün bir sınıfı gibi değil mesela şiir dersindeki sınıfı hatırlıyorsunuz Evet hocam.
P2
Hocam bir kere hatta yukarıdaki projeksiyon bozulmuştu. Onu Emirhan'la düzeltmiştik. Tahtaya bir tablo yansıtmamız gerekmişti. Bertrand Russell'ın yazısını hatırlamıyorum. Ya da bir tane müzenin fotoğrafı.
RESEARCHER
Müze de Mozart.
P2
Müze de Mozart'tı ama ters dönmüştü projeksiyon. O yüzden onu düzeltmiştik sınıfta. Emirhan'la

birlikte.
RESEARCHER
O zaman aslında o şiiri bitirmemiz de mümkün olmadı.
P2
Evet hocam.
RESEARCHER
Tamam.
P2
Onu ayarlayamamıştık hatta.
RESEARCHER
Tamam.
P2
Düzelmemiştik yani.
RESEARCHER
Ama onu hatırlıyorsun. Tamam. Şimdi, dersten ders yapıcısı hazır bir desteği eşare sınıfın bir öğresine bu ayağa kalkıp bunu da yaptınız. Bir öncekinden bunun farkı ne Muratcığım? Bir önceki sorudan. Göremiyorum. Sen burayı görmüyor musun? Hocam duplikat yap istersen de şey yapalım. Bu soruyu üzerine biraz daha düşüneceğiz. Mesela o sahnenin dışında bir şey hatırlıyor musun?
P1
Karanlık ortamın dışında mı diyorsunuz hocam? Hangisi? Puli insanın dışında mı?
RESEARCHER
Ayağa kalkıp canlandırılmak ister misiniz? İki kere sorulmuş. Hangi mantıkla sorduğumuzu tam şu an şey yapmadım ama.
P1
Orada sanırım bir Nesne Eşya Sınıfı'nın bir öğesiyle ilgili anınızı yani tahtayla bir anın olabilir ya da Nesne o gülle alakalı bir şeyi anlatabiliriz.
RESEARCHER
Evet mesela siz şu an yapmayı denemek.
P1
Ister misiniz o gülü hatırlıyor muyum diye.
RESEARCHER
Mi acaba nasıl yapıldığını bilemedim gerçi ben hazırladım ama.
P1
Ben yapabilirim ben o zaman da yapamamıştım ama şu an deneyebilirim hocam isterseniz nasıl yapıldığını tamam siz onu deneyin.
RESEARCHER
Siz hatırlarsınız.
P2
Nesnelerle alakalı bir şey.

RESEARCHER
Nesnelerle iletişimimizle alakalı bir şey.
P2
Hocam dersten alakasız yanımda olan bir nesne olabilir mi?
RESEARCHER
Bilmiyorum ki. Ama dersle bağlantılı mı? Ya da o derste mi fark ettin?
P2
Evet.
RESEARCHER
Neydi?
P2
Arkadaşlarıma bir şeyler yapmıştım. Yemek hazırlamıştım. Onların kutusu duruyordu. Sıranın altında. Derste hatırlıyorum.
RESEARCHER
Ama o şiir dersinde bağlantısı ne?
P2
O zaman da yanımdaydı. Onu hatırlıyorum.
RESEARCHER
O dersten hatırlıyorum.
P2
O derste nesne olarak. Farklılık.
RESEARCHER
Anladım. Tamam. Çok fazla şey yapmayalım. Peki. Sen o çiçeği yapmayı hatırlıyor musun?
P2
Hatırlıyorum. Yapabiliyor muyum?
RESEARCHER
Yapabiliyor musun? Yapabiliyorum. Güzel yaptın. Onu da koy hocam oraya. Şimdi gözünüzü tekrar kapatın. Kapattık hocam. Dersin yapıldığı sınıf ve mekanlar bir şiire ait sahneler. Bir öncekinden farklı. başka bir şiire ait bir sahne şey.
P1
The Passionate Shepherd to His Love şiirinde Mete ile Tuğçe'nin sahnesini hatırlıyorum gözümün önüne.
RESEARCHER
Geldi tamam sen neye geldi gülüyor musun.
P2
Gözünü hocam ben onu Ben Janss'ın Songlu Selye'de hatırlıyorum bir de Angel's Manor'da sınıfı ikiye bölüp Anfi'nin alt tarafında koro gibi söylemiştik kitaları farklı olarak direkt o geliyor.
RESEARCHER
Başka hatırladığın bir şey var mı? Söylemek istediğin.

P1
Benim mi hocam?
RESEARCHER
Evet. Yok a dedin ya o yüzden.
P1
Şey şiiri mi karıştırdım diye düşündüm de.
RESEARCHER
Tamam sorun yok. Yok sorun yok. Göz gözüyle sahne geldi mi?
P1
Geldi.
RESEARCHER
Tamam. Sizin göz gözüyle mi?
P1
Cam kırılma sesi de geldi.
RESEARCHER
Cam kırılma sesi de geldi. Harikasınız.
P2
Dedildiği zaman cam kırılma sesi.
P1
O hareket de gözümün önünde.
RESEARCHER
Evet evet harikasınız. Tamam. O zaman ayağa kalkıp dersten dersi yapıldığı sınıftan Hatırladığınız şiir ya da şiire ait bir... Evet. Şimdi bunu geçiyorum. Derse derse hatırladığınız bir şiir ya da şiirlere ait bir sahneyi onu... Tamam çizdim, anladım. Bu soruları biraz daha basitleştireceğiz Burakcığım. Şimdi... Gözünüzü tekrar kapatın. Kapattınız mı gözünüzü?
P1
Kapalıyım zaten.
RESEARCHER
Bütün üniversite hayatınız boyunca hazırlıktan itibaren derslerden gözünüzün önüne sanayiler geliyor mu?
P1
Yani hocam düşününce geliyor ama sadece hocanın silüeti tahtanın önünde bu yani kendimle alakalı ya da dersle alakalı hiçbir şey hatırlamıyorum tamam sen?
P2
Ben de hocam ders konusundan hatırlamıyorum sadece hocayı anfide görüyorum bir şeyler anlatıyor bu.
RESEARCHER
Manada Sakın ha yönlendirmek için sormuyoruz. Yok yani şiir dersindeki hatırlarınız zorunlar farklı değil mi?

P2
Farklı.
P1
Evet hocam.
P2
Bir anı gibi değiller.
RESEARCHER
Soruyu farklı gibi diyerek yönlendirerek sordum özür dilerim. Değiller değil mi?
P1
Anı gibi değil.
RESEARCHER
Yönlendirme gibi olmasın da buna özel transkripsiyon da düzelt. Şii dersindeki hatırladıklarınızla onlar arasında fark var mı?
P2
Hocam boyutlandırabiliyorum Şii dersinde işte sesi, işte olayı canlandırabiliyorum ama diğerlerinde sadece sınıfta oturuyormuş gibiyim. Dersin içeriğini de hatırlamıyorum. Hocanın söylediği sözleri de. Sınavda gibiyim yani sadece.
P1
Hocam ben de aynı şekilde yani spesifik bir şey hatırlamıyorum hani ses deseniz aklıma gelmez ya da doku sadece can sıkıntısı.
P2
Derse aktif olarak katıldığım derslerden de bir şey hatırlamıyorum hocam. Ben de soru cevapladım.
RESEARCHER
Aktif katıldıklarında da hatırlamıyorsun.
P2
Yok hayır.
RESEARCHER
Bunu Researcher hocanızdan dolayı baskı altında vermiyorsunuz değil mi?
P1
Yok hocam hayır. Gözümüzü kapattığımız için sanki... Gözünüzü kapattığınızda evet.
P2
Sadece sınava gittiğim anlar geliyor okuldayınca.
RESEARCHER
Şii dersinden geliyor mu?
P2
Geliyor işte hocam. Yaptığımız etkinliklerin hemen hemen hepsi geliyor.
RESEARCHER
Benim bile geliyor hocam. 20 yıl geçmiş. Peki tamam.

P1
Açtınız mı gözünüzü?
RESEARCHER
Ben hala böyleyim. Tamam. Şimdi tamam. Gözünüz. Demek ki biz verileri göz kapalı toplayacağız. Açmayın gözünüzü. Vazgeçtim. Gözünüzü kapatın hocam. Hep kapalı kalsın. Evet. Bak bunu da keşfettim.
P2
Hocam ama bizim 2 yılımız da online eğitimle geçti. Yani bizim çok anımız yok burada.
RESEARCHER
Bu da yok yok diğer derslerin tekniklerinin dışında online ile gerçek hayat farkını daha.
P2
Iyice ortaya koyarız online eğitimde mesela odamı hatırlıyorum o an evde olduğumu o zaman daha çok şey hatırlıyorum online eğitimde ama.
RESEARCHER
Okulda yok anladım tamam okuldaki ama bu dönem Online'deki neyi hatırlıyorsunuz? Tamam onu söyleyelim. Ben hatırlamıyorum mesela.
P2
Hocam ben şunu yani kontekste hatırlıyorum. Odada, bilgisayarın başındayım. İşte odamdaki nesne. Zaten eninde sonunda öyle değil ki. Hayır hep dahil olduğumu hatırlıyorum.
RESEARCHER
Tamam şöyle yapalım. Gözünüzü kapatın. Birinci dönem, bu seneki birinci dönemki derslerden neler hatırlıyorsunuz? Yani gözünüzün önüne geliyor mu? Neler geliyor?
P2
Hocam benim geliyor.
RESEARCHER
Hıhı tamam.
P2
Bir derste sunum yapmıştım. Biraz kötü geçmiştim.
RESEARCHER
Açmayın gözünüzü tamam anladım. O mu geliyor?
P2
Hocam o geliyor sadece bu dönem yaşadığım en kötü şey oydu yani.
RESEARCHER
Yok kötü değil iyi şeyler de olabilir.
P2
İyi bir şey yok hocam.
RESEARCHER
Gene deminki söylediğin gibi bir şey mi geliyor? Evet evet. Sizin?

P1
Hocam benim gözümün önüne tabii ki de insan olduğum için hani bir imaj geliyor ama hocaları hatırlıyorum. Yani bir şey anlatamam size onunla alakalı sadece.
RESEARCHER
Ama şey için değil yani bunun gerçekten öyle mi? şeyi test ediyoruz yani şu an yöntemi test ediyoruz gerçekten böyle evet hocam evet.
P1
Yani hocam burada ne geliyor şey sınıf geliyor ben de sınıf yaptığımda kendimi anlıyorum.
RESEARCHER
Ya da hoca geldi hoca geliyor evet anfi değil yani geçen dönem için söylüyorum yani geçen daha yeni şimdi iki ay.
P1
Önce geçen dönem için konuştum tamam zaten.
RESEARCHER
Sanal sınıfları sormuşuz gözünüz yine kapalı kalsın sanal derslerden sanal derslerden gözünüzünle spesifik sahne ama dersten spesifik sahne geliyordu benim gelmiyor.
P2
Hocam sadece çarpı 2 ile izliyordum onu hatırlıyorum videoları ben derslere canlı katılmıyordum.
RESEARCHER
Tamam dolayısıyla sıkılıyordum yani derslerden tamam sanal derste gözünüzle yine spesifik bir çizeceğin bir sahne.
P1
Var mı yok benimde yok.
RESEARCHER
Gözünüz yine kapalı kalsın arkadaşlar. Bu gözünüzü açın kısmı olmayacak demek ki. Gözü kapalı bir şekilde anlatacak. Anladım. Dersten ve işlenen şiirlerden bir sözcük, imge, resim, metafor. Önce şöyle başlayalım. Sözcük geliyor mu?
P1
Kuzey eylem ana toprağında o söz geliyor tahtaya yazdığınız geliyor işte premium content human learner experience learner bu kelimeler tamam tamam.
RESEARCHER
Ilk etapta geliyor tamam imge geliyor mu böyle bir resim bir imge herhangi bir imge yani bu canlı imge herhangi bir resim yani herhangi bir imge herhangi bir nesne bir şey yani gözünüz öyle bir.
P1
Resim şu an siz canlanıyorsunuz gözümün önünde hocam düşününce tamam hareketleriniz tamam.
RESEARCHER
Şiirlerden bir şey geliyor mu ya da o ders anında özellikle mesela bir nesne geliyor mu.
P1
Bir nesne Nesne olarak o gül şeklini yaptığımız gül geliyor.

RESEARCHER
O güllerin bayağı etkili olmuş. Tamam. Teşekkür ediyorum. Aklınızda kalan şiirlerde öğrenen herhalde bir metafor geliyor bu. Bir metafor. Şiirlerden sizde kalan bir metafor. Biraz sınav sözü gibi oldu ama.
P1
Evet. Metafor geliyor mu aklıma?
RESEARCHER
Siz bu arada düşünün. Aynısını size de soracağız.
P1
Yani Ancient Mariner ve Albatros hakkında konuştuğumuz aklıma geldi.
RESEARCHER
Tamam güzel güzel. Acıklı ya da gülünç bir olay geliyor mu aklınıza?
P1
İşte Ancient Mariner ve Albatros. Hani şiir bazında soruyorsunuz evet ama onun dışında sınıf esnasında, ders esnasında acıklı bir şey hatırlamıyorum.
RESEARCHER
Gülünç bir şey hatırlıyor musun? Komik böyle gülünç bir şey.
P1
Zombi dansınız gülünçti hocam ama güzel anladın yani.
RESEARCHER
Evet anladım canım ben zaten amaç oydu.
P1
Ben gözümle alakadan konuşamıyorum bir dakika gözünü.
RESEARCHER
Kapat kapat zombi dansı hatırlıyor musun evet yapayım mı yap yap yap yap yap yap yap yap yap yap yap yap yap.
P1
Yap yap yap yap yap yap yap.
P2
Yap yap yap yap yap yap yap.
RESEARCHER
Yap yap yap yap yap yap yap yap yap yap yap yap yap yap yap yap yap yap yap yap yap yap yap.
P1
Yap yap yap yap yap yap yap.
P2
Yap yap yap yap yap yap yap.
RESEARCHER
Yap yap yap yap yap yap yap yap yap yap yap yap yap yap yap yap yap yap yap

yap yap yap.
P1
Yap yap yap yap yap yap yap.
RESEARCHER
Yap yap yap yap yap yap yap

Ya valla.
P2
Hocam imge deyince sürekli kafamda beyaz tahta canlı yani sınıftaki tahta onun üstünde sürekli bir şeyler oluyor. Metaforda da hocam ilk şiirimizde metaforları hatta kendimize uyarlamıştık işte kim ne isim geliyor mesela dad işte lover kendi hayatımızda ne isim geliyor.
RESEARCHER
Hatırlıyor musun onu?
P2
Evet hocam her şey işte kendi şeyimizi uyarlamıştık. Acıklı olan da hocam Meriner şiirinde işte kantinde yaptığımız derste herkesin bir albatrası vardır. Herkes de albatrası olur falan. Hocam o zaman onu hatırlıyorum.
RESEARCHER
Gene böyle gözünüzü kapattım da sizin albatrasınız kim diye düşünmüştüm. Yani herkesin bir albatrası vardır. Bir de herkes kendisi bir albatrası. Ben de o an kaderimi yazmışım. kendi kaderimi yazmışım.
P2
Evet o an güncel hayatımızla alakalı olduğu için bilmiyorum ama çok net hatırlıyorum.
RESEARCHER
Tamam. Peki, modül 2'ye geçelim. Gözünüzü tekrar kapatın arkadaşlar. Hangi şiiri hangi duyguyla eşleştirebilirsiniz? Yani bir size şiirleri söyleyelim o şiirlerle ilgili duyguları eşleştirebiliriz isterseniz.
P1
Hocam peki şiirden bir cümle söylemenize saygı şey var mı?
RESEARCHER
Evet söyleyelim şiirin adını mı söyleyelim cümleyi mi söyleyelim? Bunu bir daha yapacağız o zaman.
P2
Hocam benim önümde posyonum açık. Ben söyleyebilirim.
RESEARCHER
Açık mı? Söyle hocam.
P2
Hocam Sick Rose'da aşk. Ama şey bir aşk. Umutsuz yani beraber olamayacaklar.
RESEARCHER
Duygun var. Evet. Karakterlerin duygusuyla ilgili bir duygu. O zaman biraz sen empati ve özdeşleşme yaşadın. Evet evet. Tamam.

P1
Sen Sick Rose'da Sikros'da ben de böyle çizim yaptığımız için işte Sikros hasta gül şeyi canlandırmak için yatak ortasında gül yapmıştık hatırlıyorum. Birçok kişi böyle yapmıştı. işte

invisible worm vardı mesela onu konuşmuştuk hocam burada diyordunuz ki sizce oradaki worm neyi ifade ediyor? tamam harika bunu hatırlıyorum hangi duyguyla eşleştiriliyorsun böyle karamsar duyguları aklıma geliyor açıkçası şiirin vurgusundan da kaynaklı olabilir karamsar tamam hocam.
P2
Bir aşk var ama onu mutlu eden bir şey değil yani zehirli bir aşk.
RESEARCHER
Gibi tamam arkadaşlar tamam şöyle yapalım Bunu şeyde yaptık. Bunu biraz daha detaylı... Sizinle çünkü bir kere daha yapacağız. Sırayla gidelim mi hocam? Stick Rose'dan hatırlıyorsunuz. Sırayla gidelim.
P2
İkinci şey... Hocam Passionate Shepherd to His Love.
RESEARCHER
Evet. Passionate Shepherd to His Love'da... Acıma duygusu.
P2
Acıma. Duygu... Tek taraflı aşk.
RESEARCHER
Peki, tamam. Bu duygu şey... Çobanın düştüğü duruma mı?
P2
Evet, hocam kendisi o. Eksik hissediyorum.
RESEARCHER
3.Şeyi söyle.
P2
Hocam ninf reply. Hocam kibir.
P1
Gıcık olmuştum açıkçası.
P2
Onu küçümsüyordu çünkü.
P1
Ben de o şekilde hocam yani.
P2
Yine bir acıma duygulandım.
RESEARCHER
NİMF'in gerçekçiliği, katı gerçekçiliği ile özdeşleşme kurmuş muydun?
P1
Kulmuştum. Daha gerçekçi. Çobanın söylediği seninle birlikte mutlu olabiliriz. Hayalci dünyasına NİMF daha ilginç yaklaşmıştı.
RESEARCHER
Verdi mi açıkçası?
P2

Evet hocam o çok toz pembe düşünüyordu çoban sadece doğayla o şekilde yetinebilecekti ama ninfe öyle değildi ve son dörtlüsünde hatta işte gençlik çok uzun sürseydi falan onu.
RESEARCHER
Öyle acıkçıya çevirmedik ha acıklıydı o ya.
P2
Yani işte çok gerçekçiydi ha çevirileri yaptınız.
RESEARCHER
O zaman evet harika sonra evet sıradaki.
P2
Şiir hocam sonra Songtu Selya Songtu Selya'dan ne hatırlıyorsunuz?
P1
O da çok bana romantik bir şarkı gelmişti açıkçası.
RESEARCHER
Ben buna da Tahtaya bir şey yazmıştım. Tahtaya. Onu hatırlıyor musunuz? Tahtaya böyle bir değişik Türkiye tebriğatından bir şey yazmıştım.
P1
Onu hatırlıyor musunuz?
RESEARCHER
Kuzey.
P2
Kuzey eylem toprağı.
P1
Onu hatırlıyoruz.
RESEARCHER
Çok iyi ya. Onu da hatırlıyorsunuz. Harikasınız ya. Çok iyi. Tamam.
P2
Devam edelim sonra kişi 20 sonra puli hocam.
RESEARCHER
Onun hangi duygu var onda hocam.
P2
Onda daha çok hayata anlatıyor ne kadar uğraşırsak uğraşalım bazı şeylerden yoksun kalıyoruz ve onların peşinde koşuyoruz sürekli bununla alakalıydı tamam.
RESEARCHER
Duygu olarak ne dersin anladın mı bir duygu karşılığı versen.
P1
Hocam hırs hırs güzel.
RESEARCHER
Sen ne dersin?
P1

Yani heyecan diyebilirim.
RESEARCHER
Sen heyecan. Hayat kararısı o.
P1
Evet aynen.
RESEARCHER
Tamam harika. Sıradaki şiir?
P2
Ancient Manor.
RESEARCHER
Evet.
P1
Ancient Manor'da ne hissetmiştim? Yani korku hissetmiştim biraz açıkçası. Başka heyecan hissetmiştim yine aynı şekilde. biraz empati, empati duygu olarak şey yapabilir miyiz bilmiyorum ama empati hissetmiştim hocam nefret.
P2
Merimra karşı çünkü durduk yere öldürüyordu işte bir de üzüntü hocam kurban olmak gibi hani bir şey mağdur edilmek haksızlığa uğramak gibi.
RESEARCHER
Tamam şuradan çoğunun zaten cevaplarını yaptık Evet şu son soruya biraz geçelim çünkü derse geçeceğim. Derslerden kendinizi hiç değersiz hissettiniz mi? O şeyi biliyorsunuz.
P1
Hayır hiç değersiz, tam tersi değerli hissettik.
RESEARCHER
Yetersiz hissettiniz mi?
P1
Şöyle olabilir, yetersizlik konusunda hani siz tahtaya çıkmada teşvik etmeye çalışırken biraz daha cesaretim olsa da hadi çıksam diyebileceğim bir konuda yetersiz hissetmiş olabilirim. Ama o kendimle alakalı.
RESEARCHER
Tamam.
P2
Yok hocam ben de ama dediğim gibi yani arkadaşım tahtaya çıkma konusunda biraz daha girişken olabilirdi mi bu?
RESEARCHER
Ondan dolayı da kendimi zaman zaman keşke daha güzel değerlendirmem olsaydı ya da yok o anda hani çıkacak marifetim olsaydı değilse. Kaygım Hissettiniz mi? Ne tür kaygılar hissettiniz? Kaygılara da çeşitlendirmek lazım. Kaygı hissettiniz mi?
P1

Hocam kaygı...
RESEARCHER
Not kaygısı. O zaman isimlendirelim. Not kaygısı hissettiniz mi?
P1
Hayır.
RESEARCHER
Hissetmediniz. Hoca şimdi beni çağırırsa ne yaparım kaygısı hissettiniz mi?
P1
Kaygı değil mi heyecan diyebilirim kaygı düzeyinde.
RESEARCHER
Değil ama mesela o geçen gün arkadaşımızın o biraz kaygı duymuş ya beni çağırmasının hocası gibi tamam ama siz çağırırsa şimdi ne yapalım diye heyecan hissettim heyecan düzeyinde diyelim tamam onun dışında yeterse peki kişisel özel ve yetenekli şimdi derslerde kişisel yeteneklerinizi kullandığınız zaman Veya farkına varmadığın yeteneklerini fark ettin mi?
P1
Çizim yeteneğini kullandığımı düşünüyorum. Çünkü düşünmüştüm. Yaratıcı olmaya çalışmıştım. Bunu hatırlıyorum. Sonra çeviri yaptığımız şiirde de kendimi uyarlayarak yapmaya çalışmıştım.
RESEARCHER
O hoşuna mı gitmişti?
P1
Hoşuma gitmişti aslında.
RESEARCHER
Çünkü çeviri gibi yapmayın. Değiştirebilirsiniz demiştim.
P1
Kendinize göre yapın demiştiniz. Bunu hatırlıyorum. Kişisel yetenek olarak bunları kullanmıştım.
RESEARCHER
Tamam harikasın. Sen?
P2
Hocam yani yeteneğim olduğunu düşünmüyorum da kendimi yaratıcılık anlamında teşvik etmeye çalışmıştım. Hani yapmaya çalışmıştım.
RESEARCHER
Anladım yeteneğin tabii ki vardır. Biraz kısa kestiler benim sizinle olan şeyimi. Yani daha uzun birlikte olsaydık muhtemelen yeteneklerinizi keşfedecektiniz.
P2
Ama çeviri konusunda evet bende hani o şeyleri yerleştirmeye çalışıyordu biraz. Orada bir şeyi gördüm yani.
RESEARCHER
Evet tamam. Çevirde tutucu davranmıyordum. Yani adaptasyon kullanın, transkreasyon kullanın dediğim için. Peki, dersler yaratıcılığınızı o anlamda kullandınız. Bahsetmek istediğiniz diğer

hususları da bir dahaki oturumunuzda bahsedeceğiz. Çok teşekkür ediyorum.
RESEARCHER
Arkadaşlar, postromantik teori ile ilgili değerlendirmelerimize ve ikinci tur görüşmelerimize devam ediyoruz. Şimdi ne tür şeyler, biraz önce P9 ve Hacer'i arkadaşlarımızla görüştük. Bu arkadaşlarımızla neleri tartıştık, neler biraz konuşulacak?
P2
Hocam, Skin Effect of Individual Varieties dedik. Hatırlama, hatırlamama konusunda.
RESEARCHER
Şöyle bir şey, bugüne kadar biz kişilerle konuştuk. Bir derse girip de bir şey hatırlamayan yok.
P1
Yok, evet.
RESEARCHER
Relax olmayan yok. Mutlu oluyorlar. Tamam, onu da anladık. Bir şey hatırlıyorum. Fakat şöyle bir şey vardı. Hacer'e arkadaşımız dedi ki, ya teorik olan işte mitolojiyle ilgili derslerden de bir şey hatırlıyorum hani dedi. Farklı bir yöntemle kullanılardı değil mi? Demişti önceden.
P1
Teori yoktu.
P2
Sadece hikaye vardı, hikayeleştirme vardı.
P1
Fantastik bir hikaye.
RESEARCHER
Yok onu anladım. Bir önceki şeyinde dedi ki, bu arkadaşlarımız diğer derslerden falan da bir şey hatırlamıyorlar. Sadece hatırladıkları sürekli bir ders vardı. Mitoloji dersiydi. Aynı hoca aynı yöntemde romantik sizim dersine de verdiğini ama o da aynı yöntemde olmasına rağmen hiçbir şey hatırlamadığını söyledi. Doğru mu?
P2
Hocam aradaki fark işte mitolojideki ilgi çekici, dikkat çekici ögelerin olması.
RESEARCHER
Sonra dedi ki bir de yok. Mitolojiye zaten kişisel ilgisinin olduğunu.
P2
Hocam zaten bir de seçmeli dersti o.
RESEARCHER
Bir de önceden de bu konuyla ilgili bilgisinin ne olduğunu söyledi.
P2
Hemen hemen hepimizin bildiği konular zaten konuşulurdu. Seçmeli dersti. Biz bile bile gittik yani. Hiçbirine yabancı değildik.
RESEARCHER
Sonra dedi ki yöntem olarak hani yöntem olarak aynı yöntem ama dedi yani bildiğiniz alışılmış

yöntemlerle olan derslerde aslında hani kişisel özel bir ilgisi yoksa yani hatırladığı şeyleri de dersten değil onu anlattı. Dedi ya önceden bildiği şeyi anlattı. Süreyya'nın konusuna gelince sınav olduğunu, sınava çalışırken hikayede okuduğunu ve tabi kendisi de yazar oldu. Yani bu roman yazma değil mi? Bu konuyla çok ilgilendiği için. hani bunları belki hatırladığını ama onun dışında bir şey hani hatırlamadığını, teori geçirdikleri derslerde hatırlamadığını söyledi.
P1
Evet, evet bunları söyledi.
RESEARCHER
Bunları söylediler. Şimdi biz sonra bizim teoriyi biraz anlattık onlara ve evet dediler makul. Sonra şöyle bir şey oldu. Yine Hacile'nin de söylediği bir şeydi o daha önceden ama sonra onu da anladık. Mesela benim bu yöntemde olan dersler önce teori anlatılıyor aslında. Sürekli tahtada, sahtaların dolu olduğunu anlattı. Evet diyor hocam fonodan düşündüm, evet diyorum siz diyor satır satır inceliyorduk, kelimelere bakıyorduk, rhymelere bakıyorduk, ingelere bakıyorduk. Şimdi teorik bölümleri var fakat o benim derslerdeki o teorik kısımları da hatırlamadıkları ortaya çıktı.
P1
Evet.
RESEARCHER
Değil mi? Demek ki o zaman yöntemdeki şey işte bu. Yani bildiğimiz yöntemle yapılan hani birlikte aynı şeyi Süreyya'da söyledi. Hani birlikte oturduk bir şeyini birlikte analiz ettin sınıf içinde. Veya bir hikayeyi analiz ettin. Bir şeyi analiz ettin. Gene kalıcı olmuyor.
P1
Evet teori zaten kalıcı olmuyor. Teori o zaman... Diğer yöntemle birlikte...
RESEARCHER
Yani analiz yapsam bile kalıcı olmuyor. Pekiştirince ancak... Ya dümdüz anlatsak kalıcı olmuyor. birlikte analiz etsem de yine kalıcı olmuyor.
P2
Hocam öğrenci onun farkında olmadığı için kalıcı olmuyor. Herkes için bu geçerli. Ben Kabiler Kuvvesi'yi hatırlıyorum, Pastoral Dilek Şiiri. O bence o kendisiyle alakalı. Çünkü ben teorik açımını... Yok.
RESEARCHER
Genel diğer dersler için söylüyorum mesela. Hani diğer derslerdeki yöntem... Bir kere İLT, dil dersleri zaten hiçbir şey akıllanmıyor. Belki bir ihtimal literatür derslerinde olabilir. Ama bunda da eğer background knowledgeları varsa Evet.
P2
İlgileri vardır.
RESEARCHER
Kişisel ilgileri vardır. Kendileri kişiler, yazan kişilerse belki değil mi? O zaman biraz onu hatırlar gibi oluyor. Ama bunun da derslere gelmeleriyle bir alakası yok.
P2

Yok, evet.
RESEARCHER
Şimdi bizim projemizin farkı şuydu. Bilgi içeriği vermek değil, o bilgi içerikleriyle bağlantılı duyu ve duygu içerikleri üretmekti dersin amacı. Bu anlamda onlar da bunu kabul ettiler ki evet duru ve durgu içerikleri üretilmiş. Başka neler bulduk?
P2
Şu an epifanik memori oluşturabildiklerine ilgilenen olan dersler.
RESEARCHER
Epifanik memoriler olabilir. O olabilir. Mesela yine bir şeye çok merak eden ya da çok ilgili olan bir kişi mesela sen kendin de demiştin mesela sayısalcı.
P2
Bir kişi değilim ama Metafizik kredisi benim çok ilgimi çekmişti. Kuramını falan hala aklımda demiştim.
RESEARCHER
Demek ki o zaman şu teori içeriklerine biraz farkındalığı varsa ya da biraz meraklıysa o konuya O teorik kısmı da akılda kalıcı.
P2
Tamamen içsel yani. Bir de şey dedik, bizim yöntemimizde epifanik memori oluşuyor ama geleneksel yöntemde episodik memori oluşmuyor.
RESEARCHER
Bizim yöntemimizde zaman zaman ilgili öğrenciler için epifanik memori oluşabilir. Ayrıca da biz epizodik memori oluşturmaya çalışıyoruz. Diğerlerin de epizodik memori zaten oluşmuyor. Special special imagination. Special Interaction, Special Imagination oluşmuyor.
P1
Oluşmuyor.
RESEARCHER
Oluşmuyor. Bunu hemen hemen bütün şeylerde gördük. Bir de şeye değindik. Educational Habits, Educational Beliefs ve educational strategies. Yani mesela not için çalışan, derse geçmek için çalışan arkadaşların expectationları, beliefsleri, habitsleri ve competence stratejileri farklı oluyor. Individual Differences'ın dışında bir de o da var. Yani eğer en yüksek notu alıp derse geçmek ve dereceye girmek için çalışıyorsa bu kişiler bir şekilde strateji geliştiriyorlar ve onlar ona odaklanıyorlar. Dolayısıyla bu arkadaşların episodik memori geliştirmeleri zor.
P1
Oluyor çünkü... O çemberin dışına çıkamıyorlar hocam.
P2
Yaratıcı olamıyorlar.
RESEARCHER
Ya da bizim special çembere giremiyorlar.

P1
Öyle de değil.
RESEARCHER
Kendi şeylerinin dışına çıkamıyorlar. Oradaki o interaction, involvement ortamına giremiyorlar. Çünkü onlar tek şeyleri o. Dolayısıyla bu arkadaşlar biraz kaygı da üretebilir. Çünkü bu şekildeki çok relaks bir derste...
P2
Alışkın olmadıkları durum... Tabi sonuç itibaren hoca.
RESEARCHER
Notu derd etmeyin, notu kaygı etmeyin diyor.
P2
Ya... Hocam hem bir kaygı ortam olsa bile alışkın olmayanlar için hem de not kaygısı olmayan öğrenci için de bir esneklik, bir umursamama durumu.
RESEARCHER
Sadece çok arada küçük bir Evet, evet. Responsive olabilir. Küçük bir kesim kendi deneyimine odaklanıp sonra o kendi deneyimini aktarmaya ve bu hoca nasıl olsa bunu notada çevirecek. Yani şey notla değil de kendi deneyimini güzel bir şekilde aktarmaya odaklanan küçük bir kesim oluyor.
P2
Dersi geçmek değil de hani şiire öğrenmek.
RESEARCHER
Şiir öğrenmek, o dereyime odaklanmak. Evet. Peki şöyle bir durumumuz var bizim. Biz dedik ki eğer duyu ve duygu içeriği herhangi bir şekilde imge topladıysa, ürettiyse ileride teorimiz o. Mutlaka onu recollect edecektir. Bir şekilde açıldığı zaman kendi alıcına rekonsultat edecektir. Sürecin içindeyken biraz üzerinde konuşunca bağlantı kurabiliyor.
P2
Bazen kendileri farkında da değiller.
RESEARCHER
Değiller.
P2
Onlar hatırlama deyince belki işte direkt dersin kontentini, şiirin bir sürünü, bir koteşini hatırlamak istiyorlar.
RESEARCHER
Yok. Herhangi bir dersin çapağı atıyorsun da bir yerden tutmasını soruyoruz biz.
P2
Biz hisler üzerinden bir hatırlamaya inanıyoruz. Zaten demiştik.
RESEARCHER
O zaman peki bir de şunu diyelim. Memorizasyon öğrenme değildir değil mi? Değildir hocam.
P2
Sadece memurize işin gerektiği.

RESEARCHER
Memurize işin öğrenme değildir. Mesela bir arkadaşım bahsetmişti. Mesela intertextuality'yi bazı kelimeleri, bazı kalıpları, bazı derslerinden öğrenebilir ama ne olduğunu anlamamıştır. Değil mi hani? Kelimeyi bilir ama anlayamıyor. Evet, kelimeyi bilir. Belki o kelimeyi zamanla unutacaktır ama kelime aklında kalsa da onu Bu arkadaşlarımız sonuç itibariyle bu yöntemin farklı olduğunu söylediler bize. Ve diğer derslerin hatırladıklarını ya da öğrendiklerini söyledikleri teorik içeriklerin de o derslerdeki yöntem ilgisinin olmadığını, kişisel backgroundlar ilgisi olduğunu söylediler bize. Başka? Orada neler yazdık? O notları okuyorum da kayıtlara geçeyim.
P2
Hocam, learner types'a değinmiştik.
RESEARCHER
Tamam.
P2
Finite memory, episodic memory dedik. Individual varieties dedik. Course spec olmalı demiştik hocam, bir sonda öğrenciyim. Ama çünkü motivasyonu tamamen etkiliyor. Ne olduğunu bilmeden bu ortama giriyorsa hani eklendiyse sorun olmaz.
RESEARCHER
Şöyle, yarı yapılandırılmış. Yarı yapılandırılmış. Ders etrafında yaşayacakları şeyleri, bazı sürprizlere açık, yarı yapılandırılmış bir kospet, bir guideline olsa iyi olur. Normalde bizim dersimizde denem başlıyor. Hocalar şey veriyor, hani silip usul veriyor, yani işlenecek şiirlerin listesini veriyor ama şiirlerin listesinin dışında bir de yöntemle ilgili ya da yapılacak aktivitelerle ilgili ama şu var tabi ki bu süreçte yaratıcı süreçlerde olacağı için veya spontanyeti öne önemli olduğu için.
P2
Hani hani hocam bunu da bilsinler böyle.
RESEARCHER
Bir şey açık olsun birkaç etkinlik yani birkaç önerilen etkinlik olacak ama o anda yeni etkinlik de çıkarsa yeni hiç o anda aklımıza gelirse bir şey yapmak onu da oraya yazacaklar dolayısıyla yanı yapılandırılmış bir kospet bir guide dahilinde yararlı olacağını düşünüyoruz.
P2
Ders planı yarı var yarı yok ama bunu öğrencinin bilmesi lazım.
RESEARCHER
Peki değerlendirme nasıl yapılmalı? Sınav nasıl yapılmalı?
P2
Hocam bence değerlendirmeden önce bu devam devamsızlık konusu. Çünkü o da öğrendiğim motivasyonu etkiliyor.
RESEARCHER
Evet.

P2
O konuda biz bir zorunluluk getirmedik.
RESEARCHER
Yok. O zaman değerlendirmeyi tamam. Derse devam ettiğiniz kesinlikle olur. Evet. Bu çünkü eksperyansal bir ders.
P2
Evet.
RESEARCHER
Deneyimsel bir ders. Evet. Tamam. Anladım deneyimi. Bu deneyimsel bir ders. Ve şöyle Attendance must olmalı. Hatta %30 devamsızlık hakkı şeklinde dahi olmamalı. Yani %30'u geçen sözü kesin. %30'u geçen devamsızlıktan kalmalı bu derste. Ne kadar çok devam ederse o kadar yüksek not almalı.
P2
Evet zaten o şekilde experience edebiliyor yani sınıfın içinde olmadan ben arkadaşıma not da versem yok experience tamamen kendisi geldin geldin.
RESEARCHER
Gelmedin yapamadın fakat biz şöyle bir şey de yaptık öğrenci hatırlarsınız kendi yoklamasını kendi.
P1
Tutuyordu evet hocam maalesef çok birbirine fotoğraf atanlar oldu ya da hocam onu çok.
P2
Sıra fotoğraf çekti peşine düşmediğimiz zaman hani aynı fotoğraf mı değil mi öğrenciler biraz.
RESEARCHER
Hocam serbest kaldı bu konuda Dolayısıyla evaluation kısmını yani yöntemden bağımsız bunun assessment üzerine düşünülmesi gerekiyor. O zaman ana hatlarıyla Geleneksel bildiğimiz yöntemlere ne kadar teorik içerik verirsek verelim. Bu mevcut kitleye, knowledge transfer of knowledge yapmamız çok zor. Duyu ve duygu içeriği üretilmesi lazım.
P2
Setting Space'e dönüşmüyor.
RESEARCHER
Space'e dönüşmüyor, evet. Ya da Space'e dönüştüğü anları hatırlıyor ama o şeyi yine şey yapmıyor yani o detayları çözemiyor. Çünkü burada biz çoğunlukla her bir şiiri bir türlü drama script'i gibi görüp... Teorik olarak background onu verdik. Tek tek açıkladık şiir ve açıkladık bazı yerlerde rewrite yaptık, translate yaptık, transcreation yaptık. Sonrasında bunu bir drama skripti gibi kullanıp creative dramaya dönüştürdük. Ama buna rağmen o iç periyanslı kısımlar hatırlanıyor. O diğer kısım çok fazla hani teorik içindeki çok hatırlanmıyor gibi. Yani o da sürecin dışına çıktığında değerlendirilecek. Tamam arkadaşlar, teşekkür ediyorum yardımcınız için.

Appendix 3: Research Ethics Committee Approval

TC
ADIYAMAN ÜNİVERSİTESİ
SOSYAL VE BEŞERî BİLİMLER ETİK KURULU

PROJE ONAY FORMU

Adıyaman Üniversitesi Sosyal Bilimler Enstitüsü Yabancı Diller Yüksek Öğr. Gör. I'in sorumlu araştırmacı olduğu "Bir Uzamsal Etkileşim Araştırması: Edebiyat Derslerinde Bellek Yapılanması ve Geçmiş Öğrenme Deneyiminin Değerlendirilmesi" başlıklı çalışması değerlendirildi.

SOSYAL VE BEŞERî BİLİMLER ETİK KURUL KARARI	
Başvuru formunun Etik Kurula ulaştığı tarih	**29/02/2024**
Etik Kurul toplantı tarihi ve karar sayısı	**19/03/2024 - 24**
☒ **Proje etik açıdan oy birliği ile uygun bulunmuştur.**	
☐ Proje etik açıdan geliştirilmesi gerekmektedir. Açıklama ☐	
☐ Proje etik açıdan uygun bulunmamıştır. Açıklama ☐	

CURRICULUM VITAE

He graduated from Akçaabat Merkez Primary School in 2003, Akçaabat Anatolian High School in 2007, and Karadeniz Technical University, Faculty of Literature, Department of English Language and Literature in 2013. Since December 2013, ŞAHİN has been working as an instructor at Adıyaman University, School of Foreign Languages. He has an advanced level of proficiency in English.